

*"I love beyond breath, beyond
reason, beyond love's own
power of loving."*

— Cyrano de Bergerac

CYRANO

De Bergerac

By Edmond Rostand
Translated by Brian Hooker

Directed and Adapted by Judith Allen
Playing in the Park at Columbine Health Systems
(Centre Avenue & Worthington Circle)

JULY 8 – JULY 30, 2022



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CYRANO *De Bergerac*

By Edmond Rostand
Translated by Brian Hooker

Directed and Adapted by Judith Allen
Fight Direction by Ambrose Ferber

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Alana Eisemann, *Co-Stage Manager*
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Caleb Gilbert, *Technical Director*

July 8 to July 30, 2022


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*OpenStage Theatre & Company is a member of Theatre
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CAST

<i>Cyrano de Bergerac</i>	Ambrose Ferber
<i>Roxane</i>	Nicole Gardner
<i>Christian de Neuville</i>	Johnie Rankin
<i>Comte de Guiche/Porte de Nesle Ambusher</i>	James Burns
<i>Rageuneau</i>	Steven Fox
<i>La Bret/Porte de Nesle Ambusher</i>	Cisco Saavedra
<i>Valvert/Porte de Nesle Ambusher/Carbon</i>	Daniel Muth
<i>Ligniere/Man in Crowd/Porte de Nesle Ambusher/ Poet/Cadet/Musician</i>	Molly McGuire
<i>Bellarose/Montfleury/Poet/Cadet/Monk</i>	Nathaniel Gillespie
<i>Orange Girl/Duenna/Cadet/Bertrandou</i>	Susan Rogers
<i>Brisaille/Lise/Musician/Cadet/Sister Cecile</i>	Ashley Salehi
<i>Cuigy/Cadet/Poet/Sister Marguerite</i>	Juniper McKelvie
<i>Swing for Roxane</i>	Brikai Cordova
<i>Swing for Christian de Neuville / Ensemble</i>	Kamil Qahar

TIME & PLACE

17th Century, Paris

Play is approximately 90 minutes with no intermission

Prologue: A church cemetery, Paris, France, July, 1656

Act I, sc. 1: A theater in the Hotel de Bourgogne, Paris, France. Early spring, 1640

Act I, sc. 2: The avenue along the Porte de Nesle. Paris, France. Late the same evening

Act II: Bakery of Rageuneau, Paris, France. The next day. Early spring, 1640

Act III: Residence of Madeline Robin, known as Roxane, Paris, France. June, 1640

Act IV: The Siege of Arras. Northern France. August, 1640

Act V: A Convent. Paris, France. July, 1655

PRODUCTION STAFF | RAIN POLICY

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Master Electrician	Grant Putney
Head Seamstress/Wardrobe Supervisor	Rebecca Spafford
Scenic Painters	James Burns, Caleb Gilbert
Sound Engineer	Grant Putney
Properties Supervisor	Susan Rogers
Fight Captain/Weapons Master	James Burns
Properties Assistance	Molly McGuire
Assistant Seamstress	Callie Hartel
Assistant Fight Captain	Cisco Saavedra
Carpenters	Andrew Cole, Jesse Gilbert, Larry Kline, Jessica MacMaster, James Meyers, Susan Rogers, Harry Smith, Byron Thomas
Company Dramaturg	Corinne Wieben
Company Photographers	Kate Austin-Gröen, Steve Finnestead, Joe Hovorka, Brian Miller, Aubrey Stalnaker
Company Videographer	Steve Finnestead
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Set-In Crew	Judith Allen, Ezra Beecher, Jan Buecher, James Burns, Andrew Cole, Alana Eisemann, Ambrose Ferber, Steven Fox, Nicole Gardner, Nathaniel Gillespie, David Grinnell, Molly McGuire, Grant Putney, Johnie Rankin, Nic Rhodes, Susan Rogers, Cisco Saavedra, Steven Sickles, Lindsey Stavile, Byron Thomas, Morgan Willits

