Presents

Tuesday, November 30, 2004
Fine Arts Center Concert Hall
10AM and Noon

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Enchantment Theatre Company

Presents

Beauty & the Beast

STUDY GUIDE

Beast: “I may be a beast but I have a good heart.”

Beauty: “Many men are pleasant to look upon but their hearts are truly beastly.”

NOTES FOR TEACHERS

History of the Tale

Beauty and the Beast is a mythic fairy tale that has its origins in the Greek legend of Cupid and Psyche. Apuleius writes in the “Golden Ass” (second century AD) of Psyche leaving her family to live in the fabulous palace of her invisible husband. Psyche’s scheming and jealous sisters tell her that her husband is a horrible serpent who will devour her unless she kills him first. Disobeying her husband’s wish to remain invisible, Psyche lights a lamp and discovers that her husband is none other than Cupid. He awakens, tells her she will never see him again, and flees. In despair she follows him. Eventually Psyche wins back Cupid’s love and becomes immortal. In winning Beauty’s love the Beast is transformed into a more enlightened human being.

Different versions of the story have appeared since Apuleius’ time. The eighteenth century governess and author, Marie Leprince de Beaumont, rewrote a lengthy seventeenth century version and gave us Beauty and the Beast as we have it today. It has continued to fascinate people of all ages with its compelling message that appearances can be deceiving and that we must learn to trust the quiet voice that speaks from deep within our hearts about what is true.

In Binette Schroeder’s book Beauty and the Beast she writes in the postscript: “...Whereas Psyche’s glimpse of her real bridegroom is only the start of her pilgrimage towards true intellectual or spiritual love, for Beauty the
challenge is to move from the superficial to the real, to see through the loathsome outward appearance to the goodness within. Only then, when Beauty knows and loves the virtue of her Beast, can the transformation take place . . . What we are reading about in *Beauty and the Beast* is ourselves: our strengths, our weaknesses, our painful progress towards self-knowledge and, at last, redemption.”

**Theatre**

Theatre is an art that has existed as long as man has walked the planet. Primitive man acted out his dreams and his rituals. As myth and religion developed, storytelling and worship evolved into theatrical presentations. The ancient Greeks used choral hymns and dance in their worship. Later, an actor was added along with the chorus, then a second actor was added and drama as we know it was born.

What makes a theatrical experience? Actors on a “stage”, (which might be anything from a huge amphitheatre to a small open space) portraying characters and telling stories through their movement and speech. But if it is only the actors and the stage and the movement and the speech, it is still not really a theatrical experience. What makes it a theatrical experience is the presence of an audience -- watching, participating, imagining. Theatre enables us to collectively experience that which we may know and feel within, but which may be unspoken and unacknowledged in our outward lives. Theatre is the coming together of people -- the audience and the actors -- to think about, speak of, and experience these big ideas that connect us to our inner and outer worlds.

What does the audience bring to the theatre? They bring their attention, their intelligence, their energy and, above all, they bring their imagination. Peter Brook says in his book, *The Open Door*:

> “Emptiness in the theatre allows the imagination to fill the gaps. Paradoxically, the less one gives the imagination, the happier it is, because it is a muscle that enjoys playing games.”

In film and television every bit of the screen is filled and editors tell us where to look and what to see. We sit back and watch something that was filmed or taped previously. Theatre is a live experience -- we are right there as the play is happening. Our energy is part of the energy of the whole event. Our imagination is free to play and soar with the images and ideas presented to it. In that empty space that is the stage, anything can happen. It is a magical place of possibility and transformation.
Masks and Puppets

In this production of *Beauty & the Beast*, all of the actors wear masks and some of the characters in the play are life size puppets. Masks have been used since the very beginning of theatre. The early Romans used enormous masks that exaggerated human characteristics and enhanced the actor’s presence in the huge amphitheaters of their day. Greek Theatre used masks that were human scale and more ambiguous. “Their masks were enigmatic, uncertain, representing the human confusion”, says director Peter Hall. In Greek Theatre a few actors were able to portray many characters through the use of masks. Masks have been used in the early Christian church after the ninth century and were revived during the Renaissance in Italy with the Commedia Dell’ Arte. Theatre throughout Asia has used masks to create archetypal characters, human and divine. Balinese mask makers have carved and refined masks for over a thousand years and they are a vital and essential part of their theater today. Masks have fascinated theatre makers with their ability to transform the actor and the audience as well. The actor and the audience step into another world when a mask is put on:

“A mask allows the actor to submerge his ego in the service of an archetypal role whose significance dwarfs his own personality… The power of the mask is rooted in paradox, in the fusion of opposites. It brings together the self and the other by enabling us to look at the world through someone else’s face. It merges past and present by reflecting faces that are the likenesses of both our ancestors and our neighbors. A mask is a potent metaphor for the coalescence of the universal and the particular, immobility and change, disguise and revelation.”

