Chairman of Speech Department
Dr. Evan

Director of Theatre
Larry T.

Technical Director
Terry D.

DRAMATIS PERSONAE

Cyrano de Bergerac ................. *Chuq Parker
Roxane .................. *Teresa Rushton
Christian de Neuvillette .......... **Mike Wise
Comte de Guiche ................. *Jim Frazer
Le Bret .................. *Phil Reagan
Ragueneau .................. *John Wilson
The Duenna (Sister Claire) ....... *Mary Ann Peden

4th Lady, 2nd Page, 2nd Poet
4th Spanish Soldier ............ Flowayne Bahler
Brissaille, Cadet ................. Carl Baker
Ligniero, 2nd Cadet ............. Bill Bryant
Pickpocket, Capuchin, 4th Cadet
Monfrin, Musketeer, Spanish Captain
Porter, Captain Carbon .......... Ken Fatula
Valvert, 3rd Cadet .............. *John Ginch

1st Lady, 3rd Poet, 1st Spanish Soldier
*Linda Hendrickson
2nd Lady, 4th Poet, 2nd Spanish Soldier
Rhonda Inness

1st Fop, Cadet, Mother Marguerite
Susan Murray
Orange Girl, Cook, Cadet, Sister Marthe
Jeanette Rojas
Cuigy, Cadet .................. Stanley Sanderson
Jodelet, 1st Cadet .............. Steve Sanderson

3rd Lady, 1st Page, 1st Poet
1st Fop, Cadet, Lise ............ *Sarah Townsley

*Alpha Psi Omega

Dec 12-15, 1969
NOTE FROM THE DESIGNER’S DESK:

Designing a set for a production which has the magnitude and scope that Cyrano de Bergerac contains always presents a special problem for the designer. In this case, the problem was further complicated by the requirements of the American College Theatre Festival. These requirements dictated the necessity for planning a set that would be portable as well as conforming to certain other specifications. For example, one requirement states that the set, when disassembled, must have an area no larger than 1,000 cubic feet.

Since the script for Cyrano requires five changes in setting, the best answer seemed to be the use of a “unit” set. A “unit” set consists of a specific number of pieces which can be arranged in different patterns, providing sufficient change to indicate varying locales. Essentially, it becomes a geometric puzzle, involving period style, movement on stage, the mood of the scenes, aesthetic values, and several other factors as well.

No doubt many designers have faced the same situation…

Sitting at his desk playing with all the wonderfully shaped little pieces…

Three little girls stand watching…

Sad little faces…

“Daddy, why won’t you share your toys?”

Constant drawing… and re-drawing… shaping new models… using everything possible…

modeling clays…

candles and cardboard…

Striving to shape mood and materials…

Seeking harmonious forms…

Moments of frustration…

destroy the toys…

Re-draw… re-make…

Finally the ultimate moment…

The designer’s ecstasy…

Work’s own reward…

Reveals its inspired pattern…

Knowing this form, this shape will serve…

Sitting… relaxing… finally content…

Seeing in the mind’s eye…

Envisioning the rising curtain…

Reading highlights shaping forms…

Lines…

Colors…

The creation of Design on a darkened stage…

Larry Menefee

December 1969

Harding

Searcy, Arkansas, USA
AUTHOR'S NOTES

The aim of the present adaptation of this resounding masterpiece has been not to change or re-interpret it, but to preserve its original vitality while adapting it to the conventions and necessities of contemporary stage presentation.

It is a "free adaptation," firmly based on the original French text re-assessed via a new and scholarly literal translation by Sir Richard Hamilton, Bart., to whom I am indebted for his valuable assistance. The aim, however, is not toward the scholar's study, but toward the stage. I have therefore not bound myself to a word-for-word, line-by-line translation — an impossible business anyway with a poetic work. The basic form of the speech used is not the strict foot-rule of the Alexandrines of the original, but a free-running four-stress line, bringing rhyme into use where it comes naturally, suits the mood and sense of scene and preserves style overall. For with this freer style, I have still hoped to preserve a manner native to a play whose glorious stylistic playfulness would be ruined by formless naturalism or a purely prose translation.

Finally, with such a well-loved play, regrets are bound to arise over the loss here and there of a well-loved line. But any such sacrifices have been made by someone whose love of this play is second to none, and in the knowledge that Rostand's work is a masterpiece more splendid than any of its parts.

James Forsyth
March 1968

The John F. Kennedy Center for the Performing Arts
and
The Smithsonian Institution

Present

THE AETA AND ANTA
Production of
THE AMERICAN COLLEGE THEATRE FESTIVAL
Sponsored by
AMERICAN AIRLINES

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ACT SYNOPSIS

ACT I — Inside The Theatre
The Hotel de Bourgogne
Paris — 1640

ACT II — Bakeshop of Ragueneau

ACT III — A Small Square

ACT IV — An Encampment

ACT V — Garden of A Convent — 1655

Intermission Time — 5 Minutes
Chairman of Speech Department: Dr. Evan Ulrey
Director of Theatre: Larry T. Menefee
Technical Director: Terry D. Eyman

DRAMATIS PERSONAE

Cyrano de Bergerac: *Chuq Parker
Roxane: *Teresa Rushton
Christian de Neuvillette: *Mike Wise
Comte de Guiche: *Jim Frazer
Le Bret: *Phil Reagan
Ragueneau: *John Wilson
The Duenna (Sister Claire): *Mary Ann Peden