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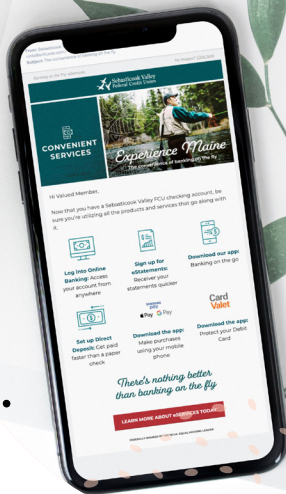
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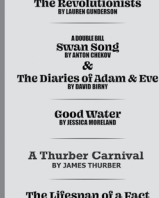
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FROM THE DIRECTOR

Isn't it funny how some things just come around at the time they are meant to? Over 25 years ago, I had the idea to do an adaptation of *Cyrano de Bergerac*. "I made a draft and peddled it around, but no one was interested in producing it—too large of a cast and too many fighting skill requirements." I kept that draft, edited it a couple of times over the years, and finally threw it in the trash a few years ago in a fit of downsizing. And then a year ago, I entered into a conversation with our wonderful Producing Artistic Director who asked me if I would have an interest in either of a couple of plays for the summer slot in the season. One of the titles she mentioned was *Cyrano* and I think I broke her eardrum in my enthusiasm. Could we adapt and stage a small cast outdoor summer production of Rostand's massive classic? "Sure," I said (Remind me not to say that again!). Then we had to find a *Cyrano*, and into our lives walked a fabulous man who I love and admire as a consummate professional and a friend. I found a cast of some of the most dedicated and hard working actors and designers a director could hope for, folks that always go the extra mile without a grumble. A year later and here we are. I love this story on so many levels. I love Rostand's wit, his understanding of the human heart, our perceptions of ourselves and the world around us, and the choices we make that alter our life's path irrevocably. We thank him for his gift of a fabulous story that has lasted centuries. We are thrilled to share it with you tonight. Please enjoy.

– Judith Allen,
Director

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JUDITH ALLEN, Director, served for over two decades as the Associate Artistic Director for OpenStage Theatre and is an award-winning director, actress, and

designer. She most recently appeared as Princess Dragomiroff in OpenStage's *Murder on the Orient Express*, Clairee in *Steel Magnolias* and is a recent recipient of the BroadwayWorld (Denver Region) nod for Best Supporting Actress for her role as Mattie Fae Aiken in *August Osage County*. Judi was the first recipient of the Shela Jennings Award for Theatre Excellence (OpenStage, 2017) and has directed OpenStage productions of *Noises Off* (OpenStage OPUS Award/Best Play and Best Director and Denver Post Ovation nominee/Best Comedy), *The Drawer Boy* (OPUS/Best Play and Best Director), and *Romeo and Juliet* (OPUS/Best Director) among others. Some favorite roles with OpenStage have been Chris in Neil Simon's *Rumors* (OPUS nominee and Denver Post Ovation Award/Best Supporting Actress) and the Nurse in the 2014 production of *Romeo and Juliet* (OPUS/Best Actress). Judi is also an award-winning makeup artist and the 2001 recipient of the OpenStage Founders' Award for outstanding contributions to the Company.



AMBROSE FERBER, Cyrano de Bergerac / Fight Director, returns to OpenStage for his first on-stage performance in 17 years, after playing Miles in *The Drawer*

