

MERCURY



Teacher's
Resource
Pack

BEAUTY
and the
BEAST

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Synopsis

Cupid, the messenger of love, is on a mission to match two people in true love. If she succeeds in her final task, then she can become human herself, and fall in love.

In the French city of Colchesterre, Belle lives with her mother Betty Bon Bon and brother Almondé. The family owns a traditional sweet shop. Almondé has wacky ideas to create weird and wonderful new sweets.

One day, Belle meets a handsome stranger, Prince Friedrich, there is an immediate spark between them. At that moment when destiny seems to have aligned, the beautiful yet wicked enchantress, Spite arrives. Scorned by the Prince, who refuses the arranged marriage forced upon him by his parents - Spite, revengeful, turns Friedrich into a hideous beast, doomed to live in solitude in a vast Palace.

A wilting rose is enchanted to depict his demise however Cupid strikes a bargain that should the Beast find true love before the last petal falls then Spite's curse will be broken. Cupid needs to ensure that Belle meets the Beast to rekindle the spark from their first meeting. The game is on!

Cupid, in disguise, meets Almondé! There is an instant connection. Cupid needs to get Belle to the castle, to meet the Beast, break the spell and return him to human form. Cupid encourages Belle and Almondé to hide in their Mother's cart and go on the journey to Clacton.

In doing so, Cupid diverts the cart to the seemingly deserted Palace where adventures unfold.

Outside the Palace gates, the wicked Spite and her two acolytes Hemlock and Toadstool hatch a plan to get Belle away from the Beast. Spite decides to go to Betty and Almondé and persuade them that Belle is in grave danger and they must rescue her from the Beast. Spite will turn the whole city into a frenzy and storm the castle. Both Betty and Almondé are convinced that Belle is in mortal danger and with the help of the townsfolk, they journey forward to storm the castle, rescue Belle and stop the Beast, forever.

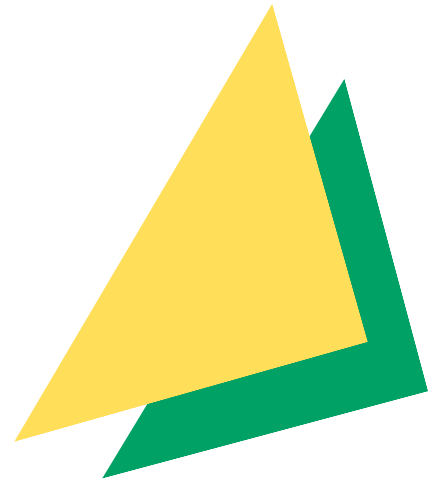
The Beast and Belle's relationship starts to blossom and they begin to see each other for who they really are, their true colours. They dance. Breaking the tenderness of the moment, Belle hears a crowd yelling from outside of the Palace grounds. Cupid arrives and tells Belle to hide, however she is not afraid and wants to confront the crowd, tell them she is in no danger and they will all leave. Belle runs to the crowd. Fearing that he has missed his opportunity to tell Belle how he feels the Beast sees the rose petals falling faster. He starts to weaken. His fate is sealed.

The last rose petal falls. Belle runs to the Beast pleading for him to stay with her. Devastated, Belle wishes that she had told the Beast her true feelings earlier. Belle is in love with the Beast. Suddenly, a bright light surrounds the Beast, his body rising as if by magic. With a flash, he is transformed to his natural self, Prince Friedrich has returned.

Belle and the Prince are reunited and declare their love for each other. Cupid has succeeded and transforms into a human and promptly declares her love for Almondé Betty is delighted.

They all live happily ever after!

Key Themes



Appearances

The moral of Beauty and the Beast is that we should value inward characteristics such as kindness over other superficial qualities, such as wit and appearance. This moral is presented by showing that Beauty valued the inward characteristics of Beast, and fell in love with him despite his outward appearances.

Sacrifice

Sacrifice, in Beauty and the Beast, is a pure and clear expression of love: giving yourself for the sake of someone else. It's also the best way Beauty and the Beast have to prove that they mean what they say...and maybe get rid of the curse in the bargain.

Identity

There are some serious identity challenges in Beauty and the Beast, namely for all those castle residents who lost the most fundamental identity of all. The Beast's struggle to regain a human identity is what drives our plot. The message? We form our identity in relationships. It's our interaction with others that ultimately shows us who we really are.

Origins of Beauty and the Beast

Beauty and the Beast (French: *La Belle et la Bête*) is a fairy tale written by French novelist Gabrielle-Suzanne Barbot de Villeneuve and published in 1740 in *La Jeune Américaine et les contes marins* (The Young American and Marine Tales).