Ron Jenkins, “Two Way Mirrors”

Puppets have a long and esteemed history. They have been used to represent gods, noblemen and everyday people. In the history of every culture, puppets can be found, from the tombs of the Pharaohs to the Italian marionette and the English Punch and Judy. The Bunraku Puppet Theatre of Japan has been in existence continuously since the seventeenth century. In the early days of Bunraku, the greatest playwrights preferred writing for puppets rather than for live actors. Puppets are similar to the mask in their fascination and power. We accept that this carved being is real and alive, and we invest it with an intensified life of our own imagining. Because of this puppets can take an audience further and deeper into what is true. Audiences bring more of themselves to mask and puppet theater because they are required to imagine more. Masks and puppets live in a world of heightened reality. Used with art and skill, they can free the actor and the audience from what is ordinary and mundane, and help theatre do what it does at its best: expand boundaries, free the imagination, inspire dreams, transform possibilities, teach us about ourselves.
Other famous tales and novels share themes from *Beauty and the Beast*

*Cinderella* also has two nasty sisters (this time step-sisters). With the help of her Fairy God Mother, she is transformed so that her true beauty may be recognized by her Prince.

*The Frog Prince*, like the Beast, is a Prince under an enchantment and can only be transformed through the help of a Princess who will grant him his wish.

In Jane Austen’s novel, *Persuasion*, her heroine Anne Eliot patiently endures her selfish sisters and pompous father and in doing so her virtue and strength are recognized by her true love, Captain Wentworth.

Charlotte Bronte’s *Jane Eyre* is considered outwardly plain but has the great beauty of inner strength and compassion. She goes to work as a governess for the mysterious Mr. Rochester. Like the Beast he is a dark and tortured being. Through listening to her inner voice Jane comes to recognize and love him.

*The Elephant Man* is the true story of John Merrick, a man who was hideously deformed by disease and forced to earn his living as a side show freak. His intelligence, sensitivity and sweetness transformed the people who came to know him.

**Theater Etiquette**

Before going to the theater it would be helpful to speak with the students about what it’s like to attend a live performance, and how different it is than going to the movies or watching TV. The actors before them are alive and the students are present with them as the play unfolds. The way the audience reacts and responds inspires the actors. The inspiration of the actors inspires the audience. Together they create the whole experience that is Theater that is bigger than the sum of the parts.

**Glossary of Terms**

- **Theater**—Dramatic performances as a branch of art; also the audience at a theatrical performance
- **Myth**—A special kind of story that deals with the gods or the forces of creation and the relationship of these forces to human beings
- **Mask**—A covering of the face of an actor to symbolize the character he represents
- **Puppet**—An artificial figure representing a human being or an animal, manipulated by the hand, rods or wires
- **Shadow Puppet**—The shadow of a puppet or flat figure projected onto a lighted screen
- **Hero/Heroine--** A person of distinguished courage or ability, admired for their brave deeds and noble qualities. Greek in origin from a root that means “to protect and to serve”
- **Mentor--** A wise and trusted counselor
- **Magic--** The art of producing a desired effect or result through the use of various techniques that presumably assure human control of the forces of nature or supernatural agencies. The art of causing illusions as entertainment by the use of sleight of hand, deceptive devises, etc.
- **Illusion --** Something that deceives by producing a false impression; a perception that represents what is perceived in a way different from the way it is in reality
- **Transformation--** Change in form, appearance, nature or character

