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Family Plays

BEAUTY AND THE BEAST



Book and Lyrics by
R. EUGENE JACKSON

Music by
DAVID ELLIS

BEAUTY AND THE BEAST

This two-act musical play for young people opened at the University of South Alabama in Mobile where author R. Eugene Jackson reports 5,000 or more students are bussed in for premier performances that result in improved, revised scripts for publication.

From teachers and parents: “My 5-year-old was totally captivated by the play.” “I’ve been bringing my students to your shows for 15 years, and this is the best one yet!”

Musical. Book and lyrics by R. Eugene Jackson. Music by David Ellis. Cast: 3m., 5w., 3 either gender, extras. When Poppa’s cargo ships sank in a storm, he, Angeline (Beauty), and her two selfish sisters are forced to move to a small village of stilt houses in the Louisiana swamps. This version offers just enough Cajun flavor in both story and song (which can be emphasized or toned down) to keep interest at a high peak while closely following every move in the original fairy tale. When Angeline’s sisters foil her attempt to return to the castle, a fantasy-like alligator and pelican, as well as a bumbling but well-meaning suitor, create rapid-fire action by delivering the dying Beast to the village just as he turns into Gabriel, a wealthy man who asks Angeline to marry him. The sisters are turned into statues until they repent, and the villagers begin to celebrate. *The action takes place in the Bayou area of South Louisiana. Time: 1830s. Special effects: a squirting frog, flashing lights, flash pot and smoke. Approximate running time: 75 minutes. Music score available. Demo/accompaniment CD available. Code: BJI.*

Family Plays

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Beauty and the Beast

Beauty and the Beast

*With a Cajun flavor
A musical play for youngsters*

Book and lyrics by
R. EUGENE JACKSON

Music by
DAVID ELLIS



Family Plays

311 Washington St., Woodstock, IL 60998

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(BEAUTY AND THE BEAST)

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“Produced by special arrangement with
Family Plays of Woodstock, Illinois”

CHARACTERS

First produced at the University of South Alabama
in Mobile with the following cast:

Angeline Bellefontaine [Beauty] Nicole Rolin
Chlotilde [Singing voice: Lauren Zoghby] Julie Mehta
Chlodice [Singing voice: Jodie Cain] Jamie Yerby
M'su Bellefontaine Kenneth W. Atkinson, III
Boudreaux [Singing voice: Christopher Spencer] Jim Willsey
Alligator [Singing voice: Misty Mitchell] Taylor Michael
Pelican, a brown pelican Shannon Renaud
Conjure Woman Jodie Cain
Beast [Singing voice: David Ellis] Jason Templet
Mail Carrier Joseph Ellis
Gabriel..... Gordon Windham
Townspeople Page Harder, Osama A. Malik,
LaSinbah Ogunde, Sofia Golfos,
Lynn Underwood

PRODUCTION CREW

Director R. Eugene Jackson
Costume Designer Rebecca Britton
Scenery and Light Designer Lyle B. Miller
Choreographer Misty Mitchell
Stage Manager Molly Holmes
Makeup Shannon Renaud
Costume Construction Crew Jodie Cain [Foreman], Lisa Barnes,
Molly Holmes, Shannon Renaud, Jackie Sprinkle
Scenery Construction Crew Gordon Windham [Foreman],
Margaret Broach, Lydia Hughes, Whitney Richardson,
Calandra Green, Ashley Ruth, Jeff Garl, Hans Haahr,
Rachael Whiteley, Monica Henry, Jamie Yerby, Rhonda Bright
Running Crew..... Josh Noland, Willis Hampton, Alicia Pearman

TIME: *The 1830's*

PLACE: *The Bayou Areas of South Louisiana*

MUSICAL NUMBERS

ACT ONE, SCENE ONE

1. Overture Band
2. “Diggy Diggy Lo” Boudreaux, Chorus, Angeline
3. “Hot, Hot, Hot” Poppa, Chorus
4. “Gimme, Gimme, Gimme” Chlotilde, Chlodice, Angeline, Poppa
5. Traveling Music [Happy] Band
6. Traveling Music [Sad] Band

