

BEAUTY & THE BEAST (2017)

- Released by March 17th, 2017
- 2 hours 9 minutes
- \$185,000,000 budget
- Bill Condon directed
- Rated PG for some action violence, peril and frightening images
- Production Companies: Mandeville Films, Walt Disney Pictures
- Produced by Don Hahn, Thomas Schumacher, Jeffrey Silver
- *Beauty and the Beast* premiered on February 23, 2017, at Spencer House in London and was released in North America on March 17, 2017
- Promotion at 2015 D23 Expo

QUICK THOUGHTS:

- Marisa Serafini
- Demetri Panos
- Stephanie Wenger

DEVELOPMENT

- March 2013 - Disney is in talks with UK-based writer Joe Ahearne to pen the script.
- Based on French author Jeanne-Marie Leprince de Beaumont's 1740 fairy tale 'La Belle et la Bete'
- Disney executive David Hoberman had developed a darker "Beast" narrative (from the Prince's perspective) before Disney came back to him with the live-action musical remake. He brought Condon to the studio.

WRITING (Stephen Chbosky, Evan Spiliotopoulos)

- Stephen Chbosky was hired to re-write the script by Evan Spiliotopoulos.
- Chbosky's involvement may suggest they want to improve the love story and make sure it appeals to a Young Adult audience. Besides his own *Perks*, he also wrote the screenplay for the 2005 movie musical *Rent*.
- Emma Watson developed a close relationship with screenwriter Stephen Chbosky while working on *The Perks of Being a Wallflower* (2012). She brought him on board the film to work on the script.

STORY/TOPICS

- **POINT OF DISCUSSION:** Belle's Feminism
- **POINT OF DISCUSSION:** 21st century update
- **POINT OF DISCUSSION:** Everything!

CAST:

- Emma Watson (Belle), Emma Thompson (Mrs. Potts), Luke Evans' (Gaston) and Nathan Mack' (Chip) all share the same birthday, April 15, which was also the date of the first cast read through.

EMMA WATSON (Belle)

- January 2015, Emma Watson announced that she would be starring as Belle, the female lead. Emma Watson released to fans that she would be playing the role of Belle, before it even went on record. A big fan of *Beauty and the Beast* (1991) since childhood, she told her fans that her "six year old self is on the ceiling - heart bursting.
- Shortly after it was announced that Emma Watson would be playing Belle, Belle's voice actors Paige O'Hara (the original voice of Belle in *Beauty and the Beast* (1991)) and Susan Egan (who originated the role on Broadway) expressed their endorsement and approval of Watson as a live-action Belle.
- Watson was reportedly offered \$3 million upfront to play Belle, but her final payday will escalate to \$15 million if the film's final haul is similar to *Maleficent*'s \$759 million worldwide gross, as is expected. Watson earned \$60 million combined for the eight *Harry Potter* movies, she was unable to command a similar payday outside of Hogwarts. *Beauty* offered the actress a sure-fire gig putting her back in the Harry Potter pay grade.
- Backed out of the Oscar-winning "La La Land" to sign on to play Belle. Addressing Rumors about *La La Land* "It was one of those situations where I had been committed to 'Beauty and the Beast' at that point...I knew this wasn't a movie I could sort of step into. I knew I had horse training, I had dance training, I knew I had three months of singing ahead of me, and I knew I had to be in London for that ... I had to be where I had to be. Scheduling-conflict-wise, it didn't work out."
- Preparation Training: "I've never ridden a horse before [making this film] and so I was like, 'OK.' This is what I mean about the prep. I mean I really went in to like essentially a 'Belle Bootcamp'. I was riding three or four times a week, singing four times a week, dancing three or four times a week. I was manic, I was so hectic but I loved it."
- "Oh my god I can't even tell you how nerve wracking it was, there were a few moments when I had a real crisis of confidence ... Once I got into it I just loved it. I want to do a musical every day for the rest of my life."
- She was so shocked to hear how much her singing voice had progressed that she burst into tears. "I was in tears. I couldn't believe that I - after I managed to get through three months of singing lessons - to see where I had got to. I couldn't believe it, I was really proud." "I had a complete crisis of confidence before we started shooting."
- 'I was convinced I was like Florence Foster Jenkins and I was awful and no one was telling me because they were scared to! I had complete bout of paranoia that I had to break through.'
- 'Belle was one of my childhood heroines and Hermione was too and now I've played both. As an actor to get to do both is just incredible!'
- "In the animated movie, it's her father who is the inventor, and we actually co-opted that for Belle," Emma said."I was like, 'Well, there was never very much information or detail at the beginning of the story as to why Belle didn't fit in, other than she liked books. Also what is she doing with her time?' "So we created a backstory for her, which was that she had invented a kind of washing machine, so that, instead of doing laundry, she could sit and use that time to read instead. So, yeah, we made Belle an inventor."