Her lengthy version was abridged, rewritten, and published by French novelist Jeanne-Marie Leprince de Beaumont in 1756 in *Magasin des enfants* (Children's Collection) to produce the version most commonly retold.

Later, Andrew Lang retold the story in *Blue Fairy Book*, a part of the *Fairy Book* series, in 1889. The fairy tale was influenced by Ancient Greek stories such as "Cupid and Psyche" from *The Golden Ass*, written by Lucius Apuleius Madaurensis in the second century AD, and *The Pig King*, an Italian fairy-tale published by Giovanni Francesco Straparola in *The Facetious Nights of Straparola* around 1550.

Variants of the tale are known across Europe. In France, for example, *Zémire and Azor* is an operatic version of the story, written by Marmontel and composed by Grétry in 1771, which had enormous success into the 19th century.

Zémire and Azor is based on the second version of the tale. *Amour pour amour* (Love for love), by Pierre-Claude Nivelles de La Chaussée, is a 1742 play based on de Villeneuve's version. According to researchers at universities in Durham and Lisbon, the story originated about 4,000 years ago.



Brief History of Panto

Pantomime originated in 'Commedia dell'Arte' - a 16th-century Italian entertainment which included dance, music, acrobatics and mischievous characters. The most important of these characters was the Harlequin, a clown. The Harlequin was a witty, trickster type character who wore a mask and dressed in a brightly coloured chequered costume.

Later in the 17th century, pantomimes took the form of improvised comic stories that involved singing and dancing, and toured across Europe. By the early 18th century, Pantomime characters began to appear on the London stage in performances based on classical stories, usually set to music but without characters' speaking dialogue.

With the rise in popularity of scenery, stage effects and fairy-tales, the pantomime developed into a more popular and spectacular style of performance. Characters now spoke using silly puns, word-play and audience participation, and included mime, chase scenes and spectacular costumes. Favourite fairy-tale characters, magical animals and pantomime dames all became part of the mix, with the pantomime now combining nonsense tales with social commentary.

By the late 19th century, it became customary for pantomimes to open on Boxing Day and this linked it with the festive season and family entertainment. Many of today's popular pantomime stories are based on surprising sources. For example, Dick Whittington was based on the life of a real mayor of London who died in 1423, whereas other stories have been inspired by European, Middle Eastern and Asian folk tales.





The Dame

Gender switching and roleplay was quickly established as a convention in Victorian pantomime, and this laid the groundwork for the archetype of the Pantomime Dame. The Dame was a larger-than-life matriarchal character who was performed by a male actor in female costume and make-up.

However, the convention of male actors performing as female characters on stage was not a new one by this time; in actual fact, boy players had become accustomed to playing women's roles for centuries in England, due to a longstanding ban on female stage performers that was eventually lifted by King Charles II after the Restoration in 1660.

Pantomime drew on this convention in order to create Dames that sparked humour through caricature and slapstick. While modern pantomimes often embrace the artistry of 'drag' to create richer and more sympathetic portrayals of Pantomime Dames, it was routine in the 18th-19th century to treat the Dame characters as the butt of cruel jokes or characterise them as overtly sinister and frightening.

Male actors who took on the role of Pantomime Dames did not seek to disappear into the role and convincingly portray female characters. Despite their feminine disguise, the male actor sought to draw the audience's attention to their overbearingly masculine habits in order to generate laughter or land a gag.

Female impersonators from the world of Music Hall often appeared as dames. For example, one of the most legendary Dame's was played by Music Hall star Dan Leno, who took on the role of the wicked aunt in *Babes in the Wood* at Drury Lane in 1888, and he would continue to play the Christmas Pantomime season at Drury Lane Theatre for the next 15 years.



The Buffoon

Pantos often have a character who is a buffoon such as 'Wishee Washee' in Aladdin or 'Simon' in Jack and the Beanstalk. This character is usually the Dame's son and provides comic relief throughout the performance by combining jokes and physical slapstick routines. The origins of this character can also be traced back to 16th Century Italy in 'Commedia dell'Arte'.

There are three main stock roles in 'Commedia dell'Arte': servant, master, and innamorati (Lovers), and the servants or the clowns were referred to as the Zanni, which is where the word zany comes from. Like its namesake would suggest, Zanni's were outlandish characters with quirky appearances and an unusual sense of humour. There were two distinct types of Zanni: one was the silly servant and the other was the cunning servant.

