THE METAMORPHOSIS OF MASCULINITY IN DISNEY’S BROADWAY MUSICAL
BEAUTY AND THE BEAST

Jerald Bolden
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THE METAMORPHOSIS OF MASCULINITY IN DISNEY’S BROADWAY MUSICAL

BEAUTY AND THE BEAST

A Thesis

by

Jerald Bolden

Approved by:

__________________________________, Committee Chair
Melinda Wilson, Ph.D.

__________________________________, Second Reader
Linda Goodrich, Ph.D.

Date
Student: Jerald Bolden

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__________________________, Graduate Coordinator
Melinda Wilson, Ph.D.                                    Date

Department of Theatre and Dance
Abstract

of

THE METAMORPHOSIS OF MASCULINITY IN DISNEY’S BROADWAY MUSICAL

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Jerald Bolden

This thesis examines Walt Disney Theatrical Production’s construction of masculinity in live performance in the original 1994 Broadway musical Beauty and the Beast. Through an analysis focusing on the key male players—the antagonist, Gaston; the father figure, Maurice; and the protagonist, the Beast—this study critically discusses the techniques Disney utilized in order to create and metamorphose characters’ masculinity in live performance. As primary sources, I turn to both the Broadway libretto and Broadway cast recording of Beauty and the Beast. From an analysis of the script, music and production photos, I discuss the symbols and signs attributing to a characters’ gender. Additionally, I critique characters within Disney films created prior to the animated film version of Beauty and the Beast. Each film under discussion in this study was scrutinized regarding male roles and archetypes contained therein. From an analysis of the animated characters I clarify how each character in live performance evolved from elements of their animated counterparts. Lastly, I also consult literature on gender studies to further examine Disney’s presentation of manhood and masculinity. Ultimately, I prove how Disney presented, created and metamorphosed male gender roles in the original Broadway Production of Beauty and the Beast through various theatrical techniques and semiotics.

________________________, Committee Chair
Melinda Wilson, Ph.D.

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Date

iv
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# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Acknowledgments</th>
<th>v</th>
</tr>
</thead>
<tbody>
<tr>
<td>List of Figures</td>
<td>vii</td>
</tr>
</tbody>
</table>

**Chapter**

1. *BEAUTY AND THE BEAST: DISNEY’S FIRST BROADWAY MUSICAL*…………………………………………………………………………………………………………………………… 1

2. DISNEY’S CONSTRUCTION OF THE HYPER-MASCULINE GASTON…… 23

3. DISNEY’S CONSTRUCTION OF THE NORMATIVE MASCULINE MAURICE…………………………………………………………………………………...……………… 59

4. DISNEY’S CONSTRUCTION OF CLASSIC MASCULINITY IN THE BEAST…………………………………………………………………………………...……………… 85

5. DISNEY’S USE OF MASCULINITY AND METAMORPHOSIS IN LIVE PERFORMANCE POST BEAUTY AND THE BEAST…………………………… 142

Appendix A. Sample Scansion………………………………………………………...……………… 156

Appendix B. Selected Tracks from Original Broadway Cast Recording of *Beauty and the Beast*……………………………………………………...……………… 157

Appendix C. Selected Song Lyrics from *Beauty and the Beast*……………… 158

Works Cited………………………………………………………………………… ….. 175
# LIST OF FIGURES

<table>
<thead>
<tr>
<th>Figure</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>The Masculinity Spectrum</td>
<td>12</td>
</tr>
<tr>
<td>2.</td>
<td>Pete and Mickey Mouse in <em>SteamBoat Willie</em></td>
<td>25</td>
</tr>
<tr>
<td>3.</td>
<td>Pete and Scrooge in <em>Mickey’s Christmas Carol</em></td>
<td>25</td>
</tr>
<tr>
<td>4.</td>
<td>Gaston and Villagers in the Pub</td>
<td>27</td>
</tr>
<tr>
<td>5.</td>
<td>Vulcan’s Large Physique</td>
<td>28</td>
</tr>
<tr>
<td>6.</td>
<td>King Triton from <em>The Little Mermaid</em></td>
<td>28</td>
</tr>
<tr>
<td>7.</td>
<td>Animated Version of Gaston in <em>Beauty and the Beast</em></td>
<td>29</td>
</tr>
<tr>
<td>8.</td>
<td>The Huntsman in <em>Snow White and the Seven Dwarfs</em></td>
<td>31</td>
</tr>
<tr>
<td>9.</td>
<td>Lumberjacks in <em>Paul Bunyan</em></td>
<td>31</td>
</tr>
<tr>
<td>10.</td>
<td>Burke Moses as Gaston in Broadway Production</td>
<td>40</td>
</tr>
<tr>
<td>11.</td>
<td>The Villagers in Broadway Production</td>
<td>42</td>
</tr>
<tr>
<td>12.</td>
<td>Gaston and his Cronies in Broadway Production</td>
<td>42</td>
</tr>
<tr>
<td>13.</td>
<td>Gaston, D’Arque and Lefou Discussing Gaston’s Plan</td>
<td>52</td>
</tr>
<tr>
<td>14.</td>
<td>Gaston and the Beast in their Climatic Battle</td>
<td>56</td>
</tr>
<tr>
<td>15.</td>
<td>The Dwarfs in <em>Snow White and the Seven Dwarfs</em></td>
<td>62</td>
</tr>
<tr>
<td>16.</td>
<td>The King and Grand Duke in <em>Cinderella</em></td>
<td>64</td>
</tr>
<tr>
<td>17.</td>
<td>King Hubert and his Lackey in <em>Sleeping Beauty</em></td>
<td>64</td>
</tr>
<tr>
<td>18.</td>
<td>Animated Version of Maurice in <em>Beauty and the Beast</em></td>
<td>65</td>
</tr>
<tr>
<td>19.</td>
<td>Maurice and Belle in Broadway Production</td>
<td>72</td>
</tr>
<tr>
<td>20.</td>
<td>Tom Bosely as Maurice in Broadway Production</td>
<td>74</td>
</tr>
<tr>
<td></td>
<td>Title</td>
<td>Page</td>
</tr>
<tr>
<td>---</td>
<td>----------------------------------------------------------------------</td>
<td>--------</td>
</tr>
<tr>
<td>21.</td>
<td>Maurice as Classic Normative in Broadway Production</td>
<td>83</td>
</tr>
<tr>
<td>22.</td>
<td>Rubber Prosthetics used for the Beast</td>
<td>99</td>
</tr>
<tr>
<td>23.</td>
<td>Terrance Mann in Various Stages of Hair and Makeup</td>
<td>100</td>
</tr>
<tr>
<td>24.</td>
<td>Costume Design for Young Prince</td>
<td>104</td>
</tr>
<tr>
<td>25.</td>
<td>The Beast’s Appearance Inspired by Rock Performers</td>
<td>106</td>
</tr>
<tr>
<td>26.</td>
<td>The Beast Refuses to Submit to Belle and Maurice in Broadway Production</td>
<td>110</td>
</tr>
<tr>
<td>27.</td>
<td>Costume Aspects Help define the Beast as Normative Masculine</td>
<td>121</td>
</tr>
<tr>
<td>28.</td>
<td>The Beast Appears Classic Masculine in Broadway Production</td>
<td>129</td>
</tr>
<tr>
<td>29.</td>
<td>Belle and her Prince in Broadway Production</td>
<td>140</td>
</tr>
<tr>
<td>30.</td>
<td>Mufassa’s Face in the Stars of <em>The Lion King</em> Broadway Musical</td>
<td>145</td>
</tr>
<tr>
<td>31.</td>
<td>Palm Tree in <em>The Lion King</em> Broadway Musical</td>
<td>147</td>
</tr>
<tr>
<td>32.</td>
<td>Pride Rock’s Drought in <em>The Lion King</em> Broadway Musical</td>
<td>149</td>
</tr>
<tr>
<td>33.</td>
<td>The Gazelle Wheel in <em>The Lion King</em> Broadway Musical</td>
<td>150</td>
</tr>
<tr>
<td>34.</td>
<td>Life “Under the Sea” in <em>The Little Mermaid</em> Broadway Musical</td>
<td>152</td>
</tr>
<tr>
<td>35.</td>
<td>Norm Lewis as King Triton in <em>The Little Mermaid</em> Broadway Musical</td>
<td>154</td>
</tr>
</tbody>
</table>
Chapter 1

BEAUTY AND THE BEAST: DISNEY’S FIRST BROADWAY MUSICAL

Our goal is not simply to put the movie onstage. It’s to tell the same basic story, keep its spirit while making the changes and additions it needs to work in a new medium.

~Michael Eisner in Disney Debut (Everett 2)

Animation as a form of historical memory has entered real space. After all, any space or film that uses manipulated, interactive imagery must be called, by definition, a form of animation; and we are increasingly being submerged in life as a video game, even while our political crises deepen, and our class difference widens… We act out stories inside cartoons now.

~Norman M. Klien in The Mouse That Roared (Giroux 83)

In 1992, Disney did what no other theatre critics and producers believed was possible. Disney recreated their classic animated film Beauty and the Beast into a live Broadway musical. Beauty and the Beast follows the hardships of a Prince who is transformed into a Beast by an enchantress because his cruel male behavior lacked emotion. In order to break the curse and be transformed back into a human, the Beast must “learn to love another and earn their love in return” (Woolverton 1). Belle, a young beauty, comes to the Beast’s castle to trade places with her father, Maurice, who was caught by the Beast while trespassing in his castle. As time passes, the Beast and Belle become friends. Belle civilizes the Beast by teaching him how to eat properly, read, dance and most importantly control his temper! (48). All of this sparks
a romance between Beauty and the Beast. Meanwhile, Gaston, a huntsman who wants to marry Belle, hears about Belle’s relationship with the Beast and hoards up the villagers to “kill the Beast” (90). After ransacking the Beast’s castle, Gaston stabs the Beast in the back and accidentally slips off the castle’s wall terrace. The wounded lifeless Beast lies unresponsive as Belle confesses her love for him thus breaking the enchanted spell. Magically the Beast levitates and metamorphoses back into his human prince form. In the end, the Prince and Belle live happily ever after.

Due to the endless possibilities of animation, theatre directors, producers and critics initially shunned the idea of an animation turned Broadway musical because they believed it would be impossible to pull off. However, with a successful preview and Broadway opening, Disney proved anything is possible on stage. This thesis discusses the techniques Disney used to reanimate *Beauty and the Beast* into a Broadway musical. More specifically, it analyzes the theatrical construction and performance of masculinity in three Disney male characters: Gaston, Maurice and the Beast. How did the story move from animated film to a Broadway musical?

In the 1950s, the Walt Disney Corporation initially attempted to create an animated film version of the classic bride and animal groom fairytale. However, “no satisfactory way could be found of dealing with the tale’s claustrophobic second half, when Beauty is imprisoned in the Beast’s castle,” so the corporation deemed it too complicated to complete (Grant 356). Shelved until 1989, a group of animators led by producer Don Hahn traveled to London and started reworking the project only to
discover similar plot and character issues encountered decades earlier. To tackle rather than be defeated by these challenges, Hahn brought together a new creative team consisting of new directors, leading Disney animators, Grammy and Tony Award-winning songwriters and Disney’s first female screenwriter. The team made changes to the basic plot, and in doing so, I argue, they inevitably refocused the story on the Beast rather than the female Beauty.¹ The animated film and subsequent musical, both written by Linda Woolverton, was an adaptation of Marie de Beaumont’s 1756 fairytale *La Belle et la Bete*.

A streamlined version of Beaumont’s original fairytale plot occurs in the following: La Belle, which means Beauty in French, was relegated to live with the Beast in his palace after her father, Maurice, was caught stealing a rose from his garden. Continually refusing the Beast’s nightly marriage proposals, Beauty had an incompatible relationship with the Beast. Upon discovering her father was sick, Beauty requests to visit him for a week. When Beauty returns home, her jealous sisters deceive her into overstaying, however when Beauty returns back late to the Beast’s palace, she discovers a transformed Prince, now in human form (Hearne 27). Beauty and her Prince instantly fall in love and live happily together.

¹ With this second attempt, Disney produced and released their thirtieth animated film, *Beauty and the Beast* in November of 1991. An instant success, the film grossed over $140 million in box office sales (Smith 46). In 1992, *Beauty and the Beast* became the first animated film to be nominated for an Academy Award for Best Picture. In addition, the film was nominated for five other Academy Awards and ultimately won two for Best Original Score and Original Song.
This original version of the fairytale “provided the model for two centuries of interpretations, including those by Charles Lamb, the Brothers Grimm, Walter Crane, Eleanor Vere Boyle, and Andrew Lang” (3). Several versions, including operas, ballets, theatre, film, television shows and literature have been adapted from Beaumont’s original version. Disney’s animated film adaptation of the classic fairytale was the catalyst for Disney’s and Broadway’s first successful musical adaptation of Beauty and the Beast.

To create the musical Beauty and the Beast, Disney first formed a new subdivision, Walt Disney Theatrical Productions, to focus exclusively on recreating Disney’s animated films for live Broadway performances. Producer of Beauty and the Beast and vice president of Walt Disney Theatrical Productions, Bob McTyre, postulated, “It would be foolish to take our first step in an area like theatre and not get outside advice. There are certain areas Disney is expert in, and those where we can learn from others” (Everret 3). Because the Disney corporation had no prior experience producing live musical theatre, Walt Disney Theatrical Productions teamed up with a professional year-round theatre company, Theatre Under the Stars (TUTS) in Houston, Texas to assist them with everything from auditions, casting, technical areas and producing a live professional legitimate theatre. TUTS’s collaboration with the Disney team successfully helped Disney produce and preview their new musical.

The musical of Beauty and the Beast, was Disney’s first attempt to adapt their animated film version of the story into a live performance for the stage. The musical
premiered for a month-long run in December of 1993 at TUTS. Two weeks prior to the show’s opening previews, “65 percent of the seats were sold” (4). John Holly, an executive producer of TUTS, claimed that since the shows’ preview “blew everyone away. Now a lot of people expect it to be a big hit on Broadway” (4). The initial positive criticism left New York audiences anticipating the show’s arrival on Broadway.

In April of 1994 *Beauty and the Beast*, now independently operated and produced by Walt Disney Theatrical Productions, successfully opened at the Palace Theatre on Broadway. Later that year, the show received nine Tony nominations and won one Tony for Best Costume Design. The musical’s popularity and all-star cast also helped it accrue ten Drama Desk nominations. The show consisted of thirty-one performers and ran on Broadway for fourteen consecutive years.

As mentioned previously, before the musical became a success on Broadway, critics expressed doubt about Disney’s ability to produce a live version of its precursory animated film. Analogous to the skepticism Walt Disney encountered when he initially attempted to create an animated film of the story in the 1950s, critics believed Walt Disney Theatrical Productions attempt to transfer the film onto the stage would be too complicated and thus became skeptical largely because it was animated and based on metamorphosis.

Critics assumed a live performance could not reproduce the same celluloid feel as a Disney animation. In her article, “Reanimating the Animated,” Rebecca-Anne
Dorozario claims, “the mechanics of animation are designed to heighten and extend the possibilities of physicality, rather than to merely represent them” meaning animation broadens the possibilities and options for characters and objects (165). Critics believed the physicality and fantasy style movement portrayed in Disney’s animated characters were unmanageable for humans in live performance. Associated with Disney’s use of metamorphosis, many Disney characters’ animation are based on a “plasmaticness,” meaning living matter that “is capable of being anything: an essential life force rejecting fixity” (165). Film theorist Ian Christie asserts plasmaticness in Disney animation deals with “the infinite flexibility of figures, their interchangeability with nature objects, and the ability to collapse and reanimate at will” (Christie 24). Examples of Disney’s use of plasmatic in animation include flying cupids in Fantasia (1940), a Cheshire Cat who peels away his stripes while dissolving into air in Alice in Wonderland (1951), and a flying carpet that whisked Aladdin and Jasmine around Agragah in Aladdin (1992). It is a challenging process for a musical theatre production team to reconstruct the “magic” that Disney achieves in animation.

While the process of recreating an animated film for stage has bigger complexities than drawing on page, Disney purposely evolved the Broadway musical Beauty and the Beast from their history of animated characters and storylines and designed it to have a similar celluloid feel to the film. While casting actors in various roles, the producers and casting directors opted to stay as true to the film as possible. Producers knew their audience pool for the Broadway production would be highly
familiar with the animated film and the characters, so they purposely sought
performers who embodied the physical, behavioral, and vocal characteristics of the
characters in the film. I believe it was critical for producers to find the perfect
performer to play each character in the musical because, as Disney’s first Broadway
production, they wanted to top the film’s success. Broadway’s version of the principle
and supporting characters in *Beauty and the Beast* were cast and designed to be
indistinguishable from their counterparts in the animated film version. To generating
the film’s look, the company deliberately utilized characteristics from their previous
archetypal animated characters to produce the musical and characters within the
musical. Logistics from casting to costuming, to what kind of movement qualities the
characters would have also came into play when adapting the animated film onto the
stage. Further helping Walt Disney Theatrical Productions create the musical was
their use of metamorphosis.

Disney’s use of metamorphosis typically consists of structural and formational
changes in characters and objects. In Disney films, viewers often saw pumpkins turn
into carriages, puppets into people, a mermaid into a woman, and a prince into a Beast.
These visual transformations appeared magically and flawlessly. Metamorphosis in
Disney films derives from their primary source of storytelling through their use of
fairytales narratives. In his book *Happily Ever After*, German linguist Jack Zipes
claims “hundreds of sentimental films that rely on the fairy-tale structure in which a
magical transformation or miraculous event brings about a satisfying, happy ending”
For Disney, a metamorphosis comes about near the end of a story to further help the protagonist achieve his/her wishes and desires. For instance, Cinderella from her title film *Cinderella* (1950), is metamorphosed from her servant clothes into a ball gown with glass slippers. Cinderella’s transformation allows her to attend the ball to meet Prince Charming. Similarly, Ariel in *The Little Mermaid* (1989) is metamorphosed from mermaid to human. Ariel’s transformation allows her to live in a human world with Prince Eric. Critics believed Disney’s instant visual transformations depicted in their films provided unrealistic performances that worked in animation rather than live performance.

In live performance for the Broadway musical *Beauty and the Beast*, Disney not only addressed metamorphosis but used it in two ways. Most importantly, Disney’s use of metamorphosis included the changes Disney made from Beaumount’s original tale. Disney altered the story from female to a male centered. In Beaumount’s tale, the Beast was not mentioned until late in the story, however Disney made it a story about the Beast by introducing him in the prologue. By highlighting the Beast and by adding Gaston, Disney’s version of the story resulted in overt presentations of masculine roles, thus another way Disney utilized metamorphosis for the production. Throughout the course of the musical, the characters: Gaston, Maurice and the Beast, physically and mentally change. Presented through stereotypical gender roles, each character’s masculinity goes through some type of altercations.
Evident in Disney’s history of animated films, the Disney Corporation is reputable for creating gender roles. Through cinema, Disney has taught gender roles by revolutionizing fairytales by “impress[ing] audiences with their abilities to use pictures [and symbols] in such a way” that would make audiences forget the earlier versions of them (Zipes, *Happily* 31). Primarily achieved through archetypal images and catchy songs, Disney’s adaptation of myths and fairytales have capsulated audiences and have been a primary source for teaching gender roles to society. Disney’s adaptations of traditional fairytales helps society understand gender roles by making them aware of what is appropriate and inappropriate behavior. In Disney stories, the sole foundation for understanding a character is attributed to their embodied gender role. While gender roles are socially constructed, Disney purposely and formulaically creates their characters with specific archetypal characteristics and behaviors considered to be masculine and or feminine. The excessive portrayals of masculine roles make Disney’s stories, in particular Disney’s Broadway musical *Beauty and the Beast*, interesting to examine.

The musical *Beauty and the Beast* is special because it focuses on masculine roles and what happens when men become tainted. From the outset, the show’s prologue establishes a framework for examining masculinity. Largely focusing on the Beast, the musical highlights men and their behaviors. Furthermore, *Beauty and the Beast* is a fascinating story to examine because Disney parallels between two distinctive types of masculinities in two masculine characters, as well as the
breakthrough one character makes to break away from his hyper-masculine mold. A theme of inner beauty versus outer beauty becomes apparent as the two main male characters metamorphose from one masculine set of traits to another.

The musical *Beauty and the Beast* is a positive creation for Disney because for the first time they solely produce a male-centered story. Socially Disney has focused past stories and musicals on women and femininity. The excessive portrayals of masculinity in *Beauty and the Beast* make it possible for the Disney Corporation and Walt Disney Theatrical Productions to create more stories and musicals about men.

For many sociologists, the concepts and characteristics that generate masculinity have proven to be difficult to define because masculinity is made up of an array of entities and many factors such as age, race and social class that contribute to it. In reference to Disney’s male gender roles in *Beauty and the Beast*, masculinity is constructed through various characteristics that denote specific types of manhood. Disney’s history of human male character types and scholarship on masculinity collaboratively informs my analysis of masculine roles in *Beauty and the Beast* by serving as a guide in defining, describing, and interpreting masculinity reconstructed for live performance. While *Beauty and the Beast* was Disney’s fourth installment to their anthology of animated films about Princes and Princesses, I frequently include the animations; *Snow White and the Seven Dwarfs* (1937), *Cinderella* (1950), *Peter Pan* (1953), *Sleeping Beauty* (1959) and *The Little Mermaid* (1989) in my analysis of male character types. Disney defines masculinity in their representation of manhood
through their character’s social roles, attitudes, and their perceived position in a society by others.

In order to understand the varying degrees of masculinity in *Beauty and the Beast*, my masculinity spectrum must first be explained. Created for the purposes of this thesis, the spectrum serves as an evaluative tool by illustrating the varying traits of manhood in Disney characters. The spectrum continually operates by measuring and defining a character’s masculinity throughout the course of the musical. For instance, the more a character exudes specific traits defined by a degree on the spectrum, the closer he moves to that degree. The spectrum is marked by three main points: hyper-masculinity, normative masculinity, and classic masculinity (figure 1). In between the three main points are two sub-points: hyper-normative masculinity and classic-normative masculinity. These points are further explained when necessary within their appropriate chapters. In the following, I define the three main points on my spectrum.

I define hyper-masculinity, which lies on the far left point on my spectrum, in terms of a character’s power dynamics within hegemonic masculinity. Gender theorist Michael Kimmel in *The Gender of Desire* defines hegemonic masculinity as being “a man in power, a man with power, and a man of power” (Kimmel 30). Essentially, power in Kimmel’s definition relates to men in control, men who have authority, and men who are dominant over others. According to sociologist R.W. Connell, hegemonic masculinity is “always constructed in relationship to various subordinated
Fig. 1. The Masculinity Spectrum helps define and illustrate a character’s masculine type. Gaston initially epitomizes hyper-masculine traits and by the end of the musical he progresses towards extreme hyper-masculinity. Maurice initially personifies normative masculine traits and moves towards classic-normative masculinity. Both Gaston and Maurice do not move out of their masculine ranges, meaning on the spectrum they stay fairly close to their initial places. The Beast makes an ultimate metamorphosis as he begins the musical at hyper-masculine and leisurely progresses to normative masculinity. By the end of the musical, the Beast metamorphose to classic masculinity.
masculinities as well as in relation to women” (Hatty 117). In order for a character to have power, essentially have superiority, he needs to treat other characters as if they are inferior to him. Hegemony is achieved deliberately through a series of traits and actions that allow men to have superiority and dominance over others (Connell and Messerschmidt 2005). Hyper-masculine traits and actions include, but are not limited to, having large physiques, engaging in physical violence towards others, and demonstrating aggressive behavior. For instance, from an early age, boys learn establishing power means being a “real man” or taking on a “tough guy” persona.

Warren Farrell, a sociologist professor at Brooklyn College, provides an overview of “real men” characteristics and clearly illustrates how boys are socialized to be masculine in our society in the following:

> At an early age boys see models of men who seek material success, physical and psychological strength, leadership, invulnerability; who suppress their fear, control their emotions; who are pragmatic, know all the answers, never seek help, are tough and independent; who have a substantial degree of power, ambition, and physical and sexual aggression; who have control in sexual relations and in all relations, initiate sexual relations, make decisions, can get what they want when they want it; [and] who generally want to be on top. (29)

Farrell’s description of hegemonic masculinity constitutes my definition of hyper-masculinity as it relates to my thesis in entirety. Influenced by gender studies
and Disney’s pertinent portrayals of hyper-masculine characters created prior to 1991, I define hyper-masculinity in *Beauty and the Beast* as the achievement of power and dominance through a combination of a large physically constructed body, muscular physique, color symbolism in costumes, physical strength, and male predominant occupational roles. Aspects of these characteristics define Disney’s antagonist characters as hyper-masculine.

Polar opposite to hyper-masculinity and on the far right side on my spectrum is classic masculinity. I define classic masculinity in terms of four principal sub-characteristics: innocence, elegance, male beauty and heroic qualities, inhibited by Disney’s Prince characters. I created and bring the combination of these four characteristics to the forefront because Disney strategically and formulaically highlights their Princes by creating them with these characteristics. Furthermore, Disney never includes any combination of the four principal sub-characteristics generating classic masculinity in any of their other character types.