- According to Emma Watson, when her character Belle had to be intentionally struck in the face by a snowball, the whole sequence required numerous attempts until a satisfactory hit was accomplished. In the end, Emma had to keep moving her face/target into the line of fire in order to increase the chances of a direct hit.
- During the ballroom scene, Emma Watson had a hard time not looking at her feet, because Dan Stevens was wearing steel toed shoes, and she was afraid he would step on her.
- Lily Collins was considered for the role of Belle, until losing out to Emma Watson.

DAN STEVENS (Beast)

- Ryan Gosling was offered the role of the Beast, but turned it down to appear in *La La Land*(2016) instead.
- "I almost certainly would have said yes to this whether I had kids or not, but it is a big factor and informs some of my choices for sure these days." "My daughter said I looked like a hippo," he said. "It helped with that Beast feeling of feeling monstrous and like he didn't fit in."
- Wore high-fidelity make-up on set that captured 1,000 different points on his face so the crew could work his expressions in during post-production.
- "Ultimately we went for a fusion of technologies... traditional motion capture and puppeteering of a big muscle suit on stilts. I was inside this 40-pound thing covered in gray lycra and marker dots."
- Had to film his scenes multiple times so that the visual-effects teams could properly turn him into the Beast. First he wore the body suit and stilts on set so that the size and enlarged movements of the character could be filmed. He and Watson would then go into a studio to shoot scenes so that his facial movements could be captured.
- "Every couple of weeks I would go into a special booth and my face would be sprayed with about 10,000 UV dots and I would sit in what I used to call the *Tron* cage. Anything I'd been doing in the previous two weeks in the scenes, whether it was eating, sleeping, roaring, waltzing, I did it again with my face, with Emma sitting on the other side of the cage and we would capture the Beast's face." "It was very important for Bill [Condon] and for me in telling the story, and in portraying what's essentially a romantic lead character, to have the sensitivity in that close-up to preserve the eyes which are the last human element of the Beast. It's never really been used this way before. It felt very pioneering."
- "It was very important to me to preserve the beast's soul through the eyes," Stevens said. "It's kind of the last human quality that he has shining through."
- Well I was given a new song [Evermore], which is a different kind of pressure. Some of the pressure is off – I didn't have to live to any number that had been on stage or in the animated feature. But there's a new song coming into midst of an already pretty packed line up of great great hits
- The sound team piped in the sound of Stevens' own lowered voice into an earpiece, which "helped him with his acting to hear the deeper timbre," said Condon. "Dan did hard work, and took time after we shot it to keep working on his song. He refined and killed it."

- In an interview, Dan Stevens said that there was a very different version of the ending transformation. In the original version, the Prince would emerge shirtless from a bed of rose petals. However, this scene received negative reactions from test audiences as they felt that if the Prince appeared shirtless, that meant the rest of him was naked as well and so, wouldn't be appropriate for young children.
- Due to the 10 inch stilts worn by Dan Stevens in the film plus his regular height, this version of the Beast stands at 6'10".

LUKE EVANS (Gaston)

- "I saw massive potential to create backstory and layer him up with intention and objectives... the fact of the story is that Gaston is a war hero and an army captain, and the only reason he's got this celebrity status in Villeneuve is because when he was about 16, he protected the town from a pack of Portuguese marauders in 1740." He continued, "But if you're 16 and doing that, you might be suffering from a little PTSD.
- "I played Roger in 'Rent' and Chris in 'Miss Saigon,'" he recalled. "I was even in 'Avenue Q.' I was one of the puppets. Singing was my first love, and I wanted to bring it back, and it was nice to be able to merge the film career with the musical theater career. And this was it. This was the role."
- Luke Evans had to wear fake teeth during filming due to having canines that are longer than normal, which he said would have made Gaston look like a vampire. Interestingly, he did in fact play a vampire in 2014's *Dracula Untold* as the title character.
- In an interview for *Entertainment Weekly* (March 14, 2017), Luke Evans says Gaston was a Captain and at the age of 16 he protected the village of Villeneuve from Portuguese marauders in 1740. This explains why townspeople love and admire and why they would believe him if he calls something a threat. Le Fou also fought in the war with him hence the reason for Le Fou's devotion to his captain.