4th Lady, 2nd Page, 2nd Poet: Flowayne Bahler
4th Spanish Soldier: Carl Baker
Ligniere, 2nd Cadet: Bill Bryant
Pickpocket, Capuchin, 4th Cadet: *Lynn Calhoun
Montfluerdy, Musketeer, Spanish Captain: *Gregg Coates
Porter, Captain Carbon: Ken Fatula
Valvert, 3rd Cadet: *John Ginch
1st Lady, 3rd Poet, 1st Spanish Soldier: *Linda Hendrickson
2nd Lady, 4th Poet, 2nd Spanish Soldier: Rhonda Inness
1st Fop, Cadet, Mother Marguerite: Susan Murray
Orange Girl, Cook, Cadet, Sister Marthe: *Jeannette Rejas
Cuigé, Cadet: Stanley Sanderson
Jodelet, 1st Cadet: Steve Sanderson
3rd Lady, 1st Page, 1st Poet: *Patty Selvia
2nd Fop, Cadet, Lise: *Sarah Townsley

PRODUCTION STAFF

Scene Design: Larry Menefee
Set Sculpture: Art Department
Master Builder: Mrs. E. Mason, Chm.
Master Carpenter: Bill McDonald

Stylized Costumes: Linda Schmidt
Costume Mistress: Linda Schmidt
Assistant Mistresses: *Patty Selvia

Tailors: Stan Sanderson, Steve Sanderson, Danny Tullos, *Mike Smith, *Mike Wise

Facial Design: *Lynn Calhoun

Property Mistress: Mrs. Jack Wiseman
Assistant: *Debi Krummel
Sound Technician: Bill Brant
Assistant Technician: Charles Kiser
Director of Advertising: *Dave Vaughan
Poster Design: *Sarah Jean Robinson
Publicity Crew: Carolyn Francis, *Leonor Baker
Fencing Coach: Carl Baker

*Alpha Psi Omega

Dec 12-15, 1969
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Orange Girl, Cook, Cadet, Sister Marthe ... *Jeanette Rojas
Cugis, Cadet ................. Stanley Sanderson
Jodelet, 1st Cadet ................. Steve Sanderson
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Set Sculpture ......................... Art Department
Master Builder ....................... *Mrs. E. Mason, Chm.
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Stage Carpenters ..................... Stan Sanderson
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*Lynn Calhoun ................ Dave Vaughan
John Dempsey ................... *John Wilson
*John Ginch ......................... *Mike Wise
*Phil Reagan ........................
Stylized Costumes .................... *Linda Schmidt
Costume Mistress ................. *Linda Schmidt
Assistant Mistresses .......... *Patty Selvia
Seamstresses ......................... Beverly Lunsford
Linda Claar .............................. Susan Murray
*Rachel Cook ......................... *Beth Nunn
*Jacqueline Eaves .................. *Rose Peddle
Carlynn Francis ..................... *Teresa Rushdon
Sandy Gaddy ........................... Debbie Smith
Rhonda Inness ......................... Laurel Wise
Linda Inscomb ........................
Tailors ................................. Stan Sanderson
Carl Baker .............................. Danny Tullos
*Lynn Calhoun ........................
Mike Smith .............................. *Mike Wise
Facade Design ...................... Steve Sanderson
Make-up Crew ......................... Stan Sanderson
*Lynn Calhoun ....................... *Patty Selvia
*Gregg Coates .................... Rhonda Inness
*Sarah Townsley
Property Mistress ................ Mrs. Jack Wiseman
*Debi Krummel .................... Assistant
Assistent ......................... *Debi Krummel
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James Forsyth
March 1968

Old Place
Anstye,
Sussex, England

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Present
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2nd Fop, Cadet, Lise ............ *Sarah Townsley

PRODUCTION

Scene Design .................. "Dr. Evans"
Set Sculpture .................. "Larry T. M.
Master Builder .................. Terry D.
Master Carpenter .............. Dr. Evans
Stage Carpenters .............. "Larry T. M.
Carl Baker ....................... "Dr. Evans"
John Dempsey .................. Terry D.
Carlynn Francis ................ *Sarah
Sandy Gaddy .................... *Sarah
Rhonda Inness .................. *Sarah
Patty Selvia ..................... *Sarah
Linda Inscomb .................. *Sarah
Tailors .......................... *Sarah

Seamstresses ................. "Mrs. E.
Linda Claar ..................... E
Pam Coker ...................... F
*Rachel Cook .................... F
*Jacqueline Eaves .............. F
*Gregg Coates .................. F
Carlynn Francis ................ F
Sandy Gaddy .................... F
Rhonda Inness .................. F
Linda Inscomb .................. F

Tailors .......................... F
Lighting Engineer .............. F
Assistant Engineers ............ F
Facial Design .................... F
Make-up Crew ........................ F
*Lynn Calhoun .................. F
*Gregg Coates .................. F
Rhonda Inness .................. F
*Rachel Cook .................... F
*Jacqueline Eaves .............. F
Carlynn Francis ................ F
Sandy Gaddy .................... F
Rhonda Inness .................. F
Linda Inscomb .................. F

Fencing Coach ................... *Sarah
*Campus Players ................. *Sarah