Disney’s ideology of innocence is a central component of classic masculinity. According to Henry Giroux in *The Mouse that Roared*, Walt Disney: realized that innocence as a cultural metaphor had to be associated with a particular rendering of childhood as well as a specific view of the American past, present, and future. In other words, Disney’s view of innocence had to be constructed with particular maps of meaning in which children and adults could define themselves through a cultural
language that offers them both modest pleasure and a coherent sense of identity. (17-18)

Disney produces a quality of innocence in their Prince characters that embody courage, purity, charm, fairness, and spiritual strength. Because Disney’s Princes are inculcated with a perpetual fantasy about romance, often times, boys grow up wanting to become them and girls grow up desiring to marry them. Innocence in the Princes refers to all the desirable characteristics people typically yearn for their romantic partner. These characteristics help the Princes personify mannerisms that historically adhere to conventions based on royal figures. Further conveying aspects of classic masculinity is a Prince’s elegance.

Elegance in Disney Princes refers to their demeanors facilitated by royal figures, who often times exuded behavioral traits of dignified propriety. Elegance is depicted in the princes who have sophisticated skills in politeness, courting women and technique in Ballroom dance styles. Elegance is a factor generating the Princes as attractive. However, before conveying their elegance, as seen in *Cinderella*, female characters are typically initially drawn to the Princes due to their superior and idealistic looks.

Male beauty, which I refer to as physically attractive and handsome attributes, is another defining principal sub-characteristic of classic masculinity. Visually appearing young, Caucasian, slender, well-groomed and having full heads of hair, the Princes are physically flawless. The appeal of Disney’s Prince characters who
naturally personify this trait drives the desires of one character to another. Typical for a male beauty in a Disney story, is a female beauty who is equally, if not more, physically attractive. Because the two characters are physically analogous to one another, they naturally flourish into a romantic relationship. Beauty provides a perceptual understanding of contentment and fulfillment between Disney’s protagonist romantic characters. More appealing, the Princes are wealthy characters born into royalty who live in castles and exemplify heroic qualities.

Heroic qualities is another principal sub-characteristic of classic masculinity. A Prince’s heroism entails their physical strength and ability to rescue their damsels when in distress. In Disney films, a Prince character’s heroic qualities become apparent through a physical battle with the antagonist. In a climactic scene, a physical battle between the Prince protagonist, and often times, the villain antagonist, occurs in order for the better man to live happily ever after with his princess. Achieved through the Prince’s victory over the antagonist, the reciprocated love from a heroine to a Prince is established. The Prince and Princess typically get married to each other or a marriage is insinuated through Disney’s finale “happily ever after” narrative.

In situations involving a conflict with a female antagonist, as evident in Cinderella and The Little Mermaid, the Prince becomes the only means for a heroine to get out of an undesirable condition; marrying a prince is the only way to be saved. For instance, Cinderella attends the ball to meet her Prince Charming. Their reciprocated physical attractions for each other at the ball initially spark their interests
in each other. However, the Prince’s determination in scouring the village to find the
girl whose foot fit the glass slipper and his confrontation with Lady Tremaine is what
ultimately solidified Cinderella’s love for Prince Charming. As a result, Cinderella’s
marriage to her Prince saved her from being a chambermaid to her step family.

Strikingly, *The Little Mermaid* presents both scenarios where a prince physically
battles the antagonist and a heroine escapes her life under the sea. In the end, Prince
Eric defeats Ursula by crashing his ship into her abdomen and King Triton keenly
transforms Ariel back into a human, so she can marry her beloved Prince. The
previously mentioned principal sub-characteristics innocence, elegance, male beauty
and heroic qualities, in Disney’s Prince characters, makes them exclusively different
from all other Disney characters.

The combination of these sub-characteristics help Disney’s Princes personify a
traditional sense of what it romantically means to be an idealistic male love interest.
The Princes heterosexuality is primarily attributed and exemplified to their beauty and
heroic qualities; these characteristics help them win the girl. I deem the Princes as
heterosexuals because Disney highlights their romances with women.\(^2\) The Princes’
beauty and heroism are contributing factors helping them to become romantically
involved with their Princess. Additionally, because Disney stories primarily focus on

\(^2\) As for other Disney male character types, this identity trait, heterosexuality, is often times not made
clear, nor apparent, in their storylines. For instance, Disney’s father characters are never depicted
having a physical attraction to female characters, nor are they depicted ever appearing attracted to them.
Also, Disney’s antagonists, who often times appear rail thin, appear as asexual characters—meaning
they are never depicted experiencing any type of sexual attraction to other characters.
one love story between a Prince and Princess, my four characteristics generating classic masculinity in the Princes help them personify a traditional sense of what it romantically means to be an idealistic male love interest. Unlike Disney’s other archetypal character types, Disney’s formula for the Princes’ epitomizes heterosexuality through their physical attractiveness, ability to marry, and able-bodied manliness, who in the end, win over and save their princess. These characteristics solely define Disney’s Prince characters as classic masculine.

Directly in the center of the spectrum is normative masculinity, which lies directly in-between the wickedness of hyper-masculine and the goodness in classic masculine. Placed in this position normative masculinity defines a character’s balance between hyper-masculine and classic masculine behaviors in addition to an integration of androgynous behavioral characteristics. The combination of these three components—hyper-masculine traits, classic masculine traits and androgynous behavioral characteristics—typically defines normative masculinity in Disney’s ensemble of male characters.

Normative masculinity’s central component is androgynous behavioral characteristics. The word androgyny derives from the Greek root “andro” meaning male, and “gyn” meaning female. Kari Weil, author of Androgyny and the Denial of Difference, defines androgyny as a “state of wholeness and balance arrived at through the joining of masculine and feminine conceived of as complementary and

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3 No matter where a character falls within the constructs of normative masculinity on the spectrum, he will exude androgynous qualities.
symmetrically opposed” (63). In addition, Carolyn Heilbrun defines androgyny as “characteristics of the sexes, and the human impulses expressed by men and women, [that are] not rigidly assigned (x). Essentially, androgyny in Weil and Heilbrun’s definitions illustrates a union of masculine and feminine traits and behaviors exhibited by an individual who embodies attributes generally associated with their opposite sex. Also, the combination of Weil’s and Heilbrun’s definition is how I define androgyny for the purposes of my normative masculinity definition. The balance between good and evil characters, and masculine and feminine traits and behaviors makes normative masculine characters all the more interesting to examine.

In order to situate where a character in Beauty and the Beast falls on my spectrum, I analyze their masculine attributes through semiotics. Masculinity is individually achieved and constructed in Disney’s character through an accumulation of symbols and signs that denote manhood. Studying the semiotics aided my analysis of how masculinity was reconstructed from animation into a performance on stage.

In Beauty and the Beast, the characters Gaston, Maurice and the Beast operate as individual signs in a collective system. The performance and ideals of hyper-masculinity are built upon portrayals of subordinated forms of masculinity and femininity. In addition, this is true when solely analyzing classic masculinity--portrayals of contrasting masculine and feminine traits are present. Creating an array of masculine traits, each male character functions in tandem with other male characters in Beauty and the Beast.
Music and visual aspects are signs contributing to meaning in the system. I analyze the sentence and speech acts within the lyrics of the songs and the dialogue in the scenes to denote meaning in reference to a character’s masculinity. The songs and dialogue are structural elements which refer to the written text: the book, lyrics and music. Structural elements are the basic ingredients of Beauty and the Beast, thus include audible aspects the audience hears. The structural conventions reveal aspects of each character’s masculine characteristics as well as how their metamorphosis was brought about. Major structural conventions of all American musicals are their use of music. Music in musical theatre accompanies characters’ moods, feelings, emotions, attitudes and underscores the narratives. As for Beauty and the Beast, the music also creates and expresses gender by representing a character as either masculine or feminine. Music and lyrics play a fundamental role in Disney’s construction of masculinity.

Through the movement, gestures, dance, and costume design I analyzed the nonverbal communicated visual aspects from the musical. The nonverbal and visual aspects make up the performance elements that define how masculinity looks in a live performance. The uses of color and shapes applied to actor’s bodies, for example, create and express a character’s gender by representing him as either masculine or feminine. The nonverbal aspects also help construct and visually reiterate a character’s masculine traits. Through the analysis of semiotics in the production, I
prove how Walt Disney Theatrical Productions constructed and metamorphosed masculine characteristics from animated characters into a live performance.

Focusing on a single character and a marker on my spectrum, the three subsequent chapters follow a similar format and discussion. To prove how each character’s masculinity was reconstructed in live performance, each chapter first examines how the three male characters in the musical; Gaston, Maurice and the Beast, evolved from a history of Disney’s animated characters. Then through a discussion on casting, costuming and a character’s development through the book, music and lyrics I critically discuss how Disney constructed a character’s masculinity in live performance. Since metamorphosis is central to Disney, I also discuss the techniques Disney utilized to transform each character from one set masculine traits to another. Chapter Two focuses on Disney’s ultimate protagonist Gaston and the construction of his hyper-masculine attributes. As Gaston’s desire to marry Belle increases he becomes more villainous and ultimately becomes extreme hyper-masculine. Chapter Three focus on the quintessential father figure in Maurice and the construction of his normative masculinity. Through the course of the musical Maurice exudes facets of normative and classic-normative masculinity. The analysis in these two chapters sets the foundation for Chapter Four. Chapter Four focuses on the ill-tempered Beast and his ultimate transformation from hyper-masculinity to classic masculinity. While all the characters in this study metamorphose, the Beast makes an
ultimate metamorphosis as he begins the musical at one end of the spectrum and by the end moves to the polar opposite end.
Chapter 2

DISNEY’S CONSTRUCTION OF THE HYPER-MASCULINE GASTON

The power of any individual to do evil is much greater than the power of one person to do good. In addition, the villain usually has a plan while the hero and heroine are taken off guard. The villains make up their own rules. They never have to worry about whether they are doing the right or proper thing. They can lie, cheat, kill, and live without guilt or conscience or horror.

~Ollie Johnston and Frank Thomas in *The Disney Villain* (Johnston and Thomas 21)

Gaston could not be a caricature of a country lout. He had to be a believable character with real personality development in order to be accepted as a true villain and the man who eventually murdered the Beast.

~Ollie Johnston and Frank Thomas in *The Disney Villain* (Johnston and Thomas 204)

In the Broadway musical *Beauty and the Beast*, the gradual shift in Gaston’s desire to marry Belle increases as he unsuccessfully strives to win the girl. Motivated to “woo and marry Belle,” Gaston becomes more villainous as he fails to convince Belle to marry him (Woolverton 6). Since Belle does not reciprocate his feelings, Gaston begins to act without emotion and compassion. The changes in Gaston’s behaviors and motives mirror the metamorphoses in his masculinity meaning that his behaviors and attributes become more and more severe through the course of the musical. Initially, on the masculinity spectrum, Gaston begins at hyper-masculine, but by the end of the musical he metamorphoses to extreme hyper-masculine.
Recalling from Chapter One, hyper-masculinity entails hegemonic traits of masculinity including characteristics that encompass but are not limited to authoritative attitudes, aggressive behavior and arrogance; these characteristics help create Disney’s ultimate evil male antagonists. Hegemonic masculinity refers to superior authoritative men who want to be on top and dictate by using their power. Aspects of these characteristics define the character, Gaston particularly, as hyper-masculine.

In this chapter, I argue Gaston is an amalgamation of Disney’s previous hyper-masculine characters. Furthermore, I discuss his metamorphoses from hyper-masculine to extreme hyper-masculinity. To help prove Gaston’s characteristics, I proceed by discussing elements of Gaston’s hyper-masculinity in animation.

**DISNEY’S HISTORY OF HYPER-MASULINE CHARACTERS**

In the late 1920s, Walt Disney delved into the film industry by creating short animations. Disney animators capitalized on making characters who possessed more masculine traits than others by appearing physically larger on screen. The short films *The Gallapin Gaucho* (1929) and *Steam Boat Willie* (1929), for example, include the character Captain Peg Leg Pete (later renamed Pete), who was depicted four times larger than Mickey Mouse (figure 2). In later years, Disney replicated Pete’s large physique in other hyper-masculine characters like the giant in *Brave Little Tailor* (1938), and Pete in *Mickey’s Christmas Carol* (1983; figure 3). Remnants of these characters’ physically large physiques would later come to play in the creation of
Fig. 2. Pete (left) who is depicted four times larger than Mickey Mouse (right) in Disney’s early 1928 short film *Steamboat Willie* (Grant 23).

Fig. 3. Years later, Disney animators continued creating large physiques in their hyper-masculine characters. For instance, Pete (right) appears astonishingly bigger than Scrooge (left) in *Mickey’s Christmas Carol* (1983; Grant 20).
Gaston in animated form (figure 4). In human form for live production, actor Burke Moses, who was cast in the role of Gaston, was required by producers to “embody the bulk of Gaston’s brawn” (Do Rozario 167). Moses had to exemplify a physically large physique to exude Gaston’s dominate hegemonic masculine traits of power and control.

In conjunction with physically large physiques, muscular physiques also attributed to a character’s hyper-masculinity. In the 1940s, Disney began to create characters with barrel chests, massive arms and chiseled abdominals. Disney’s first exaggerated muscular physiques appeared in Vulcan, a Greek god animated by Disney animator Art Babbitt in *Fantasia* (1940; figure 5). Forty-nine years later, Disney animators reproduced a similar physique for King Triton in *The Little Mermaid* (1989; figure 6). With the exception of Mr. Darling in *Peter Pan*, who appeared physically large but not muscular, Gaston’s physique was like no other Disney hyper-masculine character prior to him. Disney animator Andreas Deja, who created the brawny image of King Triton, also created the burly image of Gaston in *Beauty and the Beast* (1991; figure 7). Prior to *Beauty and the Beast*, Disney animators gave powerfully built physiques to King Triton and protagonist Greek gods. No other Disney male characters displayed this body type. These characters’ large and muscular physiques alluded to their physical strength as well. In Disney films, these characters have more strength in contrast to others. Their large bodies, muscular physiques, and physical strength became characteristic stepping stones for Gaston’s hyper-masculine
Fig. 4. In the image above Gaston (center) is presented with a muscular and large physique in contrast to the normality in the Villagers physiques (Frantz 151).
Fig. 5. Vulcan, animated by Art Babbit, appeared in the Pastoral section of *Fantasia* (1952) and was Disney’s first combination of a physically large and muscular physique (Grant 22).

Fig. 6. King Triton, animated by Andreas Deja, for Disney’s 1989 featured film *The Little Mermaid* also had a predominantly large and muscular physique (*The Little Mermaid* 1).
Fig. 7. Disney animator Andre Deja’s animated Gaston for Disney’s 1991 film *Beauty and the Beast* (Disney Clip Art 1).
appearance and behaviors in both the animated and Broadway versions of *Beauty and the Beast*.

Typical of Disney films is the correlation between a hyper-masculine character’s appearance and his occupational role. Usually hyper-masculine characters have occupational roles that entail rugged, barbaric, and outdoorsy activities that capitalize on activities “real men” do. In the following Connell claims:

> The physical definition of masculinity is sustained in the typical division of labor in the home. Men are held properly responsible for jobs such as building and building repairs, digging and constructing the garden, maintaining cars and other household machinery—jobs, in short that are seen requiring strength, skill with tools, exposure to the elements, [and] toughness. (23-24)

Disney stories deem male characters who exhibit strength, skills with tools and/or weaponry, and are exposed to “the elements” in outdoor occupations as hyper-masculine. Disney’s first hyper-masculine occupational role was the Queen’s Huntsman, Humbert, in *Snow White and the Seven Dwarfs* (1937; figure 8). Then in 1958, Chris Crosshaul and Paul Bunyan, two lumberjack characters, appeared in Disney’s featurette *Paul Bunyan* (1958; figure 9). Chris and Paul’s skillsmanship as lumberjacks addressed similar aspects of Gaston’s hyper-masculinity. In *Beauty and the Beast*, Gaston’s occupational role as a hunter entails activities “real men” do. The Villagers perceive Gaston’s occupation to involve strength, skillsmanship with a gun
Fig. 8. In Snow White and the Seven Dwarfs (1937), Disney’s first hyper-masculine occupational role of a huntsman was originally created in Humbert (Johnston and Thomas 59).

Fig. 9. Hyper-masculine occupational roles were also used in the lumberjack characters, Chris Crosshaul (left), Paul Bunyan (right), in Disney’s 1958 featurette Paul Bunyan (Grant 122).
and elements of toughness, as a result they look up to him and view him as a protector.

Color symbolism in a character’s costume design creates another facet of hyper-masculinity and thus further connects Humbert and the lumberjack characters from *Paul Bunyan*. The color scheme of the characters’ costumes reflect natural colors of dirt, rocks, trees, and moss—natural elements found within their occupational environments. Since muted flat earth tones are solely used for hyper-masculine characters, the colors represent manliness and toughness, characteristics of hyper-masculinity. As for Gaston, in the animated film, his earth toned costume is a rustic red jerkin, a sunset yellow undershirt, sunset yellow gloves, a burnt umber colored belt, black pants and sepia colored calf high boots.\(^1\) The combination of these colors in Gaston’s costume reflect the ruggedness his job as a hunter entails.

As previously mentioned, Gaston represents multiple facets of Disney’s hyper-masculine characters. Other than being a French character, Gaston represents nothing new to Disney audiences because he creates the epicenter for Disney’s history of hyper-masculine characters. Gaston embodies several hyper-masculine characteristics that had previously appeared individually in different animated men. Gaston is a hyper-masculine melting pot, where previous hyper-masculine characteristics and attributes used to create him generate an interesting and unique character.

Furthermore, three additional aspects about Gaston make him specifically distinctive to Disney’s hyper-masculine history: 1) The writer, Linda Woolverton, added the character Gaston to Disney’s version of *Beauty and the Beast*; 2) Disney animator,

\(^1\) A jerkin is a form fitting collarless and sleeveless jacket, usually made of leather, worn by men in the sixteenth century.
Andreas Deja modeled and based Gaston on actual human behavior; and 3)
Woolverton created Gaston with antagonistic characteristics usually depicted in
Disney’s female villains. The development of Gaston evolved him into the creation of
an arrogant, cruel and hyper-masculine character, thus making him all the more
distinguishable from every other Disney characters.

The first aspect making Gaston distinctive to Disney’s version of *Beauty and
the Beast* is he was added into their adapted version of Beaumount’s original fairy tale.
Woolverton eliminated Belle’s two beautiful spoiled, selfish, and jealous sisters and
three field working brothers (Koenig 209). I believe Woolverton transformed the
collective into the “handsome and overbearing suitor” named Gaston because he
embodies elements of the sister’s narcissism and elements of the brother’s outdoor
occupational role (Koenig 209). Initially Disney animator Andreas Deja illustrated
Gaston with a mustache—a usual characteristic depicted in Disney’s villainous men
previous to Gaston such as the Ring Master in *Dumbo*, Stromboli in *Pinocchio* and
Captain Hook in *Peter Pan*. However, I believe Disney executives eliminated
Gaston’s mustache to make Gaston appear more attractive. They wanted Gaston to
exude beauty traits similar to Belle’s sisters in Beaumount’s version. Furthermore,
Gaston’s occupational role of a hunter paralleled Belle’s field working brothers in
Beaumount’s version. Gaston was comprised of a combination of beautiful girls and
hardworking boys.

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2 Villainous Disney men with mustaches created after Gaston include Jafar in *Alladin* (1992), Governor Ratcliffe in *Pocahontas* (1995), Shan Yu in *Mulan* (1998) and Doctor Facilier in Disney’s next
The second aspect making Gaston distinctive to Disney is he was modeled after men Deja noticed in his frequent visits to a West Hollywood gym. I deem these men as “gym junkies” because, like addicts, they ambitiously aspired to embody perfect and muscular physiques. Moreover, they adored themselves while working out. As for Gaston’s cartoon image, Deja “wrestled with creating a realistic looking character with a heroic appearance but a villainous agenda” (Do Rozarrio 167). Unlike the protagonist King Triton, Gaston’s realistic aspects in his appearance and behaviors was inspired and modeled after the gym junkies Deja noted. Akin to Gaston, they commanded the attention and adoration of others who admired their muscular physiques. Not only did Deja draw Gaston to look like these gym junkies, Deja and Woolverton also adopted their behaviors to Gaston. In Beauty and the Beast, Gaston excessively thinks highly about himself. Furthermore, his admiration for himself is fueled by the attention he receives from others. The Villagers respect Gaston because he strives to be superior, he is the best at what he does, and he is the most macho, thus Gaston reigns as the town’s epitome of masculinity. Animators drew Gaston with “an exaggerated chin, exaggerated biceps, exaggerated chest, exaggerated swagger, [and] exaggerated facial expressions” (Do Rozarrio 167). There are no small aspects with Gaston—his exaggerated massive arms and barrel chest portrayed him as a man in power and emphasize his vanity. Gaston believes he has power and authority, when in fact, he has very little power. The Villagers follow his every rule because they do not want be verbally and or physically attacked by him.
Gaston’s belief that he is attractive and has an impressive physique overshadows Disney’s female antagonists who strive for the perfect bodies.

Antagonist characteristics are the third aspect further making Gaston distinct to Disney and *Beauty and the Beast*. Central components to Disney’s female villains are antagonist characteristics, which include authoritative attitudes, aggressive behavior and narcissism.3 I compare Gaston to female villains because no other Disney human hyper-masculine male character exuded all of these antagonistic characteristics prior to Gaston.4 The characteristics that align Gaston to the female villain are evident in his aggression depicted as he verbally threatens and physically abuses others in order to achieve his goal in marrying Belle. Gaston is also narcissistic in that he is predominantly concerned about himself; he is conceited and self-centered. A male character that has these characteristics equates to a villain. Disney’s female villains who have authoritative attitudes, aggressive behavior and narcissism include the evil Queen from *Snow White and the Seven Dwarfs* (1937), Lady Tremaine from *Cinderella* (1950), The Queen of Hearts from *Alice in Wonderland* (1951), Cruella De Vil from *101 Dalmatians* (1961), and Ursula from *The Little Mermaid* (1989).5

Similar to Gaston, the evil Queen in *Snow White and the Seven Dwarfs* is vain in the sense that she wants to be the “fairest of them all;” essentially she wants to look the

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3 While these characteristics are typical qualities depicted in Disney’s female villains, they do not appear in all antagonists.

4 Captain Hook from *Peter Pan* (1953) is a Disney villain, however, he does not exude all the female antagonistic characteristics nor does he meet the parameters of hyper-masculinity for this study.

5 Ursula is half human half octopus. Similarly King Triton is half human half merman. While King Triton does not fully fit the confines of my argument because he is not 100% human, as will be discussed in the next chapter, his physical appearance is atypical as a Disney father because he has white hair and a beard.
best. The Queen’s vanity prompts her villainy and she becomes belligerent in her attempt to kill Snow White. Cinderella’s stepmother, Lady Tremaine, behaves authoritatively in her attempts to keep Cinderella from attending the Prince’s Ball; she “prefers to assist the fortunes of her own appalling daughters” while persecuting Cinderella and holding her as cheap labor (Grant 229). When the Prince and the Grand Duke explore the village for a woman whose foot fits the glass slipper, Lady Tremain uncompromisingly locks Cinderella in her room. Correspondingly, the Queen of Hearts, Cruella De Vil, and Ursula act similarly in the sense that they have bad tempers, act abrasively to others, and operate to protect their best interests. The previous mentioned Disney female villains are narcissistic in the sense that they do whatever they can to promote themselves. Comprised of mixed genders, Gaston is the first male Disney villain of his caliber. All of these elements were combined in Disney’s construction of Gaston for film and amplified all the more when the production moved to Broadway. In the following I discuss the casting process for Gaston and his costume design. These elements visually helped the producers replicate Gaston’s celluloid feel on stage.

**THE PROCESS OF CREATING THE “MACHO MAN” FOR PERFORMANCE**

For the role of Gaston, producers searched for an actor who resonated a similar sound, appearance and actions to the animated Gaston. They sought a performer who not only was a “good actor but also an amusing comedian and a wonderful singer” (Frantz 106-107). Regarding casting requirements for Gaston, Broadway producer Robert McTyre commented, “The actor must be young, tall, and handsome with an
impressive physique” (Frantz 105). Essentially, they wanted a performer who was attractive, could sing, be funny, and would physically appear identical to the animated Gaston. Finding a performer to portray Gaston became a difficult process because producers could not initially find an actor who met Gaston’s qualities. However, when Broadway newcomer Burke Moses “swaggered” on stage for auditions and began to sing, the producers knew he was the “perfect choice” for Gaston in live performance (Frantz 107).

Moses was cast in the highly sought after role of Gaston. While auditioning, Moses sounded similar to Richard White, the American voice actor and opera singer who voiced Gaston in the animated film. The animated Gaston had a “sing-song” quality to his voice; even while speaking, he never stopped singing. He constantly produced musical sounds through sustained speech. For Gaston’s voice, White sang and spoke in his legitimate classical style voice, producing a regal operatic timbre. In auditions, Moses applied White’s sing song quality to Gaston’s voice. Sounding comparable to White, Moses’ baritone vocals commanded attention resembling the character’s authoritative and vain tonal qualities.

Producers also noticed Moses embodied a striking physical resemblance to the animated Gaston. Just as Gaston boastfully sings about himself, Moses was “six foot four,” encompassed an upper body with “biceps to spare,” and had the “perfect pair”

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6 I believe the forty-one-year-old White did not meet the age or physical requirements casting directors and producers wanted for Gaston. Susan Egan, on the other hand, who supplied Belle’s singing voice in the animated film *Beauty and the Beast*, later originated the role of Belle on Broadway.