ACT ONE, SCENE TWO

7. Rumbling Music Band
8. “Angeline” Beast, Angeline
9. “Alligator Chomp” Alligator, Pelican
10. “Lightning Bugs” Angeline, Chorus

ACT TWO, SCENE ONE

11. Entr’ Acte Band
12. “Kiss and Make Up” Angeline, Alligator, Pelican
13. “Angeline,” reprise Beast
14. Scene Change Music Band

ACT TWO, SCENE TWO

15. “Crawdaddy Crawl” Chorus
16. “Angeline” and “Transformation” ... Angeline, Gabriel, Chorus
17. “Crawdaddy Crawl,” reprise All
18. “Kiss and Make Up,” reprise for Curtain Call All

PROPERTIES*ACT ONE, SCENE ONE*

ON STAGE—A community kettle over a fire, a stirring spoon, a pole in the pirogue, a fifteen-foot rope with a noose on one end located on the dock; a bag of food for Poppa inside his house

BOUDREAUX—A potato sack with a frog in it; the frog squirts water through its mouth

ANGELINE—A tattered book

POPPA—A big basket of cayenne peppers, a big jar of red sauce [its contents may be imaginary], a big spoon for each Townsperson

MAIL CARRIER—A soggy letter inside a soggy envelope

CHLOTILDE—A wish list about three feet long

CHLODISE—A wish list about six feet long

ACT ONE, SCENE TWO

ON STAGE—A fountain at center, a rose bush with one practical rose on it at right

CONJURE WOMAN—A tray containing bread and a mug of water, a walking cane of native wood

BEAST—A dagger, three books

ANGELINE—A potato sack containing an apple and a book, a stick used as a cane

LIGHTNING BUGS—[*The original production used three dark-clad actors carrying mobiles with flickering Christmas lights attached by wires*]

ACT TWO, SCENE ONE

ON STAGE—Same as ACT ONE, SCENE TWO

BEAST—Three books

BOUDREAUX—An engagement ring made of yucky swamp grass

ACT TWO, SCENE TWO

ON STAGE—Same as ACT ONE, SCENE ONE, including the rope on the dock

ANGELINE—She is tied up in about ten feet of rope

BOUDREAUX. The ring from ACT TWO, SCENE ONE is now a piece of sagging grass

SPECIAL EFFECTS

ACT ONE, SCENE ONE—Boudreaux has a frog that squirts water into his face. Toy frogs are abundant at toy stores. It is easy to attach a plastic bulb that will squirt water and run a tube from it into the frog.

ACT ONE, SCENE TWO—Flashing lights when POPPA picks the rose; a flash pot when the CONJURE WOMAN casts a spell on Poppa.

ACT TWO, SCENE TWO—The BEAST hides in lots of smoke (or perhaps, he slips under the pier) and GABRIEL—played by a different actor—appears in the same smoke (on top of the pier), marking the transition from beast to man; a flash pot when CHLOTILDE and CHLODISE are turned into stone.

BEAUTY AND THE BEAST

Music#1. OVERTURE

Act I, Scene 1

[SCENE: Deep in the swamps of Southern Louisiana, a few crudely built houses sit on stilts. It's the 1830's. At Stage Right is a bayou with a pirogue (a low-slung dugout canoe used in the swamps because of its shallow draft). At about Left Center is a large kettle or barrel cooking over a fire.