Boy in 2005, also directed by Judith Allen. He served as Fight Director for *Sherwood* in 2021. Ambrose landed his first role when he was five, playing The Injured Boy in a *Commedia Dell'arte* his father wrote. Since then, he has performed throughout the southwest, recently as Benedick for Santa Fe's Shakespeare's production of *Much Ado About Nothing*, Earl of Kent in *King Lear*, and the Earl of Worcester in *Henry IV Part 1*, both for the International Shakespeare Center's Company. Other favorites include Picasso in *Picasso* at the Lapin Agile, John Hancock in *1776*, and Lucas Brickman in *Laughter on the 23rd Floor*. Ambrose is also an accomplished fight director, with credits including *Cyrano de Bergerac* (a different one), *Les Miserables*, several *Macbeths*, *Extremities*, *The Effect*, and approximately 276 *Romeo and Juliets*. He has also appeared in several movies and television shows, usually playing some kind of cop. He currently resides in Santa Fe, New Mexico, with his wife, Bex, and their two amazing kids, Fiona and Sam. Ambrose dedicates this performance to his late father, who really loved Cyrano, and always wanted to see his son play the role somewhere other than the kitchen.



NICOLE GARDNER,
Roxane, is thrilled to make her OpenStage debut. She recently graduated with Bachelors degrees in Theatre Performance and

English from Colorado State University. Some of her favorite roles include Slut in *Fire Drill*, Cobweb in *A Midsummer Night's Dream*, and Florence in *The Odd Couple: Female Version*. Nicole would like to thank her wonderful director and castmates, as well as the production staff, for making this experience so magical. She'd also like to thank her family and friends, for always supporting her, and her partner, Johnnie Rankin, for his unwavering commitment to her and her craft. She is honored to share this story with you.



JOHNNIE RANKIN,
Christian de Neuville, is thrilled to be making his OpenStage debut with *Cyrano De Bergerac*! A technical theatre artist by trade, he

served as Assistant Technical Director for Idaho State University and The Utah Festival of Opera and Musical Theatre before moving to Fort Collins. Around here, he can most often be found behind the scenes, serving as the Master Carpenter for the School of Music, Theatre, and Dance at Colorado State University, as well as with the crew of The Lincoln Center. On stage, some of his favorite roles include playing Jim Hawkins in *Treasure Island*, Mercutio

in *Romeo and Juliet: Choose Your Own Ending*, and The Knave in *Two Gentleman of Leboswki*. Johnnie would like to thank his fellow cast members and OpenStage, his beloved students and faculty/staff members at CSU, his colleagues at The Lincoln Center, friends & family, and above all the leading lady of his life, on and off stage, our very own Roxane, Nicole Gardner.



JAMES BURNS,
Comte de Guiche/ Porte de Nesle Ambusher/Scenic Artist, graduated from CSU with a degree in Theatre Arts in 1997. He worked at the Arvada Center during the 2000,

2001, and 2002 seasons as a scenic painter and technician before moving to New York City. He stage managed *On Love and Lies* and *Square One* at the 2004 Edinburgh Fringe Festival, and *Box of Fools* for the 2005 American Living Room Festival in NYC. Since moving back to Fort Collins in 2010, James has worked extensively with both OpenStage Theatre and Bas Bleu as an actor, fight choreographer, and scenic artist. He appeared onstage most recently as Benedick in *Much Ado About Nothing*, Phillip Lombard in *And Then There Were None*, Steve Heidebrecht in *August: Osage County*, Petruchio in *The Taming of the Shrew*, The Husband in *Stage Kiss*, Austin in *True West*, and Sharky in *The Seafarer*, all with OpenStage Theatre. In addition, James co-directed *Sherwood: The Adventures of Robin Hood*, OpenStage etcetera's productions of *Fool for Love* and *Christmas Chaos*. He sends thanks to his wife, Jessica, and love to his daughters, Scarlett and Sterling.



STEVEN G. FOX, *Rageuneau*, is ecstatic to be working with OpenStage again. Steven's most recent credits with OpenStage include Mitchell in *Cry It Out* and as

Ensemble in *Ken Ludwig's Sherwood: The Adventures of Robin Hood*. He has just completed the final edit on a film he produced through his company Factor Five Films, in collaboration with OpenStage's own Peter Anthony, a re-imagining of William Shakespeare's *Macbeth* entitled *Peter Anthony's: Sleep No More*. He recently completed his journalism major at CU Boulder with honors via his thesis project, wherein he created an interactive documentary called *Breaking the Bard* which examines the works of William Shakespeare through the prism of the historical context and social constructs that influenced his plays. Steven thanks you for joining us and hopes you find joy and laughter with this evening's entertainment.