7 Legitimate is a technical vocal term used by singers in musical theatre. The four primary forms of theatrical singing include legit, head voice, chest voice, and belt.
of thighs (Woolverton 24, 41, 25). Tromping around the stage, Moses carried himself like Gaston. Casting director Jay Binder explains, “Credibility is essential: you have to believe it’s Gaston […] before he even opens his mouth” meaning audiences’ had a preconceived notion about Gaston’s appearance (Frantz 159). As a potential candidate for the role, Moses mastered his audition by making his interpretation of Gaston “honor the film” (Frantz 107). Through exaggerated gestures and actions Moses fully committed to performing Gaston’s vigorous physicality. According to Do Rozzarrio, “Across the mediums of animation and theatre,” Gaston is played time and again “as an exaggerated man” (167-168). Gaston is an over the top character, meaning everything about him is exaggerated. His voice booms with intensity; his appearance is grandiose; and his grand sweeps and strides are ostentatious. Gaston has no subtle or underplayed movements or lines of dialogue. Moses’ vocals, physical appearance and acting choices collaboratively helped him win the coveted role of Gaston in Beauty and the Beast. Selecting the right “macho man” for the role was an essential element in constructing Gaston’s hyper-masculinity on stage.

The next step in creating Gaston for the stage fell into the hands of costume designer Ann Hould-Ward. Moses’ appearance became more identical to Gaston’s bulky body type with Hould-Ward’s design for Gaston. She researched sixteenth century French fashion and studied Gaston’s attire from the animated film to replicate a similar costume that supported Moses as he told Gaston’s story on stage. In the musical, Gaston (Moses) wore a sunset yellow jerkin, a white undershirt, black leather wristlets, a black leather belt, crimson colored form fitting pants and brown calf high
boots. Analogous to the animated Gaston, the color scheme in Moses’ costume reflected earth tones; however, the jerkin used for Gaston was purposely made yellow to make Moses visually appear physically larger.

Hould-Ward designed Gaston’s costume to specifically address how he is described in the musical’s lyrics. This consequently prompted Hould-Ward to make alterations to the color scheme, as previously mentioned, and design aspects. For instance, in the song “Gaston,” Gaston sings “I’m roughly the size of a barge” (Woolverton 41). While Moses physically embodied Gaston’s large physique, Hould-Ward visually made Moses appear even larger on stage by costuming him in a pompadour wig and a lighter colored jerkin. Making Gaston appear taller, the wig increased his height four inches. Also, unlike the animated film where Gaston wore a red jerkin, Moses was costumed for the majority of the musical in a yellow jerkin with faded hues of brown because lighter colors helped his appearance communicate a more “body builder” type physique (figure 10). If Moses had worn a darker red jerkin, then his upper body would have appeared smaller and thinner on stage. The brown shades in Moses’ jerkin also worked to create shadows, consequently producing dimension to his pectoral and abdominal muscles. Furthermore, the light color scheme of Gaston’s costume juxtaposed the dark backgrounds in the scenic design. Instead of black pants as seen in the animated Gaston, which would ultimately make
Fig. 10. Gaston (Burke Moses) costumed in a yellow jerkin, white undershirt, and crimson pants for Disney’s 1994 Broadway Debut Beauty and the Beast (Frantz 29).
Moses’ legs visually disappear on stage, I conclude Hould-Ward used crimson colored pants to accentuate his thighs and make his legs stand out. Additionally the brighter color made his legs appear as large as possible. In contrast to the Cronies and Villagers, who were costumed in darker colors and patterned fabrics to dwarf their size (figure 11), Gaston’s large appearance was achieved through light solid colored fabrics that distinguished him all the more from the crowd (figure 12).

A large V-necked cut in Moses’ yellow jerkin and white undershirt functioned to literally illustrate Gaston’s character. Gaston sings, “and every last inch of me’s covered with hair!” (41). In the animated film, Gaston sings the same lyric while pulling his jerkin down from its small V-necked collar exposing his chest hair. Creating another component to Gaston’s hyper-masculinity on stage, Hould-Ward intentionally added the large V neck into Moses’ costume to always expose the actor’s chest hair (refer back to figure 9). Since no other male characters in Beauty and the Beast, with the exception of the Beast, has abundant body hair, Gaston’s exposed hairy chest becomes a sign of hyper-masculinity.

Muscular strength is another hyper-masculine sign applied to Gaston’s costume. Hould-Ward intentionally changed Gaston’s shirt from yellow in animated film to white for the Broadway production to reflect how he is described by others in the musical. For instance, referring to Gaston the Gaston’s followers sing:

SILLY GIRLS. FOR THERE’S NO-ONE AS BURLY AND

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8 As the Beast moves toward classic masculinity less of his hair is exposed: his chest hair becomes covered by a shirt and the hair on his head is eventually tied back in a pony-tail.
Fig. 11. The Villagers in *Beauty and the Beast* wore darker colored and patterned fabrics that dwarfed their size and took attention from them (Frantz 133).

Fig. 12. Gaston (center; Burke Moses) was positioned around shorter actors to visually make him appear taller. Also he wore bright solid colors to help draw attention to his appearance and characterize aspects of his hyper-masculinity (Frantz 38).
BRAWNY,

LEFOU. NOT A BIT OF HIM’S SCRAGGLY OR SCRAWNY

GASTON. [flexing a pose] I’VE GOT BICEPS TO SPARE

(Woolverton 41).

Contrasting with the dimly lit backdrops, the white shirt made Gaston’s arms appear more muscular. The sleeves on the shirt were rolled up and lightly padded, loosely hugging Moses’ biceps to draw further attention to them (refer back to figure 9).

Hould-Ward’s innovative and strategic costume design functioned to further Gaston’s character, for it visually made Moses appear large, muscular, and hairy—all aspects of Gaston’s hyper-masculinity. Furthermore, the musical’s structural elements additionally functioned to emulate Gaston’s character.

MUSIC AND LYRICS FOR GASTON IN LIVE PERFORMANCE

The musical’s lyrics, prosody and musicality also work collaboratively to construct Gaston’s hyper-masculinity and metamorphosis. Moses credits much of Gaston to the “work of the writer [Linda Woolverton], composer [Alan Menken] and lyricists [Howard Ashman and Tim Rice]” (Frantz 107). In this section, I examine four principal moments in the Broadway libretto of Beauty and the Beast that construct Gaston’s hyper-masculinity and demonstrate collectively his metamorphosis.

Gaston first appears early in Act I obsessed with and determined to marry Belle. He approaches Belle and the following conversation occurs:

GASTON. You know, Belle, there isn’t a girl in town who wouldn’t love to be in your shoes. This is the day your dreams come true!
BELLE. What could you possibly know about my dreams, Gaston?

GASTON. Plenty! (Woolverton 23).

Gaston believes he is the man about whom Belle dreams; he believes he is Belle’s prince in shining armor when in fact, he is not. Gaston’s unintended response from Belle prompts him to sing “Me” (see Appendix B cast recording – Track # 1 and Appendix C for song lyrics), an arrogant song about himself. The song’s musical patterns convey Gaston’s true character, that of a narcissistic, crude, and powerful man. Predominantly heard in the introduction and dispersed throughout the song, the phrasing and patterns of the trumpets thematically mirror Gaston’s feelings for himself – that of dignity and power he believes he has. The sound and pattern of the trumpets have a presentational quality characterized by a rich and royal tone. Written in major cords, the fanfare sounds like an introduction for a king or high official. When used for Gaston, the fanfare becomes ironically humorous and suitable to him as it seemingly conveys his clout. As a result, the instrumentation and scoring exaggerates Gaston’s masculinity by portraying him as a man of importance when his importance is actually self appointed. Merken utilized Gaston’s dominant characteristic of power to literally compose Gaston’s masculinity into the music.

The lyrics by Howard Ashman and Tim Rice also help construct Gaston’s masculinity. Continuing the dramatic journey of the character, the lyrics expand on Gaston’s problem or emotional state. By analyzing the prosody (the rhythm, stresses, and intonation of speech) as well as the semantics in the lyrics, Gaston’s masculine traits and his metamorphosis from bad to worse becomes more evident. For example,
Gaston’s first song “Me,” has a poetic base meter that predominantly stays constant with anapestic rhythms meaning that two metrically unstressed syllables are followed by a metrically stressed syllable (see Appendix A for sample scansion). Described as an ascending meter, the words in the lyrics are configured to have a rolling “da-da-BA, da-da-BA, da-da- BA” rhythm. Quickening the line, the anapestic rhythms take on a galloping feel reflecting Gaston’s aggression and dominance over Belle. Additionally, the anapests thematically mirror Gaston’s urgency to marry her. Gaston will not take “no” for an answer, and is persistent in marrying Belle by preparing their wedding before he even proposes. The lyric’s semantics also reflect Gaston’s reasons for marrying Belle. He tells her that by marrying him, she will become his “HE-MAN PROPERTY,” meaning that she will be subservient to him. Gaston’s dominance and control over others is a major component of his masculinity. He tells her everything he wants her to do as his wife, for he wants Belle to clean and keep the “HOUSE WITH PRIDE,” and raise “six or seven strapping boys [who are] each built six-foot four” (Woolverton 24-25). The lyrics and dialogue reflect Gaston’s extremely patriarchal ideas because he believes by marrying Belle, he will own her, control her, and be more powerful than her. Belle, who seeks adventure rather than subservience, rejects Gaston’s proposal which leads him to take more aggressive measures to win her over.

As soon as Belle escapes into her house to avoid Gaston, he converses with the Silly Girls outside. In the company of his admirers, Gaston overtly presents himself as

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9 Lefou for example, is subservient to Gaston because Gaston regulates their friendship by dominating it. To control LeFou, Gaston repeatedly pushes and punches him.
a man determined to marry Belle and behaves as if her rejection did not affect him. In his next appearance, his behavior shifts subtly. However, after Gaston has been drinking beer, he expresses his inner feelings.

In a later scene, a depressed Gaston appears in a tavern with his bumbling sidekick LeFou. Gaston, now shocked and hurt by Belle’s rejection, discusses the situation with LeFou in the following:

GASTON. Who does she think she is? That girl has tangled with the wrong man!

LEFOU. Darn right!

GASTON. No-one says no to Gaston! Dismissed! Rejected! Publicly humiliated! It’s more than I can bear.

LEFOU. More beer?

GASTON. What for? Nothing helps. I’m disgraced. (39)

In this scene, Gaston’s true feelings become apparent when he claims he was “dismissed! rejected! [and] publically humiliated” (39). He is utterly upset because he is unwanted by Belle. In the mists of Gaston’s distress, he attempts to cover his insecurities from his Cronies by exuding power. Similar to the musicality in “Me,” Gaston’s dialogue helps to portray him as a man of power and importance. Gaston’s absurd argument, “That girl has tangled with the wrong man!” implies that Gaston believes he has power and control over Belle’s decisions (39). Gaston’s belief for himself that he has power is established in the words “wrong man,” which infer Gaston intends to reciprocate a form of punishment or payback to Belle. Gaston
regulates his relationship with Belle by verbally telling her what he wants her to do. Gaston’s belief for himself that he is a man of importance becomes apparent when he claims he was “publicly humiliated.” Interestingly enough, no one but Belle and Gaston are on stage during the scene where he proposed to her. Gaston’s words and actions shift and become exaggerated after he begins to realize Belle will not accept his proposal. It has psychologically overburdened Gaston and caused him to drink beer—a social activity not usually depicted in Disney’s leading men. Gaston’s exaggerated ideas of being the right man for Belle, a powerful man, and an attractive man help portray him as being arrogant and selfish, and thus illustrate the subtle shifts in his behavior.

Helping Gaston to get over his dismissal, LeFou attempts to cheer him up by singing “Gaston” (see Appendix B for cast recording – Track # 2 and Appendix C for song lyrics), another song that predominantly focuses Gaston’s masculine attributes. As in “Me,” the musicality, prosody and scheme in “Gaston” aid in the construction of Gaston’s hyper-masculinity. Comprised in triplets, the music in “Gaston” has a blissful and jolly feel. Percussion, violins and trumpets are the prime instruments heard in the song. Attributing to the festive feel, the percussive patterns heard throughout the song support Gaston’s physical violence and strength because they coordinate with his physical movement and gestures on stage. In the song, Gaston repeatedly punches Lefou and every first beat of the third and fifth triplet matches the moment of impact. As the song builds throughout its dance break, Gaston poses like a body builder. His poses occur when the violins rhythmically pulsate. The
violin’s trembling pattern adds an element of suspense leaving the audience questioning Gaston’s next move. A regal pattern heard in the trumpets flair throughout the song. The trumpets are predominantly heard as they boom two intense chords on the words “NO-ONE.” The trumpets’ chords on “NO-ONE” emphasize that no-one in the town is remotely similar to Gaston.

Scheme is another element aiding to the construction of Gaston’s masculinity. Scheme is style of rhetoric that adds zest in writing and speaking. In the song, Rice and Merken employed two types of scheme: anaphora and epistrophe. Anaphora is the emphasis of words through repetition at the beginnings of neighboring clauses. Examples from the song are in the following: “NO-ONES BEEN LIKE GASTON / NO-ONES GOT A SWELL CLEFT IN HIS CHIN LIKE GASTON! / NO-ONE FIGHTS LIKE GASTON / NO-ONE HITS LIKE GASTON / [and] NO-ONE SHOOTS LIKE GASTON” (40-42). The repetition of “no-one” heightens Gaston’s masculinity because “no-one” in the town is comparable or similar to him. The opposite of anaphora is epistrophe which works similarly by repeating words through repetition at the end of clauses. In the previous mentioned examples epistrophe is evident. All the statements end with “LIKE GASTON.” The ill comparison of the male Villagers to Gaston illustrates Gaston’s distinction from them. Also aspects of Gaston’s costume set him apart from the Villagers. In addition, the lyricist’s use of anaphora and epistrophe collaboratively work to bombard the audience with the idea that no one, including the audience, “is like Gaston.”
The prosody also functions to construct elements of Gaston’s masculinity. Gaston’s second song, “Gaston” has a prosodic base meter that switches from anapestic to dactylic rhythms (see Appendix A for sample scansion). Also quickening the meter of the line, the dactylic rhythms consist of a stressed syllable followed by two metrically unstressed syllables. Described as an descending meter, the words in the lyrics are configured to have a rolling “BA-da-da, BA-da-da, BA-da-da” rhythm. Changes in the meter between anapestic and dactylic rhythms occur throughout the song. A prime example is evident in LeFou’s solo where the first four lines of the stanza predominantly remain dactylic in pattern. Interestingly, these lines are written in descending meters which mirror Gaston’s harshness for himself. When Gaston is “down in the dumps,” the meter is ascending (40). Five lines into LeFou’s solo, the meter changes to anapestic rhythms mirroring Gaston’s build in confidence. The upward motion of the meter, also reflective in the celebratory music, illustrates how Gaston is described in the song. He is described as being like no other, and the “best [as the] rest is all drips” (40). To the Villagers, Gaston is at the top of their hierarchy and no one can equal his success. The upward, joyous, and merry feel of the music supports the Villagers’ ideas about Gaston; they like him and look up to him. Furthermore, the music’s good cheer reassures Gaston he can accomplish his goal of marrying Belle. The song’s prosodic meter, musicality, and scheme audibly reinforce aspects of Gaston’s hyper-masculinity.
In a reprise of “Gaston” (see Appendix B for cast recording – Track # 3 and Appendix C for song lyrics), Gaston and LeFou devise a scheme in order for Gaston to win Belle’s love. In the following they sing:

**BOTH. NO ONE PLOTS LIKE GASTON**

**GASTON. TAKES CHEAP SHOTS LIKE GASTON**

**LEFOU. PLANS TO PERSECUTE HARMLESS CRACKPOTS LIKE GASTON!**

**GASTON. YES I’M ENDLESSLY, WILDLY RESOURCEFUL**

**LEFOU. AS DOWN TO THE DEPTHS YOU DESCEND**

**GASTON. I WON’T EVEN BE MIDLY REMOURCESFUL**

**LEFOU. JUST AS LONG AS YOU GET WHAT YOU WANT**

**IN THE END! (45)**

The semantics in the reprise exemplify the extreme behaviors Gaston will inhabit to marry Belle. A recurrent theme of Gaston’s desire to marry Belle is a major component woven interdispersedly throughout Gaston’s three previous mentioned songs. Woolverton created Gaston with desires typical of Disney’s Prince characters who in the end of their stories, marry the girl and live happily ever after. While Gaston appears to be physically attractive on the exterior, his interior is malicious and dreadful. At this point in the musical, Gaston becomes villainous due to Maurice’s anecdote of Belle being in harms way of the Beast. Gaston’s behaviors become pitiless and belligerent as he more and more begins to think Maurice is crazy. Gaston wants to get rid of Maurice in order to be the only man to whom Belle can turn. This
case in point alludes to another instance in my analysis. In the following, I predominantly focus on semiotics in the performative elements that directly synchronize with the structural elements. I relate my multiple interpretations of the color symbolism in Gaston’s costume to the lyrics.

In Gaston’s third on stage appearance his metamorphosis towards extreme hyper-masculinity becomes evident in the color symbolism of his costume change. In the song “Maison Des Lunes” (see Appendix B cast recording – Track # 4 and Appendix C for song lyrics), Gaston shares his villainous plan to lock up and take Maurice away with the owner of the town’s asylum, Monsiur D’Arque. Gaston believes Belle will be more inclined to marry him with Maurice out of the way. When Gaston sings he appears in a red jerkin, a sunset yellow undershirt, yellow gloves and black pants (figure 13). A dramatic change in his costume is his red jerkin and black pants. I believe costume designer, Hould-Ward, deliberately changed Gaston’s jerkin to red and his pants to black at this specific point to adhere to his villainous interior and extreme hyper-masculine attributes. Red represents passion and violence. Black is often times a color associated with death. Both red and black symbolize evil, as exemplified in cultural images of the devil or the “bad” cowboy who wears the black hat. Furthermore, a color combination of red and black has appeared in Disney antagonists prior to Gaston. For example Queen of Hearts from *Alice in Wonderland* (1951), Captain Hook in *Peter Pan* (1952), and Cruella De Ville in *101 Dalmatians*.
Fig. 13. In the image above, Gaston’s color scheme of red and black reflects the malicious changes in his behaviors.
Red and black is a color scheme often used to depict hell, whereas white and blue, as seen in Belle’s costume, is a color scheme frequently used for heaven. Additionally, the red and black in his jerkin and pants visually parallels Gaston’s roguish and devilish behaviors and parallels his metamorphosis towards extreme hyper-masculinity. In this moment, Gaston’s color scheme of red and black reflects Gaston’s sinister behavior. It forewarns his desired purposes in locking up the Maurice and “kill[ing] the Beast” (Woolverton 92). Gaston’s intentions are further conveyed when he sings:

THERE’S A DANGER I’LL BE THWARTED
AND DENIED MY HONEYMOON
FOR THE PRETTY THING I’VE COURTED
REFUSES TO SWOON
SO THE TIME HAS COME FOR A MURKY PLAN
FOR WHICH I TURN TO A MURKY MAN. (77)

The semantics in the song clearly illustrate Gaston’s change as well. The words “murky” not only best describe the color change in his costume but his behavior too. Gaston’s “murky” plan is to have Maurice locked up and taken away so he will be the only man for Belle. Gaston and D’Arque go to Belle’s house to “collect” Maurice, and Belle proves to the Villiagers, D’Arque and Gaston that Maurice is not “crazy” by showing them an image of the Beast in the magic mirror (87-89). In this section of the

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scene Gaston’s behaviors once again become even more exaggerated and exacerbated as he discovers Belle’s romantic interest in the Beast. Gaston, who is over-possessive of Belle and jealous of her relationship with the Beast, “whips the townspeople into a frenzy” (89). Without sentiment and kindness, Gaston rallies up the Villagers to go and “kill the Beast” (92). Marching towards the Beast’s castle, Gaston and the Villagers sing “The Mob Song” (see Appendix B for cast recording – Track # 5 and Appendix C for song lyrics). The musicality in the song has a daunting feel to it that parallels the color symbolism in Gaston’s costume and his behaviors.

In Gaston’s final appearance, after raiding the castle, Gaston eventually discovers the Beast in his lair. For the first time in the story, Gaston and the Beast finally meet face to face and Gaston exclaims:

Ha! You’re even uglier in the flesh! *(The Beast looks at him, then turns away. Gaston strides across the room [and] kicks him.*) Get up! *(The Beast groans but doesn’t fight back.*) What’s the matter Beast? To kind and gentle to fight back? *(Gaston punches the Beast.*) You were in love with her, weren’t you, Beast? *(He laughs cruelly*) Oh, that’s a good one! Did you really think a girl like that would want a thing like you? What a fool! *(Gaston continues to beat and kick the Beast.*) She despises you Beast! And she sent me here to destroy you! […] It’s over, Beast. Belle is mine! *(Gaston tries to stab the Beast)*

(94-95)
Gaston’s aggravation and humiliation brings out the darker side of his personality. In order to maintain hegemony, Gaston realizes he must rid the village and Belle of the Beast. Gaston initially attempts to do so by taunting the Beast. Gaston’s hyper-masculine tendencies become evident when he becomes the aggressor; he calls the Beast names and physically hits him. The scene’s tension heightens as Belle enters:

Belle. NO! (Gaston and the Beast fight. Finally, the Beast grabs Gaston ready to kill him.)

Gaston. (desperate) Pull me up! Pull me up! I’m begging you!

Beast. (The Beast roars, prepares to kill him. But he struggles with himself. He can’t do it...he’s too human now. He releases Gaston.)

Get out, Belle. (Gaston sags...gasp for breath. The Beast moves towards Belle.)

Belle. I’m sorry…[…] Take my hand! (But just as their hands meet, Gaston plunges a knife into the Beast’s back. Gaston stabs him again. Gaston stumbles and falls to his death. We hear this long, anguished wail. The Beast staggers toward Belle and collapses on the West Wing). (Woolverton 94–95)

Here in the climax of the musical, Gaston and the Beast physically fight each other (figure 14). When in danger, Gaston begs for safe keeping. Told to leave by the Beast, Gaston’s extreme hyper-masculine tendencies explode in his second attempt to kill the Beast; Gaston stabs the Beast twice. Characterizing him beyond the confounds of hyper-masculinity, Gaston’s horrific action and intent to murder the Beast results in
Fig. 14. Gaston (Burke Moses) attempting to stab the Beast (Terrance Mann) on the turret (Frantz 74-75).
him accidently slipping off the turret and falling to his own death. Throughout the course of the musical Gaston shifted from hyper-masculine to extreme hyper-masculine. Gaston’s end point on the spectrum is where the Beast begins at the top of the musical.

Disney deliberately created Gaston as a hyper-masculine character who metamorphoses to extreme hyper-masculine to further juxtapose him against the Beast. I believe the juxtaposition between the two characters relates to one of the musical’s major themes – inner beauty versus outer beauty. At the beginning of the musical, Gaston’s appears as an attractive man, and while he comes across as slightly arrogant and selfish, from a psychological standpoint he seemingly appears to be a “good guy.” However, through the course of the musical Gaston’s “good guy” image changes as Disney gradually presents him as the “external social version of the Prince’s flaws” (Jeffords 152). In order to get what he wants Gaston begins to exude more and more of the hyper-masculine traits once personified by the Beast. While Gaston’s egotistical and malicious behaviors become more severe in his unsuccessful attempts to marry Belle, the Beast begins to exude traits personified in Disney’s Prince characters. As a result of the juxtaposition between the two characters, I conclude Gaston is essentially the man the Beast would have become if the Prince had not met Belle and became civilized back into civilization. As both of the characters begin to change, I believe Disney presents Gaston as another version of the Beast as he travels down the far left side of the spectrum to his ultimate destruction. As the Beast become more human-like, Gaston becomes more barbarous and ferocious. Gaston becomes the
path the Beast would have taken if it were not for Belle’s help to break the spell.

Furthermore, as a result of Gaston’s own accidental death at the end of the musical, I believe Disney implies hyper-masculine men act beastly, do not win the girl and ultimately die. Through Gaston, Disney essentially presents their ideology of how men should not behave especially when in pursuit of the girl.
Chapter 3

DISNEY’S CONSTRUCTION OF THE NORMATIVE MASCULINE MAURICE

People resisting domination can only fight in the arenas open to them; they often find themselves forced to create images of themselves that interrupt, invert or at least answer the ways in which they are defined by those in power.

~George Lipsitz in *Prom Night* (Best 142)

In the Broadway musical *Beauty and the Beast*, Maurice demonstrates changes in his behaviors as he dismisses the transformed Prince’s past repulsive and cruel actions towards him. Maurice discovers princely attributes under the Beast’s animistic facade after Belle civilizes the Beast and begins a romantic courtship with him. The changes in Maurice’s behaviors mirror the subtle metamorphoses in his masculinity as he learns to accept the Prince and disregard the discordance in their initial interaction. Due to Belle’s assumed marriage to the Prince, Maurice becomes part of the royal family, thereby presenting him with a better way of life; he becomes an elite socialite who has better opportunities to create more feasible inventions. On the masculinity spectrum, Maurice begins at normative masculinity; by the end of the musical, yet still within the confounds of normative masculinity, he metamorphoses to classic-normative masculinity.

Normative masculinity, which falls on the center on the spectrum, refers to a character’s balance between hyper-masculine and classic masculine behaviors in addition to androgynous behavioral characteristics. While normative masculinity is usually depicted in Disney’s incidental characters, it is highlighted in their father
Disney’s father characters, in particular their single fathers, are important to Disney’s stories because through the film’s lesson to be learned, they are the backbone of their child’s ultimate happiness and triumph over evil. Additionally, the fathers usually play a key role in their child’s development, aspirations, and in some cases encourage them to marry. In this chapter, I argue Maurice is a significant and imperative character in the musical because he helps propel the story’s action forward. He is ultimately responsible for creating meetings and interactions among the principal characters. Additionally, I prove his embodied androgynous qualities and the construction of them in live performance. Then I prove how Disney metamorphoses Maurice’s masculine traits from normative masculinity to classic-normative. Lastly, I discuss the significance of Maurice as a normative masculine character.