JOSH GAD (LeFou)

- Le Fou (Josh Gad) is Disney's first gay character in a feature-length film.
- In an interview with *CinemaBlend* on May 11, 2016, actor Josh Gad promises that the live action remake of *Beauty and the Beast* (2017) will be something special: "I think that what the creative team has so brilliantly done, is they've embraced it so fully, that the scale and scope of those numbers is unlike anything modern Hollywood really gets a chance to do anymore. You're going to see songs come to life in Technicolor magic, in a way that I think like big studio films, once upon a time, used to do, but have sort of not done for a long period of time, and I think it's going to be really amazing thing for audiences to see again."
- It was actually a casting director who was casting out of London and she knew that I sang. She had seen me in a musical I did called *Piaf* in London in the Donmar Warehouse and so she was very aware, many, many years ago that I could sing. She knew that I hadn't sung since I started doing movies, and then this came up. She waited for the right time to bring me in to meet [director] Bill [Condon]. It all clicked, it all fell into place.

EWAN MCGREGOR (Lumiere)

- McGregor previously revealed that he had a difficult time nailing Lumiere's accent, and he actually had to go back into the studio in order to rerecord his dialogue and vocal solos.
- According to Ewan McGregor, the hardest part about playing Lumiere was getting the character's French accent right, although his wife of twenty years is in fact French. He said his voice ended up sounding Mexican instead of French, so he had to redo his dialogue after filming had completed.
- He has never seen the original animated version and had pretty much no idea what he was stepping into when the casting call came along.
- Ewan McGregor performed Lumiere's dances in motion-capture. However, he was embarrassed at wearing the motion-capture suit, and couldn't dance properly, unless he was completely alone with the filming crew.
- Jean Dujardin was strongly considered, and was the filmmakers' choice, for the role of Lumiere.

IAN MCKELLAN (Cogsworth)

- Sir Ian McKellen originally turned down the voice of Cogsworth in the original *Beauty and the Beast* (1991).
- This is McKellen's third collaboration with *Beauty and the Beast* director Bill Condon, whom he also worked with in 1998's *Gods and Monsters* and 2015's *Mr. Holmes*.

EMMA THOMPSON (Mrs. Potts)

- In 2014, Emma Thompson starred in a New York City production of the 1979 Stephen Sondheim horror-musical, a taping of which was broadcast on PBS. The star of the original Broadway production was none other than her Mrs. Potts predecessor, Angela Lansbury.

AUDRA MCDONALD (Madame Garderobe) (Madam de la Grande Bouche)

- Joined March 2015
- Tony wins: best performance by an actress in a musical for *Porgy and Bess* in 2012 and best performance by an actress in a play for *Lady Day in Emerson's Bar and Grill* in 2014. She also has Tonys for her work in *A Raisin in the Sun*, *Ragtime*, *Carousel* and others. (She has six, winning three of them by the age of 28.)
- About Garderobe: "She's a diva to say the least," says McDonald of the opera-singing wardrobe. "She fancies herself the greatest opera singer in the world and now she's stuck in this castle, in this wardrobe. She's also very fashionable and loves fashion—so the chance to dress Belle makes her very happy."

STANLEY TUCCI (Maestro Cadenza)

- Joined April 2015
- "We were all together for a week, Ewan McGregor [Lumière] and Emma Thompson [Mrs. Potts] and Ian McKellen [Cogsworth]," he said. "[W]e laughed a lot. It was one of the best weeks of my life. It was really fun."

DIRECTING (Bill Condon)

- Guillermo del Toro dropped out as director.
- Condon Loves musical theatre.
- Biggest-budget movie of his career
- "It was important to make everything that could be real, real," Condon said. "I'm not a big fan of CG movies. The idea is to feel grounded in a world and not be distracted by things that felt like additions. It felt right. The spirit of the production was a golden-age MGM backlot musical."
- When director Bill Condon first spoke to Disney about adapting Beauty and the Beast(1991), they actually weren't sure they were going to do this new version as a musical. Condon said, "With all due respect, I think you're crazy. The songs are too good. You're going to spend all this time making a huge, gorgeous live-action "Beauty and the Beast" and not do 'Be Our Guest'?"