CISCO SAAVEDRA, *La Bret/Port de Nesle Ambusher*, is incredibly excited to be returning to the stage after five years away and joining the OpenStage family along with Fort

Collins theatre world at large. He was last seen as Benedick in Southwest Shakespeare Company's production of *Much Ado About Nothing*. Other favorite roles have included Mace in *The Elaborate Entrance of Chad Deity*

with Stray Cat Theatre, that time he got to play both Darth Vader and Macbeth in a stage combat performance (long story), Hamlet in *Rosencrantz and Guildenstern are Dead*, and MacDuff in *Macbeth*.



DAN MUTH, *Valvert/Porte de Nesle Ambusher/Carbon*, first began acting in 2010 while working for the town of Wellington. After ten years with the town, he realized

he needed to make a change, so he went back to school at Front Range Community College, where he took an acting class on a whim. He fell in love with it and has been acting ever since. Dan's first production was *Immortality* under the direction of Peter Anthony. He has performed with OpenStage in *Sherwood* as Sir Guy of Gisbourne, *The Three Musketeers* as D'Artagnan, *Fool For Love* as Martin, *Journey To The West* as The Monkey King, and *Orphans* as Phillip. Dan performed in FRCC's productions of *Macbeth* and *A Streetcar Named Desire*. He also featured in Bas Bleu's Readers' Theatre production of *Our House*. Dan has worked in independent film and has a couple of years of ballet training, having performed twice in *The Nutcracker*.



MOLLY MCGUIRE, *Ligniere/Port de Nesle Ambusher/Poet/Cadet/Musician/Properties Assistant*, first performed with OpenStage

Theatre in 2004 in *The Women*. She began performing with the Company again in 2014 when she appeared as Nerine in *Scapin*. Since then she has appeared with OpenStage as Beatrice in *The Servant of Two Masters*, Millicent/Laurie in *Stage Kiss*, Danielle in *Ultimate Beauty Bible*, Suzanne in *Don't Dress for Dinner*, in the Ensemble of *Christmas Chaos*, Dromio of Syracuse in *The Comedy of Errors*, Conrade in *Much Ado About Nothing*, Angela in *Natural Shocks*, and Fanny Dashwood/Lucy Steele/Lady Middleton/Gossip in *Sense and Sensibility*. She is excited to be working with the amazing cast of *Cyrano* and would like to thank the entire cast, staff, and crew for their unwavering support. Also, Molly would like to take this opportunity to give her heartfelt thanks to her OpenStage family; their support and love has helped her immensely this last year.



NATHANIEL GILLESPIE, *Bellarose/Montfleur/Poet/Cadet/Monk*, is a newcomer to OpenStage, but not a newcomer to theatre. Nathaniel graduated from

Hastings College (Hastings, NE) in 2003 with a BA in Theatre. From his teenage years through his early 20's, Nathaniel was steadily involved in many Theatre productions, be it for school or in his local Picketwire Theater in La Junta, CO. Personal highlights of his theatre career are Eugene Jerome in *Biloxi Blues*, Pseudolus in *A Funny Thing Happened on the Way to the Forum*, and the voice of Audrey II in *Little*

Shop of Horrors. Though Nathaniel moved to Fort Collins in 2006 with the intent of becoming more involved with live theatre, life lead him in another direction and it took over 15 years to get back on stage. He is very happy to be performing again and hopes to keep doing so for many more years.