**A Historical Overview of Disney’s Father Characteristics**

In order to create Maurice as normative masculine in animation, Disney modeled him after the dwarfs in *Snow White and the Seven Dwarfs*, for the dwarfs make Disney’s first father figures. Maurice was created by amalgamating and modifying aspects of the dwarf’s physical appearance, low economical occupational roles and non-existent romantic relationships with female characters. These aspects of the dwarfs became very important when Disney reconstructed Maurice for live performance. Santiago Solis explains in his article “*Snow White and the Seven Dwarfs* —Queercrippled” that the dwarfs are “positioned as the opposite of the masculine Prince and simultaneously as the opposite of the antithesis of the feminine Princess, their role [in the context of gender] remains ambiguous” (8). Their
embodied obscure gender traits in contrast to the Prince and Snow White, presents them personifying androgynous behavioral characteristics. As a result, I deem the dwarfs as Disney’s first animated normative masculine father characters. Being elders to Snow White, the dwarfs act as her paternal figures; they house, feed and genuinely care for her. With the dwarfs, Disney animators capitalized on creating an older generation of male characters who later became structural models for numerous Disney father character.

Most distinctive about the dwarfs was their physical appearance. They were short, stout, white haired and bearded men (figure 15). The combination of these characteristics presented the dwarfs as elderly, quirky, affectionate and powerless. The dwarfs were purposely created to visually appear subservient and not important because they were weak, inferior and flawed in contrast to the more appealing principal characters, namely Snow White, the Prince and the Queen (Watts 84). I believe Disney animators created an abnormality in their miniature and corpulent statures to further visually communicate their subordination. Their physical features differentiated them from the more attractive characters and thus made them unattractive to potential female love interest. With an exception to Geppetto in Pinocchio (1940), Mr. Darling in Peter Pan (1953) and King Triton in The Little Mermaid (1980), Disney animators formulaically continued making their father appear physically small and symbolically impotent in contrast to their beautiful offspring and evil protagonists. For example, Prince Charming’s father, the King, in Cinderella (1950), was depicted short and helpless in contrast to many principal
Fig. 15. The dwarfs had white beards and appear short and stout (Holliss 52).
characters in his story (figure 16). Correspondingly, Prince Phillip’s father, King Hubert, in *Sleeping Beauty* (1959; figure 17), and Maurice in *Beauty and the Beast*, both appeared with similar dowdy statures (figure 18). These characters were made being physically comparable to the dwarfs. Shortness, roundness and white hair became visual qualifiers for Maurice’s normative masculine appearance in both the animated and Broadway versions of *Beauty and the Beast*.

In conjunction with the dwarf’s physical attributes, androgynous traits in their occupational roles also contributed to aspects of Disney’s father characters. While the dwarfs’ occupational roles as miners are traditionally considered a typical masculine occupation, they mined for diamonds, a product having a distinct femininity since American culture deems diamonds “a girl’s best friend.” The dwarfs did manly work in order to obtain a feminine product. Also, while on their way to the mines they cheerfully they sing “Heigh-Ho,” a song signifying their joy for working a labor intensive job. In addition to their repertoire of songs and dances, they are also ironically depicted mining blissfully and enthusiastically while singing “Whistle While You Work,” a song signifying their true reward was in the work itself and not the financial payoff.  

Furthermore, in correlation to the dwarfs physical appearances which signified their lack of power, their occupations did so as well. As miners, the dwarfs are reduced to the level of dirt and are at the lowest rung of the economic ladder. Excluding Disney kings, being at the bottom of the economic level became a

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1 In *Pinocchio*, a comparable type of dual gendered occupational role reprised in a woodcarver named Geppetto who created wooden puppets. Essentially Geppetto “played with dolls.”
Fig. 16. The King (left) in *Cinderella* appears short, stout and has white hair in comparison to the Grand Duke (right) who appears tall and slender (Grant 230).

Fig 17. King Hubert (right) in *Sleeping Beauty* appears chubby with white hair in comparison to his Lackey (left) who appears young and lean (Grant 254).
Fig. 18. Maurice in animated form (Disney Clip Art 1).
condition or status for many Disney father characters. These traits and characteristics were later reborn in Disney’s father characters.

Aside from the dwarfs, working from home is another androgynous aspect of Disney’s father characters’ normative masculinity. According to Barbra Reskin and Heidi Hartmann, editors of *Women’s Work, Men’s Work*, a woman’s “natural place is in the home” (38). Historically and socially, the woman is the homemaker. Disney’s father characters are depicted working from the home because the representation of women in Disney films, in particular mothers, in Disney films is typically absent. Mothers of the film’s focus family are presented as either dead, unaccounted for, and/or never mentioned. ² Additionally, Disney legitimizes women’s segregation from the workplace by not giving female characters, in particular the daughters, occupations, and by depicting them doing household chores. Ironically, in many cases the daughters take no active role in working outside their home environment. Typically, they are willing to slave in their own homes. For instance, Snow White tidies up and cleans the dwarfs’ house while they were at work; Cinderella serves as a kitchen maid for her step family; sixteen-year-old Ariel has no job at all; and in *Beauty and the Beast*, Belle helps and cares for her father at home.³ Mothers are omitted from Disney films and daughters are depicted in servantry roles, so the fathers are purposely created as “house-fathers”–a term I coin to reference a father who works

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² Motherless families have repeatedly appeared in films such as *Snow White and the Seven Dwarfs*, *Pinocchio*, *Cinderella*, *Alice in Wonderland*, *The Rescuers*, *The Little Mermaid* and *Beauty and the Beast*.

³ Other Disney Princess characters with no occupations that came after *Beauty and the Beast* include Princess Jasmine in *Aladdin* (1992), Pocahontas in her title film *Pocahontas* (1995) and Meg in *Hercules* (1997).
from home. Additionally in the home the fathers personify both mother and father parental roles. In *Beauty and the Beast*, Maurice embodies androgynous qualities in his occupational role because he is constantly at home. His work in building machinery and devices entails meticulous unaided work in the home. Maurice’s androgynous qualities are evident in the parental role because he acts as both a mother and father figure to Belle. A father characters’ disinterest and/or non-existent courtships with female characters is another aspect addressing their normative masculinity. In *Snow White and the Seven Dwarfs*, the dwarfs’ only opportune and available female to court is Snow White; however, they never attempt to be anything more than a friend to her. Perhaps the combination of their physical abnormalities, age and occupations make them romantically incompatible with Snow White and thus

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4 Disney presents a traditional yet problematic image of American womanhood and family through these images. They suggest girls will become housewives working from the home, and families are defined as father and child rather than parents and child(ren). On the other hand, Belle and Maurice’s connectivity and value for each other stems from their loving obligation to live together and care for one another.

5 Additional normative masculine characters in *Beauty and the Beast* include Lefou (Gaston’s sidekick), and all male Villagers. Disney incorporates androgynous attributes in the male Villagers by exemplifying feminine qualities in their gestures, fastidious attention to details in products they promote and sell, and through depicting men in the home—a traditionally perceived female environment. For the purposes of this thesis, I define feminine qualities through a character who embodies nurturing traits, an ability to use lend emotion and is interpersonally oriented. Such characters, therefore, tend to experience greater social closeness with others. For instance, the village Hatseller, who also works as a milliner, requires dexterity in his sewing and hat making skills. Historically, sewing has been a domestic feminine handicraft done by women for many eras, in addition, embellishing, designing and creating fashionable head décor has also been typically taken up by women in the fashion industry. The Librarian also embodies androgynous behavioral characteristics in his occupations. In a brief moment during the song “Belle,” the Librarian acts similar to Maurice in the way he is portrayed as carefree and nurturing to Belle; the Librarian freely gives Belle a romance book. Corresponding to Maurice, the Librarian essentially promotes and encourages Belle’s interest in reading; an exact opposite response to the Villagers typically view women who read as strange. I believe, the Librarian is a hybrid of Maurice because similarly to Maurice, the Librarian: 1) fosters an honest friendship with Belle, 2) has a relationship with Belle is like no other male or female character in the town, and 3) see’s Belle as smart and adventurous when the other Villagers view her as “odd” because she educates and entertains herself through reading books.
prevent any one of them from being anything more than comrades with her.

Paralleling the dwarfs, Disney’s father characters are seldom depicted in romantic relationships with women. In fact, they are often assumed to be widowers.6

The previously mentioned aspects of the dwarfs were prudent in the creation of Maurice. Previous normative masculine characteristics and attributes that combined to create Maurice generate an interesting and unique character. As for Disney’s history of normative masculine characters, Maurice becomes another installment for Disney’s elderly character types. Furthermore, Disney’s version of Maurice and the fact that he represents an older generation of Disney male characters makes Maurice distinct from Disney’s history of normative masculine characters. While the development of Maurice evolved him into a humble, good natured, and light hearted father character, he also represents characteristics Disney’s Prince characters will embody in the future as Kings.

Maurice represents an aged version of Disney’s Prince characters. Since Disney films typically end with a Prince and Princess “living happily ever after,” Disney never illustrates the Prince’s life years following their stories’ blissful endings. As a result, Disney reproduces their Princes in their single father and typically King characters. As a hybrid, Maurice represents the end product of a prince because he embodies an older version of the Prince’s characteristics. For instance, in Beauty and the Beast, with an exception to the Librarian, no other male Villagers besides Maurice

6 Disney fathers who have wives include Mr. Darling in Peter Pan, The King of Hearts in Alice in Wonderland and King Stefan in Sleeping Beauty. Ironically, Disney more frequently presents their animal fathers, like Pongo in 101 Dalmatians and Mufassa in The Lion King, with wives.
have a genuine reciprocal devoted relationship with Belle. Furthermore, as her father, Maurice provides Belle with all her basic needs and encourages her to achieve her dreams and happily be herself. Mirroring the qualities of a Prince, these nurturing behavioral characteristics have been apparent in past Disney father characters. The alterations Disney’s version of Maurice places him in a primary position in the story.

Beaumont’s version of Maurice initially begins his story as a rich merchant; however, Disney scriptwriter Linda Woolverton changed Maurice into a quirky financially deprived inventor (Koneig 207). Enhancing his insignificance as a minor character, Disney purposely presented Maurice as a poor inventor who is ill perceived by the Villagers. Also, Woolverton created Maurice having one daughter whereas Beaumont’s Maurice had three sons and three daughters. I believe Woolverton intentionally created Maurice with one offspring to further raise the stakes—meaning that Belle is his only child and therefore his most prized possession. Without Belle’s help Maurice would have trouble surviving. A similarity between Woolverton’s and Beaumont’s Maurice is both versions of the character lived segregated from the general population in a cottage near the countryside.\(^7\) Collaboratively, Wolverton’s alterations to Maurice for Disney’s versions of *Beauty and the Beast* helped further confine him to the constructs of normative masculinity. However, while throughout the course of the musical, Maurice teeters back and forth between hyper and classic masculinity, he really does not move along the spectrum; he stays within the confines of normative masculinity.

\(^7\) The seven dwarfs also lived isolated from others in a cottage in the woods.
Following Disney’s history and formula for their father characters, Woolverton deemphasized Maurice by making him briefly appear in short scenes. In Beaumont’s version Maurice played a larger principal role and much of the story revolves around and focuses on him. Strikingly different, Maurice’s brief abrupt stage time in Disney’s version helped forward the plot and occurs in four very short scenes. In the scenes, Maurice literally connects the two principal characters to one another; he is responsible for Belle and the Beast’s initial meeting. Maurice unites Belle and the Beast, for if Maurice had not trespassed into the Beast’s castle, then Belle would have never met and fell in love with her “prince in disguise” (Woolverton 4). Most importantly, had it not been for Maurice, the Beast “would be doomed to remain a Beast for all time” (1). In addition, Maurice also ultimately connects Gaston to the Beast. After being freed by the Beast, Maurice returns to the village in hopes of getting Gaston to help him rescue Belle. This prompts Gaston to hunt the Beast in the musicals’ climactic scene between the hyper-masculine and classic masculine characters. These characteristics amalgamated to create Maurice’s normative masculinity in Disney’s animated film are the same masculine characteristics applied to the Broadway version of Maurice. On stage, Maurice’s normative masculinity and subtle metamorphosis are distinctively achieved through casting, costuming, and elements of the script.

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8 In Beaumont’s version, Maurice removes a rose from a garden outside the Beast’s castle which infuriates the Beast. Ill-tempered, the Beast declares Maurice must instantly die or sacrifice one of his daughters. Maurice chooses to spare his life and sacrifice one of his daughters. The Beast sets Maurice free and allocates one month for a daughter to return. Upon Maurice’s arrival home, Belle volunteers to go to the Beast’s castle.
In human form for live production, producers looked for an actor who could portray Disney’s archetypal father figure while performing all elements of normative masculinity. In auditions producers noticed Tom Bosley, best known for his role as Howard Cunningham in the television sitcom *Happy Days*. The several father characters Bosley portrayed on television initially sparked casting director Jay Binder’s interest in him. Also, Bosley’s natural elderly diminutive and pear-shaped physique further drew producers’ attention to him; he surprisingly appeared somewhat analogous to Maurice in animation. Additionally convincing producers was Bosley’s comic ability and warmth. In auditions, I believe Bosley’s comic ability became apparent through his body language and gestures. While Bosley carried his body in an upright erect position, Bosley’s physique added to the way his character moved (figure 19). Imitating Maurice in animation, I can image Bosley walking with bent knees and heel first strides, so his leisurely movement paralleled the animated Maurice’s quirky and frumpy style of movement (figure 19). Bosley’s warmth was attributed to his voice which reinforced his affection towards Belle. Through calming and supporting tonal characteristics, Bosley expressed Maurice’s tender side. Additionally, his voice met the demands for the vocal score. The combination of Bosley’s image, talent and voice helped him earn the role of Maurice.
Fig. 19. To further dwarf his size and characterize Maurice as elderly, Bosley (right) slightly hunched forward (Frantz 23).

The next step in re-creating Maurice for Broadway fell again into the hands of costume designer Ann Hould-Ward. Hould-Ward made sure “Maurice was instantly
identifiable on stage” by making his costume relatable to Maurice in animation (Frantz 101). Adhering to aspects of Maurice’s normative masculinity, Hould-Ward feminized him by drawing up on Maurice’s “touch of loonyness” (Frantz 103). She added “playful patterns to his shirt and vest” and played up his goofy qualities by costuming Bosley in a pair of mis-matched socks (103). Maurice also wore a light green star patterned undershirt, a maroon handkerchief, a brown patterned vest, black knickers and a black leather belt (figure 20). The combination of Bosley’s image and costume visually addressed Maurice’s subservient masculine attributes. The mis-matched colors in the patterns of his costume symbolize how Maurice is perceived unsuitable and ostrichsized from his community. In the following section I examine four moments in the musical where Maurice portrays aspects of his normative masculinity.

**THE QUINTESSENTIAL FATHER IN ACTION**

When Maurice first appears riding his invention on stage, he initially emerges as a mixture of two out of the three components generating my definition of normative masculinity. He exudes hyper-masculine traits and androgynous behavioral characteristics in his first scene. The signifiers creating Maurice as hyper-masculine appear in the suggested function of his log cutting invention. Maurice’s invention,

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9 Maurice’s horse, Phillip, is omitted from the Broadway musical. Instead, his invention moves and drives as if it were an automobile.
Fig. 20. Aspects of Maurice’s costume visually defining him as normative masculine (Frantz 100).
that of a log cutter, implies he can do similar outdoorsy “real men” activities as Gaston. Prior to feeding the logs into his invention, Maurice must first be able to cut down trees—an activity that implies he has strength and vigor. The signifiers creating Maurice as androgynous are evident in the faded multi-colors on his invention which communicates a facet of his femininity that strikingly contrast with his hyper-masculine attributes.

While approaching his house, Maurice’s invention breaks down. Accompanied by a dissonance of bells and whistles, the resonance throughout his entrance signifies Maurice as idiosyncratic meaning that he is peculiarly unusual from the other men in town. The noise represents his oddities and failure as a long time inventor. It also insinuates Maurice’s hopelessness and devotion to his invention. In the scene, Belle approaches Maurice and asks in the following:

BELLE. Papa, are you all right?

MAURICE. I’m fine. But I can’t for the life of me figure out why what happened! If that isn’t the stubbornness piece of… (He kicks it.) OW!

BELLE. Papa…! (Woolverton 10)

In this moment Maurice subtly exudes hyper-masculine traits as he kicks the wheel of his invention. However, his loud reaction feminizes him and signifies his weak and humanly qualities. Woolverton cunningly created Maurice through a combination of hyper-masculine attributes that are coupled with comedic feminine character traits. In the following moment Woolverton further utilizes this technique to portray Maurice
more and more as a slightly befuddled inventor who does not know if his invention will work:

MAURICE. I’ll never get this bone-headed contraption to work!

BELLE. Yes, you will. And you’ll win first prize at the Faire tomorrow [...]

MAURICE. Well, we’d better get cracking. This thing’s not going to fix itself. Now let me see, where did I put that dog-legged clencher?

BELLE. Papa. (Belle picks up a funny-looking part and holds it out to him helpfully. He takes it from Belle and uses it to work on the invention, turning twisting, tinkering.) (12)

Here, Maurice’s clumsy and maladroit behavioral characteristics adhere to the androgynous qualities. The “funny looking” clencher reflects Maurice’s eccentricity. I assume the strangeness of the part was purposely made to look like another one of his wacky inventions. Also Maurice’s behavioral characteristics exemplify his inability to effortlessly build and create inventions. Unlike a hyper-masculine man, Maurice exudes complexity in working on his inventions. Adhering to another aspect of Maurice’s normative masculinity, in the following section of the scene Woolverton addresses Maurice’s subordinated position in society:

BELLE. Papa…if I ask you something, will you answer me honestly?

MAURICE. Don’t I always?

BELLE. Do you think I’m…odd?

MAURICE. My daughter! Odd? (He reappears with a silly looking
work helmet with goggles) Now where would you get an idea like that?

BELLE. I don’t know. It’s just that-well…people talk.

MAURICE. They talk about me too. (11-12)

Maurice’s behaviors and attitudes change after he reassures Belle she is not “odd.” Popping out from behind his invention, Maurice comically appears ludicrous wearing his “silly looking work helmet and goggles” (refer back to figure 20). Maurice attempts to comfort Belle by telling her people talk about him as well. Maurice’s conversation with Belle about being “odd,” further reinstates how the perceived differences from the Villagers in addition to his personal observations of his difficulties completing his invention make him a subordinate member of that society. Maurice is inferior to other men in the town due to his adversity while creating his inventions. 10 Reflecting his subordinated position in society, Maurice’s oddness and uncertainties he has for himself momentarily dissolve as he begins to sing a ballad, “No Matter What” (see Appendix B for cast recording – Track # 6 and Appendix C for song lyrics), to his loyal daughter. As he morphs towards classic masculinity, Maurice’s physical oddities vanish as he takes off his headgear. At this moment in the scene, Maurice physically and mentally sheds his quirky personality traits and personifies the humble and likeable qualities of classic masculinity. He sings:

NO I’M NOT ODD—NOR YOU

10 In a scene prior to when Maurice’s first appears, Gaston’s sidekick, Lefou, declares Maurice is a “crazy old fool [who] needs all the help he can get!” (Woolverton 10). The town frowns upon Maurice for creating gadgets that often times do not work.
In this section of the song, Maurice blatantly tells Belle she is not odd. Maurice also implements the feminine qualities in Belle that he does not have by reminding her she came from her mother. Like a Prince treats his Princess, Maurice later reassures Belle she is special by telling her she is “unique,” and the “crème de la cream” (13). Near the end of the song Maurice and Belle sing:

MAURICE. YOU’RE NEVER STRANGE
BELLE. DON’T EVER CHANGE
BOTH. YOU’RE ALL I’VE GOT
NO MATTER WHAT. (14)

The song’s ending foreshadows a father’s love towards his steadfast daughter. Because Maurice no longer has responsibilities for a wife, he devotes his time and attention towards Belle’s upbringing. Maurice’s relationship with Belle exemplifies trust and love. Maurice helps restore Belle’s confidence by making her feel exceptionally loved.

At the song’s final beat, Maurice’s invention suddenly begins to work. As Belle cheerfully proclaims, “Papa, you did it! You really did it! You’ll win First Prize at the Faire tomorrow, I know it,” Maurice abruptly becomes sparked with confidence
and his self-assurance quickly morphs into arrogance (14). His personality changes and thus consequently, his dialogue becomes characterized with hyper-masculine qualities. After receiving a handcrafted good luck scarf from Belle, Maurice states, “Now I know I’ll win. And then, we’ll get out of this town and travel to all those places you’ve read about in your books” (15). Although Maurice does not know what other types of inventions he is competing against at the Faire, Maurice becomes presumptuous in thinking his contraption will win first prize. His idea to “become a world famous inventor” mirrors Gaston’s unwarranted high sense of self worth (11). Maurice and Belle insinuate that Maurice thinks he and his invention is better than it truly is. Intentionally written by Woolverton, his malfunctioning wood-cutting contraption further characterizes Maurice as perplexed. Also in his final statement before leaving, Maurice thinks about encouraging his daughter’s adventurous dreams. This compassion mixed with his arrogance furthers his normality because he truly wants to take her places she’s never been.

Maurice’s first scene ends with a representation of his arrogance. As the scene changes, Maurice jauntily rides his invention off into the woods and becomes lost. Maurice quickly metamorphoses from predominantly hyper-masculine traits to androgynous behavioral traits as he becomes “nervous” and is suddenly preyed upon by wolves in the “spooky” woods (15, 11). Escaping the primates and the bitter cold, Maurice enters the Beast’s castle. In Maurice’s second scene he encounters an enraged Beast who is upset with Maurice for trespassing in his castle. In his initial interaction with the Beast, Maurice exhibits feminine qualities as he literally shakes in
his boots from the horrific experience; he exudes fear that is typically associated with
women. Throughout the scene, Maurice’s fear is characterized through the stuttering
dialogue that Woolverton created for the character and through the petrified
intonations brought to the character through Bosley’s voice. When Belle comes to her
father’s rescue she discovers the Beast has locked him in a cell. In order to help
Maurice, Belle insists to trade places with her father if the Beast lets him go. The
Beast accepts Belle’s offer and Maurice is unwillingly “drag[ged] away” (34).
Maurice’s final moments in the scene ends with him being a coward because he
allowed Belle to take his place.

Later in Act II, Maurice’s feminine qualities resurface as he barges into the
tavern:

MAURICE. Help! Help! Someone help me!

GASTON. Maurice? (Maurice runs from person to person, frantically
begging for help, but not making much sense.)

MAURICE. Please, I need your help! He’s got her! He’s got her lock
in a dungeon […] we must go at once…not a minute to lose.

(42)

In the scene, Maurice’s fear and lack of power becomes apparent as he loudly and
emotionally declares he needs help rescuing Belle. Hysterically, Maurice flounders
begging Gaston and his Cronies for help only to be rejected and taken out of the
tavern.
Later that night an angry mob lead and rallied up by Gaston emerges outside Maurice’s house. In the following section of the scene, a motivated crowd sets out to “kill the Beast:”

BELLE. I won’t let you do this!

GASTON. Try and stop us!

BELLE. Oh, Papa[…] I have to go back and warn him!

MAURICE. I’m coming with you!

BELLE. No! (91)

In the scene Maurice morphs towards classic masculinity by conveying his heroic qualities. He makes an effort to help and remain by Belle’s side in a potential moment of crisis. Maurice leaves with Belle by telling her, “I lost you once. I’m not going to lose you again!” (91). Maurice’s subtly metamorphosis towards classic masculinity is sparked by his attempt to protect his daughter.¹¹

In Maurice’s last scene that occurs in the musical’s final scene, he does not speak dialogue. He merely stands in silence in awe of his daughter until the chorus where he sings with the entire cast as Belle and her Prince embrace in a waltz center stage. Disney juxtaposes his insignificance by bringing him to the forefront and depicting him standing next to Mrs. Potts and Chip, who now appear in human form. As a result, Maurice’s ultimate metamorphosis is visually communicated through his costume which insinuates his move toward classic-normative masculinity. I define classic-normative masculinity in terms of a characters’ balance between all attributes

¹¹ Maurice leaves with Belle; however, he does not appear in the following battle scene at the Beast’s castle.
making him completely classic masculine and all attributes making them normative masculine. Classic-normative masculinity embodies a subtle mixture of both degrees on the spectrum. As classic-normative Maurice appears affluent and immaculate wearing a golden handkerchief, a solid light green colored buttoned shirt with white ruffles, a gold embroidered belt, blue pinstriped knickers, a black hat and a brown vest patterned with gold encrusted tools. While Maurice’s final costume has a sense of royalty, it still maintains an essence about him, for his quirkiness still subtly appears in his mis-matched socks (figure 21).

