



Lee E. Ernst

CYRANO DE BERGERAC

By Edmond Rostand
Translated by Brian Hooker
September 5 – October 7, 2007
Quadracci Powerhouse Theater



A study guide
for students
and educators

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Researched and designed by the Education Department at Milwaukee Repertory Theater, this study guide is intended to prepare you for your visit. It contains biographical and historical information that will deepen your understanding of and appreciation for the production. We've also included questions and activities for you to explore before and after our performance of

CYRANO DE BERGERAC

If you would like to schedule a classroom workshop, or if we can help in some other way, please contact:

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SOME IMPORTANT CHARACTERS TO KNOW

CYRANO DE BERGERAC is a nobleman serving as a soldier in the French army. He is famous for his skill as a poet and a swordsman. He possesses an abnormally large nose, about which he is very sensitive.



ROXANE is Cyrano's cousin. Beautiful and intelligent, Roxane has many suitors.

CRISTIAN is a young, handsome soldier in Cyrano's regiment. At the beginning of the play he is newly-arrived in France and is trying to prove his bravery to the other soldiers.



COUNT DE GUICHE is an officer in charge of the regiment to which Cyrano and Cristian belong. He is the nephew of Cardinal Richelieu, one of the most powerful men in France.



Character sketches by Mathew J. Lefebvre

SYNOPSIS

Act One

The play opens in 1640 in the Hall of the Hotel de Bourgogne, the first theater in Paris. Nobility and common folk are gathering to see a performance by Montfleury, a well-known actor. As soon as the performance begins it is halted by Cyrano de Bergerac, who criticizes Montfleury for the man's overblown acting and drives him from the stage. The crowd becomes angry, but none will duel Cyrano, who is a highly skilled swordsman.

When a nobleman named Valvert approaches and attempts to insult Cyrano's large nose, Cyrano scoffs at the man's poor attempt and rattles off two dozen more clever insults aimed at himself.

Incensed, Valvert challenges him to a duel, which Cyrano easily wins - even composing a song about the fight as it happens.

As Cyrano celebrates his victory, a duenna (lady's chaperone) enters and tells him that his cousin Roxane wishes to see him the following morning. He agrees instantly, confiding to his friend Le Bret that he has long been in love with Roxane but has never told her for fear that she would reject his ugliness. Ligniere, a drunken poet, enters and reveals that he is to be ambushed that evening by one hundred men, as revenge for a bawdy song he composed about a nobleman. Cyrano, exhilarated at the prospect of meeting Roxane, promises to guide the poet home safely. The two men exit, followed by a mob of spectators.

Act Two

The following morning, Cyrano enters the bakery where he is to meet Roxane. He composes a love letter to her while he waits. When she arrives, however, she immediately reveals that she has fallen in love with a handsome young soldier named Christian, who is in the same troop as Cyrano. She begs Cyrano to protect him from harm, and he reluctantly agrees.

As Roxane exits, the cadets from Cyrano's company enter to celebrate his victory. Among them are Christian and a nobleman named De Guiche, who reveals that it was he who set the ambush for Ligniere. He warns Cyrano not to make an enemy of him, then exits.

Cyrano reports Roxane's affections to Christian, who is initially overjoyed but then almost immediately dismayed. He is a poor speaker and is convinced that Roxane will fall out of love with him the instant they meet one another. Desperate to express his love for Roxane, Cyrano offers to write letters and speeches that Christian can use to woo her.

Act Three

The scene opens in Roxane's garden. She gushes to Cyrano about Christian's intellect; it becomes apparent that Cyrano has been writing letters for Christian for quite some time now.

The duenna ushers Cyrano into the house as De Guiche enters. He has been courting Roxane and has come to announce that he has been given orders to take Cyrano's regiment to the front lines. Roxane

"I feel too strong to war with mortals - Bring me giants!"

convinces De Guiche that he could get revenge upon Cyrano by forbidding the regiment to go into battle. De Guiche takes this advice as a sign of affection, and announces that he will remain behind as well by hiding in a nearby monastery disguised as a priest. Both exit.

Christian enters and is met by Cyrano, who presents him with his “lines” for the evening. Christian refuses them, saying that from now on he would like to speak for himself. Cyrano, miffed, hides himself nearby to watch.