SUSAN ROGERS, *Orange Girl/Duenna/Cadet/Bertrandou/Properties Designer*, has worked both on- and off-stage in the Fort Collins theatre

community. She has designed props for OpenStage and Fort Collins Children's Theatre and has appeared in Fort Collins Children's Theatre musicals and Opera Fort Collins productions. She composed incidental music for *Reasons: The House Burned Down* and OpenStage Theatre's *Stage Kiss*. Favorite roles include Cogsworth in *Beauty and the Beast*, Mrs. Gloop in *Willy Wonka*, Bill Jukes in *Peter Pan*, Mole in *Wind in the Willows*, and Mother Superior in *The Sound of Music*. Susan studied vocal performance at the University of Colorado and Colorado State University and teaches singing, performs in nursing homes and sings vintage popular tunes with the Mont Alto Ragtime and Tango Orchestra, and with her dance band, The Exuberant Quartet. In the dark, cold months Susan is an adaptive ski instructor.



ASHLEY SALEHI, *Brisaille/Lise/Musician/Cadet/Sister Cecile*, is new to OpenStage and could not be more excited. She began performing early in life and hasn't stopped

since. Her most notable roles have been Kathy Seldon in *Singin' in the Rain*, Elsa Schraeder in *The Sound of Music*, Baroness Bomburst in *Chitty Chitty Bang Bang*, a featured dancer in *The Little Mermaid*, and a Chimney Sweep in *Mary Poppins*. While there is significantly less tap dancing in this show than she is used to, Ashley is so overjoyed to be involved. It truly is an incredible show performed by an immensely talented cast. She'd like to thank her friends, family, her greatest love, and her castmates for the support during this season.



JUNIPER MCKELVIE, *Cuigy/Cadet/Poet/Sister Marguerite*, began acting when the Missoula Children's Theatre rolled into her hometown of Steamboat Springs. She proceeded

to act in every play possible before graduating high school and then... she stopped acting for 15 years. There were supposedly more important things to do, like work in publishing, create a meditation app, write a novel, or be a nun. Yes, she was even a nun in a modern monastery in the remote jungle regions of Vermont before she remembered how much she liked

acting! (But she never finished a novel because she decided to be a playwright instead.) Coming back to acting as an adult has been joyous and challenging and it feels like the exact right thing to be doing right now. She is thrilled to join the OpenStage community of artists and audience members. You can follow her on Insta at [juni.mck](#) Now let the play begin!



DENNIS MADIGAN, *Scenic Designer*, has been a technical director and designer for regional companies for many, many years. He has designed scenery and

lighting for the Cheyenne Little Theater Players, the Cheyenne Old Fashioned Melodrama, the Horsebarn Dinner Theater, Bas Bleu Theatre Company, Fort Collins Children's Theater, Opera Fort Collins, OpenStage Theater and Company, En Avant Dance, Reformation Dance Company, Ballet Wyoming, and Canyon Concert Ballet. He was the Technical Director for the Cheyenne Civic Center for 24 years. He has, for whatever they may be worth, numerous certifications and academic diplomas hanging on his studio walls.



REBECCA SPAFFORD, *Costume Designer/Head Seamstress*, has collaborated with numerous local companies over the past 16 years. She acts

as Department Head of Wardrobe for several venues and has worked for artists such as David Bowie, Kenny Rogers, Taylor Swift, Rhianna, Mickey Mouse, and Big Bird. Rebecca also has toured the U.S. and Canada as a Wardrobe Supervisor. She has costumed and performed for several projects including OpenStage's *Bug* (OpenStage OPUS Award/Outstanding Actress), *A Bright Room Called Day* (OPUS/Outstanding Supporting Actress), and *The Women* (OPUS/Outstanding Costume Design). She received the Colorado Henry Award for Outstanding Costume Design for *Dangerous Liaisons*. Other memorable roles include Karen Weston in *August: Osage County* (OPUS/Outstanding Supporting Actress), Tanya Shepke in *The North Plan*, and Jo/Mae West in *Dirty Blonde* (OPUS/Outstanding Actress) with OpenStage. Recent costuming endeavors include Fort Collins Children's Theatre's *James and the Giant Peach* and OpenStage's *The Crucible* (2018 Henry Award/Outstanding Costume Design), *Spamalat*, the 1980s-inspired *The Comedy of Errors*, *Steel Magnolias*, and *Avenue Q*. Rebecca is the recipient of the OpenStage Founders' Award, which is awarded annually for outstanding contributions to the Company.