In pantomime, the buffoon character is influenced by the silly servant character. They are often depicted as being foolish, clumsy and ridiculous. However, despite their absurd appearance and foolish manner, the purpose of the Zanni was that they were the most sympathetic characters and it was their responsibility to interact with the audience and ensure that they were following the plot.

In pantomime, the Buffoon character fulfils exactly the same role; they often encourage the audience to actively participate in the performance by shouting out phrases at key points in the pantomime. They adopt a "master-of-ceremonies" type role, in which they establish a call-and-response relationship with the live audience and reveal to us that they are also in on the joke.

PANTOMIME TRADITIONS

A Pantomime should be fun, involving and entertaining and should encourage lots of audience interaction

Some of the elements you can expect to see in the Pantomime are:

THE SLOSH SCENE

During the Pantomime, there is usually a very messy scene called the ‘Slosh’ scene. This is a scene where the Dame and the Comic character, and maybe one or two others, make a lot of mess on stage – usually making a cake, or decorating.

AUDIENCE PARTICIPATION

The audience are encouraged to shout out responses to lines from the show. These can include “He’s behind you!” ”Oh yes it is/Oh no it isn’t” and often shouting the name of the Comic Character to get their attention. The audience is also encouraged to boo the villain whenever they enter, exit or do something bad.

SING-ALONG SONG

At the end of the show, the Dame and the Comic Character will come out and sing a short section of one of the songs from the Pantomime. They will encourage the audience to sing along and join in with the actions.

THE WALK DOWN

When the Pantomime has finished, the actors will perform a walk down and take a bow to show that the show has reached its conclusion. The walk down is a more fun, vibrant version of a normal Curtain Call which happens at the end of a play and is usually set at the wedding of the Hero and Heroine, so expect lavish, colourful costumes and lots of smiles.

THE SPECTACLE SCENE

The Mercury’s Pantomimes have at least one show-stopping scene. In recent years, Aladdin flew on a flying guitar and Cinderella flew on a Giant Swan. You’ll have to wait and see what the ‘spectacle scene’ is in Beauty and the Beast.



Students at Pot Kiln Primary School Sudbury ask questions to cast members, Antony Stuart-Hicks (ASH) and Dale Superville



Madison - Have you ever thought of directing your own play?

ASH: I have, and I've directed quite a lot of my own work over the years. I'd love to direct a musical about Dale's life.

Dale: And I have thought about directing a book, which I really, really love, and I love the film, too, and it's called Rise of the Guardian.

Phoebe - When did you start acting?

Dale: Well, I started acting in 1994, that's quite a long time ago. I just graduated, and I did a little show in London, and it was called Song from the Sea.

ASH: My first acting job was when I was just under two years old, and I did an advert for Pampers Nappies.

Poppy - What is the worst costume you have ever worn?

Dale: I played Mowgli in Jungle Book and I had to wear a loincloth. It looked like a large Nappy. I got very cold. I didn't even have shoes on, so I was always aware of splinters.

ASH: The worst costume I've ever worn, funnily enough, was also in The Jungle Book. I played Kaa the snake in the Jungle Book. I had a very hot snake skin costume. It was like a suit and it was very hot. I was very uncomfortable. We should both never do The Jungle Book again.

Mia - What is your favourite costume that you have ever worn?

Dale: Puss in Boots, Polka Theatre in Wimbledon. I looked like a musketeer. It was fantastic. I had plumes in my hat, I had a little sword, Cuban heels. I had a black costume and a frilly white shirt, and, my boots were blood red, and they came up to my knees. Wonderful costume!

ASH: I've had so many of them, but I love some of the costumes that I'm wearing this year for Beauty and the Beast because they're really fun and all based on sweets and candy. I am the owner of the owner of the sweet shop. So lots and lots of really good costumes!

Rowena - How did you get your job as an actor?

ASH: I worked as a young child in theatre productions and onscreen. Then when I went to school, I did school plays. Then after I did I did sixth form and my a-levels, I went straight into a job down in the West End to a musical. I didn't go and train at drama school. I would have liked to have done, but I didn't. And then I've been working ever since. So 26 years on top of that

Dale: I went to drama college. And from drama college, I worked in a little job, and then I got a bigger job in Ipswich at the New Wolsey Theatre. I was acting as a five-and-a-half-year-old when in fact, I was 26 and we went and toured round schools.

Rio - How do you remember your lines?

ASH: A lot of repetition.

Dale: Like a parrot.

ASH: A lot of writing it down. I write it down to make sure I've remembered it. And also, I need to make the mistake. If I make the mistake in rehearsals and forget it, I'll then ask for a line, I get given a line generally I don't forget it again.