**PRESHOW ACTIVITIES**
(Also can be used for Post-Show Activities)

**Section One: Heroes and Myth**

1. Read the brief story enclosed of *Beauty and the Beast*. Look up in the glossary the words “myth” and “hero”.
   - Does this story fit into the description of a myth? Why?
   - Who is the hero of *Beauty and the Beast*? Is there more than one hero?
2. Have the students brainstorm about what makes a person “heroic”.
3. Divide the students into small groups and have them make a list of the five most important characteristics they think a heroine or hero should display. Why did they choose these particular characteristics?
4. Who are their heroes today and why?
5. Beauty, to save her father, had to leave her family and live with a frightening and horrible Beast. Can you imagine what that would be like? Would you have the courage to do that?
6. What if you had to wear the worst of you on the outs ide for everyone to see? What if no one knew about your good qualities hidden deep inside? Do you ever feel like that sometimes? What would it be like to be the Beast?
7. Each of us is a “hero” on our own journey. Can you tell a real life story about yourself having an adventure in which you had to overcome some obstacles or in which you helped someone else?

**Section Two: How Enchantment Theatre Company tells this story**

**Mask Questions and Activities**

1. Have the class make masks using paper plates, paper bags or templates from the back of the study guide. Another material that can be used is heavy aluminum foil. It can be molded directly to one’s face and -
although delicate - it gives a wonderful impression of the face. If extra foil is used it can be sculpted around the mask for hair, ears or decoration. Care should be used with placing anything over the entire face, so this might be best for older children. (An excellent book on masks and mask construction is *Maskmaking* by Carole Sivin, Davis Publications Inc., Worcester, MA, 1986. This is a wonderful introduction to masks and has specific projects geared to different age groups).

2. Have each student look at their mask before they put it on. What does it say?
3. What happens when you put on the mask? (Most of what we communicate to others is from our face -- our expressions, our eyes, our mouth, our voice).
4. When you put on a mask, what happens with your body? Do you begin to use more of your body to communicate?
5. Can you act out what the mask represents?
6. Have the class divide up into smaller groups and experiment acting out charades or simple stories with the masks.
7. Why do you think this production of *Beauty & the Beast* uses masks?

**Puppet Questions and Activities**

In this production there are some characters who are life size puppets. Some of the scenes are performed with shadow puppets as well. Puppets demand that the audience use it’s imagination to help bring them to life. They also allow a small cast of actors to play many different roles. Puppets, like masks, also help a character become bigger than life. They can represent different exaggerated qualities of a person.

1. Make a simple hand puppet from a sock. What kind of expressions and characters can you portray?
2. Put on your mask and act out a scene between you and your puppet. See how a simple puppet can come to life.
3. Find an object that you wouldn’t ordinarily think of as a puppet -- a book, a jacket, a folded piece of paper. Can you make it come to life? What is it in you that enables you to make the puppet come to life? What are the actions the puppet performs that make it look real?

**Magic and Illusion Activities**

1. One of the most important themes in *Beauty and the Beast* is that things are not always what they appear to be on the surface.
3. Have you ever experienced something that you thought was scary but it turned out to be very
different than what you had imagined? (Such as thinking that you heard a burglar in the house and it
turned out to be a mouse). Write down your experience or share it with the group.
4. Have you ever had a dream that felt very real at the time you were having it and then when you woke up
you realized it was just a dream? How did that make you feel when that happened? Did you wonder for
a moment what was real and what was a dream?

Musical Activities
The music used in this production was composed by Andy Teirstein. It was specifically written to underscore
the action and to help the performers tell the story. It is wonderfully theatrical and evocative, meaning that if
you sit and listen to it with your eyes closed, you can feel and see with your inner eye what is happening in the
story. Each major character has their own theme – Beauty, The Beast, Beauty’s Father, The Sisters, etc.

1. If you were a composer, what kind of music would you write for Beauty & the Beast? What
kind of instruments would you use?
2. Mood and suspense are very important to the story. How would you use sound effects to help create
these elements?
3. Listen to three different pieces of music and use masks and puppets to act out the feelings that the music
suggests.

The Scenery
The set for this play uses pieces of scenery that suggest different locations. The play is asking the audience to
use their imagination to see a castle, a garden, the forest and the Merchant’s cottage.

1. Why do you think a more imaginative setting would be more effective than having a set that is very
realistic?
2. How can a more imaginative set contribute to the magic and illusion of the story?
3. Draw a scene from the story that you see in your imagination.