AT RISE: TOWNSPEOPLE lounge about, one stirring the contents of the kettle. BOUDREAUX, a silly-looking man holding a small cloth sack, sneaks about the stage keeping his eye on Angeline's house on stilts. At one point, he bumps into something and falls down. He is quickly up and looking again. After a few seconds, ANGELINE (Beauty) enters from her house carrying several books. She looks about. BOUDREAUX hides. She moves downstage, sits, and opens a book. BOUDREAUX nervously follows her with his darting eyes. Finally, he gathers courage and calls to her from across the stage]

BOUDREAUX. Angeline? Angeline? It's me, Boudreaux. *[As he rushes toward her, he trips on something, turns a flip [a somersault]—yelling in fright as he does—and lands on his behind]*

ANGELINE. *[Startled]* Ahhh! Boudreaux! What do you have to say for yourself?

BOUDREAUX. *[He rubs his rear]* Iiiiiieeee!

ANGELINE. Other than that.

BOUDREAUX. Ouch!

ANGELINE. Boudreaux, have you been following me again?

BOUDREAUX. Following you?

ANGELINE. Well?

BOUDREAUX. More like spying on you.

ANGELINE. I thought I explained to you that....

BOUDREAUX. I know, I know. You don't want to marry me.

ANGELINE. I'm glad you understand.

BOUDREAUX. Today.

ANGELINE. Today—or any other day. I'm simply not in love with you.

BOUDREAUX. But, Angeline, ever since you and your family moved to

Mildew Bayou, I've had my eye on you—both of them, in fact.

ANGELINE. I know. Everywhere I go, you're following me.

BOUDREAUX. Three whole months.

ANGELINE. Which is too long to be followed. Please—let me read in peace. *[She turns back to her book]*

BOUDREAUX. Three whole months and I've fallen head over heels for you.

ANGELINE. Boudreaux, you're clumsy. You fall head over heels every time you take a step.

BOUDREAUX. And I know you'll eventually fall for me.

ANGELINE. I won't.

BOUDREAUX. Sure you will. Look. I brought you a present. *[He opens his sack]*

ANGELINE. A present?

BOUDREAUX. Yeah—a bullfrog. *[He shows it]* What do you think?

ANGELINE. I think it's a bullfrog.

BOUDREAUX. That's right. Here. He's yours.

ANGELINE. What am I going to do with a bullfrog?

BOUDREAUX. You eat him.

ANGELINE. I what?

BOUDREAUX. You eat him. Look at those big, juicy legs. Mmmm-mmm.

ANGELINE. *[Shocked]* Boudreaux, I will not eat that frog.

BOUDREAUX. Well, why not?

ANGELINE. For one thing, he's still croaking.

BOUDREAUX. Well, you cook him first.

ANGELINE. *[She glances at the frog]* What? I don't think you should have said that.

BOUDREAUX. Why not?

ANGELINE. Because he looks a little angry now.

BOUDREAUX. Chooooo! Frogs don't get angry. They're just dumb beasts. *[He holds the frog in front of his face]* Aren't you, Froggy? Aren't you just a dumb old beast? *[The FROG blows water into BOUDREAUX's face. BOUDREAUX sputters and flutters his lips in exaggerated response]*

ANGELINE. You see?

BOUDREAUX. *[He violently brushes the water from his face]* He spit water in my face! Stupid frog! *[He puts it back into the sack and tosses it offstage]* Angeline, for the last time, will you marry me?

ANGELINE. Boudreaux, for the last time, no.

BOUDREAUX. *[Pause]* All right. I'll ask you one more time.

ANGELINE. Please don't.

BOUDREAUX. All right. I'll ask you *two* more times.

ANGELINE. The answer is still no.

BOUDREAUX. Really?

ANGELINE. Really.

BOUDREAUX. I don't see how you can resist me.

ANGELINE. Boudreaux, you're a nice boy. But there are lots of other girls in the village. Why don't you ask one of them?

BOUDREAUX. Like who?

ANGELINE. Well, try one of my sisters. They're both eligible—and anxious. How about Chlotilde?

BOUDREAUX. [*He turns up his nose*] Ugh!

ANGELINE. Or Chlodise?