Dale: I mean, that's really handy when you're learning things, isn't it? Not just lines. If you make a mistake, you kind of get to remember it.

ASH: I think that's what you got to do when you're learning something. Because sometimes you've got to make a mistake to get it right.

Dale: I never remember my lines. I'm always getting them wrong. Always terrible for it. But let's move on.

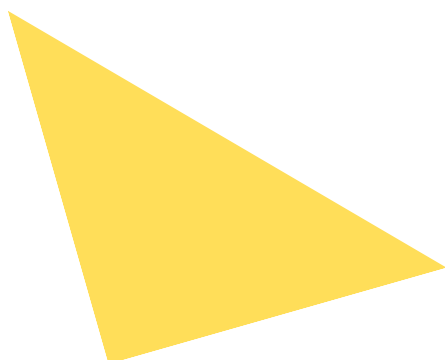
Paige - Our class have been having a debate and want to know what you think... does pineapple belong on Pizza?

Dale: I like this question!

ASH: Pineapple on a pizza for me! Ham and pineapple on a pizza, oh yes!

Dale: No, pineapple should never be seen on a pizza. Pineapple needs to be either on top or on the bottom of a really lovely vanilla sponge with custard

Dale: Thank you very much for asking all those questions. They were lovely! Bye!



Say hello to the Director

Donnacadh O'Briain



How did you get into directing?

When I was about 7, I repeatedly watched a filmed version of show called Anansi, about a giant spider... I think what got me started. And then I get involved playing little parts in school shows. When I left school, I went to train as an actor, but I realised that I enjoyed putting the whole thing together, which is kind of what a director does.

If you weren't a director, what would you be?

I've always thought I would be a carpenter. I come from a long line of Blacksmiths, and my father was an electrician. So probably a trade... I designed and built a coffee table at school, which I loved doing, and it sat in my parents living room for many years.

What are you looking forward to most when starting rehearsals?

Feeling the scale of the whole thing. Panto's are big shows, and it's such a joy, after all the planning, when you start to feel and see just how big it is, in the rehearsal room. And I'm looking forward to being allowed to have lots of very silly ideas.

Why do you think pantomime is important?

It's great to have a show that made especially for the local audience every year. I love that actors will be Dame or be in the same town's Panto year after year. They really get to know the audience, and it's a very special atmosphere.

Who is your favourite character?

I love all my characters equally...

What is your favourite thing about working in theatre?

I love the variety. I get to work on so many different types of stories and styles of show. I am constantly having to figure out how to do my job, and I love the challenge of that.

What advice would you give to a student wanting to work in theatre?

Watch films, read books, listen to music, go to the theatre... and when the chance comes to get involved in some show somewhere, go for it. See if you enjoy it... and which role. There are so many different jobs, acting is one, but there are lots of others.

And finally.... What are your favourite sweets?

As a child, I LOVED lemon BonBons and Sherbet Lemons. I have always loved cake, and I am a massive chocolate fan. I have a very sweet tooth. But I also have a 'no sugar in the working day' rule, so I don't eat sweet things before about 4pm... that helps me avoid sugar crashes and bad moods.

Meet the Cast

A central graphic featuring a collage of cast member portraits. The portraits are arranged in a grid-like fashion against a dark, starry background with a central glowing rose. The portraits are: Sasha Latoya (top left), Antony Stuart-Hicks (top middle), Dale Superville (top right), Jaimie Pruden (middle right), Alexandra Barredo (middle left), Daniel Jagusz-Holley (middle middle), and Shelby Speed (middle right). The title 'BEAUTY and the BEAST' is written in a stylized font across the bottom of the collage. The Mercury logo is in the bottom left, and the dates 'Sat 26 Nov 2022 - Sun 15 Jan 2023' are in the bottom right. Decorative elements include blue and green leaves and red roses scattered around the portraits.

Sasha Latoya
L'Amour / Cupid

Antony Stuart-Hicks
Betty Bon Bon

Dale Superville
Almondé

Jaimie Pruden
Spite

Alexandra Barredo
Belle

Daniel Jagusz-Holley
Prince Friedrich / Beast

Nick Brittain
Toadstall / Male Ensemble

Shelby Speed
Hemlock / Female Ensemble

BEAUTY
and the
BEAST

MERCURY

Sat 26 Nov 2022
- Sun 15 Jan 2023

Meet the creative team

Writer - Andrew Pollard
Director - Donnacadh O'Briain
Designer - Jasmine Swan
Lighting Designer - Ben Ormerod
Sound Designer - Beth Duke
Musical Director - Paul Herbert
Choreographer - Simon Hardwick
Magic Consultant - Michael J. Fitch
Casting Directors - Jenkins McShane
Casting CDG
Assistant Director - Emmy Briggs



In rehearsals



Photo credit: Pamela Raith



Costume Designs

L'AMOUR - CUPID.