CROSS-CURRICULAR IDEAS
Language/Writing
1. Read Beauty and the Beast. Think of how you would tell the story if you had to present it onstage. What
are the most important characters and elements that cannot be changed? What can be changed? What is
the most difficult aspect of bringing this story onto the stage?
2. Have the students write about an important moment in their lives when their values were tested.
3. Where do stories come from? What do they tell us about ourselves? What do they mean? Why do we need them? How can we use them to improve the world? Why have some stories been popular for so long?

**Social Studies**
1. Identify and study heroines or heroes from other times in history and from other cultures. What qualities did they possess that made them important in their time?
2. Find three other tales from around the world that have strong heroines.

**Psychology/Human Behavior**
Have you ever met someone who frightened you, surprised you or made you uncomfortable because they looked different than you? Did you get to know them? What happened? Has anyone ever reacted to you that way? Write or tell about your experience.

**Science**
1. Create some optical illusions of your own.
2. Find three different “magical” events in *Beauty & the Beast*. Is there a way to look at them through the window of science and explain how they might occur?

**Art**
1. Study different mask making techniques.
2. Make two masks using two different techniques. They can express opposite emotions, be different ages, or be human and animal. What do you feel when you put on each mask? Can you make up a story using these masks?
3. Draw a picture of your favorite character or event from *Beauty & the Beast*.

**Anthropology**
1. Investigate the history of masks around the world. Have all peoples used masks at some time?
2. What are the different uses for masks? What cultures still use masks?
3. Why do we wear masks at Halloween?
4. Investigate the history of puppets around the world. In what ways have puppets been used?
5. Where and when did the first theatre begin? Have all cultures had some kind of theatre?
POST-SHOW ACTIVITIES/QUESTIONS

1. What character did you like the most? Why?
2. What did the Beast learn by the end of the play?
3. What did Beauty learn?
4. Look up the word “mentor” in the glossary. Was there a mentor in this story? Who was it?
5. How did the use of masks affect the telling of the story? How did the masks come to life? Did you forget the actors were wearing masks?
6. How did the use of puppets affect the story? Did you forget they were puppets and accept them as people?
7. The story was told by a narrator and no actor spoke. How did you know what the characters were feeling?
8. What surprised you the most in the play?
9. The Beast/Prince went through several “transformations”. What does transformation mean? (See the glossary).
10. Have you ever felt transformed?
11. Write a story about an event in your own life when you felt changed or transformed.
12. Is there some kind of an experience we enjoy at a play and nowhere else? What is it?

ABOUT ENCHANTMENT THEATRE COMPANY

For over 20 years, Enchantment Theatre Company has been producing imaginative theatrical productions for families all across America. As a touring company headquartered in the greater Philadelphia area, the company has focused its energy toward creating beautiful and inspiring family theatre works characterized by its distinctive blend of magic, mask, pantomime, puppetry and original music.

Since its inception in 1978, Enchantment Theatre Company has toured its original productions all over the world. They have performed at the Brooklyn Academy of Music and Lincoln Center in New York City and the John F. Kennedy Center in Washington D.C. Closer to home, the company has performed at the Academy of Music with the Philadelphia Orchestra, at the Annenberg Center for the International Children’s Theatre Festival and at neighborhood venues throughout the area. Enchantment Theatre Company has toured in the Far East five times performing in Taiwan, Hong Kong, Malaysia, Indonesia and Singapore.

In 1985, Enchantment Theatre Company premiered THE SYMPHONY AND THE SORCERER, a unique production introducing young people to the magic of symphonic music. The premiere of this work with the Detroit Symphony Orchestra initiated the creation of a whole series of programs featuring physical theatre,
magic and music. The company has appeared with major orchestras nationwide including the Philadelphia, Atlanta, Baltimore, Houston, Minnesota, St. Louis and Oregon Symphony Orchestras and with the Boston Pops on the PBS Christmas at the Pops television special, which aired nationally for five years.

In 1997 Enchantment Theatre Company explored new possibilities in the creation of fine theatre for families by integrating life-size puppets, shadow play, masks, stage illusions and original music. The result was the creation of their most innovative production to date BEAUTY AND THE BEAST. Over the next two seasons, Enchantment Theatre Company presented over 260 performances of BEAUTY AND THE BEAST for 175,000 children in over 120 venues across the United States.