BOUDREAUX. Double ugh! Listen. [*He sings*]

Music #2: Diggy Diggy Lo

[A traditional song with new lyrics]

BOUDREAUX. [*To Angeline*]

Some folks say I'm a little slow—

That I often stub my toe.

Even if that tale is so,

I am still a handsome beau.

Though I may not be too wise,

Though I may be undersize,

Surely you can still surmise

I am still a genuine prize

TOWNSPEOPLE.

Diggy Diggy High, Diggy Diggy Lo—

That's the name we gave Boudreaux.

He's in love again we know.

Diggy Diggy High and Diggy Diggy Lo

BOUDREAUX.

Picked some flowers for my date—

Thought that they were pretty great.

CHORUS.

But he showed up three days late;

She had married and moved upstate.

BOUDREAUX.

Bought a diamond wedding ring—
It was quite a big old thing.

CHORUS.

Gave it to his latest fling,
But she lost it down the drain.

Diggy Diggy High, Diggy Diggy Lo—
That's the name we gave Boudreaux.
He's in love again we know.
Diggy Diggy High and Diggy Diggy Lo.

Diggy Diggy High, Diggy Diggy Lo—
That's the name we gave Boudreaux.
He's in love again we know.
Diggy Diggy High and Diggy Diggy Lo.

ANGELINE. *[Slower]*

Though I'm sure you're quite a catch...

BOUDREAUX.

Yes, you see, I am, quite natch.

ANGELINE.

I'm afraid we're not a match,
[Picks up speed] And I cannot marry you.

BEAUDREAUX. *[Spoken]* But you gotta!

TOWNSPEOPLE.

Diggy Diggy High, Diggy Diggy Lo—
Knocking on his head to say hello.
There is no one home below.
Diggy Diggy High and Diggy Diggy Lo—

[They dance. BOUDREAUX clumsily joins them and falls]

Diggy Diggy High, Diggy Diggy Lo.

[The TOWNSPEOPLE move to various places onstage as they tease]

BOUDREAU by saying, "Diggy Diggy High," "Hello, *BOUDREAU*," "How are you doing, *BOUDREAU*," etc. He waves hesitantly to them. *CHLOTILDE* and *CHLODISE* appear from their house]

BOUDREAU. [*To Angeline*] Well, what do you think?

ANGELINE. [*She glances toward her house where Chlotilde and Chlodise are entering*] I think I see my sisters coming.

BOUDREAU. I think I see Boudreaux *going*. [*He starts off Left*]

[*CHLOTILDE* and *CHLODISE* cross to *ANGELINE*. Both are cocky and unpleasant]

CHLOTILDE. Oh, Boudreaux? Is that you?

BOUDREAU. No. He went home. I must be somebody else.

CHLODISE. [*To BOUDREAU*] Aren't you going to ask me to the *fais-do-do* tonight? [*Pronounced Fey-doh-doh*]

BOUDREAU. The dance? Uh, I can't. I've got to, uh, go home and, uh, wash my hair.

CHLOTILDE. Boudreaux, you've never washed your hair in your life.

BOUDREAU. Yes, I have. Once.

CHLODISE. Falling in the bayou and rinsing off doesn't count.

BOUDREAU. Why not?

CHLOTILDE. Because the bayou is almost as dirty as you are.

CHLODISE. [*To Chlotilde*] Yeah, but if he took a shower, he'd probably slip and break every bone in his body.

BOUDREAU. Not me. I know where I'm going. [*He trips or bumps into something or somebody*] Oops! Who put that there? [*He exits Left*]

CHLOTILDE. [*To Angeline*] I don't know why you let that clumsy oaf talk to you.

ANGELINE. He has a good heart.

CHLOTILDE. Maybe so. But he's got a stupid head. Do you remember the time he tried to use a snakeskin as a belt?

ANGELINE. What's wrong with that?

CHLOTILDE. The snake was still in the skin. It bit him. I think the poison went to his brain.

CHLODISE. I don't think so.

CHLOTILDE. You don't?