When Roxane appears, Christian can think of nothing to say to her but “I love you.” She becomes frustrated and exits. Cyrano re-enters in the shadows and, pretending to be Christian, speaks to Roxane on her balcony and re-unites the two lovers. As Roxane and Christian embrace, Cyrano steps into the light, pretending to have just arrived.

A Capuchin (priest) enters to deliver a love letter to Roxane from De Guiche, stating that he is on his way to meet her. Roxane lies and says that it is an order from De Guiche that she and Christian should be married immediately, and the Capuchin agrees to perform the ceremony.

While the others enter the house for the wedding, Cyrano remains behind and guards the door, stalling De Guiche when he arrives. Christian and Roxane, now married, enter. De Guiche is enraged when he realizes he has been tricked and orders the regiment to leave immediately for the front.

Act Four

The setting now changes to the battlefield at the Siege of Arras, several weeks later. Cyrano returns to the camp before sunrise. He has been sneaking out every day to send Roxane letters in Christian’s name. As the starving cadets awaken, Cyrano jokes with them to distract them from their hunger and keep their spirits up.

**“What’s that you say?
Hopeless? Why, very
well! But a man does not
fight merely to win!”**

De Guiche enters and warns the company that the Spaniards will attack within the hour. He has engineered things so that Cyrano’s regiment will be in the thick of the fighting, essentially ensuring the deaths of everyone present.

Suddenly, a coach draws up and Roxane steps out. She brings food for the starving soldiers, who are energized by her appearance and begin preparing for battle.

Roxane thanks Christian for his daily letters and explains that she was drawn to the battlefield out of love for him. She admits that at first she was attracted to his outward appearance, but now loves him for his soul and would still love him even if he were ugly. Christian goes to Cyrano and demands that he tell Roxane the truth so that she can choose between the two of them. Cyrano approaches her, but before he can confess the battle begins and Christian is mortally wounded. Cyrano lies to the dying man,

assuring him that Roxane knows the truth and still loves him. He gives one last letter to Roxane in Christian’s name.

De Guiche leads a grieving Roxane to safety while Cyrano rallies the outnumbered cadets for a final charge.

Act Five

Fifteen years later, Roxane has moved into a convent. She is visited by Cyrano every Saturday. Cyrano has fallen into poverty, but refuses to ask for aid and continues to mock the vain and foolish, making enemies on all sides.

Cyrano enters, having been ambushed by his enemies on the way to the convent and badly injured. He is dying, but conceals his injury so as not to alarm Roxane. He sits with her and asks to be allowed to read Christian’s final letter, which she keeps with her at all times. As Cyrano reads the letter aloud, Roxane realizes that it was his voice speaking to her from the shadows fifteen years before, and that the letters must have been coming from him all along. She declares her love for him.

Cyrano, determined to die “sword in hand,” raises himself for one final duel, this time against death. Delirious, he sees all his “ancient enemies” closing in: prejudice, compromise, cowardice, and vanity. He still refuses to surrender, and dies triumphantly in Roxane’s arms.

ABOUT THE AUTHOR

Nineteenth-century French poet and writer, Edmond Rostand, was born into an affluent and cultured family in Marseille in 1868. His father, an economist and poet, was a member of the Marseille Academy and the Institute de France. Alongside Rostand's studies in literature, history and philosophy at the Collège Stanislas in Paris, he also published poems and essays in the literary review *Mireille*. In 1890 Rostand gave up his studies when his first book of poems, *LES MUSARDES*, materialized. It was during this time that he married fellow poet Rosemonde Gérard. Rostand's and Rosemonde's poetic legacies were continued by their two sons who both became writers.

Rostand's first successful play, *LES ROMANESQUES*, was produced at the Comédie Française

and was based on Shakespeare's *ROMEO AND JULIET*. His great success came at the age of 29 when Rostand introduced *CYRANO DE BERGERAC*. Rostand's other works include *LA PRINCESSE LOINTAINE* (1895) and *L'AIGLON* (1900), a tragedy based on the life of Napoleon's son, the Duke of Reichstadt. During its first run in 1900, the famous actress Sarah Bernhardt played the title role. Though naturalism was the dominant literary force at the time, Rostand's works generated renewed interest in the Romantic tradition.