Concurrent with the evolution of BEAUTY AND THE BEAST, the Baltimore Symphony Orchestra commissioned Enchantment Theatre Company to develop a choreographed pantomime piece set to a suite from Prokofiev’s Ballet CINDERELLA. The Production blended puppetry, mask, magic, physical theatre and simple scenery to be performed in front of the orchestra. The company has also performed CINDERELLA with the Buffalo Philharmonic, The Des Moines, Kansas City, Atlanta, and Houston Symphony Orchestras.

Based on the success of CINDERELLA, Enchantment Theatre Company expanded the piece into a fully staged touring production integrating original music and sophisticated lighting and scenic effects. CINDERELLA was on the road the fall of 2000 through the spring of 2002 and was enjoyed by over 180,000 young people and their families across the country.

Enchantment Theatre Company’s current production of THE SNOW QUEEN weaves together original music, physical theatre, masks, puppetry, shadow play and magic to eloquently tell this captivating tale.

JONATHAN K. BECKER, Mask and Puppet Designer, began sculpting masks twelve years ago while living and studying in Paris, France. His masks have been seen in productions throughout the United States. As a performer Jonathan has toured Europe, Asia and the U.S. He toured with Enchantment Theatre Company from 1996-1999.

DENNIS J. COHEN, Scenic Designer, has long been bringing together art and technology in many venues including stage, television, architecture, hospitality, museums and exhibitions in both the real and virtual worlds. He has been a lighting director for network television, designed for the New York stage, designed and built restaurants, nightclubs, and hotels in this country and in foreign lands. Recently, Cohen has won award for his interior lighting design for Camille's Restaurant on Providence's Federal Hill, as well as his corporate
designs for IBM in Sydney, Australia, and the Museum of Immigration in Johnstown, PA. He is currently designing several new restaurants in Providence, Hartford, and Newport, RI. He has developed various software solutions for AT&T, Raytheon Corporation, and Boston's Beth Israel Deaconess Medical Center among others. He has developed client case administration software for state governmental vocational rehabilitation agencies throughout the United States. His teaching includes many years of work with talented students at the Rhode Island School of Design and The Lighting Institute at the Parsons School of Design in New York. Currently he lives in Rhode Island with his loving wife of twenty-six years, Ava, and their beautiful daughter, Abbie Rose.

THOMAS C. HASE, Lighting Designer. Mr. Hase is very happy to be able to be a part of Enchantment Theatre Company as it's resident lighting designer. He is a Philadelphia based designer who's recent work includes designs featured at: The Finish National Opera; The Seattle Opera, The Skylight Opera Theater, The Florentine Opera, New Orleans Opera, The Goodspeed Opera House, Lyric Opera of Kansas City, Center Stage Baltimore, Alliance Theatre Atlanta, The Dallas Theater Center, The Cincinnati Playhouse in the Park, The Cincinnati Ballet, Studio Arena Theatre Buffalo as well as various state and national theaters of France, Germany, Finland, Columbia, Japan, and Singapore. Internationally he has created more than one hundred designs for theater, opera and ballet at Germany's Stadttheater Giessen with his work being featured at theater & opera festivals world wide including New York's The Next Wave Festival. As Ping Chong's lighting designer his design for DESHIMA earned a American Theater Wing Design Award Nomination and his recent design for Meredith Monk's Science fiction chamber opera MAGIC FREQUENCIES just finished touring internationally. Concurrent with his many freelance projects, Mr. Hase is the resident lighting designer for the Cincinnati Opera and a principle designer for The People's Light and Theatre Company, Cincinnati Ballet and Stadttheater Giessen.

MAXINE HARTSWICK, Costume Designer, has created costumes for numerous theatres in the Philadelphia area including The Wilma Theatre, People’s Light & Theater Company, Interact Theater Company. She has constructed costumes for Philadelphia Opera Company. She has taught photography at Temple University.