To better fit the parameters of normative masculinity Disney altered aspects of Maurice through his behavioral attributes and elements of costuming. I believe Disney deliberately created Maurice as a normative masculine character in *Beauty and the Beast* to teach viewers three valuable life lessons. Maurice demonstrates how fathers and future fathers should treat their children. While Maurice presents Disney’s correct way of being a father, Disney implies through him that parental figures should be understanding, caring and compassionate to their children. On the opposite side, Maurice teaches younger audiences how to respect their parents and elders. Through Maurice, Belle learns how to be loyal to him. Furthermore, typically when people age, they feel compelled to move out of their homes and into retirement homes. In many cases, a retirement home can be segregated from one’s family and friends.
Fig. 21. Ultimately defining Maurice (Bosley) as classic-normative, he appears immaculate in a golden embroidered vest and ruffled shirt (Frantz 102).
Ironically, Maurice and Belle lived in a cottage on the outskirts of town away from the
genral public. Belle, who desired adventure, chose to live away from the hustle and
bustle of the town to be close to her father. At the end of the musical, Disney implies
Maurice now lives with Belle and her Prince in the castle. Through the depiction of
Maurice in the final scene, I believe Disney communicates the value of family and
living together as one. Children should continue to care for their aging parents. No
matter the circumstances, Belle and Maurice stay close. Lastly, paralleling the story
of the *Ugly Duckling*, I believe Disney purposely presented Maurice as the “odd guy”
to illustrate a man who is eccentrically unique and ill-perceived by society. Maurice,
the “odd guy,” who is most balanced in life ultimately had the warmest heart.
Through Maurice, Disney implies an acceptance for all.
Chapter 4

DISNEY’S CONSTRUCTION OF CLASSIC MASCULINITY IN THE BEAST

*It’s not about a young girl who wants her man and has to sacrifice things to get there like Ariel in The Little Mermaid. It’s about a guy with a very serious problem...he has to redeem himself through a series of events. For him, the meter’s ticking and he has to find somebody to love him before the flag tips over.*

~Don Hahn, Producer of *Beauty and the Beast* in *The Encyclopedia of Walt Disney’s Animated Characters* (Grant 359)

In the Broadway musical *Beauty and the Beast*, a young selfish Prince becomes transformed into a hideous Beast after an enchantress deems “there [is] no love in his heart” (Woolverton 1). As the story unfolds, the Beast “concealed himself inside his castle” (1). He becomes angry about his past and his appearance and lashes out by acting coldheartedly and maliciously toward those around him. With help from his captive young beauty, Belle, the Beast slowly begins to demonstrate changes in his behaviors as he gradually becomes civilized back into humanity. The Beast learns how to eat properly, read, dance and most importantly control his temper! (48). In the mist of beginning a romantic courtship with Belle, the Beast exudes facets of classic masculinity; he becomes kind and affectionate in the process of finding his true self. Slowly beginning to personify a Prince, the changes in the Beast’s behaviors mirror the extreme metamorphoses in his masculinity. Belle’s reciprocated love for the Beast eventually physically metamorphoses him back into human form and thus completes his transformation into a classic masculine character.
Recalling from Chapter 1, classic masculinity is made up of four principal sub-characteristics—innocence, elegance, male beauty and heroic qualities—that are exclusively inhibited by Disney’s Prince characters. These characteristics help create the Princes as humble, likeable, valiant and romantic characters. In reference to the masculinity spectrum, the Beast initially begins at hyper-masculinity and travels through normative masculinity to eventually end the musical at classic masculinity. Whereas Gaston metamorphoses from hyper-masculine to extreme hyper-masculine, and Maurice metamorphoses from normative to classic-normative masculinity, the Beast is the only character to metamorphose from one extreme on the spectrum to its polar opposite thereby passing through all the points on the spectrum. The changes undergone by the Beast are visibly and audibly evident in live performance.

This chapter argues the Beast is Disney’s first Prince character of his caliber. Because the Beast is comprised of a mixture of all masculine attributes and points described on the spectrum, I ultimately prove how his distinct style of masculinity is created through his journey on the spectrum in live performance. In the following section, I briefly introduce four Disney prince characters created prior to the Beast. These Princes ultimately foreshadow the man into which the Beast metamorphoses. Furthermore, the prince’s masculine attributes and functions in their films set the stage for the Beast in Beauty and the Beast, for each of them brings a new function to Disney’s archetypal and formulaic Prince characters.
FORESHADOWING THE MAN IN THE BEAST

Disney introduced its first prince character with the prince in *Snow White and the Seven Dwarfs*. According to Disney historian John Grant, the Prince was a “weak” character because, analogous to Disney’s father characters, he appeared in two brief scenes and was nameless (Grant 152). The Prince first appears near the beginning of the story riding his “pure-white steed outside the castle walls” (152). His white horse signifies his propriety and insinuates the Prince is unpretentious and has qualities of dreaminess and romanticism. Furthermore, his white horse presents him as an extraordinary man—rare and uniquely special from all other Disney male characters whose horses are either black or brown. Near the film’s end, the Prince appears again when he kisses Snow White waking her from an “endless sleep” (152). At this point in the film, the Prince symbolizes marriage because he literally saves Snow White and wins her love. His kiss, the only means to reverse the curse, brings Snow White back to life. The Prince and Snow White then ride off passionately on his white horse towards a picturesque sunset while the narrator states “and they lived happily ever after” thus implying the two marry and become husband and wife, or king and queen, respectively. I believe Disney opted not to name the Prince who laconically appeared in the film because *Snow White and the Seven Dwarfs* was Disney’s first attempt to create a full length animation focusing on human characters. Due to his briefness and succinct dialogue, Disney opted to further “the Prince’s screen image as a robust, handsome young man,” through his voice (Grant 152). Sounding mature, regal and authoritative, the Prince’s voice was distinct from the other male characters in the
film. Establishing this aspect of the Prince, American actor and singer Harry Stockwell was hired to voice the Prince. While Snow White’s Prince momentarily appeared in the film, his main purpose was to be a symbol of purity and marriage. The characteristics generated in Disney’s first nameless prince became archetypal for all of their Prince characters.

Thirteen years later, Disney created Prince Charming in *Cinderella*. Disney animators identified this Prince by attaching an attribute that insinuated one of his primary embodied characteristics to his Prince title. Cinderella’s Prince was named Prince “Charming” because he greatly pleased others with an allurement of his physical attractiveness and superior regal behavior. However, Prince Charming paralleled Snow White’s Prince because he too was an “anonymous character,” meaning that in contrast to other characters of his film, he was highly unspecified and lacked personality (Grant 228). I believe Prince Charming was unspecified and purposely created as a one dimensional character because he was solely created “purely to be a handsome and high-born spouse” (228). Other than being royalty and physically attractive, Prince Charming was created with an uninteresting persona.

Analogous to Snow White’s Prince, Prince Charming also appeared in brief scenes and was represented as a symbol of marriage and purity. In his concise scenes, Prince Charming appeared all within the vicinity of his father’s castle. He symbolized purity because he never appeared off the premises of the castle; he was shielded and contained from the impurities of the outside world. Furthermore, the color combination in Prince Charming’s white and gold embellished coat presented him as
celestial and thus symbolized him as un-touched by the world. His gold epaulettes signified his high ranking personal power. While Prince Charming was purposely created to function as a symbol of purity and marriage, akin to Snow White’s Prince, he also functioned as a symbol of royalty and elegance through ballroom dance.

A romantic dance between the Prince and his Princess became another function of Disney’s Prince characters. Through a romantic “repertoire of fairytales turned ballets,” Disney began heightening the Prince’s classic masculine uniqueness through characteristics of male beauty and innocence in a pas de deux, an European style of technical dance traditionally performed by a male and female (Belle 113). Rendered from filmed dancers, Prince Charming and Cinderella’s whimsical waltz at the ball was portrayed flawlessly in the animation. They danced with a balletic prominence to glamour and exquisiteness; their real life inspired dance movements conveyed their poise and elegance. Their upper bodies stressed a stylistic grace through “elongated necks and accentuated backs,” for Prince Charming’s back was erect and Cinderella’s was slightly arched (113). Comparable to trained dancers, the carriage of their arm postures were poised. Prince Charming and Cinderella’s technique was also apparent in their adagio, a section of the pas de deux in which a male and female ballet dancer perform a series of controlled, graceful movements requiring skill in lifting, lyricism, balancing, and turning. According to Daphne Hurford in The Right Moves:

> In adagio class the boys and girls dance ballet together. They practice the age-old steps they will one day do onstage; they become the partner
and the partnered. Girls learn to trust that their partners will be there when they need them, and boys learn to live up to that trust. They learn how to support and arabesque, how to lift and catch the girl, how to stop a pirouetting princess so that she faces the audience, and how to present her to their public as though she is the most important jewel in his collection. (69)

Fundamentally, adagio prepared students with poised discipline and taught them how to capture their natural enthusiasm for movement, music and each other. The classic embrace of the waltz which initially appeared between Prince Charming and Cinderella in her title film, began to appear years later in other Disney Prince and Princess fairytale classics such as Sleeping Beauty, The Little Mermaid and Beauty and the Beast. In Cinderella, Prince Charming functioned as a symbol of marriage, purity, charm and also embodied a majestic elegance through dance.

Nine years after Disney created Prince Charming, Prince Phillip arrived on the scene in Sleeping Beauty. Unlike Disney’s first two prince characters, Phillip “had a far meatier role and consequently his character had to be portrayed in more detail” (Grant 253). Disney’s third Prince was given a proper name, appeared in more scenes, and signified more than marriage, purity and charm. According to Grant, “Phillip is a gentle, good-natured, well spoken, courteous, romantic and above all courageous” (253). Intermingled seamlessly, these characteristics generated a compelling fully-rounded personality—an attribute not fully perceptible in Disney’s Prince characters
created prior to him. With *Sleeping Beauty*, contemporary Disney films started depicting more of the Princes’ lives and personalities.

Akin to Snow White’s Prince, Prince Phillip had a white horse named Samson. However, dissimilar to the two previous Disney Princes, Prince Phillip was Disney’s first human protagonist who used weaponry to fight dragons in order to save his Princess Aurora. Characters who used weapons at this point in Disney history are typically the “bad” guy antagonist. Embodying the traits and functions of the Princes before him, I believe Prince Phillip primarily functioned as the able-bodied “good” guy protagonist who exhibited heroic qualities and bravery in a physical battle against the antagonist. His ability to exert force and use weapons resulted in Phillip’s heroism.

In 1989, years after *Sleeping Beauty*, Disney created its fourth Prince, Prince Eric in *The Little Mermaid*. Prince Eric was created to be the exact opposite of Princes created prior to him in the sense that the film presented more of his personality. Prince Eric was appealing because he was not “seeking a human being at all but a self-indulgent fantasy which has much more to do with himself than with anyone else, dream girl or not” (337). Prince Eric’s ideal love interest was with a mythological aquatic creature turned woman. Prince Eric’s determination to find the girl with the beautiful voice who saved his life introduces a new style of fantasy romance—human princes falling in love with mythological creatures. When Ariel becomes a human and wants to kiss the Prince, Eric lets the “dream voice of his memories” infiltrate her beauty (337). While Eric exemplifies good looks, heroism,
and many traits and functions evident in Disney Prince characters prior to him, I believe Prince Eric first and foremost functioned as a gateway for Princes to be romantically involved with alternative love interests, in particular those not fully human and from other worlds. Furthermore, Prince Eric also functioned as an ordinary man and as an open book because his personality and quirks were further explored in the film. For the first time in Disney’s history of Prince characters a prince behaved like a ordinary man, meaning that he did not act like a high-born spouse who lives in a castle. Furthermore, Prince Eric appeared outside of his castle thus illustrating more facets of his character. He appeared on his ship, and he showed Ariel around his kingdom. I believe this helped him to act natural and not like a royal figure. The previously mentioned characteristics and functions exuded in Disney’s archetypal prince characters make them all the more distinguishable and specifically different from all other Disney characters.

Disney introduces its fifth prince character with the Beast in *Beauty and the Beast.* The Beast encompasses all the functions and traits embodied in all Disney princes created prior to him. For instance, the Beast functions as a symbol of purity because he lives in a castle. In Disney stories, only privileged royalty-born characters live in castles are viewed as wholesome; whereas, the tainted and deprived live in villages or near countrysides and are viewed as insalubrious. The Beast functions as a symbol of elegance through European styles of technical dance which later results in

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1 In *Beauty and the Beast,* this pairing is reversed, for the human female falls in love with a partially human Prince/Beast.

2 The Beast was voiced by American actor and Broadway performer, Robby Benson.
him becoming a potential spouse. When Belle and the Beast become better acquainted they dance together. Because Disney exclusively highlights their Prince characters with abilities and desires to waltz with attractive females, Belle becomes more enticed by the Beast. Eventually her love for the Beast physically metamorphoses him back into his human form. Once human, Belle and her Prince are assumed to marry, as they live “happily ever after.” The Beast functions as a symbol of bravery and heroism by bare handedly saving Belle from the wolves and ultimately defeating Gaston. Lastly, the Beast functions as “an open book” meaning that he is a man with no secrets because more calamities of his private life are exposed in the story. Belle helps him actually open up. The traits and functions of the Princes incarnate in the Beast spawn him as a remarkable and extraordinary character.

As well as being the product of the previous mentioned classic masculine functions and traits, the Beast is also important because he personifies hyper-masculine characteristics from Disney’s antagonists characters. Unlike any other Disney character of his time, aspects of Disney’s Princes and antagonists were united to create the Beast. Furthermore, the Beast is specifically distinctive to Disney’s history of classic masculine characters because he presents new aspects for Disney’s prince characters. For the first time in Disney’s history, the Prince character is placed under an enchanted spell. Typically this plot device occurs in Disney’s princess characters; for Snow White, Cinderella, and Aurora are all affected by a means of magic. Snow White’s and Aurora’s spell put them to sleep until their Princes awoke

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3 Disney’s next upcoming soon-to-be released film, *The Princess and the Frog* (2009), returns to this formula of the Prince transfixed.
them with a kiss, and Cinderella’s spell made her glamorous for a few hours so she could meet her prince at the ball. The spell placed upon the Beast made his inner beastly temperament match his outer façade resulting in an unappealing appearance. Also significant was the curse itself. Disney altered the curse by not hesitating to “tell the audience what’s at stake at the very beginning of the picture” and by keeping the Beast’s enchanted state a mystery from Belle (Jeffords 149). Also Disney’s version of the curse required the Beast to learn to love someone and earn their love back in return. Essentially, the Beast is forced to change his malicious behaviors by his twenty-first birthday if he wishes to find love and be readmitted back into human society (149). Unlike the spells placed upon the female characters, the Beast’s spell was majorly determinate on his personal changes. From the outset, the Beast faces greater circumstances and consequences compared to previous Disney Princes and Princesses.

Being partially an animal also makes the Beast distinctive. Jeffery Katzenberg, the producer of the film, claimed he wanted:

to see this character as a beast who is trapped between two worlds. He is neither animal nor man. He’s not entirely comfortable in either world. He can run on all fours, or he can stand up on two. What happens is that his beast nature takes control when he becomes angry, and he reverts to one-hundred percent Beast. (Thomas 174)

Disney animator Glen Keane, purposely designed a “beast that felt real, [and] felt like a real animal from earth” (172). During pre-production for the film, Keane studied
animals at the London Zoo (172). The buffalo most inspired Keane, for he believed that animal had “incredible power and size” (173). In the following, Keane describes his animated creation of the Beast:

If you look at the Beast, you’ll see the beard and muzzle stem from the buffalo, as well as the feelings in the eyes. The gorilla, though, has great, expressive brow, and we used this for Beast. We went for a very lion-like mane around the neck. Then we borrowed the tusks from that boar up there on the wall, also the hair on the nose. The little hair on the neck is from the ibis; it can come up and down. If he’s angry, or if Belle is soothing him, it raises up. The horns on his head are just something we gave him ourselves. He’s got a big tail like a wolf’s, and his body is generally like a bear, but with wolf’s legs. (173)

Keane created the Beast though a conglomeration of different animals and animal parts. Unlike Disney’s traditional prince figures who appear human and handsome, the Beast’s animalistic appearance made it harder for him to attract someone to break the spell. The Beast’s unappealing appearance not only affects his charm and attractiveness, it also negatively alters his behavior and temperament. Before being transformed into a Beast, the Young Prince was a cruel-hearted and impolite to others. The narration in the prologue also asserts he was “spoiled, selfish, unkind” and “had everything his heart desired” (Woolverton 1). The spell cast on him which transformed his appearance into an unappealing beastly exterior made the prince even more malevolent, insecure and discontent. Through the Beast, Disney portrays the flip
side to their prince characters; the Beast essentially illustrates what happens when a Disney Prince becomes cruel, mad and frustrated with life. The Beast’s real enemy is himself; he must triumph over his self-centeredness and anger.

Comprised of a mixture of masculine attributes as described on the spectrum, the Beast is Disney’s first male prince of his caliber. Disney combined all of the preceding mentioned elements to construct the Beast for the film and further augmented them when the production moved to Broadway. Disney created the Beast onstage through casting and the character’s costume design. These elements visually helped the producers replicate the Beast’s celluloid feel on stage.

**PRODUCING AN ANIMAL IN MANN**

For the highly desired role of the Beast, I assume producers and directors hand-picked Broadway veteran Terrance Mann. Producers thought Mann was ideal for the role and had no question because they felt “Mann, who had played Rum Tum Tugger in *Cats* and Javert in *Les Miserables*, would be convincing as the menacing yet endearing Beast” (Frantz 96). Mann naturally embodied the ideal characteristics to play the Beast because of his past similar roles. Casting director Jay Binder comments, Mann “brings so much depth to the role, so much humanity, coupled with his amazing ability to physicalize the role and make the audience believe that he is both an animal and a man at the same time” (96).  

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4 Interestingly, in Disney’s third Broadway musical, *The Lion King*, Julie Taymor, who worked as both the director and co-costume designer, and head costume designer Michael Curry added human qualities
The next step in creating the Beast for the stage fell into the hands of costume designer Ann Hould-Ward, who was also in charge with the Beast’s physical transformation back into a human Prince. Due to Hould-Ward’s design for the Beast, Mann’s physical appearance dramatically changed and became comparable to the Beast’s animalistic appearance in animation. While designing the Beast, Hould-Ward researched photos of “werewolves and beasts through the ages in fairytales, films and television programs” as well as rock performers (Frantz 92-96). Director Robert Jess Roth, who originally thought the idea of making the Beast more human-like, “drew inspiration from rock performers” because he felt for live performance there needed to be “more chemistry between Belle and the Beast”(92). Rather than a Beast who embodied animal-like qualities in his behavior and appearance, Roth felt a human-like Beast, through inspiration of a rock performer, would be more believable to theatre audiences. Creating an animalistic magnetism onstage, Roth wanted to mirror images of rock performers in the Beast by requiring the character to have long hair and have his chest exposed (92). The Beast needed long hair to further convey aspects of his wild-like uncultivated brutishness.

Before creating the Beast’s costumes, Hould-Ward had to visually create the Beast’s feral appearance. Illustrating the Beast’s mass of body hair, Mann wore light weight rubber pieces on his chest and abdomen. Creating a wild look, the pieces were covered with permed hair groomed by hair and wig stylist David H. Lawrence who
to the principal characters who analogous to the Beast, were animals as well. For instance, in the The Lion King many of the actors portraying the animal characters walked upright, wore close fitting garments that shaped their bodies, and wore masks on their heads that allowed their face’s to be visible to the audiences.
originally used “20 bounds of human and yak hair for the Beast’s look” (98). In rehearsals, Lawrence progressively decreased the amount hair used consequently making the hair and makeup pieces lighter and more comfortable for Mann (98). Mann also wore gloves with “painted latex claws and bestial rubber toes” which were glued to the outside of his boots (98; figure 22). In addition to the rubber pieces attached to his body, Mann also wore a collection of rubber pieces on his face. Prosthetics expert John Dods, who created the Beast’s rubber prosthetics, asserts Mann wore a “rubber nose, rubber lower lip piece, rubber fangs, rubber eyebrows and rubber cheek pieces” (98). Designing the Beast to be human-like, Ward-Hould kept Mann’s facial features visible by costuming him with less amounts of facial hair. From analyzing the Beast’s hair and makeup, I assume the process of applying the rubber pieces was time consuming (figure 23). Mann also wore a curly wig with protruding horns, and a curly beard. Less hair was used on the rubber pieces and more skin was exposed on his face to facilitate Mann’s portrayal of the Beast to the audience. Wearing all the rubber prosthetics, wig and costume pieces made for a hot costume. Mann mentioned to a reporter, “It’s like putting on my heaviest winter coat and running around the block in springtime for two hours” (98). The application of hair and makeup under a costume in addition to the Beast’s physically demanding performance on stage, created a sweltering and laborious performance.

To create the Beast’s attire worn on top the rubber pieces glued to Mann’s body, Hould-Ward studied the Beast’s apparel in the animated film. Hould-Ward then
Fig. 22. In the above image are the rubber prosthetic pieces glued to Mann’s body to create his animalistic façade. On the top left is the Beast’s chest and below it is his abdominal prosthetic. On the top right side are the Beast’s gloves and below them are his bestial rubber toes (Frantz 99).
Fig. 23. Various stages of hair and make-up applied to Mann’s face and body in order to achieve the Beast’s image (Frantz 152).
replicated a similar costume that supported Mann as he portrayed the Beast on stage. Reflecting the image in the animated film, Hould-Ward dressed Mann in three basic costumes that reflected his three different masculine periods on the spectrum. In all three costumes, Hould-Ward personified the Beast’s image by creating costumes that allowed Mann to move and appear more human-like as the musical progressed. I believe the human-like aspects of the Beast’s costume design helped situate him towards the normative masculine end of the spectrum.

At the top of the show the Beast appeared hairy and extra large in stature reflecting his hyper-masculine state. These physical attributes embodied by the Beast are the same hyper-masculine attributes Gaston claims and brags about. To achieve the Beast’s towering animalistic physique, Hould-Ward created a device called an ekto-skeleton for Mann to wear on his back while portraying the Beast. The device was a moving back that shaped Mann’s body to appear like a cross between a large wild oxen and a buffalo. The device exaggerated Mann’s body by making his shoulders and upper back appear larger on stage. Rather than appearing stagnant and bulky, it also allowed Mann to move fully and easily. Instead of being hidden behind an animal suit, the device brought out human-like movements and qualities in Mann’s performance and allowed audience’s to actually see the actor; Mann was not hidden inside his costume. The scenic elements and lighting design further communicated facets of the Beast’s hyper-masculinity.

The Beast’s living environment recreated the Beast as hyper-masculine in live performance. Stan Meyer, the set designer for Beauty and the Beast, mirrored his
vision of the sets from the “strong emotional response” of the music and his interpretation of the characters. Unlike the design elements in the costumes that appeared comparable to the animated film, Meyer intentionally made scenic choices that differed from the scenic design in the animated film. For instance, for the interior of the Beast’s castle, Meyer created one basic set by mixing “different architectural styles” from the “gothic, baroque, rococo, and empire” periods (Frantz 149). These various styles brought together in the gloomy argyles and lofty arches created a mystique and daunting element to the Beast. Further communicating and creating aspects of the Beast’s hyper-masculinity was the cold and dark violet tinted lighting that illuminated the castle. Addressing to aspects of his hyper-masculinity, the small amount of warm colors used in lighting the Beast’s castle illustrated it as being a brutal and uncivilized place.5

The book, music and lyrics also worked collaboratively to construct the aspects of the Beast’s metamorphosis as he evolves towards classic masculinity. In the following section, in tandem to the storyline as it appears in Broadway libretto of Beauty and the Beast, I examine moments of each degree on the masculinity spectrum where the Beast portrays aspects of hyper-masculinity, normative masculinity and eventually, classic masculinity. I discuss how the Beast’s three different masculinities are reproduced in live performance.

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5 The darkness in the lighting for the castle insinuated the Beast’s terror and the rage he ensued when he trashed his home.
As the musical’s overture ends, mysterious music starts the show’s prologue (see Appendix B for cast recording – Track # 7 and Appendix C for song lyrics). The curtains rise revealing “a young man of indeterminate age and noble bearing, standing in the doorway of a majestic castle” (Woolverton 1). Portrayed by Harrison Beal, the Young Prince wears black pants, a black sleeved cloche, a white undershirt, white cravat, black gloves, a dark medallion and a black crown (Frantz 3; figure 24). I believe Hould-Ward used ominous colors in the Princes’ costume to reflect his callousness. The Narrator describes the tale of an irritated, self-centered Prince, as he and an old beggar woman pantomime the action:

An old beggar woman came to the castle […] Repulsed by her haggard appearance, the Prince sneered […] and turned the woman away […]

When he dismissed her again, the old woman’s ugliness melted away to reveal…a beautiful Enchantresses […] The Prince tried to apologize, but it was too late. For she had seen that there was no love in his heart.

As punishment, she transformed him…into a hideous Beast.

(Woolverton 1)

At this moment in the scene, through visual effects, diffused lighting and stage magic, the Enchantress “ignites and actually throws” a fireball at the Prince. Instantly the Prince physically metamorphoses into a Beast (Frantz 156). While Disney never

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6 The Young Prince was portrayed by another actor in the beginning of the musical so that the miraculous illusion of the Prince transforming into a beast would be executed swiftly. However, the Prince, in the end was played by Mann. This change in actors presents the character ageing, but it also suggests the Prince both literally and figuratively changed from the beginning of the musical to the end.
Fig. 24. Costume design sketch of the Young Prince by Hould-Ward (Frantz 3).
reveals the secrets to its “magic” presented in this instant transformation, I believe the spectacle of a fire onstage in combination with the sparks that exploded when it hit the ground momentarily diverted the audience’s attention as Terrence Mann stepped into place as Beast and Harrison Beal, the actor portraying the Young Prince, disappeared into the shadows and offstage. Setting the stage for his hyper-masculinity, the Beast, played by Mann, appeared atrocious. For the first time, the audience sees the Beast. The Beast wore a purple cloche, tattered blue form fitting pants, black knee-high boots, and a golden pendant around his neck. In this costume, the Beast’s chest was exposed and paralleled the image of a rock star that inspired the design as discussed in the previous section (figure 25). Humiliated by his new image, the Beast “fell into despair and lost all hope” (2). As the years passed, the Beast grew angry, lost his humanity and internally metamorphosed into a savage beast—the ultimate representation of extreme hyper-masculinity.