White + gold. white pearls. shimmer & sparkle. glitter.

Staburst headpiece with arrows in it.

Satchel for arrows.

removable panels or panels (needs to fit on floatup cloud)

added "cape" invisible. "cognate"

flared hoeses - foot seam. opaque fabric.

rounded toe Archtop heels

semi sheer glitz fabric for train.

also have cross body option? (thin straps)

loop for wrist

also have cross body option? (thin straps)

Capoe option 2.

- organza heart structure with vein inside it in a staburst shape so it holds its form?

Capoe option 1.

could be like a skirt?

L'AMOUR

Capoe option 2.

BETTY BON BON - Sweet Megamix.

great bar bar
evening
(of course!)

pink foam
wig embellished
with crystals!

Sheer tulle
lemon gloves
w/ turquoise
spatula

3D versions of
sweets in the set.

great crinkled
black + white 60s
style shift dress.
off the shoulder. Looks
like paper bag
for sweets.

latex over the
knee platform
go-go boots.



ALMONDE.

great lot of great club wear.

lots of pockets inside coat (hidden sweets)

angular padded shoulders.

wings over the collar + turned up sleeves

mix of sturped, tartan, bright acidic colour fabrics.

stencil edge of jacket or tail coat?

mis-matched.

vanilla + shirt?

back view of coat.

custom converse.

DERRIERE - THE DONKEY.

bedazzled unicorn horn. My little pony inspiration

unicorn! (cycles a bike whilst wearing this)

muscle head. oversized facial features.

rainbow tail.

solid hooves - plastic - shiny - leather?

miscoloured "short" / medium length fur. - patchy - slightly patterned?

long length fur.

Set Design



Primary Activities



Exercise #1: Pantomime Tug-o-War

Objective:

To explore the conventions of mime, failure, slapstick and physical comedy through group performances.

In Pantomime, the audience who watch the performance are asked to suspend their disbelief and believe in actions or events that would seem ridiculous or unbelievable in the real world.

Much of the joy that we experience when watching pantomimes stems from the fact we're being asked to imagine silly and absurd situations to be happening, and the humour comes from the spectacle of watching actors try - and often fail - to perform these actions in front of us.

In this exercise, two groups will "mime" a Tug-O-War and one group will lose the struggle in spectacular fashion.

The idea is that the "losing" group can glory in their failure by making a spectacular display when the game finishes. Both sides should illustrate the enormity of the struggle by deliberately exaggerating their physical, vocal and facial characterisations as the Tug-O-War progresses.

Steps:

- Divide the group into 2 smaller groups and have them mime a Tug-O-War fight.
- Have each group choose heads or tails and then flip a coin. Decide based on the coin flip which group will eventually "win" and which group will "lose" the Tug-O-War.
- Create a dividing line in the middle of the two groups using tape. When the losing group is eventually dragged past this line, the winning group emerges victorious from the Tug-o-War.
- There should be no physical rope for the group members to hold; the focus in this exercise is on recreating the illusion of a physical struggle through "mime" and make-believe.
- It's important that the "miming" does not stretch or shrink the imaginary rope too much; both groups need to try and convince the audience that the rope is really there and the struggle is real.
- Set a timer of 3 minutes and choose some music to underscore the struggle.

Curriculum Links: Drama, English Literature

Time: 30 minutes

Exercise #2 Emotional Charades



Objective: To explore the conventions of physical characterisation, emotional caricature and farce in Pantomime through tableau.

In Pantomime, the actors always embrace caricature and farce when performing as their characters. Acting in pantomime is not about creating realistic characters; instead, it is about creating heightened versions of these characters that seem larger-than-life to the audience who are watching.

Caricature means to exaggerate by distorting some of a characters' mannerisms and characteristics. It is meant to provoke laughter.

In this exercise, two groups will adopt various characters in tableau while the other group watches as the audience, with each tableau being inspired by an 'emotional charade' that is called out by the teacher.