DAVID HEARN, special effects design and construction has always enjoyed making gadgets, and building beautiful objects. He has worked as a teacher of technical theatre, and in professional theatre as a mechanic, builder, craftsman and problem solver. As an expert in the Peter Foy organization, he has made Peter Pan, angels and various other creatures take flight in theatres all over the globe. Dave has worked miracles for Enchantment Theatre Company. He has collaborated with the company for over 15 years to create and build many original illusions and theatrical effects. Without him none of the magic would be possible.
LESLIE REIDEL, Resident Director and Writer, has dedicated the last 25 years of his professional life to both the preservation of classical theatre and the development of young audiences. He served as a member of the MFA faculty at Temple University and was a founding member of the Professional Theatre Training Program at the University of Wisconsin-Milwaukee and the University of Delaware. His directorial credits include the Milwaukee Repertory Theatre, the Madison Civic Rep, the Utah, the Colorado and Fort Worth Shakespeare Festivals and 12 years as the resident director of the Great American Children's Theatre. He is currently Professor of Theatre at the University of Delaware where his recent projects have included Shakespeare’s LOVE’S LABOR’S LOST, Shaw’s CANDIDA and Coward’s PRIVATE LIVES. Last summer Leslie directed TWO GENTLEMEN OF VERONA for the Pennsylvania Shakespeare Festival and is also directing THE MAGICIAN, a new play scheduled for a New York premiere next season.

JENNIFER BLATCHLEY SMITH, Executive Director and Writer, studied writing and theatre at Bennington College. As the Founding Executive Director of Enchantment Theatre Company, Jennifer has created, produced and performed imaginative theatrical productions with her husband Landis Smith for over twenty years. As an international touring company headquartered in the greater Philadelphia area, Enchantment Theatre Company has created beautiful and inspiring theatre works characterized by its distinctive blend of magic, mask, pantomime, puppetry and original music. Last season Jennifer and Landis established Enchantment Theatre Company as a resident theatre company in Philadelphia and presented its first long-term run with 34 performances of CINDERELLA.

LANDIS SMITH, Artistic Director and Writer, studied theatre at Carnegie-Mellon University and Webster University Conservatory in St. Louis. He began performing magic at the age of six and studied violin and voice beginning at the age of nine. His love of theatre, music and the art of illusion led to the founding of Enchantment Theatre Company in 1979 with his wife, Jennifer Blatchley Smith. As Founding Artistic Director of Enchantment Theatre Company, Landis has created, produced and performed many imaginative theatrical productions for families all across America. In 1985, Enchantment Theatre Company premiered THE SYMPHONY AND THE SORCERER, the first of a whole series of programs intended to introduce young people to the magic of symphonic music. The company has appeared with major orchestras nationwide, most recently as host of The Philadelphia Orchestra’s HAUNTED HOUSE family concert in October 2001. The company is currently creating a version of THE FIREBIRD, set to premiere with the Baltimore and Philadelphia orchestras in the 2003-2004 season. Enchantment Theatre Company has toured in the Far East six times performing in Taiwan, Hong Kong, Malaysia, Indonesia and Singapore.
SUSAN SWEENEY, Narrator, performed the narrations for Enchantment Theatre Company’s productions of BEAUTY AND THE BEAST and CINDERELLA. She has been a professional voice/speech/text/dialects coach for 25 years, working for such theatre companies as Baltimore Center Stage, Virginia Stage Company, Jujamcyn Theatres/ Dodger Productions, Milwaukee Repertory Theatre, Skylight Opera, Walnut Street Theatre, Delaware Theatre Company, Guthrie Theatre, and the Illinois, Colorado, Utah and Oregon Shakespeare festivals. She teaches voice and speech for the Professional Theatre Training Program at the University of Delaware and is the resident Voice and Text Coach for American Players Theatre in Spring Green, Wisconsin.

ANDY TEIRSTEIN, Composer, studied music composition with Leonard Bernstein, Henry Brant, and Stephen Sondheim. He has received awards from the NEA, Mary Flagler Cary Charitable Trust, Meet the Composer, the New York Foundation for the Arts, and ASCAP. He was a recipient of a Continental Harmony Commission from the American Composers Forum to compose a symphony to celebrate Washington State at the millennium. Teirstein has written scores for several PBS and BBC films. He was an original cast member of the Broadway musical hit, BARNUM. He is currently Professor of Music in the dance department of New York University.