At the turn of the new century in 1901, Rostand's popularity was at a peak and he was elected to the Académie Française. Nevertheless, Rostand found his exposure to fame difficult to

tolerate. Suffering ill health, Rostand retreated to his family's country estate at Cambon. There he persisted in writing plays and poetry; sadly, his subsequent works did not grant him the same esteem

that he had won through *CYRANO DE BERGERAC*. His last dramatic poem was about Don Juan and failed in its posthumous performance.



Rostand died of pneumonia on December 2, 1918. In the first full length

English biography about Rostand, Sue Lloyd writes, "His future was assured but he had to live up to the expectations of the French people... the fame he had set out to achieve from his very first book of poems turned into a crushing burden from which only death released him."

VOCABULARY TERMS FROM THE PLAY

Ballade - a type of poem or song consisting of three stanzas of eight to ten lines, with the same line at the end of each stanza. Cyrano composes a *ballade* about his duel with Valvert.

Panache - a grand or flamboyant way of acting; style; flair. Also, a feather worn as a plume on a helmet or cap. Cyrano is determined to live his life with *panache*.

Muscatel - a sweet wine. The orange girl in Act One walks around serving *muscatel* to the nobility.

Zephyr - a gentle breeze. Cyrano warns Montfleury not to breathe "one *zephyr* more" in his presence.

Popinjay - a parrot. Used as an insult to describe someone who is overdressed. Cyrano claims that he does not "dress up like a *popinjay*," but that his true decoration is "a soul clothed in shining armor, hung with deeds for decorations."



Bulrushes

Bulrushes - a wetland plant with grasslike leaves. When Cyrano and Roxane would play together as children he would make swords out of *bulrushes*.

Eloquence - the ability to use language fluently and persuasively. Christian worries that he lacks the *eloquence* to court Roxane.

Sycophant - a suck-up or flatterer. Cyrano refuses to be one of De Guiche's *sycophants*.

HISTORICAL CONTEXT

A TIMELINE OF THE THIRTY YEARS' WAR

1618: The Thirty Years' War begins when Bohemian Protestants, rebelling against the Catholic King Ferdinand, throw two of the King's councilors out of a palace window. The men fall 70 feet and land unharmed in a pile of manure. This event is known as the Second Defenestration of Prague.

1619: The conflict escalates when the Bohemians ally with the Protestant Union and Ferdinand becomes Emperor of the Holy Roman Empire. Spain joins the war in support of Ferdinand.

1624: Cardinal Richelieu becomes chief minister to King Louis XIII.

The play *Cyrano de Bergerac* takes place during a period of conflict in Europe called The Thirty Years' War. What began as a religious conflict between Catholics and Protestants in Europe eventually became an excuse for the major European nations to attempt to grab power for themselves. This is evidenced by the fact that France, though technically a Catholic nation, joined the war on the side of the Protestants in an attempt to weaken the Habsburg states (Spain and the Holy Roman Empire) which threatened them.



A battle plan for the Siege of Arras

Though a Roman Catholic cardinal, Richelieu pledges support for the Protestant Union in an attempt to check the power of the Austro-Spanish Habsburg Dynasty, a longtime enemy of France.

1636: The Imperial Army invades France, taking the fortress of Corbie and threatening Paris.

1640: The French army besieges Arras in an attempt to set up a defensive border against Spain. Cyrano de Bergerac is injured in the final battle before the city falls.

1648: The Thirty Years' War ends with the signing of the Treaty of Westphalia. France ends the conflict in a far better position than any other power, and the Holy Roman Empire enters a period of decline.

THE REAL CYRANO

The story of **Cyrano de Bergerac** is based on the life of a real person, Hercule Savinien Cyrano de Bergerac, who lived in France in the 17th century. The historical Cyrano was a successful writer, whose works influenced authors like Voltaire and Jonathan Swift. Like his literary counterpart, he was a skilled swordsman and served in the French army during the Thirty Years War. Just as in the play, Cyrano aided other soldiers in composing love letters to their wives back home.

In later life, Cyrano devoted himself to intellectual pursuits. He pursued scientific studies and published a number of essays, plays, and stories. He was eventually killed in Paris in 1655 when a piece of plank fell from a window and struck him in the head.

"A large nose is a sign on the door of our face that says 'Herein dwells a man who is intelligent, prudent, courteous, affable, noble-minded and generous'. A small nose is a cork on the bottle of the opposite vices."