In Act I, the Beast ferociously appears wearing the same costume and in an even more deteriorated state from his first appearance in the prologue. The Beast’s cruel behaviors intensify after discovering an intruder wandering around his castle. In the following scene, appearing in the shadows, the Beast behaves belligerently toward Maurice in their first encounter:

BEAST.  There’s a stranger here! [...] Who let him in? (Everyone quakes in fear. Cogsworth peeks out from under his blanket.) [...] Who dared to disobey me? [...] You have all betrayed me! (Beast enters. Maurice is frozen with fear in his chair.) Who are you?
Fig. 25. Similar to rock performer Robert Plant of Led Zeppelin (left; Lewis 25), the Beast (right; Frantz 51) first appears in the musical with his hairy chest exposed and untamed hair.
MAURICE.  M...Maurice.

BEAST.  What are you doing in my castle?

MAURICE.  I lost my way in the woods...

BEAST.  You’re not welcome here!

MAURICE.  I’m sorry. I....I’ll just be on my way. (He looks up and
for the first time, he gets a good look at the Beast’s face. It’s a
gruesome sight. Maurice gasps with horror.)

BEAST.  It’s hideous, isn’t it?

MAURICE.  Oh no, I wasn’t…

BEAST.  You’ve come to stare at the Beast, haven’t you?

MAURICE.  No, No! I meant no harm! I was merely looking for a
place to stay!

BEAST.  I’ll give you a place to stay. (He raises his huge claw.
Blackout.) (Woolverton 21)

In the scene, the Beast controls Maurice and his servants through terror and bullying. Distinguishing aspects of his hyper-masculinity, the Beast’s aggressive dialogue and temperament flurries as he becomes even more aggravated. In performance, I believe audio designer Bill Platt helped exaggerate the Beast’s anger by increasing the volume of Mann’s microphone. From seeing the national tour production of the musical in 2000, I recall being frightened in my seat from the thunderous intensity of the Beast’s roars and dialogue. When Maurice gets a closer look at the Beast’s face, the Beast reaches his boiling point. Maurice’s stares infuriate the Beast all the more because he
is self-conscious about his appearance. Allowing his animal instincts to take over, the Beast steps out of the shadows and for the first time, Maurice gets a clear picture of the animal. At the scene’s most suspenseful moment, the Beast physically lashes out at Maurice and a blackout abruptly occurs. The combination of the Beast’s physical and verbal violence towards Maurice, in addition to the sudden blackout implies the Beast’s ill tempered and out of control tendencies. As a result of Maurice’s trespassing, he becomes the Beast’s prisoner and is locked in a cell. Meanwhile back in town, Belle discovers Lefou with the red scarf she gave her father before leaving to the county faire. Lefou tells Belle he found the scarf “somewhere in the woods, […] near the crossroads” (27). Devotedly, Belle sets off into the woods in a pursuit to help her father. The harsh winter lands Belle at the Beast’s castle.

Again later in Act 1, scene 6b, the Beast exudes hyper-masculine behavioral traits after discovering Belle trespassing inside his castle. Upon locating her father in a cell, Belle becomes startled as the Beast’s presence “whirls around” her (32). In the darkness Belle asks:

BELLE. Who’s there? *(She hears [the Beast] panting...animal like.)* I know someone’s there. Who are you?

BEAST. The master of this castle.

BELLE. Then, you’re the one who’s responsible for this. Release my father at once!

BEAST. *(He growls)* I am the master of this castle! I do not take orders from anyone. Throw her out!
BELLE. No! Wait! Forgive me. Please, let him out. Can’t you see he’s not well?

BEAST. Then he should not have trespassed here.

BELLE. But he’s an old man. He could die!

BEAST. He came into my home uninvited and now he’ll suffer the consequences. (32-33)

Woolverton emphasized the Beast as being savage-like in the script when he “pants…animal-like”; the more the Beast acts like an animal the more hyper-masculine he is (32). In this moment, the Beast acts without compassion for Maurice by disregarding his well being. The Beast, standing in the position of power above Belle and Maurice and pointing a commanding finger, conducts himself carelessly and desires Maurice to suffer alone in the cold cell (figure 26). Surprisingly, the Beast’s behaviors momentarily change when Belle offers to do “anything” as the scene continues:

BELLE. Please…I’ll do anything. […]

BEAST. There’s nothing you can do!

BELLE. Wait please!

BEAST. I said there is nothing you can do!

BELLE. Take me instead!

MAURICE. No!

BEAST. What did you say?

BELLE. Take me instead.
Fig. 26. The Beast (left; Mann), refuses to submit his authority to Belle (right; Egan) and Maurice (center; Bosley) (Frantz 33).
MAURICE. Belle, you don’t know what you’re doing.

BEAST. You would do that? You would take his place?

BELLE. If I did, would you let him go?

BEAST. Yes. But you must promise to stay here…forever. […]

BELLE. You have my word.

BEAST. Done. (33-34)

Here, the Beast begins to barter empathetically with Belle. The Beast momentarily becomes sensitive by exuding traits noncompliant with hegemonic masculinities because he realizes Belle can potentially reverse the curse. Once Belle agrees to become the Beast’s prisoner, the Beast has Maurice taken away quickly. Roaring angrily, the Beast then swiftly reverts back to his hyper-masculine tendencies. Again, from my memory of seeing the musical I believe the audio designer, Platt, increased the volume of Mann’s microphone to further intensify and convey the Beast’s anger in these moments. A shocked Belle resituates herself as the scene proceeds:

BELLE. You didn’t let me say good-bye!

BEAST. What?

BELLE. I’ll never see him again…and I didn’t ever get to say good-bye.

BEAST. (The Beast studies her for a moment, confused by this outpouring of emotion.) I’ll…show you to your room. (He turns to go, but she doesn’t follow.)

BELLE. My room? But I thought…(He turns back, confused,
irritated.)

BEAST. Do you want to stay in that dungeon?

BELLE. No. (35)

Initially confused by Belle’s sentiment, the Beast fleetingly understands Belle’s pain in not being able to say “goodbye” to her father. Reaching for her hand, Belle “recoils in fear” and refuses his small offering of compassion. She follows the Beast “through the dark, dreary castle,” and in a “gruff tone” (35), he explains to her the rules of his castle:

BEAST. You’re free to go anywhere you like…except the West Wing.

BELLE. Why, what’s in the West…?

BEAST. IT’S FORBIDDEN! You are never to set foot there…do you understand? (She doesn’t answer fast enough to suit him.) DO YOU UNDERSTAND!

BELLE. Yes. (He moves on. Belle watches him.)

BEAST. This is your room. […] (He motions impatiently for her to go in. Belle steps inside.) And, one more thing. You will join me for dinner. (Belle turns away.) That is not a request. (The Beast turns and exits.) (35-36)

In this final section of the scene, the Beast exudes hyper-masculine tendencies by rudely and loudly speaking over Belle. He prevents her from communicating. Woolverton provides a glimpse of the Beast’s normative masculine behavioral
attributes as the Beast is enticed by his servants in “offer[ing] her a more comfortable
room” (35). The Beast is triggered to this additional small act of compassion because
he realizes she has the potential to break the spell. After all, she has already
demonstrated her love and devotion to her father, so the Beast, at this point already
sees the sincerity in Belle’s heart.

In another scene occurring later in the musical, Woolverton’s ingenious
dialogue for the Beast, as well as Mann’s acting choices and verbal explosions
collaboratively help characterize and bring to life another side to the Beast’s hyper-
masculine tendencies. After being turned down by Belle for a dinner, the Beast
confides in Mrs. Potts, Lumiere and Cogsworth who advise him to “be gentle,”
“sincere,” and most importantly control his temper when interacting with Belle (48).
After waiting for Belle to join him for dinner, the Beast becomes impatient and
“barges into Belle’s room” (49):

BEAST. I thought I told you to come down to dinner!
BELLE. (yelling back) I’m not hungry!
BEAST. I am the master of this castle and I’m telling you to come to
dinner.
BELLE. And I’m telling you…I’m not hungry!
BEAST. You’re hungry if I say you’re hungry.
BELLE. Don’t be ridiculous!
BEAST. What did you say?
BELLE. You can’t go around ordering people to be hungry. It doesn’t
work like that.

BEAST. I can….

BELLE. Besides, its rude.

BEAST. (sarcastically) Oh? Rude is it? Then how about this, if you don’t come down to dinner, I will drag you by the hair. (49-50)

In this scene the Beast acts as a domineering character who believes he can be controlling and temperamental in order to get what he wants. Ironically, Belle’s behaviors mirror the Beast as she reprimands him and appears unafraid of him. I believe Woolverton purposely created Belle and the Beast this way to make them the perfect match for each other. In this moment of his hyper-masculinity, the Beast behaves childishly, snappishly and authoritatively. Selfishly the Beast does not take responsibility for his actions. Belle, on the other hand, scolds the Beast in an attempt to stop his hyper-masculine behaviors.

At this point in the musical, the Beast’s hyper-masculinity was constructed and highlighted through aspects of his costume, microphone amplification that intensified his voice, and multiple aspects of his aggressive behavior. Near the end of Act I, The Beast reaches his breaking point subsequent to a series of outbursts towards Belle. The Beast discovers an inquisitive Belle exploring the forbidden West Wing of his castle. Entering the lair, the enchanted rose grabs Belle’s attention. Moving closer to it, Belle becomes fascinated and mesmerized. As she attempts to “lift the dome” covering the enchanted rose, the Beast enters and yells:

BEAST. DON’T TOUCH THAT!
BELLE. I’m sorry! *(Belle backs away fearfully as he sees the Rose is unharmed, his fear begins to abate and furry ruses up in its place.*)

*He slowly advances on her...eyes burning with rage.)* (62)

In this moment, the Beast’s anger becomes justified and paramount because he is worried about the endangerment of his enchanted rose. Detrimental to the curse, any damage to the rose could potentially speed up the time the Beast has to reverse it.

Belle immediately becomes apprehensive.

BEAST. What are you doing here? [...] I told you never to come here!

BELLE. I know but…

BEAST. Do you realize what you could have done? Get out! [...] YOU HAD NO RIGHT TO BE THERE! NO RIGHT! *(As she tries to run past him, he grabs her arm and pulls her sleeve as she falls backwards)*

BEAST. Oh…no….

BELLE. Don’t touch me!

BEAST. No, I…

BELLE. Promise or no promise. I won’t stay here! *(Belle runs out).*

(62-63)

The Beast expresses a lot of frustration and irritation toward himself. His aggravation becomes evident in his brash and insensitive behaviors that cover up to his deep insecurities. In the moment the Beast grabs Belle and she falls, he attempts to
apologize for his impatient reaction. His life threatening reaction to Belle being around the rose genuinely scares her.

With an unintended reaction and broken promise from Belle, the Beast reconciles himself by singing his soul searching ballad, “If I Can’t Love Her” (see Appendix B for cast recording – Track # 8 and Appendix C for song lyrics). When Woolverton first heard the song, she knew she “had to make sure the Beast evolved naturally into a character who would sing such an emotionally powerful song” (Frantz 96). Woolverton did so by collaborating with the musical’s songwriter, Alan Merkin, to make the Beast’s first singing performance a heartbreaking lament that contrasted with his darker side. In the song, the Beast questions whether or not he can find someone to see past his unsightly exterior and love him in return. The Beast’s true inner character of a hurting and regretful man is conveyed through the song’s musical patterns. By applying music theorist Malcolm Budd’s expression transmission theory I argue that the production’s creative team, for a brief instance, used “If I Can’t Love Her” to subtly metamorphose the Beast towards classic masculinity onstage.

Budd’s expression-transmission theory accesses how a character’s emotions and feelings are “transformed into patterns in a score which, in turn, are transformed back into musical sounds which, finally, are transformed back into emotions that the sympathetic listener experiences as he [or she] hears the music” (Budd 122). This idea is common in melodramas where the music drives the action. For instance, in horror films a pattern of suspenseful thrilling music acts as an element to enhance the uncertainty and scarceness of a character’s dialogue and/or actions. The music in
musical theatre acts in the same manner. A pattern in the music typically heard in the introduction or the chorus of a song is key for capitalizing on and hinting to the audience a mood and/or feeling of a character. Accordingly, Alan Menken and Tim Rice, the composer and lyricist for both the animated film and Broadway production of *Beauty and the Beast*, created music and lyrics that further conveyed the Beast’s emotions and masculine traits in the Broadway production. In fact, in addition to “If I Can’t Love Her,” they added two more original songs—“How Long Must This Go On?” and a reprise of “If I Can’t Love Her”—for the Beast to the Broadway musical to further communicate his feelings of passion towards Belle and to help the audience believe the Beast had potential eloquence (Frantz 96). Inevitably, these songs help shape his changing masculinity as well.

The trumpet’s musical patterns in the Beast’s first song, “If I Can’t Love Her,” have a morbid feel reflecting the Beast’s unhealthy and gloomy mental state. The trumpet’s phrasing, which similarly appears in Gaston’s song, act differently in the Beast’s song; they echo behind each lyric the Beast sings. Also, some of the chords heard in the trumpets are chromatic chords meaning they are derived from minor chords. The pattern of the trumpets thematically resembles the Beast’s broken heart, and parallels his desires to be happy and human again. While the pattern in the trumpets has a high official sound, here they also have a quality of failure—a characteristic not associated with hyper-masculinity. The trumpet’s phrasing and timbre reinforce aspects of normative masculinity. Mimicking the Beast’s feelings, the trumpets initially work to strip down his hyper-masculine attributes.
In addition to the musicality, the song’s lyrics suggest the Beast is ready to move onward and break away from his hyper-masculine mold. Within each stanza of “If I Can’t Love Her,” the prosody switches from one base meter to another. The base meter of the first stanza is written in iambic rhythms, meaning the stress falls on the second syllable of the words. The rhythm is established in the first line: “AND IN MY TWISTED FACE” (Woolverton 63). In the second stanza, the syllabic rhythm of the words change to trochees—a mirror opposite of the iambics, for the stress falls on the first syllable (see Appendix A for sample scansion). For instance, the Beast sings: “HOPELESS,/ AS MY DREAM DIES/ AS THE TIME FLIES,/ LOVE A LOST ILLUSION” (63-64). Pertaining to the word “hopeless,” the stress is audibly heard and has an inclination to fall on the first syllable “hope.”

Another example of trochaic rhythms occurs in the song when the Beast sings “COLD AND DRIVEN” (64). Although the metrical changes are not very audible in context to the music, the rhythm of the lyrics shift back and forth from one meter to another and parallels the Beast’s change; he is ready to break away from this hyper-masculine mold.

Furthermore, examining the semantics, the collection of all the stressed words and syllables from the second stanza, helps paint a clear picture of the Beast’s current state, for the stressed words are hope, dream dies, time flies, love, lost, and help. Comparable to qualities of a Disney prince, these words reflect how the Beast has compassion and emotions. The Beast most expresses the word “hope” in his song. He

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7 Upon examining the sheet music, I also noticed the accentuated stresses fall on the higher notes Mann sings. Pertaining to the sung phrase “Hopeless as my dream dies, as the time flies,” Mann sings a high G on “hope” and goes to a low D on the word “less.”
hopes to transform back into a human. “Dream dies” refers to the consequence he will have to live with if Belle does not love him, and “time flies” reflects how the Beast’s time is running out. These elements parallel the subtle changes in the Beast that help audiences see him as a changing man. The musicality, metrical complexity, and semantics in the lyrics alter the Beast’s masculinity and shift him closer to the normative and classic masculine side of the spectrum.

Merken and Rice added “If I Can’t Love Her” to the Broadway production to delve deeper into the Beast’s emotional state. This song also contrasts him against the hyper-masculine Gaston. Unlike Gaston, who sings up-tempo songs, being a ballad, the slow tempo of the Beast’s song implies a sense of thoughtfulness, longing, and even sorrow. The Beast confesses his feelings and mistakes, as he describes his wants and desires. Paralleling the tempo of a waltz, the song’s cadence represents the Beast using what is typically a female style of communication. This technique of changing the character’s communication style alters how his masculine attributes are perceived. Unlike the animated film, Disney purposely used these techniques—the trumpet phrasing, prosody and slow song tempos, as well as brief altercations to his behavioral patterns—to subtly metamorphose the Beast’s masculinity in the Broadway production.

THE BEAST BECOMES MORE HUMAN: EXUDING FACETS OF NORMATIVE MASCULINITY

At the top of Act II, the Beast gradually begins to metamorphose towards normative masculinity as he embarks on a friendship with Belle. The Beast’s costume design illustrates his change of heart. Interestingly enough, between Act I and Act II, the Beast changes costume. Addressing his normative masculinity, the Beast wore a
white ruffled shirt tucked into the blue pants, with an added light blue satin sash at this point in the musical (figure 27). Unlike his loose out-of-control rock star image in Act I, the Beast’s chest is now covered with a buttoned-up white ruffled shirt; he emerges as disciplined man. I believe Hould-Ward decided to change his costume at the top of Act II because he has no time off stage from when he first appears in the act. Recalling from the end of Act I, after the altercation with the enchanted rose, Belle breaks her promise. Act II begins with an upset Belle running away from the Beast’s castle. In the forest, Belle becomes surrounded by wolves. Heroically, the Beast comes to Belle’s rescue by swiftly saving his “princess.” At this point in the musical, the Beast is normative masculine because he totters between classic and hyper-masculine behaviors. His classic masculine attributes become apparent as he saves his damsel in distress and his hyper-masculine characteristics are evident in the aggression he had while “defending [Belle] from the wolves who attack him from all sides” (Woolverton 65). After encountering the wolves, an exhausted and injured Beast staggers forward, collapses, and lies wounded on the ground. In a blackout, the scene quickly transitions back inside the castle where the Beast appears in a chair with Belle tending to his wounds:

BELLE. Let me see. Don’t do that! (She reaches for him again, but he won’t let her touch his arm.) Just hold still. (She gently dabs at the wound. He cringes and howls painfully.)
Fig. 27. The Beast’s costume instantly changes in the moment he saves Belle. At the end of Act I while singing “If I Can’t Love Her,” the Beast (left) appears hyper-masculine (Frantz 52). At the top of Act II the Beast (right) appears in a slightly altered costume (55). Helping define him as normative masculine, he appears in a white shirt with a blue sash around his waist.
BEAST. OW! That hurts!

BELLE. If you’d hold still, it wouldn’t hurt as much.

BEAST. If you hadn’t run away, this wouldn’t have happened.

BELLE. If you hadn’t frightened me, I wouldn’t have run away! (This gives him pause. It’s a moment before he can come up with a retort.)

(65)

In this brief pause, the Beast momentarily thinks how to reply to Belle. In a childish manner he bickers back:

BEAST. Well, you shouldn’t have been in the West Wing!

BELLE. And you should learn to control your temper! […]

BELLE. By the way…thank you for saving my life.

BEAST. Your welcome. (66)

An obstinate Beast gradually allows Belle to clean his wounds. The Beast becomes aware he needs to stop acting confrontationally and change his vindictive behaviors in the moment Belle tells him “to control his temper” (66). Becoming dumfounded and lost for words, the Beast shifts into the constructs of normative masculinity in the moment when he and Belle “glare at each other” (66). The Beast loses his authoritative power and becomes subordinated to Belle (66). During the pause in action, the Beast surrenders his past aggressions and fully allows Belle to nurse him. Belle and the Beast slowly begin to bond with one another as the Beast’s demeanor softens.
Immediately following the scene are two mini-scenes during which the song “Something There” (refer to Appendix B for cast recording – Track # 9 and Appendix C for song lyrics), an internalized duet sung by Belle and the Beast where each character does not hear what the other is singing is performed. The music for the song begins as Belle and the Beast sit at a small table warming up to a bowl of soup. Cogsworth, Lumiere and Mrs. Potts observe from the side as the two become better acquainted (Woolverton 66). The music has an uplifting feel. Jingle bells tinkle in the song’s beginning and end creating a joyous tone. The bells’ sound implies the seasons are changing and Belle and the Beast are experiencing a good time with each other. Throughout the song, the violin’s musical patterns have an uplifting feel and reflect the Beast’s education in learning how to act more like a Prince.

Belle begins the song singing a solo regarding the changes she experiences in the Beast’s behavior. After her solo, Mrs. Potts takes Belle out of the room to change into dry clothes. Anxiously, describing the start of a perceived friendship with Belle, the Beast sings:

SHE GLANCED THIS WAY, I THOUGHT I SAW
AND WHEN WE TOUCHED SHE DIDN’T SHUDDER AT MY PAW. NO, IT CAN’T BE…I’LL JUST IGNORE
BUT THEN SHE’S NEVER LOOKED AT ME THAT WAY BEFORE. (67)

Astonished by Belle who just shared an appetizer with him, the Beast begins feeling less like a savage beast. The Beast witnesses a change in Belle’s demeanor; Belle
begins to show no repulsion towards his behavior and appearance. This change further helps the Beast internally change into a better man. For the first time, the Beast perceives Belle’s genuine acceptance of him. The Beast gradually begins to fall in love with Belle; however, he does not yet know how she feels in return.

Furthermore, his growing love for her is authentic and not driven by his need to break the spell. After his solo the Beast describes his feelings for Belle to Cogsworth and Lumiere, and explains that he wants to show his appreciation:

BEAST. When she smiles at me…I get all chocked up. My heart starts pounding and I can’t breathe!

COGSWORTH. Good! […]

BEAST. I’ve never felt this way about anyone. (impulsively) I want to give her something…but what? […]

LUMIERE. This is no ordinary girl. It has to be something special. Something that sparks her interest…something…(he remembers) Aaah! (Lumiere whispers into the Beast’s ear. He draws back, skeptically.)

BEAST. What? Are you sure? (dubious) Well…(Belle comes back wearing a pink dress. Cogsworth clears his throat, and bows in Belle’s direction) […]

BEAST. Oh. What a…nice dress.

BELLE. Thank you!

BEAST. (Beast looks at Lumiere and Cogsworth. “How’d I do?”)
They nod and make “go on” motions...) Uh…Belle…I uh…have something to show you. (He leads her upstage.) But first you have to close your eyes. It’s a surprise. (Belle closes her eyes) […]

BELLE. Can I open them? (A swag opens to reveal a beautiful Library with stacks and stacks of books.)

BEAST. All right…now!

BELLE. (Belle opens her eyes and gasps with wonder.) I can’t believe it! I’ve never seen so many books in my whole life!

BEAST. You…like it?

BELLE. It’s wonderful!

BEAST. Then…it’s yours. (67-69)

In this scene, the Beast behaves gallantly as he further attempts to pursue and romantically win over Belle. Slowly beginning to morph towards classic masculinity, the Beast gradually learns how to be unselfish and giving. Slowly becoming civilized, the Beast leisurely learns how to conduct himself like a prince. His foremost objective is to win Belle’s love because he wants to be human again and he wants Belle to see him as a prince. Also, the Beast behaves less inconsiderately by helping Belle to feel more comfortable in his castle. Thoughtfully, the Beast pleases Belle by behaving politely and by surprising her with a gift. Providing her with things she enjoys, the Beast gives Belle a library full of books. Inter-dispersed throughout a series of short scenes through the songs “Something There” and “Human Again,” Belle and Beast
develop a close companionship. Sharing her favorite book, King Arthur, Belle then reads to the Beast who becomes engrossed in the story:

BEAST. I never knew books could do that.

BELLE. Do what?

BEAST. Take me away from this place and make me forget…for a little while.

BELLE. Forget?

BEAST. Who I…(correcting himself) …what I am. (Belle looks at him. He’s touched her heart.) (72)

The story of King Arthur marvels the Beast and helps him to forget his troubles. Belle continues by sharing her complexity.

BELLE. We have something in common, you know.

BEAST. What?

BELLE. In the town where I come from, the people think I’m odd.

BEAST. You?

BELLE. So I know how it feels to be…different. And I know how lonely that can be. (There’s a beat. Their eyes meet. A bond has formed between them. Reminded, Belle picks up the book and [continues reading.]) (72-73)

Belle and the Beast realize they have similarities with each other when they discuss their differences with the rest of the world. Representative in their interpersonal dialogue and proximity to each other, Belle and the Beast truly bond as friends.
Woolverton claims, this scene “clarifies why Belle and the Beast can connect” (Frantz 143). In a corner of the room, Lumiere, Mrs. Potts and Chip observe contentedly as Belle and the Beast become closer. When Belle finishes reading the book she makes the Beast and offer:

BELLE. That’s the end. *He is clearly stricken by the tale.*

BEAST. What a… *he swallows the lump in his throat* …beautiful story.

BELLE. I knew you’d like it. I’d like to ask you for something.

BEAST. What’s that?

BELLE. A second chance. Would you have dinner with me tonight?

BEAST. Dinner? Me? With you? That’d be… I mean… OH YES!

*(Belle and the Beast exit.)* (Woolverton 75-76)

Belle only asks the Beast for a “second chance” because she notices momentous changes in his behaviors. At this point in the musical, the Beast has significantly morphed away from his hyper-masculine tendencies, and while he primarily conveys traits of normative masculinity, the Beast inter-dispersedly radiates classic masculine attributes.