**BEAUTY AND THE BEAST**

A selfish Prince is transformed into a horrible Beast by a sorceress who tells him that the spell she has put upon him can only be lifted if someone pure of heart professes her love for him. Some years later a poor merchant loses his way deep within a forest and happens upon the Beast’s castle. The unseen Beast magically provides the man with hospitality for the night. In the morning, as the Merchant departs through the castle garden he picks an exquisite rose. The Beast confronts him ferociously with the threat that he will kill him for stealing his most prized possession. The Merchant begs for mercy saying he only picked it for his youngest daughter, Beauty. The Beast offers to spare the man’s life if his daughter, of her own free will, comes to the castle in her Father’s place. Upon returning home, the Merchant relates his experience with The Beast to his children. In the night, Beauty steals away to the Beast’s castle on the Magic horse provided by the Beast. Although, at first, Beauty is shocked at the Beast’s horrible appearance, she notices the kindly and civilized manner with which the Beast provides for her every need and comfort. Alone each day, she passes her time reading, playing musical instruments, and walking in the beautifully kept gardens, and enjoying all of the magical diversions the Beast has laid out for her. Each evening after supper the Beast appears and engages Beauty in pleasant conversation and conjures up magical entertainments. As time passes, Beauty grows accustomed to the Beast and even looks forward to the pleasant evenings they spend together. She finds herself quite content except for the fact that each night the Beast asks her to be his wife. She always refuses him, but feels very sorry for him as he sighs sadly and takes his leave of her. One night Beauty sees in the magic mirror an image of her Father
lying ill in bed. She implores the Beast to release her to go home to her Father. He does so on her promise that she return in seven days or he will die of sorrow. Beauty is magically transported to her home with the help of a magic glove that the Beast takes off of his paw and gives to her. Her Father is overjoyed to see her safe and well and quickly comes back to health. Beauty tells him how good and kind and civilized the Beast is. But her father tells her that she must never go back to live with him. Beauty tells him that she must return to him soon or else he will die of a broken heart. Her family and her suitor conspire to delay her beyond her promised time of return to the castle. Eventually Beauty sees a vision of the Beast dying alone. She transports herself to the castle where she tries to revive the Beast. Beauty implores him to live because she loves him and could not live without him. With that heartfelt expression of love, the spell is lifted and the Beast is transformed into his princely human form and they live happily ever after.

REFERENCES

*Beauty and the Beast*, Binette Schroeder  
*Bulfinch’s Mythology*, edited by Richard Martin  
*Maskmaking*, Carole Sivin  
*Marionettes, Masks and Shadows*, by Winifred H. Mills and Louise M. Dunn  
*Mask Improvisation for Actor Training and Performance*, Sears A. Eldredge  
*The Wonderful World of the Theatre*, J.B. Priestly  
*The Open Door*, Peter Brook  
*The Power of Myth*, Joseph Campbell with Bill Moyers  
*The Writer’s Journey*, Christopher Vogler  
*The Random House Dictionary of the English Language*
Mask Templates

Happy
Sad
Surprised
Scared
Angry
Laughing
Neutral
Neutral
Suspicious
NOTICE TO ALL TEACHERS AND CHAPERONES

- **PERFORMANCES BEGIN PROMPTLY AT 10AM OR NOON.**
  Many of our performances sell-out. This means we can have up to 1,600 students to seat. Please help us by arriving at least 30 – 15 minutes prior to the start of the performance. This will allow our ushers to get everyone seated and for you and your students to visit the rest rooms and get settled. It is important that we begin our performances on time so that all schools can meet their lunch and/or dismissal times.

- **PLEASE CHECK LOCATION OF PERFORMANCE WHEN MAKING YOUR BUS RESERVATION.**

- The staff of the Fine Arts Center need your help! An increasing number of students are coming into the performance space with gum, food, beverages and portable music players. **None of these items is allowed in the halls for performances.** Many of these items are stowed in backpacks and are not easily noticed. Our goal is to offer high quality performances for young people. In order to enhance the experience, we ask for your cooperation in preventing these items from entering the hall.

- For the comfort of all concerned, we ask that backpacks, lunches and other gear be left on the bus. Our long-standing policy of no cameras or tape recorders still is in effect.

- At the conclusion of the performance please remain in your seats until your school group is dismissed.

*We hope that you and your students enjoy your theatre experience!*
PARKING POLICY
FOR GROUPS NOT TRAVELING BY SCHOOL BUS

We are pleased to announce that we have made arrangements with the UMass Parking Services to allow our patrons to park in the Campus Parking Garage for the reduced rate of just $1 during your stay.