CHLODISE. No. He was stupid long before that. Why do you think he's the only unmarried man on the bayou?

CHLOTILDE/CHLODISE. Because he's stupid.

ANGELINE. Then why do you two keep chasing him?

CHLOTILDE/CHLODISE. Because he's the only unmarried man on the bayou.

CHLOTILDE. I wish we had never come to this place. In the city, we had a huge mansion with a big yard.

CHLODISE. Never mind the yard. We had big closets.

CHLOTILDE. Filled with hundreds of magnificent dresses and hats and shoes.

CHLODISE. I had jewelry for my neck, for my wrists, for my fingers—even for my toes.

CHLOTILDE. And now look where we are. Deep in the swamps. Living in an old shack on stilts.

ANGELINE. The stilts are to keep the house above water during the rainy season.

CHLODISE. Yeah. Here we are in Mildew Bayou!

CHLOTILDE. The perfect name for the worst place.

CHLODISE. Surrounded by mosquitoes and wild pigs and, and...

[The PELICAN rushes on from Left. It has one broken wing. The WOMEN watch as it moves toward the bayou at right!]

CHLODISE. And strange-looking birds....

ANGELINE. A pelican.

PELICAN. Chee! Chee! *[It flaps one wing]*

ANGELINE. With a broken wing. The poor thing!

[The PELICAN continues to make bird noises as it approaches Right. Suddenly, with a loud hissing sound, the ALLIGATOR leaps from a hiding place and tries to grab the BIRD in its jaws. The BIRD screams and runs around]

CHLOTILDE. Eek—an alligator! *[The PELICAN circles down and rushes off Up Right followed by the ALLIGATOR. The TOWNSPEOPLE and CHLOTILDE and CHLODISE scream. The TOWNSPEOPLE are chased offstage]*

ANGELINE. Chlotilde, Chlodise, you can stop screaming now. The alligator's gone.

CHLOTILDE. Gone? The alligator's gone?

CHLODISE. *[As she feels her arms and legs]* Am I okay? Did it bite off

any of my arms? My legs?

ANGELINE. No. You're perfectly safe.

CHLOTILDE. Safe? How can you say we're safe when we were nearly eaten by a giant reptile?

CHLODISE. And nearly pecked to death by a monster bird?

ANGELINE. Chlodise, those animals didn't bother you. Calm down.

CHLODISE. [*Still bouncing*] I don't want to calm down. I wanna go home.

ANGELINE. This is home now. When poppa's cargo ships sank in that storm, he lost everything. We were rich; now we're poor. But we still have each other.

CHLOTILDE. I don't want each other. I want my clothes back.

CHLODISE. And I want my toe rings back.

ANGELINE. Poppa had to use those things to pay off our debts.

CHLOTILDE. I don't care. I hate this place—and everybody in it.

CHLODISE. And every bird and alligator in it, too.

ANGELINE. Why do you say that? These village people are very nice.

CHLOTILDE. Except the men.

ANGELINE. What's wrong with the men?

CHLOTILDE. They won't ask me for a date.

CHLODISE. And they're all dirt poor.

ANGELINE. Boudreaux is nice and....

CHLOTILDE. But he's not rich.

CHLODISE. And I think he looks like a dead possum.

CHLOTILDE. Who wants to marry a dead possum?

CHLODISE. Especially a *poor* dead possum.

CHLOTILDE. Now, if he were a *rich*, poor, dead possum, I'd marry him.

CHLODISE. Only if he were *very* rich.

ANGELINE. Don't you two ever think of anything besides money?

CHLOTILDE. Uh... [*She thinks*] no.

CHLODISE. Why should we?

ANGELINE. Because there's much more to life than that.

[POPPA—M'SU BELLEFONTAINE—enters happily from Up Left, carrying a basket of peppers, a huge jug of spices, and spoons for each TOWNSPERSON. He puts them down beside the kettle]

POPPA. [*He sees the girls*] Ah, mes cheries! [*He crosses to them*]

ANGELINE. Poppa!