_A Prince in Disguise: The Beast Becomes Prince “Charming”_

At dinner that night, dressed in a tuxedo, the Beast appears suave and princely. Insinuating his change to classic masculinity, the Beast’s third costume worn for his dinner date with Belle consists of a blue tuxedo jacket embroidered with gold trim.
Underneath the tailed coat, the Beast wears a gold and silver vest, and a gold laced cravat with silver pinstriped black tuxedo pants (figure 28). At this point in the musical, the Beast falls borderline between normative and classic masculinity on the spectrum. While the Beast genuinely has feelings for Belle, he is not entirely sure Belle can love him back. He worries about being rejected and humiliated. These attributes do not fully characterize the Beast as being completely classic masculine. However, while becoming romantically involved with Belle, through his actions, the Beast abundantly reveals more and more facets of classic masculinity. As his enchanted rose wilts and as he knows Belle is his only and last opportune person to reverse the curse, the Beast’s conveys behaviors that bare an uncanny resemblance to those of a prince. In the following scene, Lumiere and Cogsworth coach the Beast on how to confess his love to Belle:

LUMIERE. Tonight is the night…the night to confess your love.

BEAST. I’m not sure I can do that.

COGSWORTH. You must! […]

LUMIERE. There will be beautiful music, romantic candlelight, provided by myself, and then when the moment is right…

BEAST. How will I know when the moment is right?

COGSWORTH. You’ll feel slightly nauseous.

LUMIERE. No…no! You will know because you will feel it here…(he points to his heart)…and you must speak from the heart.

BEAST. I must speak from the…I can’t!
Fig. 28. As borderline classic masculine, the Beast (Mann) appears more prince-like by wearing a gold embroidered blue tuxedo jacket, a silver and gold vest and a cravat (Frantz 66).
COGSWORTH & LUMIERE. You must!

LUMIERE. What are you afraid of? […]

BEAST. I’m afraid she might […] Laugh at me.

(Lumiere and Cogsworth look at each other…empathizing with his plight.)

LUMIERE. Somehow my prince, you must find the courage
to take that chance.

COGSWORTH. Master…look at the rose! There’s so little time left!

BEAST. I don’t really think I can do this.

LUMIERE. Here. This might help to bolster your courage.

(Cogsworth holds the Mirror up…the Beast groans and look[s] away.
He doesn’t want to see…but Lumiere turns his head to force him to look. He is dressed elegantly with his hair tied back in a ponytail.
He actually looks good.)

BEAST. (Surprised) Ah!

LUMIERE. You can do it, Master. I know you can. (Woolverton 80-81)

In this scene, the Beast takes a giant step as he discovers the courage he needs to endure in order to win Belle’s love and become human again. The Beast learns to have courage when interacting with Belle, and he begins to view himself the way Belle sees him. With the encouragement of his servants, the Beast behaves with valor,
and he is now anxiously ready and determined to romantically court Belle at dinner in his Ballroom.

Walking towards the stairway, the Beast meets Belle, who is “resplendent in her golden ball gown” (Frantz 66). As the two move downstage to the banquet table, Mrs. Potts then proceeds to sing the musical’s title song, “Beauty and the Beast” (refer to Appendix B for cast recording – Track # 10 and Appendix C for song lyrics). The song is a slow ballad comprised of a strong piano underscore and violins and trumpets that flourish and echo after Mrs. Pott’s singing. After the first stanza Belle asks the Beast to dance with him. The two dance a whimsical dance together. During the number, the Beast portrays facets of both normative and classic masculinity. The quirky qualities of the Beast’s normative masculinity become evident when he accidently steps on Belle’s toe, and his classic masculine qualities radiates elegantly in his *pas de deux* with Belle. Their night romantically flourishes as their waltzing moves them outside onto a terrace overlooking a star-lit night. Presenting Belle as “the most important jewel of his collection” she shines as the Beast supports her every turn (Hurford 69). Their dance is a turning point for the Beast, for he does not know Belle is slowing falling for her “Prince in disguise” (Woolverton 4). As the music leisurely slows and comes to its end, Belle curtsies and the Beast bows displaying his most courteous and classically manly move. After dancing, the Beast is ready to speak to Belle from his heart. Belle and the Beast converse on a terrace bench in the following scene:

BELLE. Dinner was wonderful.
BEAST. Belle, I…

BELLE. Yes?

BEAST. Belle, are you happy here?

BELLE. Oh, yes…everyone’s so kind. Mrs. Potts, Lumiere…

BEAST. With me?

BELLE. Yes. *(There’s a long uncomfortable pause.)*

BEAST. I must speak from […] Is something wrong?

BELLE. I was just thinking about my father. I miss him so much. I wish I could see him again.

BEAST. There is a way. This Mirror will show you anything…anything you wish to see.

BELLE. I’d like to see my father, please. Papa? Oh, no…Papa!

Something’s wrong! He’s in the woods! I think he’s lost…I should…I should…

BEAST. *(with difficulty)* Go to him. […] You should go to him.

BELLE. But what about…?*

BEAST. You’re not my prisoner anymore. You haven’t been for a long time. *(She tries to return the Mirror but he pushes it back toward her.)* Take it with you. So you’ll always have a way to look back…and remember me.

BELLE. *(She takes his hand briefly)* I could never forget you.

BEAST. *(He holds her hand…almost desperately…as if he’s waiting
In this scene, the Beast behaves out of compassion and devotion towards Belle. Attempting to speak from his heart and admit his love, the Beast becomes tongue-tied. Instead, the Beast furnishes Belle with his magic mirror, and in it she sees her father struggling. Knowing his decision could possibly result in his own death, the Beast urges Belle to go back to her father. Desperately, he tries again to articulate his love for her, but he cannot. Among her fellow servants, Mrs. Potts claims “after all this time, he’s finally learned to love” (85). The Beast has truly learned to love another person, and this is demonstrated in the fact that he lets her go. He understands that Belle’s love for her father supersedes his love for her. When Belle leaves the castle, the Beast becomes broken hearted and laments in a reprise of “If I Can’t Love Her” (refer to Appendix B for cast recording – Track # 11 and Appendix C for song lyrics). With a similar tone to the initial song the Beast sings:

NO SPELL HAS BEEN BROKEN

NO WORDS HAVE BEEN SPOKEN […]

I FINALLY KNOW THAT I WILL ALWAYS BE

IN THIS HOPELESS STATE

AND CONDEMNED TO WAIT—
WAIT FOR DEATH TO SET ME FREE. (Woolverton 85)

Similar to the first time he sings the song in musical, the trumpet’s musical patterns in the Beast’s reprise of “If I Can’t Love Her,” have a miserable feel reflecting the Beast’s unhealthy and desperate mental state. Echoing behind each lyric the Beast sings, the trumpet’s phrasing thematically signify the Beast’s doomed future. At the end of the song, during the last lyric, the Beast sings: “WAIT FOR DEATH TO SET ME FREE” (85). Here, the trumpets fade ending with an unsettling chromatic chord; in essence, they audibly reinforce that the Beast is dying from the curse and his broken heart. The Beast is responsible for his pain because he did not tell Belle how he felt about her. Additionally, the song’s lyrics suggest the Beast has tried everything he can do to be classic masculine, and he is ready to give up. The song ends with a blackout and quickly transitions to Belle at home with Maurice.

In the Beast’s final scene, a distressed Beast appears in the white ruffled shirt, blue pants and purple cloche that defined him as normative masculine. His distress has crumbled his confidence into a subservient position typically depicted in Disney’s normative masculine characters. Barging into the Beast’s lair, Gaston hunts the passive Beast in the following scene:

GASTON. Ha! You’re even uglier in the flesh! (The Beast looks at him, then turns away. Gaston strides across the room [and] kicks him.) Get up! (The Beast groans but doesn’t fight back.) What’s the matter Beast? To kind and gentle to fight back? (Gaston punches the Beast.) You were in love with her, weren’t you, Beast? (He laughs
cruelly) Oh, that’s a good one! Did you really think a girl like that would want a thing like you? What a fool! (Gaston continues to beat and kick the Beast.) She despises you Beast! And she sent me here to destroy you!

BEAST. No.

GASTON. It’s over, Beast. Belle is mine! (Gaston tries to stab the Beast. Beast evades as Belle enters the West Wing.)

BELLE. NO! (Gaston and the Beast fight. Finally, the Beast grabs Gaston ready to kill him.)

GASTON. (desperate) Pull me up! Pull me up! I’m begging you!

BEAST. (The Beast roars, prepares to kill him. But he struggles with himself. He can’t do it...he’s too human now. He releases Gaston.) Get out. Belle. (Gaston sags...gasp for breath. The Beast moves towards Belle.)

BELLE. I’m sorry…

BEAST. You came back.

BELLE. Take my hand! (But just as their hands meet, Gaston plunges a knife into the Beast’s back. Gaston stabs him again. Gaston stumbles and falls to his death. We hear this long, anguished wail. The Beast staggers toward Belle and collapses on the West Wing. (Woolverton 94-95)
For the first time in the musical, the Beast meets Gaston. At the top of the scene, the Beast declines to revert back to his hyper-masculine tendencies by not fighting Gaston and not fueling his anger. When Belle enters the Beast lair, the Beast acts heroic and exudes classic masculine behaviors as his damsel is now in harms way. The Beast literally fights for her. The Beast dangles Gaston off the turret but chooses not to act like savage beast and kill Gaston; he is now “to human” to kill like an animal. Instead he tells Gaston to “get out” (95). Returning towards Belle, Gaston stabs the Beast in the back and ironically falls off the castle’s roof to his own death. The Beast ironically, plays no role in Gaston’s death. In the following portion of the scene, Belle holds the wounded Beast in her arms:

BEAST. You came back.

BELLE. (struggling with tears) Of course I came back. I couldn’t let them…If only I’d come sooner. […] We’re together now. At least I got to see you one last—

In this section of the scene, Belle attempts to tell the Beast she desires to be with him. Just as the Beast could not find words to express his love for Belle earlier, when she cannot further verbalize her emotions, she breaks into singing “End Duet” (see Appendix B for cast recording – Track # 12 and Appendix C for song lyrics). In the following, Belle sings to the lifeless Beast on the ground:

WE ARE HOME

WE ARE WHERE WE SHALL BE FOREVER […]

HOME SHOULD BE WHERE THE HEART IS
I’M CERTAIN AS I CAN BE
I FOUND HOME
YOU’RE MY HOME
STAY WITH…

BEAST.  (gasps)  Belle…I…

BELLE.  (sobbing)  Yes?  (he dies)  No…No!  Please!  Don’t leave me.

Please, I love you.  (She collapses on his chest; and the last petal falls.  There’s a long moment…filled with the sound of Belle’s sorrow.

The Beast transforms into the Prince…He turns to Belle and holds out his hand.)

Belle breaks the spell by admitting her love to the Beast just in time as the last petal falls.  In forty-two measures of a majestic orchestration, the Beast magically begins his ultimate transformation back into a human prince.  Occurring in front of dark scenery the Beast slowly levitates and begins spinning.  His purple cloche expands and wraps around his body like a cocoon as an array of neon lights sparkle around him like fireworks.  Slowly being lowered to the ground his cloche opens and eventually reveals the Prince, played by Mann, who appears in human form.  While the “magic” of this live metamorphosis remains one of Disney’s greatest secrets, I believe it was successfully pulled off by somehow getting Mann offstage in time to quickly change his costume while the mold of his body, perhaps some other object or an actor stand-in, presumably inside the purple cocoon magically levitated and spun mid air. I believe the black back drop had a slit in it for Mann to quickly vanish into for his
quick change. Jim Steinmeyer, the creator of the shows illusions underlines this “illusion really benefits from the emotion in the story leading up to that moment. It’s as if we go to put the cherry on top of an ice cream sundae; everything you’ve seen on stage has been built towards this point” (Frantz 156). While I provide an interpretation to how the transformation may have been performed, I recall being astonished and amazed seeing such a mesmerizing and defying illusion occurring onstage.

The Prince’s anticipated moment of metamorphosis is both internal and external. In a fetal position on the ground, a barefoot Prince appears wearing a tattered white shirt, and tattered black pants. Getting up from the ground, the Prince sings:

PRINCE. BELLE, LOOK INTO MY EYES

BELLE, DON’T YOU RECOGNIZE

THE BEAST WITHIN THE MAN

WHO’S HERE BEFORE YOU

BELLE. (She looks closer) It is you! (They kiss…the kiss that’s been waiting for so long.) (Woolverton 94-97)

Appearing as a man, the Prince reassures Belle he was the Beast. After she acknowledges her Prince, they quickly exit the stage. The Prince’s servants, who were once enchanted objects, enter the stage in human form. In the musical’s final song, a short reprise of “Beauty and the Beast” (see Appendix B for cast recording – Track # 13 and Appendix C song lyrics), Belle and her Prince waltz center stage. Belle wears
her yellow dress and the Prince appears in a costume reminiscent of the blue tuxedo costume that helped define the Beast as classic masculine. The Prince appears in a black coat embroidered with gold emblems, a white shirt and golden embroidered cravat, with black pants and light blue sash tied around his waist (figure 29). In the final song, Belle and her Prince sing:

    TWO LIVES HAVE BEGUN NOW
    TWO HEARTS BECOME ONE NOW
    ONE PASSION, ONE DREAM
    ONE THING FOREVER TRUE
    I LOVE YOU. (100)

In the song, Belle and her Prince finally proclaim their love for each other. Their whimsical *pas de deux* at the musical’s conclusion suggests they live happily ever after. The spell is broken when the Beast literally, figuratively, physically, and emotionally changes into a man. He metamorphoses from hyper through normative and to classic masculinity.

The Beast is the most important male character in the Broadway musical because through his journey best exemplifies the many aspects of masculinity. Disney purposely created the Prince as a hyper-masculine beastly character to teach viewers imperative lessons on male gender roles. Through the Beast, Disney employs their ideologies of the right way men should act and be taught to act. Through the combination of cultural influences, personal upbringing and the pervasive mass media,
Fig. 29. Belle (left; Egan) and her Prince (right; Mann; Frantz 91).
men are typically socialized to be strong, authoritative, defensive and commanding—essentially all the traits the Beast embodies. Highlighting these aspects in the Beast, Disney illustrates that personifying high levels of these characteristics can sometimes backfire and become one’s own evil curse (Jeffords 153).

Men in society who personify hyper-masculine attributes similar to the Beast, act this way because they are doing what they were taught. I do consider many other facets contribute to a man’s understanding and construction of his gender role; however, if no one essentially stops him from his bad behavioral tendencies, then how is he to know he should act any differently? In general, men’s hopelessness to change is clearly presented in the musical’s focal character, the Beast, who reaches his breaking point when he realizes his future can be potentially be doomed.8 Through the help of Belle and the Beast’s servants, Beauty and the Beast emphasizes teaching in it’s clear subtext that such repulsive men are not really to be eschewed: they are to be nurtured and carefully taught “until their true goodness arises” (Jeffords 154).

8 Through the Beast, I believe Disney universally addresses unhappy men of all ethnicities and how through assistance they can change. I reach this conclusion because Beauty and the Beast was shortly released after the 1992 Los Angeles riots, a disturbing uprising resulting in assaults, looting and property damage after three Los Angeles police officers were acquitted for beating African American motorist Rodney King. While a racial reading of Beauty and the Beast is beyond the scope of this thesis, I do believe the hateful behaviors of the police officers clearly illustrates aspects of the Beast’s hyper-masculinity. In Disney’s world of storytelling, Prince characters, similar to police officers, are men typically viewed as responsible, intelligent and highly admirable. Additionally, they are respected by their society. In the case of Rodney King, while the police made a mistake the Beast made one too.
Chapter 5

DISNEY’S USE OF MASCULINITY AND METAMORPHOSIS IN LIVE PERFORMANCE POST BEAUTY AND THE BEAST

The theatre experience is an extremely important part of our culture. People are social beings; they want to go out—which is why we at Disney are making more and more commitment to live entertainment.

~Michael Eisner in Beauty and the Beast: A Celebration on Broadway (Frantz 142)

In 1992, Disney did what theatre critics and producers believed was impossible when they successfully recreated their classic animated film Beauty and the Beast into a live Broadway musical. By adapting their animated film into a musical Disney proved anything is in fact possible on stage. This study proved how three animated male characters—Gaston, Maurice and the Beast—were replicated in live performance for the original Broadway musical Beauty and the Beast. More specifically, it addressed how three distinct masculinities were created and metamorphosed differently for each character. For the Broadway production, Disney deliberately created and defined a character’s masculinity through a combination of precise casting choices, visual aspects in the costume design, auditory aspects in the musicality, and the characters’ diverse personalities. Disney tackled metamorphosis in the production by altering visual aspects in the characters’ costume, varying the characters’ musicality and prosody in their respective songs and through alterations in the characters’ behaviors. The strategies utilized in Beauty and the Beast to create and metamorphose the characters’ masculinity became a critical part of Disney’s new theatrical developments and contemporary style of dramaturgy. From my analyses of the semiotics collaboratively working to create
manhood in *Beauty and the Beast*, it becomes apparent that Disney utilized similar techniques to generate male characters in their subsequent Broadway musicals. After *Beauty and the Beast*, Disney continued challenging skeptic theatre critics by successfully reconstructing three of their animated films—*The Lion King* (1997), *Tarzan* (2006) and *The Little Mermaid* (2007)—into live musicals.¹ Ironically in each of these productions, Disney continued focusing on masculinity and metamorphosis.

Depicting men and their behavior, the Broadway musical *The Lion King* highlights masculinity by dramatizing the masculine growth of a young lion cub named Simba. Aspects of Simba’s masculinity change as he ages throughout the course of the musical, for his onerous path ultimately leads him to discover his destined masculinity. Simba’s intended masculinity, set upon him by his father, entails his embodied power and authority as king. Analogous to the Beast, Simba has three distinct periods of masculine growth. However, unlike the Beast, where he metamorphoses from destructive male behaviors to ideal romantic male behaviors, Simba’s metamorphosis, his coming of age, entails his journey from a child who “just can’t wait to be king” to years later becoming the Pride Land’s rightful ruler (Taymor 177).

In the original Broadway production of *The Lion King* Disney distinctively captured Simba’s youthful masculine role by casting a twelve-year-old actor, Scott

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¹ In 2006, Disney produced *Marry Poppins* on Broadway. I exclude *Marry Poppins* from this discussion because while it had elements of animation in it, by Disney’s standards the film is not considered a full length animated film. The majority of the film includes live actors Julie Andrews, Dick Van Dyke and David Tomlinson. In addition to Disney’s four Broadway musicals, the company plans in 2010 to reconstruct *Pocohantas* and *101 Dalmatians* into Broadway musicals.
Lrby-Ranniar, to portray the young cub. When Simba first appears he is cheery, outgoing, and inexperienced in life. Through his father, Simba learns how to exemplify power and what it takes to move into his ultimate masculine role as king.

Later in the musical, an older Simba appears living a carefree life with his new friends Pumba and Timon. Disney captured Simba’s second masculine role as an untroubled adult by casting an older actor, Jason Raize, to portray the lion. Simba slowly begins to mature when he reunites with his child-friend Nala who tells him about Scar’s destruction of the Pride Land. Later that night, Simba gains confidence in his ability to overthrow Scar when he envisions his father Mufassa in the number “He Lives in You.” I believe the musical’s most mesmerizing metamorphosis occurs in the number when Mufassa’s spirit emerges in the stars. The spectacle of this large scale metamorphosis created using innovative lighting and large sculptures, materializes to resemble Mufassa’s face (figure 30).

Disney highlighted Simba’s father throughout the story by having his spirit frequently revisit Simba. Mufassa is important because he is Simba’s destiny. In Simba’s ultimate masculine stage, Disney emulated Simba’s predestined masculine role by changing his behaviors to mirror those of his father. When Simba truly begins to absorb his father’s legacy and realizes he is the rightful king of Pride Land, he appears

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2 Casting another actor to portray a younger version of the lead character was also utilized in the prologue of Beauty and the Beast when Harrison Beale portrayed the Young Prince.
Fig. 30. Innovative lighting and large sculptures materialize like puzzle pieces to resemble Mufassa’s face in the stars (Taymor 191).
confident authoritative and powerful. Simba’s act of heroism in facing his past ultimately helps him defeat his iniquitous uncle. The changes Simba undergoes to eventually become king illustrates Disney’s uses of metamorphosis. The story of The Lion King thematically dramatizes itself in metamorphosis through its depiction of “the ritual of birth, death, and rebirth” (28). In the course of the musical, a metamorphosis occurs in the position of the king when Mufassa accidently dies and years later is replaced his son Simba, who at the end gives birth to the next heir.

While metamorphosis in Beauty and the Beast included the physical and internal changes undergone by a character, metamorphosis in The Lion King also added the blatant portrayals of “how theatre is created rather than hiding the ‘how’” (29). Expanding upon the Beast’s costume design that made the Beast move and appear human-like, Taymor purposely designed and directed the show having visible actors manipulating inanimate objects like puppets to make them come alive (29). Taymor asserts:

Hidden special effects lack humanity, but when the human spirit visibly animates an object, we experience a special, almost life-giving connection. We become engaged by both the method of storytelling as well as by the story itself. (29)

In many moments throughout the musical, Taymor utilized the “magic” of metamorphosis by turning actors into various animals, palm trees (figure 31) and blades of grass. The actors manipulate a stampede of wildebeests and make lavish tropical
Fig. 31. Phillip McAdoo as a palm tree in various light settings (Taymor 75).
plants and flowers bloom during “Can You Feel the Love Tonight” (29). Furthermore, metamorphosis is also created in the scenery of the Pride Land famines due to Scar’s neglect and visually withers away to nothing. One of my favorite visual images from the musical occurs when the Pride Land begins to drought (figure 32). At the top of Act II, a large circular piece of silk that insinuates a pool of water appears on stage. Slowly the silk is pulled through a hole in the stage’s floor as a gripping sound of emptiness mimics the pool’s last drops of water being evaporated. In addition to the scenery that changes due to the famine, the puppets, designed by Taymor, change as well (figure 33). The visual changes in the scenery and puppets helped further address metamorphosis in the musical. *Tarzan*, which followed *The Lion King*, also focused on masculinity and metamorphosis.

The Disney musical *Tarzan* focuses on masculinity and changes in male behavior through its dramatization of a young boy raised by gorillas. Similar to *Beauty and the Beast* and *The Lion King*, Disney cast Alex Rutherford to play the young Tarzan in *Tarzan*. In the course of the musical Josh Strickland stepped in to portray the older version of the character. As a man, Tarzan’s journey to become civilized into humanity occurs when Jane Porter initially meets him in a jungle. With help from Jane, similar to the Beast, Tarzan slowly becomes cultured. In the end, Jane and Tarzan stay in the jungle to live with the gorillas who raised him. Although *Tarzan* continued Disney’s thematic masculinity and metamorphosis trend, it was not critically acclaimed and only ran on Broadway for fourteen months undeterred by this surprising Broadway flop, Disney turned its attention to its next musical *The Little Mermaid*. 
Fig. 32. As a drought occurs in the Pride Land, painted silk is slowly pulled through a hole in the center of the stage. This action insinuates a pool of water is actually dissolving (Taymor 175).
Fig. 33. A model version of the gazelle wheel (top). In the beginning of the musical, the gazelles appear healthy (Taymor 39). As a result of Pride Rocks’ famine in Act II, the gazelles appear in skeletal form (bottom; 174).
While the musical *The Little Mermaid* focuses on Ariel’s journey to live in a human world in order to be with her Prince Eric, Disney highlights metamorphosis through the show’s depiction of life under the sea. The scenic design aids in the construction of an underwater world. No water is used in the musical, but George Tsypin, the show’s scenic designer, created a world underwater by making most of the set pieces in Plexiglas. Its semi-translucence and the way the stage lights glisten off the Plexiglas helped encapsulate the show’s underwater feel. The production’s choreography, which consisted of fluid arm movements, also helped create an underwater world. Additionally all the actors portraying underwater creatures wear heelys, a shoe popular among kids that has two small wheels in its heel. This allows the actors to appear as if they were smoothly gliding through the ocean water. The neon aquatic color scheme used in the costumes for the underwater creatures also aids in the creation of their world (figure 34). Ariel’s physical change from mermaid to human also highlights Disney’s use of metamorphosis in the musical.

At the end of Act I, Ariel’s transformation occurs after she trades her voice to Ursula for a pair of legs. In the Broadway production, Sierra Boggess, the actress portraying Ariel, goes behind a small circular scrim located center stage which masks her as she quickly takes off her heelys, changes into a translucent fish tail costume piece, and attaches a cord to a harness worn under her garments. When Ursula exits, in a swimming motion en route for the water’s surface, Ariel slowly ascends towards the theatre’s catwalk. Getting closer to the surface, the music swells in anticipation for her transformation. Simultaneous with her kicking motions the back drop illuminates and
Fig. 34. Creating an underwater world onstage, Disney created scenery from Plexiglas, required their performers to wear heelys, used fluid choreography and aquatic-neon colors in the costume design (Hesh 1).
reveals Ariel in silhouette. Ariel’s fins become transparent and for the first time, done with special lighting, her legs appear. Midway up to the surface, Ariel’s fins fall into the darkness of the ocean floor, and Ariel quickly swims to the surface. She flips her hair back in the sunlight and the show curtain descends signaling the end of Act I.