GRANT PUTNEY, Sound Designer/ Master Electrician, is a Lighting and Sound Designer whose recent lighting designs include *Murder on the Orient Express*, *Steel*

Magnolias, *And Then There Were None*,

The Flick, *Romeo and Juliet*, *Noises Off*, *The Ladies Man*, *33 Variations* and *A Child's Christmas in Wales* for OpenStage Theatre and *Hide Sky* for Bas Bleu Theatre. His recent sound designs for OpenStage include *Avenue Q* (2018-2019 OpenStage OPUS Award), *The Comedy of Errors*, *The Three Musketeers*, *The Servant of Two Masters*, *Scapin*, and *A Midsummer Night's Dream*. Grant also co-designed the stage projections and built the soundtracks for *Frankenstein* and *33 Variations*. For Bas Bleu Theatre he has designed sound for *Ghosts*, *Over the Tavern*, *King of the Moon*, and *Outgoing Tide* (Colorado Henry Nomination). He received the 2009 OpenStage Founders' Award for his outstanding contributions to the Company and has received OpenStage OPUS Awards for Lighting Design for *Henry IV Part 1* and *The Rimers of Eldridge* and Sound Design for *Spring Awakening*, *The Tempest*, and *Who Will Carry the Word*.



VICTORIA VILLALOBOS, Make-up Designer, has

loved theatre since she was a child. She acted, sang and danced in a number of productions,

including *The Wizard of Oz*, *The Pink Panther*, and *M*A*S*H* while in high school. She has worked extensively with OpenStage Theatre as a Sound Designer and Engineer, Makeup and Hair Designer and Stylist, Assistant Director, Stage Manager, Board Operator, Stagehand, and Dresser. Victoria also has worked with Fort Collins Children's Theatre for the past

5 years, most recently as the Makeup Designer and Stylist for *James and the Giant Peach* and *The Little Mermaid*. Next on the list, she will be designing for FCCT's production of *Elf*. In addition, she has worked with companies such as Opera Fort Collins, the Cheyenne Little Theatre Players, and Pop Up Theatre. Victoria received her associate degree from Front Range Community College, where she was inducted into the Phi Theta Kappa Honor Society and was named to the President's List, both for her academic achievements. Victoria wishes to thank her family and friends for all their love and support!



MORGAN WILLITS, Assistant Director/Co-Stage Manager,

has had a passion for theater since childhood and she is ecstatic to be working with OpenStage

again. She has been working tech in the Fort Collins area since 2016, as assistant director, stage manager, and sound board operator. Some of her favorite shows include *Rosencrantz and Guildenstern Are Dead*, *Avenue Q*, and *Macbeth*. She would like to thank her amazingly talented and driven cast, her brilliant director, Judi, her amazing crew, especially her rock and savior, Alana, and her wonderful family and friends for their continued excitement and support.



ALANA EISEMANN, Co-Stage Manager/Sound Board Operator,

is fairly new to the theatre world and is loving getting to explore her passion with OpenStage. She

grew up in Colorado and attended Front Range Community College where she was a part of a few productions. She made her foray into OpenStage with the productions of *Agatha Christie's Murder on the Orient Express* and *The Full Monty*. When she is not in the theater, she can be found buried in a book or hiking around the Northern Colorado area.