POPPA. [*He kisses them in turn*] Chlotilde, Chlodise, and my youngest,

mon belle jeune—my little Beauty.

ANGELINE. Poppa, you haven't called me that since I was a little girl.

CHLOTILDE. What about me? I'm a beauty. *[She poses awkwardly]*

CHLODISE. And don't forget me. *[She poses awkwardly]*

POPPA. *[He pauses]* Um, yes.

Music #3: Hot, Hot, Hot

POPPA. *[Continued]* Well, girls, are you ready for some real Cajun shrimp gumbo? *[The TOWNSPEOPLE re-enter ready to eat]*

ANGELINE. Sounds good.

CHLOTILDE. I hate shrimp.

CHLODISE. I hate gumbo.

POPPA. Oh, you'll love this.

POPPA or the CHORUS. *[They sing]*

We caught a bunch of shrimp and catfish

And gathered veggies by the scoup.

We dumped it all into the kettle

To make this appetizing soup.

We let it boil for several hours

Until the fire was burning low.

And though it seemed it was ready to eat,

It wasn't quite yet gumbo.

[During the following, he adds too much sauce and hot peppers]

POPPA.

We need to add a little hot sauce and a little bit more.

CHORUS.

So he adds a little hot sauce and cayenne peppers by the score.

He adds a little hot sauce to fit it so,

And stirs it up to make a cajun gumbo.

POPPA. *[Spoken]* There. Now, dip your spoons into that. *[The TOWNSPEOPLE quickly dip their spoons into the broth and line up]* Well, go ahead. Taste it. *[Half of them simultaneously taste it. They immediately scream]*

FIRST HALF.

iiiiieeee!!! That's HOT, HOT, HOT!

I think my tongue is fried. [*They simultaneously faint*]

POPPA. It's not that hot. [*To the others*] Well, go ahead. Taste it.

OTHER TOWNSPEOPLE. [*They do—and immediately scream*]

iiiiieeee! That's hot, hot, hot.

I think I'm gone; Good-bye.

[*They simultaneously faint, leaving only ANGELINE, who did not taste it, and POPPA standing*]

POPPA. A few more peppers.

TOWNSPEOPLE. [*They partially rise to sing, gagging on certain parts of the song*]

He adds a little hot sauce and a little bit more.

He adds a little hot sauce and cayenne peppers by the score.

He adds a little hot sauce to fix it so,

And stirs it up to make a cajun gumbo.

POPPA. [*Spoken*] Now I'll taste it. [*He takes a big sip and makes a grotesque face*]

ALL [*except ANGELINE*]. Iiiiiieeee! That's HOT, HOT, HOT. I think I'm gonna die. [*All but ANGELINE collapse*]

ANGELINE. [*To Poppa*]

You really spiked it.

ALL. [*As they sit up*]

Well, that's the way we like it! Aiiiiiee!

[*After the song, they rise, fanning their mouths and tongues. The TOWNSPEOPLE move into social groups in the background as POPPA crosses downstage to his daughters*]

POPPA. Well, mes cherries—my dears—what do you think? Wasn't that the best Cajun gumbo you've ever tasted?

CHLOTILDE. Poppa, it was too spicy. I'll never be able to eat again.

POPPA. You won't?

CHLOTILDE. Well, not until dinner time.

CHLODISE. [*With her mouth still puckered up*] It set my lips on fire. I'll never be able to open my mouth again.

POPPA. Well, next time, you can cook it.

CHLODISE. [*Her mouth opens very wide*] Whaaaaat?!

POPPA. Your mouth is open again.

CHLODISE. You tricked me! [*She and CHLOTILDE move upstage*]

POPPA. Well, Angeline, what did you think of the gumbo?

ANGELINE. Well, poppa, it was a bit tangy.