PRODUCTION/CINEMATOGRAPHY (Tobias A. Schliessler- Cinematographer, Sarah Greenwood- Production Designer)

- Principal photography began at Shepperton Studios in Surrey, England on May 18, 2015
- Most expensive musical ever made
- Built life-sized photo-finished props that would be used during filming
- Hoberman and Condon convinced the studio to let Condon build two enormous, connected sets at London's Shepperton Studios, on a scale that not even Martin Scorsese can command.
- 27 massive practical sets built
- "We built the castle across five stages," said Condon. "You could walk to the fireplace, outside the dining room, through the entryway into the ballroom onto the terrace."
- Each scene with the castle staff was filmed at least twice. Once with the human actors—Emma Watson & Dan Stevens—which would be altered in post-production with CGI, and again with the props.
- Cogsworth was constructed of wood and pewter
- Mrs. Potts moved through the castle on a teacart, someone from the prop team was there to push her across the set.
- About 90% of the scenes with non-human characters in the movie used composites of the human actors, the props, and computer-generated imagery, or CGI
- Four-time Oscar nominated production designer Sarah Greenwood, Working with her longtime collaborator, set decorator Katie Spencer, and their team, Greenwood brought this world to life mostly on the backlot and soundstages at the U.K.'s Shepperton Studios.

- Research trips to France, including a stop at the Chateau de Chambord in the Loire Valley, which they later learned was also visited for inspiration when the 1991 movie was made. Greenwood says she also “cherry picked” inspiration from architecture in additional countries including Germany and Portugal.
- Villeneuve- measured 28,787 square feet. Greenwood and her team built the fictional provincial town of Villeneuve (named after the author of the original fairy tale, Gabrielle-Suzanne Barbot de Villeneuve) on a backlot at Shepperton Studios outside of London. The massive set was inspired by the town of Conques in southern France,
- The Beast’s new castle combines architectural styles, but the majority of it is French Rococo, a style prevalent in 1740s France, which is found, for instance, at the Palace of Versailles.
- 1,500 roses were grown or purchased during production.
- 150 extras, livestock, and 28 wagons.
- The movie was partly filmed on land adjoining the classic English golf course at Berkhamsted Golf Club, also a prior location for the "Harry Potter" films and several others.
- **BALLROOM:**
 - The glass chandeliers are based on those from the Hall of Mirrors in the Palace of Versailles. “They were the size of a London Bus. They were 14 feet high and 7 or 8 feet wide. And there were 10 of them,” Greenwood says.
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 - Had to have five looks — from the most opulent version seen in the opening scene to the neglected and frozen look after the curse is placed on the castle.
- The floor of the film’s castle was made from 12,000 square feet of faux marble, based on a pattern found on the ceiling of the Benedictine Abbey in the Czech Republic.
- Other castle sets included Belle’s bedroom, which took inspiration from Nymphenburg Palace in Munich; the west wing, where the Beast keeps the enchanted rose, which is designed in Italian baroque to appear more sinister and dark; the library, inspired by research in Portugal; and the kitchen, which has a Danish look.
- The French village where Belle and her father live encompassed 28,787 square feet on the backlot, inspired by various French villages including Conques in the South. The fountain is based on St. George’s Fountain in Rothenburg on the Tauber River in Germany.
- **BE OUR GUEST:**
 - Process started by photographing real props on the table, with theatrical lighting. “As much as we could was real. We made the cake at the end — and the explosion at the top of the cake.”
 - “That took six months of planning and 15 months to complete,” Condon said.
 - Be Our Guest” is obviously a number performed by these CG characters, but it’s on a real set, and beyond that, the light that’s reflected off of the dishes as they perform the number is real.
 - New York lighting designers creating light along the walls that was reflecting off of nothing.

- Direct homage to the great Hollywood musicals of Busby Berkeley.
- Bill Condon considered re-creating the camera moves of the 1991 film, but he decided to keep it “more grounded” and “slightly less extreme.”
- Film production came in under budget. Disney encouraged the team to use what remained to enhance the production value as much as they could in post-production.

