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THE CHICAGO THEATRE OF THE AIR

PRESENTS

"CYRANO DE BERGERAC"

January 18, 1941

CHARACTERS

1. Cyrano -
2. Roxane -
3. Christian -
4. Valvert -
5. Ragueneau -
6. Bellerose -
7. Ligniere -
8. Le Bret -
9. Montfleury -
10. Duenna -
- Two Ladies -

Quinto #9



CHICAGO THEATRE OF THE AIR

"CYRANO DE BERGERAC"

MUSICAL NUMBERS

ACT I

1. "OVERTURE" . . . . . WEBER, ORCHESTRA
2. (a) "SONG OF BELLEROSE" . . . . . BELLEROSE, ENS., ORCH.  
(b) "THE PLAY'S THE THING" . . . . . ENSEMBLE, ORCHESTRA
3. "CYRANO" . . . . . RAGUENEAU, QUINTETTE
4. (a) "SONG OF GREETING" . . . . . ENSEMBLE, ORCHESTRA  
(b) "PROMISE OF TONIGHT" . . . . . ROXANE, ORCHESTRA
5. "MY NOSE" . . . . . CYRANO, ORCHESTRA
6. "DUEL BALLADE" . . . . . CYRANO, ORCHESTRA
7. FINALE - REPRISE "CYRANO" . . . . . ENTIRE COMPANY

ACT II

1. "SONG OF GASCONS" -- B.G. . . . . MEN, ORCHESTRA
2. "WHAT MY LIPS CAN NEVER SAY" . . . . . ROXANE, ORCH.
3. "SHADOW OF A KISS" . . . . . CYRANO, ORCHESTRA
4. "SONG OF THE GASCONS" . . . . . CYRANO, MEN, ORCHESTRA
5. "DAINTIES" . . . . . GIRLS CHORUS
6. "SHADOW OF A KISS" - (REPRISE) . . . . . CYRANO, ROXANE
7. "GASCON CADETS" - (REPRISE) . . . . . ENSEMBLE
8. "LETTER SONG" . . . . . CYRANO, CHRISTIAN

ACT III

1. "PRELUDE MUSIC" - B.G. . . . . ORCHESTRA
2. "TELL ME OF LOVE" . . . . . ROXANE, CHRISTIAN
3. "THE BALCONY SONG" . . . . . CHRISTIAN, CYRANO,  
ROXANE
4. "MY LOST LOVE" . . . . . CYRANO
5. FINALE -- "GASCON SONG" "BALCONY SONG" . . . . . ENTIRE COMPANY

EPILOGUE:

1. "MUSICAL PRELUDE" . . . . . ORCHESTRA
2. "CHAPEL CHORUS" . . . . . ENSEMBLE (HUMMING)
3. "FINALE" . . . . . ENTIRE COMPANY



(APPLAUSE)    (BUZZER ON CUE)

NARRATOR

The Overture is ended, ladies and gentlemen, and we're ready for the play. Our first scene is the interior of a French theatre in Paris 300 years ago. (ORCH. SNEAK IN WITH EFFECT OF THEATRE AUDIENCE...GAY CHATTER OVER MUSIC) At the moment it is filled with gay excited patrons come to see the play. To the strains of incidental music played by a small orchestra, they bow, curtesy and exchange greetings and felicitations. It is all quite charming - quite dressed up - quite the thing at the moment for Paris. To one end, slightly raised, is a tiny stage, the footlights of which are candles. The curtain of the small stage is still lowered for the play has not yet begun. And as we await the rising of the curtain the good-natured 17th century audience engage in a little game. If you will listen closely you will recognize almost an operatic effect. From the informality of their chatter you will soon recognize a definite form. They will not sing words at first, but sort of vocalize informally as they move about the theatre. Then words will creep into the lyric. These words you will recognize as anxiety for the play to begin. Then from between drapes on the little stage Bellerose, manager of the play, will appear. He will sing a song, with audience responses, telling the audience why the play is delayed - that the comedian



NARRATOR (Cont'd.)

must finish his make-up, that the villain arrived late;  
and that the leading lady's dress must be altered to fit  
her better. All right now -- let's see how it works  
out -- (CHATTER OF CROWD SLOWLY FORMS INTO THE ACTION OF  
THE SONG)

"SONG OF BELLEROSE"

BELLEROSE, ENS., ORCH.

(ENDS ON THE LYRIC IDEA THAT THE PLAY WILL SOON BEGIN -  
EVERYBODY PLEASE BE PATIENT - REMEMBER THAT "THE PLAY'S  
THE THING" -- ENSEMBLE TO IMMEDIATELY PICK UP:)

"THE PLAY'S THE THING"

ENSEMBLE, ORCHESTRA

(APPLAUSE) (GAY AD LIBS) (ORCH. REPRISE FOR B.G.)