Steps:

- Divide the groups into 2 groups - one as the audience and the other as the actors on stage.
- Have the performing group walk around the space in front of the audience. They are not performing or trying to be funny at this point - they are simply walking.
- Randomly choose one of the 'Emotional Charade' instructions from the list and read it out aloud to the group.
- Each person in the performing group must then freeze, adopt a characterisation inspired by that charade in tableau ("frozen picture") and present it to the seated group who are watching.
- Each person creating a tableau in the performing group should seek to create an exaggerated and highly caricatured version of that character and emotion, using their physicality and facial expressions.
- You can prepare a list of your own 'Emotional Charades' in advance of the exercise, and these can be linked to the story or Pantomime you are studying. For example, with Aladdin, some of these could include instructions like:
 - Genie escapes from the Lamp Aladdin discovers the Magic Carpet.
 - Prince Jasmine flees the Palace Sorcerer gets trapped inside the Lamp.
- Each of the 'Emotional Charades' should describe a playable action that enables the young actor to create a heightened emotional state for that character that they can then present in tableau form.
- Finally, swap the groups over and repeat.

Curriculum Links: Drama, English Literature

Time: 30 minutes

Materials: Paper, Pens, art supplies



**Exercise #3:
Design your
own costume**

Objective: To encourage pupils to create their own character designs inspired by the visually spectacular elements of Pantomime and the emphasis on stock character types.

In pantomime, the actors are often dressed in very bright, colourful and spectacular costumes that make a strong visual impact on the audience. The characters are designed in a very extravagant manner in order to quickly and clearly communicate who they are (principal boy, buffoon, dame), their status in the overall story (e.g. royalty or street-urchin) and the stock role that they're playing (e.g. hero, villain, sidekick).

Pantomime's emphasis on spectacle and bold visual display is meant to astonish, entertain and tickle the audience. However, the choice of costume design also tells the audience how they ought to feel about the character they're watching. In other words, the costume design tells us whether they are being treated as a figure of ridicule or someone to be feared.

In this design exercise, pupils will create their own costumes inspired by a particular character from the pantomime that you are studying, in this case, Aladdin.

Steps:

- Divide the group into pairs and supply them with coloured pens, pencils and A3 paper.
- Give each pair a 'brief' for their character design. A 'brief' is a simple outline of who the character is and what they represent in the story. It should be straightforward and easy to understand. You can either use the same brief for each pair or a different brief for each pair.
- Here is an example brief for The Genie from Aladdin: 'The Genie is a magical spirit that lives inside an oil lamp. They are powerful and have a cheeky sense of humour'.

Exercise #3: Design your own costume cont'd

- Tell each pair to design a fantastic outfit for their character. Encourage them to think about their character's personality when they are designing them on the page. Here are some questions you can prompt them with to get them thinking imaginatively about their options:
 - Are they happy or sad?
 - Young or old?
 - Brave or shy?
 - Serious or silly?
 - Good or evil?
 - Weak or strong?
 - Rich or poor?
- Asking these sorts of questions can help each pair decide on colours and types of clothing a character might wear.
- After 10-minutes, have each pair share their design with the rest of the class and explain their choices.

Share your great work with us!

We would love to see your designs and share them on social media to celebrate your pupils imaginations!

Please feel free to send photo's of the costume designs to taking.part@mercurytheatre.co.uk or tag us on



@mercurytheatre



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@mercurytheatrecolchester

Secondary Activities



**Curriculum Links: Drama, English Literature,
Critical Thinking**
Time: 1 hour
Materials: Printed script

Exercise #1: Be an Actor

Objective: Exploring script work

Actors must be good at remembering their lines and moves on the stage. They also must be able to change the way they act to play different roles. Actors must be good at speaking clearly so that the audience can always hear what they are saying; otherwise they won't be able to follow the story.

Practise being an actor, by acting out the scene on the next page in a group of 4.

Think about how your character might talk and how they might move. Try out lots of ideas to see what works. See if you can take it in turns to perform the scene to your class.

- Remember; everyone will have different ideas, so you will need to work together.

Did you know: In Pantomime tradition, the Good Fairy will always enter from Stage Right

(the left as the audience look at it) and the Villain will always enter from Stage Left.

Plenary: After each group have performed the scenes to one another, groups should discuss two things that they really enjoyed in their performance (was it voice, characterisation, staging etc) and also one thing that they can work on.

ACTIVITY 1 – Acting out a scene: SCRIPT

PRINCE: Bonjour, Mademoiselle.

BELLE: Oh! Pardon, Monsieur.

They freeze

CUPID: This is him. Friedrich - A Prince – Escaping an arranged marriage. He has decided to travel the world but aches for someone to share life's adventures with.