While *The Little Mermaid* is a story about a girl, it too attempts to offer a clear vision of masculinity through its male characters Prince Eric, King Triton and Sebastian. However, more interesting are its representations of various ways to performing masculinity. For instance, Prince Eric’s highly flamboyant lackey, Grismby, and his hyper-masculine French Chief Louis present dramatically different aspects to masculinity. I believe the musical’s most remarkable masculine metamorphosis becomes apparent in King Triton. Unlike *Beauty and the Beast* and *Tarzan* where Disney purposely cast actors who physically appeared analogous to an animated character’s appearance, Disney cast Norm Lewis, an African American Broadway veteran. Analogous to King Triton in animation where he appears large and muscular, Disney cast Lewis in the role and purposely changed the character’s ethnicity (figure 35).³

³ Disney’s Broadway musical *The Little Mermaid* consisted of a multicultural cast. For instance, Ariel’s mersisters were all different ethnicities— one appeared Asian, two appeared African American and the remaining, Caucasian. Furthermore, Sebastian, the sea crab, was portrayed by Titus Burgess, an African American Broadway performer. I believe Disney purposely cast Burgess as the sea crab because in Disney’s animated version “Sebastian, and many of the other sea creatures, have the facial features of people of color [and] when in their own world, the sea creatures spend their days singing and dancing to calypso music” (Sells 178). As a result of Disney’s inclusion of African characteristics in the animated version, I believe Disney changed character’s ethnicities for the Broadway musical because they wanted to recreate and reminisce the black aesthetics they previously used in the animated version.
Fig. 35. Norm Lewis as King Triton in the Broadway musical *The Little Mermaid* (Simonson 1).
A masculine metamorphosis also becomes apparent in King Triton when at the musical’s ending he willingly transforms his daughter Ariel back into a human so she can live happily ever after with her Prince Eric.

The Broadway musical, *Beauty and the Beast* changed the way Disney tells stories. While adapting a story for the stage is nothing new to theatre, the fact that Disney reanimates their films onto the stage which included fairytale narratives, animation and metamorphosis has sparked a new style of dramaturgy. *Beauty and the Beast* became the catalyst for other Disney animated films turned musicals. Additionally, Disney has raised the caliber and set the stage for other Broadway musicals. The excessive portrayals of masculinity in *Beauty and the Beast* makes it possible for Disney to create more animated films turned musicals about men.
APPENDIX A

Sample Scansion

Iambic rhythms - An unstressed syllable followed by a stressed syllable:

THERE GOES / THE BAK / ER WITH / HIS TRAY, / LIKE AL / WAYS
THE SAME / OLD BREAD / AND ROLLS / TO SELL (Woolverton 2)

Trochaic rhythms - A stressed syllable followed by an unstressed syllable:

HOPING / SCHEMING (24)
BEAUTY / AND THE / BEAST (82)

Anapestic rhythms - Two unstressed syllables followed by a stressed syllable:

AND IT’S NOT / VERY HARD / TO SEE WHY
NO-ONES SLICK / AS GASTON […]
NO-ONE’S NECKS / AS INCRID / IBIDLY THICK / AS GASTON (40)

Dactylic rhythms - a stressed syllable followed by two unstressed syllables:

GOSH IT DIS / TURBS ME TO / SEE YOU / GASTON […]
EVERY GUY / HERE LOVE TO / BE YOU, / GASTON
EVEN WHEN / TAKING YOUR / LUMPS (40)
APPENDIX B

Selected Tracks from Original Broadway Cast Recording of *Beauty and the Beast*

1. Me
2. Gaston
3. Gaston (reprise)
4. Maisons des Lunes
5. The Mob Song
6. No Matter What
7. Prologue
8. If I Can’t Love Her
9. Something There
10. Beauty and the Beast
11. If I Can’t Love Her (reprise)
12. End Duet/ Transformation
13. Beauty and the Beast (reprise)
APPENDIX C

Selected Song Lyrics from Beauty and the Beast

“Me” (Track 1)

GASTON
YOU’VE BEEN DREAMING
JUST ONE DREAM
NEARLY ALL YOUR LIFE.
HOPING, SCHEMING
JUST ONE THEME
WILL YOU BE A WIFE?
WILL YOU BE SOME HE-MAN’S PROPERTY?
GOOD NEWS! THAT HE-MAN’S ME!
THIS EQUATION
GIRL PUS MAN
DOESN’T HELP JUST YOU.
ON OCCASION
WOMAN CAN
HAVE THEIR USES TOO.
MAINLY TO EXTEND THE FAMILY TREE
PUMPKIN, EXTEND WITH ME!
WE’LL BE RAISING SONS GALORE

BELLE
INCONCIEVABLE!

GASTON
EACH BUILT SIX-FOOT-FOUR

BELLE
UNBLIEVABLE!

GASTON
EACH ONE STUFFED WITH EVERY GASTON GENE!

BELLE
I’M NOT HEARING THIS!

GASTON
YOU’LL BE KEEPING HOUSE WITH PRIDE

BELLE
JUST INCREDIBLE

GASTON
EACH DAY GRATIFIED.

BELLE
SO UNWEDDABLE!

GASTON
THAT YOU ARE PART OF THIS IDYLLIC SCENE
I CAN SEE THAT WE WILL SHARE
ALL THAT LOVE IMPLIES
WE SHALL BE THE PERFECT PAIR
RATHER LIKE MY THIGHS
YOU ARE FACE TO FACE WITH DESTINY!
ALL ROADS LEAD TO
THE BEST THINGS IN LIFE ARE
ALL’S WELL THAT ENDS WITH ME!
ESCAPE ME, THERE’S NO WAY
CERTAIN AS “DO RE”
BELLE WHEN YOU MARRY…
ME! (Woolverton 24-25)

“Gaston” (Track 2)

LEFOU
GOSH IT DISTURBS ME TO SEE YOU, GASTON
LOOKING SO DOWN IN THE DUMPS
EVERY GUY HERE’D LOVE TO BE YOU, GASTON
EVEN WHEN TAKING YOUR LUMPS
THERE’S NO MAN IN TOWN AS ADMIRE AS YOU—
YOU’RE EVERYONE’S FA-VOR-ITE GUY—
EVERYONE’S AWED AND INSPIRED BY YOU
AND IT’S NOT VERY HARD TO SEE WHY
NO-ONE’S SLICK AS GASTON
NO-ONE’S QUICK AS GASTON
NO-ONE’S NECK’S AS INCREDIBLY THICK AS GASTON!
FOR THERE’S NO MAN IN TOWN HALF AS MANLY
PERFECT! A PURE PARAGON!
YOU CAN ASK ANY TOM, DICK, OR STANLEY
AND THEY’LL TELL YOU WHOSE TEAM THEY’D PREFER TO BE ON
CRONIES
NO ONES BEEN LIKE GASTON,
A KINGPIN LIKE GASTON

LEFOU
NO-ONE’S GOT A SWELL CLEFT IN HIS CHIN LIKE GASTON!

GASTON
AS A SPECIMEN, YES I’M INTIMIDATING!

ALL
MY, WHAT A GUY, WHAT GASTON!
GIVE FIVE HURRAYS! GIVE TWELVE HIP-hips!

LEFOU
GASTON IS THE BEAST AND THE REST IS ALL DRIPS!

ALL
NO ONE FIGHTS LIKE GASTON,
DOUSES LIGHTS LIKE GASTON

LEFOU
IN A WRESTLING MATCH, NOBODY BITES LIKE GASTON

SILLY GIRLS
FOR THERE’S NO-ONE AS BURLY AND BRAWNY

GASTON
AS YOU SEE, I’VE GOT BICEPS TO SPARE

LEFOU
NOT A BIT OF HIM’S SCRAGGLY OR SCRAWNY

GASTON
THAT’S RIGHT!
AND EVERY LAST INCH OF ME’S COVERED WITH HAIR!

CRONIES
NO ONE HITS LIKE GASTON

OTHER CRONIES
MATCHES WITS LIKE GASTON

LEFOU
IN A SPITTING MATCH NOBODY SPITS LIKE GASTON

GASTON
I’M ESPECIALLY GOOD AT EXPECTORATING! PTOOEY!

ALL
TEN POINTS FOR GASTON!

GASTON
WHEN I WAS A LAD I ATE FOUR DOZEN EGGS
EVERY MORNING TO HELP ME GET LARGE
AND NOW THAT I’M GROWN,
I EAT FIVE DOZEN EGGS
SO I’M ROUGHLY THE SIZE OF A BARGE

ALL
OHH,
AHH,
WOW!
MY WHAT A GUY THAT GASTON
NO ONE SHOOTS LIKE GASTON
MAKES THOSE BEAUTS LIKE GASTON

LEFOU
THEN GOES TROMPING AROUND
WEARING BOOTS LIKE GASTON

GASTON
I USE ANTLERS IN ALL OF MY DECORATING!

ALL
MY WHAT A GUY!
GASTON! (39-42)

“Gaston Reprise” (Track 3)

GASTON
LEFOU I’M AFRIAD I’VE BEEN THINKING

LEFOU
A DANGEROUS PASTIME

GASTON

161
I KNOW.
BUT THAT WHACKY OLD COOT
IS BELL’S FATER
AND HIS SANITY’S ONLY SO-SO.
NOW THE WHEELS IN MY HEAD HAVE BEEN TURNING
SINCE I LOOKED AT THAT LOONY OLD MAN
SEE, I PROMISED MYSELF
I’D BE MARRIED TO BELLE
AND RIGHT NOW I’M EVOLING A PLAN!

    BOTH
    NO ONE PLOTS LIKE GASTON

    GASTON
    TAKES CHEAP SHOTS LIKE GASTON

    LEFOU
    PLANS TO PERSECUTE HARMLESS
    CRACKPOTS LIKE GASTON!

    GASTON
    YES I’M ENDLESSLY, WILDLY RESOURCEFUL

    LEFOU
    AS DOWN TO THE DEPTHS YOU DESCEND

    GASTON
    I WON’T EVEN BE MIDLY REMOURCESFUL

    LEFOU
    JUST AS LONG AS YOU GET WHAT YOU WANT
    IN THE END!

    GASTON
    WHO HAS BRAINS LIKE GASTON?

    LEFOU
    ENTERTAINS LIKE GASTON?

    BOTH
    WHO CAN MAKE UP THESE ENDLESS
    REFRAINS LIKE GASTON? SO HIS MARRIAGE WE
    SOON WILL BE CELEBRATING! MY WHAT A GUY!
    GASTON! (42-45)
“Maison Des Lunes” (Track 4)

GASTON
THERE’S A DANGER I’LL BE THWARTED
AND DENIED MY HONEYMOON
FOR THE PRETTY THING I’VE COURTED
REFUSES TO SWOON
SO THE TIME HAS COME FOR A MURKY PLAN
FOR WHICH I TURN TO A MURKY MAN

LEFOU
TO FIND THAT FRIEND…

GASTON & LEFOU
WHERE BETTER THAN
THE MAISON DES LUNES?

GASTON
I DON’T TAKE THIS GIRL FOR GRANTED.
THERE’S NO PATH I HAVEN’T HEWN
TO HER HEART; NO SEED UNPLANTED,
NO FLOWERS UNSTREWN
BUT QUITE AMAZING TO RELATE
SHE DOESN’T WANT ME FOR HER MATE

LEFOU
WHICH FORCES HIM TO CONTEMPLATE

GASTON & LEFOU
THE MAISON DES LUNES

D’ARQUE
I DON’T WITH TO SEE A TAD OBTUSE
BUT I DON’T SEE HOW I CAN BE OF USE
FOR I LOCK PEOPLE UP;
I’M NOT A LONELY HEARTS CLUB
I’M A COLD COLD FISH
I’VE A NASTY VICIOUS STREAK

GASTON
IT’S BELLE’S FATHER WHO’S YOUR CLIENT
SHE ADORES THE OLD BUFFOON
SHE’LL BE FORCED TO BE COMPLIANT
LEFOU
SHE’LL DANCE TO YOUR TUNE

GASTON
WE GET THE DAUGHTER THROUGH HER DAD
YOU JUST PRONOUNCE THE OLD BOY MAD

LEFOU
AND WHOOSH! HE’S SLAMMED UP IN YOUR PAD

D’ARQUE & LEFOU
THE MAISON DES LUNES!

GASTON
DO I MAKE MYSELF ENTIRELY CLEAR?

D’ARQUE
IT’S THE SIMPLEST DEAL OF MY WHOLE FOUL CAREER!

GASTON
PUT MAURICE AWAY AND SHE’LL BE HERE IN MOMENTS
IN A DREADFUL STATE
SHE’LL CAPITULATE TO ME

D’ARQUE
OH…
I’LL BE STRAPPING UP AN INMATE

LEFOU
VERY TIGHTLY

GASTON
VERY SOON

D’ARQUE
BUT PLEASE DON’T BRING HIM IN LATE
OUR CHECK-IN-TIME’S NOON

LEFOU & D’ARQUE
SO WAVE ONE BACHELOR GOODBYE

GASTON
SHE’LL BE MY BRIDE
LEFOU
SHE’D RATHER DIE—
THAN HAVE HER DADDY....

D’ARQUE
OSSIFY?
IN MY SORDID SALOON!

GASTON, LEFOU & D’ARQUE
SO BOOK THE CURCH, RAISE GLASSES HIGH
TO THE MAISON DES LUNES! (77-79)

“The Mob Song” (Track 5)

MALE VILLAGER
WE’RE NOT SAFE UNIL HE’S DEAD
HE’LL COME STALKING US AT NIGHT.

FEMALE VILLAGER
SET TO SACRIFICE OUR CHILDREN
TO HIS MONSTROUS APPETITE!

D’ARQUE
HE’LL WREAK HAVOC ON OUR VILLAGE
IF WE LET HIM WANDER FREE.

GASTON
SO IT’S TIME TO TAKE SOME ACTION, BOYS.
IT’S TIME TO FOLLOW ME...
THROUGH THE MIST, THROUGH THE WOOD
THROUGH THE DARKNESS AND THE SHADOWS.
IT’S A NIGHTMARE BUT IT’S ONE EXCITING RIDE.
SAY A PRAYER, THEN WE’RE THERE
AT THE DRAWBRIDGE OF A CASTLE
AND THERE’S SOMETHING TRULY TERRIBLE INSIDE.
IT’S A BEAST! HE’S GOT FANGS
RAZOR SHARP ONES.
MASSIVE PAWS, KILLER CLAWS FOR THE FEAST.
HEAR HIM ROAR! SEE HIM FOAM!
BUT WE’RE NOT COMING HOME ‘TIL HE’S DEAD!
GOOD AND DEAD! KILL THE BEAST!
CROWD
LIGHT YOUR TORCH, MOUNT YOUR HORSE.

GASTON
SCREW YOUR COURAGE TO THE STICKING PLACE!

CROWD
WE’RE COUNTING ON GASTON TO LEAD THE WAY.

FEMALE VILLAGERS
THROUGH A MIST, THROUGH A WOOD
THERE WITHIN A HAUNTED CASTLE,
SOMETHING’S LURKING THAT YOU DON’T
SEE EVERY DAY.

ALL
IT’S A BEAST! ON AS TALL AS A MOUNTAIN!
WE WON’T REST ‘TIL HE’S GOOD AND DECEASED.
SALLY FORTH! TALLY HO! GRAB YOUR SWORD!
GRAB YOU BOW!
PRAISE THE LORD AND HERE GO!

MOB
WE DON’T LIKE WHAT WE DON’T UNDERSTAND
IN FACT, IT SCARES US
AND THIS MONSTER IS MYSTERIOUS AT LEAST.
BRING YOUR GUNS, BRING YOUR KNIVES
SAVE YOUR CHILDREN AND YOUR WIVES.
WE’LL SAVE OUR VILLAGE AND OUR LIVES.
WE’LL KILL THE BEAST!
HEARTS ABLAZE, BANNER HIGH
WE GO MARCHING INTO BATTLE
UNAFRAID, ALTHOUGH THE DANGER JUST INCREASED.
RAISE THE FLAG! SING THE SONG!
HERE WE COME, WE’RE FIFTY STRONG!
AND FIFTY FRENCHMEN CAN’T BE WRONG!
LET’S KILL THE BEAST!
KILL THE BEAST!
KILL THE BEAST!
KILL THE BEAST! (90-92)
“No Matter What” (Track 6)

**MAURICE**
NO I’M NOT ODD—NOR YOU
NO FAMILY EVER SAINER
EXCEPT ONE UNCLE WHO—WELL, MAYBE LET THAT PASS
IN ALL YOU SAY AND DO
YOU COULDN’T MAKE IT PLAINER
YOU ARE YOUR MOTHER’S DAUGHTER THEREFORE YOU ARE CLASS

**BELLE**
SO I SHOULD JUST ACCEPT
I’M SIMPLY NOT LIKE THEM?

**MAURICE**
THEY ARE THE COMMON HEARD
AND YOU CAN TAKE MY WORD
YOU ARE UNIQUE: CREAME DE LA CRÈME
NO MATTER WHAT YOU DO
I’M ON YOUR SIDE
AND IF MY POINT OF VIEW
IS SOMewhat MISTY-EYED
THERE’S NOTHING CLEARER IN MY LIFE
THAN WHAT I WISH AND FEEL FOR YOU
AND THAT’S A LOT
NO MATTER WHAT

**BELLE**
NO MATTER WHAT THEY SAY
YOU MAKE ME PROUD
I LOVE THE FUNNY WAY
YOU STANDOUT FROM THE CROWD

**MAURICE**
IT’S MY INTENTION
MY INVENTION
SHOWS THE WORLD OUT THERE ONE CAY
JUST WHAT WE’VE GOT

**BOTH**
NO MATTER WHAT

**MAURICE**
NOW SOME MAY SAY ALL FATHERS JUST EXAGGERATE

BELLE
THAT EVERY DAUGHTER’S GREAT?

MAURICE
YOU ARE!

BELLE
AND EVERY DAUGHTER TENDS TO SAY HER FATHER’S TOPS

MAURICE
SHE PULLS OUT ALL THE STOPS TO PRAISE HIM

BOTH
AND QUITE RIGHTLY!

MAURICE
NO MATTER WHAT THE PAIN WE’VE COME THIS FAR I PRAY THAT YOU REMAIN EXACTLY AS YOU ARE THIS REALLY IS A CASE OF FATHER KNOWING BEST

BELLE
AND DAUGHTER TOO

MAURICE
YOU’VE NEVER STRANGE

BELLE
DON’T EVER CHANGE

BOTH
YOU’RE ALL I’VE GOT NO MATTER WHAT. (12-14)
“Prologue” (Track 7)

NARRATOR
Once Upon a time in a faraway land, a young prince lived in a shining castle. Although he had everything his heart desired, the Prince was spoiled, selfish and unkind.

But then, one winter’s night, an old beggar woman came to the castle and offered him a single rose in return for shelter from the bitter cold.

Repulsed by her haggard appearance, the Prince sneered at the gift and turned the old woman away. But she warned him not to be deceived by appearances for beauty is found within. And when he dismissed her again, the old woman’s ugliness melted away to reveal a beautiful Enchantress.

The Prince tried to apologize, but it was too late. For she had seen that there was no love in his heart. As punishment, she transformed him into a hideous Beast and placed a powerful spell on the castle and all who lived there.

Ashamed of his monstrous form, the Beast concealed himself inside his castle with a Magic Mirror as his only window to the outside world.

The rose she had offered was truly an enchanted rose, which would bloom for many years.

If he could learn to love another and earn their love in return by the time the last petal fell, then the spell would be broken. If not he would be doomed to remain a Beast for all time.

As the years passed, he fell into despair and lost all hope. For who could ever learn to love a Beast? (1-2)

“If I Can’t Love Her” (Track 8)

BEAST
AND IN MY TWISTED FACE
THERE’S NOT THE SLIGHTEST TRACE
OF ANYTHING THAT EVEN HINTS AT KINDNESS
AND FROM MY TORTURED SHAPE
NO COMFORT, NO ESCAPE
I SEE, BUT DEEP WITHIN IS UTTER BLINDESS
HOPELESS,
AS MY DREAM DIES
AS THE TIME FLIES,
LOVE A LOST ILLUSION
HELPLESS
UNFORGIVEN
COLD AND DRIVEN
TO THIS SAD CONCLUSION
NO BEAUTY COULD MOVE ME
NO GOODNESS IMPROVE ME
NO POWER ON EARTH, IF I CAN’T LOVE HER
NO PASSION COULD REACH ME
NO LESSON COULD TEACH ME
HOW I COULD HAVE LOVED HER
AND MAKE HER LOVE ME TOO
IF I CAN’T LOVE HER, THEN WHO?
LONG AGO I SHOULD HAVE SEEN
ALL THE THINGS I COULD HAVE SEEN
CARELESS AND UNTHINKING
I MOVED ONWARD
NO PAIN COULD BE DEEPER
NO LIFE COULD BE CHEAPER
NO POINT ANYMORE IF I CAN’T LOVE HER
NO SPIRIT COULD WIN ME
NO HOPE LEFT WITHIN ME
HOPE I COULD HAVE LOVED HER
AND THAT SHE’D SET ME FREE
BUT IT’S NOT TO BE
IF I CAN’T LOVE HER
LET THE WORLD BE DONE WITH ME. (63-64)

“Something There” (Track 9)

BELLE
THERE’S SOMETHING SWEET
AND ALMOST KIND
BUT HE WAS MEAN
AND HE WAS COARSE AND UNREFINED
BUT NOW HE’S DEAR AND SO UNSURE
I WONDER WHY I DIDN’T SEE IT THERE BEFORE

BEAST
SHE GLANCED THIS WAY, I THOUGHT I SAW
AND WHEN WE TOUCHED SHE DIDN’T SHUDDER AT MY PAW.
NO, IT CAN’T BE I’LL JUST IGNORE
BUT THEN SHE’S NEVER LOOKED AT ME THAT WAY BEFORE

BELLE
NEW AND A BIT ALARMING
WHO’D HAVE EVER THOUGHT THAT THIS COULD BE
TRUE THAT HE’S NO PRINCE CHARMING
BUT THERE’S SOMETHING IN HIM THAT
THAT I SIMPLY DIDN’T SEE

LUMIERE
WELL, WHO’D HAVE THOUGHT

MRS. POTTS
WELL, BLESS MY SOUL

COGSWORTH
WELL, WHO’D HAVE KNOWN

MRS. POTTS
WELL, WHO INDED

LUMIERE
AND WHO’D HAVE GUESSED THEY’D COME
TOGETHER ON THEIR OWN?

MRS. POTTS
IT’S SO PARTICULAR

MRS. POTTS/ LUMIERE/ COGSWORTH
WAIT AND SEE, A FEW DAYS MORE
THERE MAY BE SOMETHING THERE THAT
WASN’T THERE BEFORE

COGSWORTH
PERHAPS THERE’S SOMETHING THERE THAT
WASN’T THERE BEFORE

MRS. POTTS
THERE MAY BE SOMETHING THERE THAT
WASN’T THERE BEFORE. (67-71)
“Beauty and the Beast” (Track 10)

MRS. POTTS
TALE AS OLD AS TIME
TRUE AS IT CAN BE
BARELY EVEN FRIENDS
THEN SOMEBODY BENDS
UNEXPECTEDLY
JUST A LITTLE CHANGE
SMALL, TO SAY THE LEAST
BOTH A LITTLE SCARED
NEITHER ONE PREPARED
BEAUTY AND THE BEAST

EVER JUST THE SAME
EVER A SURPRISE
EVER AS BEFORE
EVER JUST AS SURE
AS THE SUN WILL RISE
TALE AS OLD AS TIME
TUNE AS OLD AS SONG
BITTERSWEET AND STRANGE
FINING YOU CAN CHANGE
LEARNING YOU WERE WRONG
CERTAIN AS THE SUN
RISING IN THE EAST
TALE AS OLD AS TIME
SONG AS OLD AS RHYME
BEAUTY AND THE BEAST

TALE AS OLD AS TIME
SONG AS OLD AS RHYME
BEAUTY AND THE BEAST. (82-83)

“If I Cant Love Her Reprise” (Track 11)

BEAST
NO SPELL HAS BEEN BROKEN
NO WORDS HAVE BEEN SPOKEN
NO POINT ANYMORE IF SHE CAN’T LOVE ME
NO HOPE SHE WOULD DO SO
NO DREAM TO PURSUE, SO
I FINALLY KNOW THAT I WILL ALWAYS BE
IN THIS HOPELESS STATE
AND CONDEMNED TO WAIT—
WAIT FOR DEATH TO SET ME FREE. (85)

“End Duet/ Transformation” (Track 12)

BELLE
WE ARE HOME
WE ARE WHERE WE SHALL BE FOREVER
TRUST IN ME
FOR YOU KNOW, I WON’T RUN AWAY
FROM TODAY
THIS IS ALL THAT I NEED
AND ALL THAT I NEED TO SAY
HOME SHOULD BE WHERE THE HEART IS
I’M CERTAIN AS I CAN BE
I FOUND HOME
YOU’RE MY HOME
STAY WITH…

PRINCE
BELLE, LOOK INTO MY EYES
BELLE, DON’T YOU RECOGNIZE
THE BEAST WITHIN THE MAN
WHO’S HERE BEFORE YOU

PRINCE AND BELLE
TWO LIVES HAVE BEGIN NOW
TWO HEARTS BECOME ONE NOW
ONE PASSION, ONE DREAM
ONE THING FOREVER TRUE
I LOVE YOU. (96-100)

“All
CERTAIN AS THE SUN
RISING IN THE EAST
TALE AS OLD AS TIME
SONG AS OLD AS RHYME
BEAUTY AND THE BEAST
TALE AS OLD AS TIME

“Beauty and the Beast Reprise” (Track 13)
SONG AS OLD AS RHYME
BEAUTY AND THE BEAST. (97-100)
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