VFX/EDITING (Steve Gaub- VFX)

- **MRS. POTTS**

- “We struggled for a long time on Mrs. Potts... She’s sort of the calming influence on Belle. To get that sort of warmth and empathy and compassion out of a porcelain surface was challenging.” - Gaub
- “We probably spent more time on her—her design, her face, her facial expressions—than any of the other castle-staff characters,” said Gaub
- The first was the one that was too close to a real teapot. And the second was too ornate. It was made into a prop and used on set, but the animators had a hard time replicating the facial expressions in post-production of actress Emma Thompson
- Disney Team worked with the visual-effects company Framestore, developed the initial design for the character based on patterns you’d find on a real, painted porcelain teapot.
- The third and final version of Mrs. Potts that appears in the film was created in post-production. The animators started with the face first and painted patterns around it that made it look as though her facial features had grown organically from the kettle.
- “We wanted to keep the spout nose, we really did,” Bill Condon, who directed the new film, “No matter what we tried, she just looked like a pig.”
- There were three main versions of Mrs. Potts that were used in the new film.

WARDROBE/MAKEUP (Jacqueline Durran- Costume Designer)

- “The production designer, the director [and I thought] about [the movie] as a story set in 18th century France.”
- 18 weeks of of preparation for Jacqueline’s team before shooting was scheduled to begin.
- “I was looking at 18th century French prints and peasants’ costumes. We took elements of those 18th century things and added them to Belle. So her pockets, for instance, are an 18th century thing. It’s just that people didn’t wear them *outside* like she does. They wore them inside the dress, hidden. But we just put them on the outside [like a tool belt] to look extra useful.”
- **Belle’s Blue outfit:** It’s just a blue skirt and bodice. We add in pattern and texture and make her have two skirts, which is more historical, and we just added elements taken from history from our research to enrich the image.
- **Belle’s Red cape:** “That [red] costume was made entirely from sustainable fabrics. We dyed it in vegetable dyes in our workroom, we had shoes made with eco leather and we

did the whole thing from top to bottom to be as thorough as we could. People learned different skills in the work rooms to be able to do it, so they dyers learned to dye with strange vegetable dye. Sometimes it took two weeks to dye something because you'd have to leave it in there for that long to get a rich color, it really was a learning curve for all of us, I'd certainly never done that before."

- **BELLE'S YELLOW GOWN:**

- What we did with that silhouette was to try and give it a lightness and a fluidity and very little structure, so that Emma didn't feel inhibited or trapped by it. That it was as light as it could possibly be, but at the same time had enough movement to work for the gown. I think that we arrived at the end by making it quite simple and something that she felt she could really move in and be active in.
- We did lots of camera tests on different colors of yellow. [We looked at] how much shine the yellow had; how matte the yellow was; whether the fabric had the texture; what tone the yellow was. How was it in the light or the darkness of the ballroom when it goes through all the scenes? Sometimes what you thought was the right yellow would be completely wrong once you camera tested it. We [also] wanted the yellow that suited Emma and was close to the original yellow because that seemed to be an important link.
- [Emma] did not want a dress that was corseted or that would impede her in any way.
- "The gold flies down from the rococo ceiling as if by magic, to be the final layer." In real life, gold leaf and glitter were printed on the dress to echo the ballroom floor
- "Mainly it's layers of organza that just give it a lift, for it to have lightness." 180 feet of feather light satin organza used to create the dress.
- 2,160 Swarovski crystals were added to accentuate the dress.
- 12,000 hours to create the final dress
- 3,000 feet of thread used.
- **SHOES:** "She has really beautiful hand-painted shoes with golden flowers," says Durran of Watson's custom footwear. "They are heeled, 18th-century shoes, but they are something that Belle can run in and that she can go off and save her father in."
- "Feathers were an inspiration for Emma," Durran says. "In her hair she has an ornament which is made up of feathers, and in the bodice there's layers of net laid on each other to be like feathers."

- **BEAST COSTUME:**

- They need costumes to be physically made for scenes, so that they can program the movement of the costumes and input all the detail of the costume into the CGI image.
- He starts off with this really crazy cape, and just before the end when he's doing the dance with Belle, he's pretty much wearing sort of clothes that an 18th-century aristocrat would wear. I really loved creating the cape at the

beginning, which is made out of straggly pieces of fabric instead of and bits and pieces we found, different textures, I think maybe there are some shells in there and some spiky bones and things, everything was in there to make it where you could hardly tell if he was wearing clothes or if that was actually part of him as the Beast, that was the idea. And he progresses to being more and more like a prince throughout the arc of the Beast, and that was really enjoyable to do.