- Hercule Savinien Cyrano de Bergerac



A BRIEF MOMENT WITH SANFORD ROBBINS, DIRECTOR

When *Cyrano de Bergerac* was first produced it was criticized for being highly romanticized and unrealistic, addressing none of the issues of the day. Do you believe this is true? What interests you about this story?

Ours is a remarkably cynical age; an age in which the words “romantic” and “sentimental” exist only as pejoratives and in which it is more and more unfashionable and (therefore) difficult for us to openly love, to weep without restraint, and even to heartily laugh without sarcasm or irony. *Cyrano de Bergerac* is unabashed in its celebration of the human heart and spirit; it reaches past our cynicism, our cleverness, and our resignation and touches, moves, and inspires us in a way that opens our eyes as well as our hearts.

Cyrano was written at a time when the French theater was dominated by naturalism and symbolism. Rostand, flying in the face of those fashions, wrote a romantic play filled with heroic feats, idealistic love, chivalric deeds, and virtuosic displays of the sword and of the heart.

At its opening performance on December 28, 1897 the play enjoyed instant and phenomenal fame and its popularity has never ebbed. *Cyrano* continues to delight audiences, in defiance of fashion and rather to

the annoyance of some critics who have treated the play with condescension because they cannot abide the enormous popularity of a play that is so audaciously theatrical, romantic, and sentimental. (Puccini, Mahler, Richard Strauss, Rachmaninoff, and before them Tchaikovsky, Grieg, and Chopin spent decades in the limbo that abounds with works that are loved by the public but condemned by critics.)

The play requires a large cast and several drastic changes in setting. How do you approach staging in such a situation ?

My rule is to compose and construct the action so that the audience’s eyes and ears are brought to the exact location/person where the writer has indicated we should be – in other words, the entire cast and I and the designers are organizing ourselves so that, in the midst of apparent chaos and apparent simultaneous activity, the audience is engaged in what the writer has provided for them to engage in at each moment.

The scenic approach that Linda Buchanan (the set designer) and I have committed to is one in which with relatively simple means we evoke the appropriate environment, mood, and atmosphere rather than depict realistically each location.



What do you think Rostand is trying to say to the audience with this play?

I can best answer by quoting Max Beerbohm (George Bernard Shaw’s successor as critic for the *Saturday Review*) who wrote what remains one of the most incisive analyses of the appeal of this play:

“Realistic figures perish necessarily with the generation in which they were created...But romantic figures belong to no period, and time does not dissolve them...*Cyrano* is, in fact, as inevitably a fixture in romance as *Don Quixote* or *Don Juan*, *Punch* or *Pierrot*. Like them, he will never be out of date. On the stage the sharp contrast between extreme ugliness and greatness of soul is startlingly effective...so effective that we are swept off our feet and our critical faculties are paralyzed.”

As the author, Edmund Rostand said: “The soaring spirit is our most beautiful victory over the quaking flesh.”

LA PRÉCIOSITÉ AND LA CARTE DE TENDRE



In 17th century France the idea of courtship was taken very seriously. The “proper” manner in which to woo someone was carefully laid out, and followed a number of very specific steps. This philosophy was referred to as *préciosité*, and those who studied it were called *précieuses*. These *précieuses* were so concerned with the guidelines of courtship that they prepared a map, called *La Carte de Tendre* (the Path of Tenderness) which illustrated the various accepted “routes” to a woman’s heart. These included the Route of Gratitude (passing through such stops as Kindness, Attentiveness and Constant Friendship), the Route of Esteem (starting from Good Hope and continuing through Sincerity, Integrity and Respect) and the Route of Inclination (a straight shot along the River of Inclination).

The ideas of *préciosité* are central to the story of **Cyrano de Bergerac**. Roxane herself is a *précieuse*, so the formality of Christian’s courtship is very important to her. Christian has little faith in his own abilities as a wooer of women, so he enlists the more eloquent Cyrano to help him win Roxane’s affection.

THE COSTUMES OF CYRANO DE BERGERAC

INTERVIEW WITH MATHEW J. LEFEBVRE, COSTUME DESIGNER

What does a costume designer do?

Mat: That's a simple question that has a pretty complicated answer. There's a lot of research that's involved, and it doesn't really matter if it's a contemporary play or if it's set in a different time period. In a play like **Cyrano**, it involves figuring out what people wore in 1640, what the sort of general look or aesthetic was at that time. Then every designer uses their own aesthetic and incorporates that with the research to try and tell the story of the play to a contemporary audience.