Belle's head is still in the map.

BELLE: Sorry about the map!

PRINCE: I should watch my step - and you've certainly made my map more interesting to look at.

Belle is kind of embarrassed but plays it goofy.

BELLE: Well, at least you can say you've got "a head" with your travels!

They finish the song

PRINCE: I am Friedrich.

BELLE: Oh, I am Belle.

We get a feeling they instantly like the look of each other. Belle looks at the map.

BELLE: You travel a lot?

PRINCE: Not yet but I hope to. You?

BELLE: Well, I dream of travelling but haven't set foot outside of Colshesterre, yet.

PRINCE: This is the start of my first adventure. First time in France. First time in... (Not sure of pronunciation) Colcheterree?

BELLE: Colchesterre.

PRINCE: Colchesterre!

BELLE: Your French pronunciation is good.

PRINCE: Arghh ... not so good! I am from Bavaria.

BELLE: Bavaria! (Goes into encyclopaedic mode) Population three million, capitol City Munich. Earliest settlement by Iron Age Celtic tribes, followed by the conquests of the Roman Empire in the 1st century BC. (Snaps out of it) Oops! Sorry! Geek alert!

PRINCE: Impressive knowledge.

BELLE: Oh, I just love memorising facts about places I want to visit.

PRINCE: You'd like to visit Bavaria?

BELLE: Oh yes, it's on my list...

Unravels a massive list of places.

PRINCE: Wow! Long list!

BELLE: It's a big world! Have to brush up on my language skills first, though. My German is er... well... Ich kann nicht Deutsch sprechen. (She chokes a little) Eurgh... all those 'Ch' sounds make me choke.

He laughs

PRINCE: Let's stick to French. I' wish to improve my vocabulary. For example, in French, how do you say...

Madame Fleur, the flower seller is passing and he grabs a rose.

PRINCE (CONT'D): Rose?

BELLE: Er... Rose.

PRINCE: My French has improved already. Perhaps you'd like to show me the town?

BELLE: Well... er... I'd love to!

Edith Pilaff enters and tugs on the prince's sleeve.

BELLE: Let's start by getting to know some of the locals. This is Edith Pilaff. The town's street singer.

PRINCE: Nothing more romantic than being sung to. Let it rip, Edith.

The intro to Non je ne regrette rien starts

CUPID: This is the moment! The moment love starts!

Cupid takes her little bow and is about to fire her arrow as Edith is about to sing when suddenly there is a flash of lightening a roll of thunder and a great wind blows Belle and the townsfolk offstage.

CUPID: What's happening!!

Dramatic music heralds the arrival of Spite, a malevolent enchantress. She addresses the prince.

PRINCE: Madame Spite! What are you doing here?

SPITE: The question is... what are YOU doing HERE? You left without telling me.

PRINCE: I ... I needed to get away.

SPITE: From me?

PRINCE: Yes.

SPITE: You are to marry me. I made a bargain. With your parents.

PRINCE: You are an enchantress. They were terrified to refuse you. I want to make my own choices in life... in love.

SPITE: You reject me?

PRINCE: I never accepted you.

SPITE: But my face is a work of art!

PRINCE: And your soul is the work of the devil. I seek someone beautiful on the inside, with an open heart and kind soul.

SPITE: Come back!

PRINCE: Leave me alone.

SPITE: Alone you say? That can be arranged.

PRINCE: What do you mean?

SPITE: Time for a little make-over, my handsome Prince! We'll see if it's 'what's on the inside' that counts, for...

Now a beast you shall become!!
Hideous, hunched, and hairy
No one who lights upon your face
Will see a sight more scary!

Prince drops the rose he was holding and cries out.
We see the prince transformed into a beast
(perhaps in shadow or with backlighting).

Exercise #2: Be a Designer

The set (or scenery) is what we put onstage to help create the world of the play. The set designer would make a model box of the set to show the production department, director and actors what they want the set to look like.

1) RESEARCH 18 months before rehearsals start

The design process begins with the designer, in this case 'Jasmine Swan', researching an idea for the show. Designers often collect pictures to give them inspiration. They might create a scrap book or Pinterest board of ideas including, materials, styles, textures and shapes. The designer will look at the size of the stage and work with the director to make sure that their design fits with the Director's overall vision.

2) WHITE CARD 4 months before rehearsals start

Once the designer has an idea, they make a 'white card' model box. This gives a clear idea of what the final design will look like, but without being painted. The white card design is presented to the production team who check that the design will work in the space and is possible with the money that is in the budget.