SYDNEY PARKS SMITH, Production Manager,

has worked with OpenStage Theatre since 1997 and serves as Producing Artistic Director

for the Company. She received the 2019 OpenStage OPUS Award for Outstanding Director for *Avenue Q*, the OPUS for Outstanding Actress for her role as M'Lynn in *Steel Magnolias*, the 2018 OPUS for Outstanding Director for *And Then There Were None*, and the 2017 Colorado Theatre Guild's Henry Award, and a True West Award in addition to the OPUS Award for Outstanding Actress for her role as Barbara in *August: Osage County*. Other recent roles include Beatrice in *Much Ado About Nothing* and

Antipholus of Ephesus in *The Comedy of Errors*; other recent directing credits include *Sherwood: The Adventures of Robin Hood*, *Every Brilliant Thing*, and *The Flick*. Sydney has designed hair for several productions and received OPUS Awards for her designs for *Macbeth* and *The Tempest*. She also received the 2016 Founders' Award for her outstanding contributions to the company. Sydney would like to thank Harry, Rex and Gus, and her mom. They know why.



**CALEB GILBERT,
Master Carpenter/
Scenic Artist,**

started his career in 2008 with a degree in Fine Arts, specializing in sculpture awarded by Rocky Mountain College of Art

and Design. In 2012, Caleb graduated from Cranbrook Academy of Art based just outside Detroit, MI., specializing in sculpture. After graduating he started at 11th Street Workshop (Brooklyn, NY) as a Carpenter. 11th Street Workshop is a full-service design and production facility specializing in the set world. They design and build sets for events, commercials, photo shoots and short films. While working there, Caleb was a project manager, designer, and production coordinator. By 2020, Caleb was the Head Production Designer, running upwards of five million dollars in projects. Some of his favorite clients/projects included Google, Nike, Saturday Night Live, and Refinery 29. Caleb is now excited to use his skills and talents as the first (paid) Technical Director for OpenStage Theater.

OpenStage has always been a home for Caleb ever since his first show over 20 years ago.

BRUCE and DENISE FREESTONE, Founders, founded OpenStage Theatre in 1973 and have provided leadership to both the Company and to the development of the arts in Northern Colorado for the past 48 years. The Freestones have passed the Theatre's primary leadership to Producing Artistic Director, Sydney Parks Smith, while still remaining involved in the theatre's productions, operations, and strategic planning. Both Bruce and Denise have extensive experience as actors, directors, producers, and designers; they have garnered regional awards and recognition for both themselves and the theatre, including the Governor's Award for Excellence in the Arts and the Tree of Peace Medallion, which signifies a lifetime of contributions to the Arts and Culture Industry.



ABOUT THE PLAYWRIGHT: EDMOND EUGÈNE JOSEPH ALEXIS ROSTAND



Edmond Eugène Joseph Alexis Rostand was born on April 1, 1868 in Marseilles, the eldest child and only son of a prosperous and cultured family. After a happy childhood and education at the lycée de Marseilles, Edmond moved to Paris to take his baccalaureate and study for his law degree. But he was determined to be a poet and never practiced law.

Staying in Paris after his studies, the would-be poet had, at first, little success. His first book of poems, *Les Musardises* (1890), only sold 30 copies. But he did meet Rosemonde Gérard, who also wrote poetry, and whom he married in 1890. An early attempt to write in prose for the theatre: a

farce, *Le Gant rouge*, written with Rosemonde's step-brother and performed at the Cluny Theatre in 1888, also failed to please. But Rostand did have a talent for the theatre, and when in 1894 the Comédie-Française put on Rostand's first verse play, *Les Romanesques*, as part of a triple bill, it was a great success. A lighthearted treatment of the Romeo and Juliet story with a happy ending. (The success of *Les Romanesques* continues to this day in the form of the musical, *The Fantasticks*). The amazing success of *Cyrano de Bergerac* at its premiere on December 28, 1897 was a triumph. Rostand's dream of reviving national pride with his hero's heroism, wit, and typically French panache was an unparalleled success.

Since then, Rostand's play has travelled all over the world and has been translated into almost every language. *Cyrano de Bergerac* has been translated to operas, musicals, films, parodies, and ballets. The romanticism of Cyrano along with his courage, integrity, and all out panache continue to touch and inspire audiences to this day.

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