There's a lot of research that goes into informing me about the possibilities of the world of the play, before I ever commit anything to paper. Then I spend quite a bit of time doing sketches. It helps me a great deal to know who the actors are or at least what they look like, to figure out what's going to look right on that individual. There are a lot of meetings with the creative team. I have some one-on-one meetings with the director. We also have a few meetings with the set designer and lighting designer to make sure we're all on the same page and the production has a cohesive look to it. Then I need to make fabric choices, which requires hours and weeks of shopping, looking for just the right fabric and trim and buttons and all that. One of the challenges for a show like this is that there are well over a hundred costumes. There's no way that the Milwaukee Rep costume shop can build all those costumes, so you lose a certain amount of control over the look of the play. You try and find existing costumes that will work with what your intent was, but there's only so much you can do. We're making costumes for Cyrano and the primary principals like Christian and Roxane – but a lot of costumes are going to have to be rented or pulled [from storage], and since we're trying to work within a really tight, controlled color palette, that's a huge challenge.



What is the color palette for this show?

It starts with off-white, for Cyrano and Christian. Roxane also wears some of that, but for her it starts to get into more blues and greys. De Guiche, who's the villain of the piece, is darker - he wears strikingly darker blues, golds, and black. We're trying to work within that range and stay away from anything that's warm or hot-colored. Not to give anything away, but there's a moment where there's blood, and it's my intent that that's the first and only time that we see red onstage. Hopefully on a subliminal level that will be even more startling than it ordinarily would be. It happens near the end of the play, so the first time that the audience will see that color will be at that moment, and that'll have a really strong impact, even though I don't know that anyone in our audience is going to say "Hey! I've never seen any red on stage before." That's kind of some of the stuff that I like to play around with that probably nobody gets but me, but I think that's part of the enjoyment of doing it.

How is the blood effect being handled?

When Christian realizes that Cyrano has been writing many, many more letters than he thought Cyrano was writing on his behalf, he realizes that Cyrano is truly in love with Roxane and not just doing him a favor. When he understands that Roxane is really in love with the writer of the letters, and that it's more about the person behind the letters than it is physical appearance, he can't handle it any more. He basically goes off to face the enemy unguarded and gets shot. The actor leaves the stage in an off-white, distressed shirt, and when he's offstage he puts on a blood-soaked shirt. So then we hear the shot offstage, he's dragged back on, and when he's turned to the audience we'll see the red.

What special attention have you paid to the costumes for the main characters?

The thing that makes me a little bit nervous, and we'll see how it plays out... is that this whole idea of having Cyrano and Christian in off-white, is nothing that anyone living at that time would wear. So it's not any sort of realistic approach to the play, but it's a very *theatrical* play. That's one of the things that's interesting about it. It is a fictionalized play



about a real person, Cyrano, who was a playwright and a poet and an author. The first scene opens in a theatre. There's just something very theatrical about it. Unlike the Girard Depardieu film, which presented the story very

realistically, this play just sort of begs for a theatrical flair. The thing that I also really hope will work is if Cyrano, Christian and Roxane are primarily in the lightest costumes, and De Guiche is in the darkest costume, that will really help the audience focus on those main characters whenever they're onstage.

How much were you influenced by historical accuracy vs. the romanticism of the play?

The interesting and frustrating thing is that the style of French art at this time is not really helpful. Louis XIV had a court decorator, this guy named Charles le Brun, who had these "Dos and Don'ts" of art that said that anything of an artistic nature, especially paintings, should deal with biblical or mythological creatures. There should be no painting of daily life, because

it's not art if it depicts lower-to-middle-class people. So you have a lot of paintings of gods and goddess and things like that, and some court portraits of the nobility, but there's very few French images of regular people. However, there's this guy, Abraham Bosse, who worked at that time and did a lot of etchings. These etchings are probably the most direct, historically accurate source material for that period, and there's some great information in those drawings. Yet, if we were to slavishly copy those images, I don't think the audience would find the look very appealing. Especially on the women. The silhouette in that time was very... puffy. There's these short, square waistlines, big puffy sleeves... it made even the thinnest person look corpulent. So we're cheating a little bit and we're actually taking the silhouette in the direction it ends up thirty years later. We're using some of the details, like the type and placement of trim that you'd find in 1640, but we're elongating the silhouette to make it more appealing. I think it's going to be very elegant, very romantic, and beautiful.