VOICES: The play -- the play -- why don't they start the play?

RAGUENEAU: (LAUGHING) They'd better start soon or there'll be no  
play at all.

CHRISTIAN: Why, what do you mean, Baker Ragueneau?

RAGUENEAU: Why haven't you heard, Christian? My good friend Cyrano  
de Bergerac comes here today to stop the play!

(GRADUALLY FADE ENTIRE B.G. OUT)

ALL: What! What's that Ragueneau?

LIGNIERE: But why should he wish to stop the play?

RAGUENEAU: Because he says the play is no good for one thing, and  
the leading man, Montfleury, is a very poor actor.

(LAUGHTER FROM ALL) And if Cyrano says he will stop  
the play the play you can be assured he will!

LE BRET: (GAILY) There may be more fun here today than we  
bargained for. (GAY AD LIBS FROM ALL)

CHRISTIAN: But tell me, Ragueneau, who is this Cyrano?



"CYRANO DE BERGERAC"

1/18/41

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RAGUENEAU: Ye Gods and Goldfish! Christian, you've been a soldier in Paris two weeks and have not heard of Cyrano de Bergerac? (MEN AMAZED) (GAILY AFFECTIONATE) Who is Cyrano --? Why just a swashbuckling swordsman - a poet superb. Wild plumes on his hat ... six points on the doublet -- with his cape draped rooster-wise over a cocked sword! And proud --

MEN: (ECHO) Proud --!

RAGUENEAU: Proud and afraid of nothing! Who is Cyrano, you ask --?

LIGNIERE: ... a poet ....

LE BRET: ... a playwright ....

LIGNIERE: ... a philosopher ....

RAGUENEAU: ... a scientist and a musician! That's Cyrano de Bergerac! (AD LIBS FROM MEN)

CHRISTIAN: (STILL UNIMPRESSED) Is he a rich man?

RAGUENEAU: On the contrary, he is a very poor man. And he is the idol of the shabbiest and bravest band of soldiers in Paris, the famous Gascony Cadets. (AD LIBS FROM ALL) And Cyrano is the bravest of them all. Ah, what a fighter! When you put a sword in his hand he is just a LITTLE more dangerous than a mad dog. (QUIET AFFIRMATIVE FROM ALL) But now comes the most important point. This most extraordinary figure of a man is decorated ("SHHH-H") with a NOSE ... and WHAT a NOSE! It is as long as a yardstick. You look at it and then rub your eyes and say to yourself "ahah, I was mistaken. It is impossible. Soon he will take it off." (THEN A LITTLE SADLY) But Monsieur Cyrano never takes it off. That is something he cannot do. (THEY ALL SIGH)



CHRISTIAN: When shall I see this Cyrano?

RAGUENEAU: A few minutes after you have seen his nose.

LIGNIERE: But do not look at his nose, Christian. Pretend not to notice it.

LE BRET: If you smile at it, God help you.

RAGUENEAU: (GRAVELY) Even God cannot help you.

CHRISTIAN: And you say this Cyrano is a poet, too?

RAGUENEAU: Ah, Christian, Cyrano has stirred the heart of every woman in Paris with his poems. There is not one who would not marry him -- if it were not for his nose (SIGHS) Ah, what a lover he would make were it not for his nose.

CHRISTIAN: (AMUSED) Gentlemen, let me propose a toast then. To Cyrano de Bergerac -- a lover who never won a single heart because of his nose. (LAUGHTER FROM ALL)

LE BRET: (GAILY) Come, Ragueneau, sing us that song you wrote about Cyrano! (ALL AD LIB REQUEST GAILY) (ORCH. SHORT INTROD.)

RAGUENEAU: Very well, gentlemen! I invite you to join me. (INTO SINGING)

#2  
"CYRANO"

RAGUENEAU & QUINTETTE

(APPLAUSE) (GAY AD LIBS FROM ALL)

RAGUENEAU: (GAILY) There, Christian, does that song give you an idea of Cyrano? (ORCHESTRA SNEAKS INTO "PROMISE OF TONIGHT" FOR B.G.) (SUDDENLY) Why Christian, you're not listening to me.

CHRISTIAN: (SOFTLY) You're right, Ragueneau. I was looking at a woman who just entered the theatre -- that woman -- (CHEERS AND SHOUTS OF CROWD OFF MIKE "ROXANE!") Look -- the crowd has seen her, too!