- Before Transformation of Beast: “We took it from the styling of the castle. It’s a gold rococo that we then had printed on the three layers of the skirt and then on top of the gold printing we stuck Swarovski crystals all through it, just to give it that extra twinkle and sparkle.” “He’s done up like the prince. He has a coat that’s completely covered in Swarovski crystals. It’s quite an extraordinary beginning for him — just immediately before he turns into a Beast. But that was really fun to do because we discovered it was actually a thing in the 18th century that men had jeweled clothes.

SYMBOLISM/TRIVIA/EASTER EGGS

- The Production Team placed a monogram in the middle of the [ballroom] floor. What initials did they choose? W.D., which, says Greenwood, is a “quiet homage to Walt Disney. Also the W was lovely.” (The monogram also appears on the back of the throne).
- Maurice’s Shop: A small elephant adorned with a miniature palace. It’s a nod to the story of *Aladdin* and one of its more memorable scenes, when the title hero (disguised as ‘Prince Ali’) makes his grand entrance into Agrabah atop a massive elephant. The designs of his clocks were inspired by the work of 18th-century German goldsmith Johann Melchior Dinglinger.
- Town Name: Villeneuve – named for “Beauty and the Beast” author Gabrielle-Suzanne Barbot de Villeneuve.
- “La Belle et la Bête” – appears even before the film’s official title
- Lumière sings that Belle should open her menu, and it’s revealed that the menu will include “*Les Poissons.*” - The Little Mermaid
- Be Our Guest: Cogsworth in Agrabah recreation of the same one featured so prominently in *Aladdin*.
- *Sound of Music*: Belle atop a green countryside, blue dress and all, taking in her surroundings may seem familiar... even if you can’t explain exactly why. It’s a fairly clear homage to Julie Andrews’s performance of “The Sound of Music,” the title song of the 1965 film.

SOUND/MUSIC (Alan Menken)

- Knew about the Live Action BATB about 10 years ago.
- Condon & Menken really wanted a sense of more time and place. Root it in 18th century France.
- The cast pre-recorded their own songs. Kline sings his quiet songs live
- “The initial six songs from the animated musical were clearly going in. There were two [from the stage production] that I would’ve loved to use: “Human Again,” which Howard

and I initially wrote for the animated movie. I love that song, but it was a nine-minute number and problematic because of the logic of the story. So instead, we used "Something There," since both deal with Belle and the Beast falling in love and everyone anticipating becoming human again. The other one, of course, is Beast's "If I Can't Love Her." The Beast has driven Belle away and now that he can't love her, who could he ever love? It's a moment of just crying out to the heavens. But that song was put in specifically for the act break of a Broadway show; in a film, people aren't going out to go to the bathroom and get drinks." - Menken

- "Home," which is not in the movie, but Bill wanted to use the theme in the score of the scene when Belle first enters her room in the castle. I was just thrilled.
- *Beauty* has a unique place, I think, because it was the first of any of the Disney products to come to Broadway. It was a huge Broadway show. It had that gigantic, over-the-top production number "Be Our Guest," so it's got that combination of romance and show business extravaganza.
- I think both [Emma & Dan] had a lot of trepidation. They were self-protective and they were open to our input. We worked very closely with them. There was a lot of lead time when they learned the song, and then they worked on the song, and then we went back in and there was a lot of rewriting. It was hard work and it was so worth it.
- Hardest song was "Beauty & The Beast" - Knew it had to be a write a song that had to be a hit single. Howard and I worked for an hour and a half [to get to the melody.]
- Easiest was "Be Our Guest."
- **Gaston:** "We have new lyrics in 'Gaston,'" he said. "Not actually new lyrics, they're actually Howard Ashman's that were outtake things. We had also put some of the outtake lyrics from Howard in the Broadway show. And the reason that they hadn't been used in the animated was that they were quite edgy. 'I hunt, I sneak up with my quiver and I shoot in the liver.' That's a little hard for an animated film, but I thought it was great for this...You know, I think there may a little bit of extra aggressive edge to 'Gaston,' which is fun, with the dance break and all that in the movie version." - Menken
- **Days In The Sun:** Backstory about Beast. "Days in the Sun" initially came about 10 years ago, when the idea of a *Beauty and the Beast* live-action film was first floated around. I was in London opening *Sister Act*, and Tim [Rice] and I got together and wrote two songs, including "Days in the Sun." It's a lullaby when the enchanted objects and Belle and Beast think about what they miss about their lives. Bill thought it would be a wonderful opportunity to establish a lot of backstory — we're emotionally attached to these characters, and we want to feel more of a connection to who they are.
- **Maurice's Song:** Music Box that refers to Belle's earliest days.
- **Evermore:** The Beast is really the protagonist of the story, whose life has changed in the most dramatic way. So we wrote "Evermore," which also ramps up everything for the end of the movie, when it's just action, action, action.
- **Ending Reprise:** "We have a change at the end of the movie where we found some lost lyrics from 'Beauty and the Beast' that Howard had written and was perfect to end the movie with. Those lost lyrics were just so great to get into the movie...[There] are subtle