This rate is available to home school families and schools that will arrive by private transportation rather than by bus. Please let us know at the time you make your reservations that you will be traveling by car. Parking passes will be mailed with your invoice approximately one month prior to each performance. You will be sent a sheet that includes 10 parking passes that you may cut and give out to drivers in your group. Should you require additional passes, please photocopy the sheet. The passes are valid for the garage only on the date of your reserved performance. You may park in the garage for performances in either the Concert Hall, Rand Theater or Bowker Auditorium. Parking at meters on campus does not apply.

We hope that this policy will better meet your needs. Please do not hesitate to call our office if you have questions.

Programming Office: (413) 545 – 0190.
PARKING AND DIRECTIONS FOR THE FINE ARTS CENTER
CONCERT HALL and RAND THEATER

CONCERT HALL

School Bus Parking: Students should be dropped-off at Haigis Mall off of Massachusetts Avenue. University Security will direct buses to an appropriate parking lot during the performance (typically by the football stadium). PLEASE BE SURE YOUR BUS DRIVER KNOWS THAT ALL PERFORMANCES LAST APPROXIMATELY 1 HOUR AND THEY SHOULD RETURN A FEW MINUTES BEFORE THE ANTICIPATED END TIME. If drivers are not with the buses, they may miss the radio call from security asking them to return for pick-up, resulting in unnecessary delays returning to your school.

Individual cars: If necessary, individuals may drop-off students with a chaperone at Haigis Mall (you will be directed by security to the mid-point turn of Haigis Mall – see map) prior to parking. We recommend parking in the Campus Center Parking Garage to avoid searching for a metered space. It is a five-minute walk to the Concert Hall. All other available parking during weekdays is at meters. Available lots and pricing (current as of 9/1/04) are listed below:

Parking in the Garage is available to our patrons at a discounted rate of $1. To receive this rate you MUST give the Garage attendant a parking pass. To receive your pass, please call our office to let us know that you will be arriving by car. Parking passes are sent with the invoices. (413)545-0190

Parking meters are enforced Monday – Friday, 7AM – 5PM. Meter rates are $1.00 per hour.

Parking Garage – near Campus Center, across from the Mullins Center off Commonwealth Avenue
Lot 34 – Behind Visitors Center with 3, 5 & 10 hour meters available
Haigis Mall – 2 hour maximum on meters
Lot 62 - Adjacent to Fernald Hall with 3 hour maximum on meters, limited spaces available.

From the North: (Vermont, Greenfield) I-91 south to Route 116. Follow signs on 116 “To the University of Massachusetts.” Exit ramp leads to Massachusetts Avenue. Turn left (east) on to Massachusetts Avenue toward the campus. Continue through one light and watch for Lot 34 by the Visitors Center on your right and the entrance to Haigis Mall on your left.

From the South: (Springfield, Holyoke) I-91 north to Route 9. East on Route 9 over the Coolidge Bridge and through Hadley. Left at Route 116 (across from Staples) heading north toward campus. Right at first exit at “University of Massachusetts” bear right onto Massachusetts Avenue toward campus. Continue through one light and watch for Lot 34 by the Visitors Center on your right and the entrance to Haigis Mall on your left.

From the West: (Northampton, Pittsfield) Route 9 east through Northampton and over Coolidge Bridge. Follow remaining directions from “From the South” above.

From the East: (Belchertown, Ludlow) North on Routes 21, 181 or 202 to Route 9 into Amherst. Right on to North Pleasant Street (main downtown intersection), north through center of town. Turn left at Triangle StreetBertucci’s Restaurant on your right), rejoining North Pleasant Street. To reach Lot 34 and Haigis Mall continue on main road, which becomes Massachusetts Avenue. Haigis Mall will be on your right, Lot 34 on your left.
For Concert Hall, Rand Theater and Bowker Auditorium – Patrons traveling by car are encouraged to park in the parking garage. Discounted parking is available in the garage for $1. A parking permit is required for discounted parking in the garage. Call the Programming Office if you require permits at (413) 545 – 0190. All other parking on campus is at available meters at the rate of $1 per hour. Parking is enforced Monday – Friday, 7AM – 5 PM.

Buses will drop-off students as indicated on map. Buses will be given parking instructions by Campus Security.