3) FINAL MODEL BOX 3 months before rehearsals start

The designer creates a model box. The model box is a 1:25 scale model, exactly twenty-five times smaller, of the final set.

The production team use the model to see what the set is going to look like and to help them build the final set. The designer also draws a ground plan of the model box to the same scale. This gives the set builders the exact size of the set so they can start building it.

4) BUILDING THE SET 8 weeks before the show starts

The workshop team then starts to make the set. At Mercury Theatre, the set is built by our on site workshop and then taken through to the stage to piece together before the technical rehearsals.

5) THE FINAL SET 1 week before the show starts

The set is fitted into the theatre. During this time the designer will work with the production team to make sure that all the final details are perfected before the show

DRAW THE SET See if you can design & draw your own set for Beauty and the Beast

Curriculum Links: Drama, Maths

Time: 1 hour

Materials: Open Space, Calculator, Paper and Pens.



**Exercise #3:
Be a Producer**

Staging a pantomime is an expensive business!

The amount of money available in the budget determines what a Creative Team can and can't afford.

Use the table below to work out the budget for your own show. You will need to choose either the Basic, Standard or Best option for each heading, and put the cost for the chosen level in the Budget Choice column. Having the different amounts will force learners to make critical decisions about what their production will prioritise to make it come within budget. It is important to note that none of these options create a 'Bad' show, but the more expensive options will be the most reliable, most crowd-pleasing options.

Exercise #3: Be a Producer BUDGET

ITEM/ROLE	"STANDARD"	"GOOD"	"BEST"	YOUR BUDGET CHOICE
Writer	£6,000	£8,000	£15,000	£
Director	£7,000	£10,000	£15,000	£
Musical Director	£7,000	£10,000	£15,000	£
Musicians	£10,000	£15,000	£20,000	£
Choreographer	£7,000	£10,000	£15,000	£
Designer (Set & Costume)	£7,000	£10,000	£15,000	
Principal Characters (Actors)	£25,000	£30,000	£40,000	£
Ensemble Actors/Dancers	£7,000	£9,000	£15,000	£
Technical Team	£10,000	£15,000	£20,000	£
Stage Set	£55,000	£63,000	£75,000	£
Costumes	£10,000	£15,000	£25,000	£
Props	£10,000	£12,000	£15,000	£
Special Effects	£25,000	£50,000	£100,000	£
Lighting Equipment	£8,000	£10,000	£25,000	£
Sound Equipment	£4,000	£8,000	£12,000	£
Marketing	£10,000	£15,000	£25,000	£
Miscellaneous (auditions / chaperones / livestreaming etc)	£16,000	£16,000	£16,000	£
TOTAL	£224,000	£306,000	£463,000	

Exercise #3: Be a Producer

CALCULATOR NEEDED:

Now you know how much your pantomime will cost, how many tickets do you need to sell to make it happen?

Total expenditure (outgoings/ things that cost money) = £?

Average ticket price - £22

Number of tickets needed - ?

(Total expenditure ÷ Average ticket price = Number of tickets needed)

“You must make profit!”

The Chief Executive has just come into your office explaining that they expect this year’s pantomime to make at least £200,000 in profit - to help support the theatre for the year.

HOW MUCH PROFIT DO YOU HAVE?

Ticket Income Show Cost Total:

Ticket Income – Show Cost = Profit

Do you have enough money to afford your pantomime? If not, what compromises can you make?

- Don’t forget; you want to make the best possible show, so the audience come back next year!

Did you know:

The maximum number of seats at The Mercury Theatre is 510 per show, this means the most tickets we could sell across our panto season (70 shows) is 35,700

On average we sell around 30,000 tickets across our Panto season (this is high!)

- If you have worked out you need to sell more than 30,000, we would recommend looking at what you can compromise on.

Extension –

Where are you going to market the show? What tools would you use?

You received a grant to give away 200 seats to community groups in the local area. Which groups would you choose and why? (For example to local young carers and their families or refugees)



Workshop

Beauty & The Beast Panto Workshop

£150 + VAT

Location: In school or at the Theatre

Timings: Lesson length

Classroom size up to 30

suitable for Key Stage 1+

Make your schools visit to the pantomime even more enriching with our fun workshop exploring character archetypes, fairy tales and conventional storylines.

This practical storytelling workshop is the perfect Christmas treat for a group before or after they've seen the show.

This package includes:

- A workshop with a Drama Facilitator (delivered at your school)
- A section of the pantomime script
- Pantomime Education & Enrichment pack

To book contact: taking.part@mercurytheatre.co.uk

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