POPPA. That's the Cajun way. When you think it's hot-hot-hot, add a few more peppers.

BOUDREAUX. [*He enters from Left and sees them*] M'su Bellefontaine? M'su?

POPPA. Boudreaux? What can I do for you?

BOUDREAUX. I, uh, I, uh....

POPPA. What is it, boy? I'm listening.

BOUDREAUX. Well, I, uh.... What I mean is...could I, uh...?

POPPA. Out with it. Spit it out.

BOUDREAUX. [*He falls to his knees and blurts out*] May I have your hand in marriage?

POPPA. What?

BOUDREAUX. I mean, not yours. Hers. [*He points to Angeline*]

CHLOTILDE. [*She jumps in front of Angeline*] Mine? Why, Boudreaux!

BOUDREAUX. Not yours. Hers. Behind you.

CHLODISE. [*CHLOTILDE moves upstage while CHLODISE moves down*] Oh, you mean mine.

BOUDREAUX. No, no, no. You're trying to confuse me. Angeline's. [*To Poppa*] Well?

POPPA. Why are you asking me? You should be asking her.

BOUDREAUX. I did.

POPPA. What did she say?

BOUDREAUX. Uhhh....

ANGELINE. I said I'm not ready for marriage.

BOUDREAUX. [*He crawls to her on his knees*] I'll...I'll do anything for you, Angeline. I'll...I'll swim the Mississippi River from here to California and back.

ANGELINE. The Mississippi River doesn't go to California.

BOUDREAUX. Oh. Well, I'll build you a really nice run-down shack

way out in the swamp.

ANGELINE. Boudreaux...

BOUDREAUX. Wait, wait. Don't say no. I'll even...I'll even... [*The squawking PELICAN enters from Right running away from the hissing ALLIGATOR. Heading Down Left, they cross Center*]

BOUDREAUX. I'll even wrestle an alligator for you! [*The TOWNSPEOPLE, who have overheard this, gasp. The ALLIGATOR stops at Left Center to see if it has heard correctly. The PELICAN, in turn, stops at Left*]

ANGELINE. [*To Boudreaux*] No. I don't want you to harm a creature of the swamps for me.

POPPA. Uh, I don't think you want to do that, Boudreaux. This alligator looks pretty fierce. [*The ALLIGATOR hisses as if to prove this statement*]

BOUDREAUX. I don't care. [*He glances at the animal. He becomes nervous*] Fierce? It looks downright scary! Maybe I'll just.... [*He starts to exit, but runs into CHLOTILDE*]

CHLOTILDE. Oh, Boudreaux, you are so brave!

CHLODISE. Or else you're very dumb.

[BOUDREAUX moves away from the Alligator, but the TOWNSPEOPLE urge him on. One PERSON turns him and pushes him so that he is face-to-face with the Alligator. The ALLIGATOR opens its wide mouth. BOUDREAUX imitates it. The ALLIGATOR hisses. BOUDREAUX tries to out-hiss it. The ALLIGATOR snaps at him. Frightened, BOUDREAUX tries to run away again]

TOWNSPEOPLE. [*Various voices as they stop him again*] Get it, Boudreaux! Go after it! Grab its tail! No, no—grab its snout! Watch out for its teeth! You can take it, Boudreaux! Go on, go!

BOUDREAUX. [*Urged on by the crowd, he feels he has no choice. He gets into a boxing stance and spars with the air. He "boxes" air all around the Alligator until he trips and falls over its tail*]

CHLOTILDE. Boudreaux, you are so clumsy.

CHLODISE. If you don't wrestle that gator, I'll never speak to you again.

BOUDREAUX. You promise?

TOWNSPEOPLE. [*Again they ad-lib encouragement*] Get it, Boudreaux! Wrestle it! Slam it to the ground! You can do it! Come on, Boudreaux! [*BOUDREAUX jumps on its tail and wrestles with it, grunting and groaning as he does so. The ALLIGATOR calmly stands still*]