changes to 'Beauty and the Beast.' They kind of go into a waltz feeling in the dance, but again, essentially, it's 'Beauty and the Beast.'”

PROMOTION

- Following an announcement on May 22, 2016, Premiered the first official teaser trailer on *Good Morning America* the next day. In its first 24 hours, the teaser trailer reached 91.8 million views, which topped the number of views seen in that amount of time in history
- On November 14, 2016, the first theatrical trailer was released again on Good Morning America.[60] The trailer reached 127.6 million views in its first 24 hours, setting a new record as the trailer with the most views in one day.
- A TV spot with Watson singing was shown during the 74th Golden Globe Awards.
- Disney spent around \$140 million for marketing the film worldwide.

CONTROVERSY

- The Russian government considered banning the film,^[115] but instead decided that no one under the age of 16 would be admitted to see it in theaters without accompanying adults.
- In Malaysia, the Film Censorship Board insisted the "gay moment" scene be cut, prompting an indefinite postponement of its release by Disney, followed by their decision to withdraw it completely if it could not be released uncensored. Malaysian Censorship Board decided not to ban the film.
- There were also a number of boycotts against the film. A call to boycott on LifePetitions received over 129,000 signatures, while the American Family Association featured a petition to boycott with over 50,000 signers.
- At least one theater in Alabama is refusing to show the film.
- Disney Penny Pinching: Wrath of some reps, who see the studio's penny-pinching as on par with Marvel. Anecdotes abound including *Beauty* star Dan Stevens being denied a rental car upgrade to accommodate his two children. *Cinderella* heroine Lily James received similar treatment when the studio refused to pay for her mother to sit alongside her in first class.

BOX OFFICE

- Total Lifetime Grosses (As of March 22nd): \$217,699,926
- Domestic: \$217,699,926
 - + Foreign: \$262,000,000
 - = Worldwide: \$479,699,926
- Domestic Summary
 - Opening Weekend: \$174,750,616
 - (#1 rank, 4,210 theaters, \$41,508 average)
 - 92.8% of Total Gross: %
- > View All Weekends
 - Widest Release: 4,210 theaters
 - In Release: 6 days / 0.9 weeks

- The biggest live-action opening of all-time; biggest March opening; and Number One opening of 2017 in the UK and Ireland.
- Seventh largest opening of all time. *Beauty* narrowly beat out the final *Harry Potter* movie (\$169.2 million) to rank No. 7 on the top 10 list of biggest bows in North America
- Reportedly cost more \$300 million to make and market, according to the Times.
- The largest opening ever for a PG-rated film, overtaking Disney's own *Finding Dory*, which set sail to \$135 million in summer 2016.
- *Beauty* also scored the top opening of all time for a PG film internationally, where it waltzed to \$180 million, led by China (\$44.8 million). U.K. — Watson's home country — where the pic earned \$22.8 million, the fifth biggest for any film and the biggest for a PG title.
- On Friday, more than 70 percent of ticket buyers were females, although that percentage evened out over the weekend to 60 percent, according to Disney.
- *Beauty* also posted the biggest March opening ever in a number of foreign markets, including Mexico (\$11.6 million), Germany (\$10.7 million) and Spain (\$5.8 million).
- Assuming “Beauty and the Beast” cost its reported \$160 million, there’s only one other movie musical that cost more (adjusted for inflation): Period musical “Hello Dolly” cost \$25 million in 1969; today, that’s \$165 million. Add “Beauty and the Beasts” global marketing costs, and you get to \$300 million.
- Unadjusted for inflation, this is the most expensive musical ever made (production budget: \$160 million).

RECEPTION

- IMDB: 7.9
- Cinemascore: A
- RT: 70% Tatometer, 86% Audience

SEQUEL/LEGACY

FINAL THOUGHTS