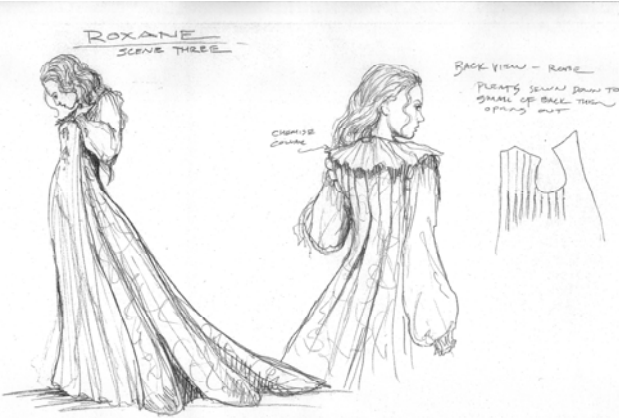
To what extent to the actors have input on the costumes, if any?

It depends. In a situation like this, it's hard to have everyone give input. But I really appreciate feedback, because I feel like each actor puts so much of themselves into the role that they really have to feel like that costume is integral to their characterization. I studied acting for a long time, and I think that that training has helped me think about costumes from the inside out. In general, I try to make choices that give the costumes a psychological connection to the character. It has to be believable that the character would wear that costume. So there's certainly a number of negotiations that happen during those fittings. We've had one fitting already with Lee Ernst, who plays Cyrano, and he had some concerns about where we were going with the costume. We're making adjustments that are going to make him feel better about it, so the costume matches the direction he's going with the character. With the costumes that we're building we have that kind of control. With the extras' costumes, their primary

purpose is to inform the audience generally about the world of the play. In many cases, the choices are much less specific.

I really am concerned about the actors' input and their thoughts about the costumes. A number of times I'll do a costume sketch, and when the costume is done you'd look at it and say "That's the same costume," but there's a lot that changes along the way. I see it and say "Well that looked fine in the drawing, but in reality that's just not going to work," or "That worked fine, but this'll work better." I think that's the hardest part of this process. I think it was Stanley Kubrick who said, "Films are not finished, they're abandoned." I think about what I do as a costume designer that way. You can always do more. I don't feel like I've ever quite gotten it right, you just keep trying to make it better until you run out of time and the play has to open. You go on to the next production and the costume has that life for four weeks or more, and then it's gone. It's infuriating to some people, but I think it's pretty cool.

Costume sketches by Mathew J. Lefebvre



PRE-SHOW DISCUSSION QUESTIONS

- 1) The story of the disfigured person with inner beauty has been told in many different forms over the years – Beauty and the Beast, the Hunchback of Notre Dame, and the Phantom of the Opera are three examples. What do these stories have in common? In what ways do they handle the character differently?
- 2) Each act in this play takes place in a very different setting. At various times the set must represent a theater, a bakery, a garden, a battlefield and a convent. Knowing the Quadracci Powerhouse theater is our largest theater, and has a thrust stage (with the audience on three sides), describe how you think the set might look. What design choices would you make when creating a set for this production?
- 3) Cyrano is a character who makes many enemies with his confrontational attitude and his scathing wit, but is admired for his courage, honor and charm. Is there anyone in modern society who you think fits this description? Explain.

POST-SHOW DISCUSSION QUESTIONS

- 1) Examine the actions that De Guiche takes during the play. How does his character change over the course of the story? Do you believe he redeems himself?
- 2) Edmond Rostand gave a title to each act in this play. They are as follows:

ACT ONE: A performance at the Hotel de Bourgogne

ACT TWO: The Bakery of the Poets

ACT THREE: Roxane's Kiss

ACT FOUR: The Cadets of Gascoyne

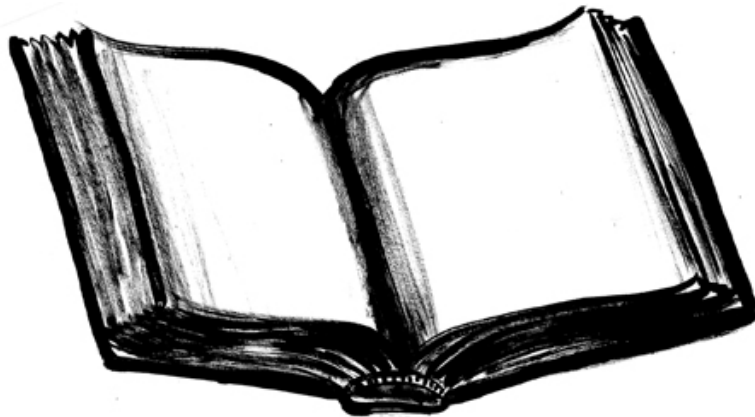
ACT FIVE: Cyrano's Gazette

Why do you think he chose these titles? To what significant events in the play do they refer?

- 3) Christian and Cyrano plan to make the perfect romantic hero by combining Christian's beauty with Cyrano's wit. However, by the end of the play both men may be described as "heroic". What characteristics make a hero? Which aspects of heroism do Christian and Cyrano embody?

FURTHER ACTIVITIES

- 1) Act Four of the play takes place during the Siege of Arras. With your classmates, find some information about the Siege. Why was this battle an important one for the French? Why are the cadets starving at the beginning of the scene? Knowing what you do about the battle, how does this change your perception of the events of Act Four?
- 2) In the first scene, Cyrano composes a song about his own skill as a swordfighter while easily defeating Valvert in a duel. Write a song in praise of a skill or talent which you possess that makes you proud.
- 3) Create a poster for this show. Remember, any marketing tool you create should help attract an audience. Decide what sort of audience you will be advertising for: adults, teenagers, college students, etc. Tailor your poster to appeal to this audience.
- 4) In Act Four, Christian dies before Roxane is forced to choose between him and Cyrano. How do you think this scene would have played out if Christian had survived? With a group or individually, write and perform a new version of this scene in which Christian does not die.



SUGGESTED READING

Minute History of the Drama. Alice B. Fort & Herbert S. Cates. New York: Grosset & Dunlap, 1935.

The Thirty Years' War. Edited by Geoffrey Parker. New York: Barnes & Noble, 1993.

Portraits of the Seventeenth Century, Historic and Literary. By Charles Augustin Sainte-Beuve, translated by Katharine P. Wormeley. New York; London: G.P. Putnam's Sons, 1904.

Readings on Cyrano de Bergerac. Edited by Crystal R. Chweh. San Diego: Greenhaven Press, 2001

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The Audience

*You can sit there and have a universal experience, of fear, of anger, of tears, of love, and I discovered that it's the audience, really, that is doing the acting.- **Marlon Brando***

Theater is a collaborative art form. The success of a production relies upon every member of the ensemble performing their role expertly, from the cast and crew to the administrative staff to the audience themselves. Come prepared to make your contribution as a member of the audience. You have an active role to play, and the performers are relying on you to be respectful and attentive. Months of preparation, weeks of rehearsal and hours upon hours of effort have gone towards providing the best possible performance for you. Your participation is what makes this process worthwhile.

Visiting The Rep ...

Milwaukee Repertory Theater is housed in the Milwaukee Center at the corner of Wells and Water Streets, downtown. Our building was formerly the home of Electric Railway & Light Company. This name is still carved on the wall outside.

You'll enter on the Wells Street side into a large, open space. Our box office will be visible on your left as you come through the front doors. The large space is the main hub for the businesses that share this building: a bank, an office tower, the Pabst Theater and the Intercontinental Hotel. If you walk into the center of this area, you'll see a staircase on your left. You will take this staircase to the Quadracci Powerhouse Theater lobby.

Inside the lobby are restrooms, water fountains and a coat check. If you decide to bring a snack, please know that food and drink are NOT permitted in the theater. However, you can leave things (at your own risk) in the coat check room, and enjoy them outside the theater during the intermission. Most plays have one intermission that is about 20 minutes long. You might also want to look for signs in the lobby which give the full "running time" of the play.

If you arrive forty-five minutes before the show, you can participate in a FREE pre-show talk called Rep In Depth. An actor from the show usually leads this discussion. This person will tell you a little about the play, the playwright, and the period in which the show is set. Often, they will also share stories about the design and rehearsal process. You can ask questions too!



**For information on our education programs and our productions, visit our website at
www.milwaukeeerep.com**