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# **Cyrano**

## **Of the West**

Adapted by Taunya Page  
From Edmond Rostand

With special thanks  
To Jim Bird for his Poetic Soul  
And Contributions to the Editing Process

For MHHS Encore Co. 2013-14

Cover Art by Bianca Shrader

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## Cyrano of the West

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The full name of the play—

Cyrano of the West

The full name of the playwright—

Adapted by Taunya Page

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# Cyrano of the West

## **Cast of Characters** (with doubling suggestions)

Cyrano

Roxane

Christian

Guiche

Bret

Ragueneau

Lisa/ Mother Margret

Valvert

Quigley

Brasseye

Dealer/ Chef/ Ranger One

Gambler/ Chef/ Ranger Two

Mr. Burgher/ Chef/ Ranger Three

Jack/ Priest

Sonny/ Sister Claire

Leo-nard/ Carbon

Governess

Mister Monty/ Sister Martha

Dancer/ Poet One

Dancer/ Poet Two

Dancer/ Poet Three

Taunya Page**Acknowledgements**

*Cyrano of the West* premiered May 13, 2014  
 at Mountain Home High School in Mountain Home, Idaho.  
 The production was directed by Taunya Page  
 and featured the following cast and crew:

Cyrano .....Bryce Gowey  
 Roxane .....Veronica Cooke  
 Christian .....Tucker Holland  
 Guiche .....Bryce Coles  
 Bret .....Chris Wessel  
 Ragueneau .....Kylee Teal  
 Lisa/ Mother Margret .....McKenzie Thomason  
 Valvert .....Devin Teal  
 Quigley .....Asia Sirmans  
 Brasseye .....Cheyenne Cereceres  
 Dealer/ Chef/ Ranger One .....Jessica Doyle  
 Gambler/ Chef/ Ranger Two .....Levi Gunderson  
 Mr. Burgher/Chef/Ranger Three...Jarold Peterson  
 Jack/ Priest.....DJ Johnson  
 Sonny/ Sister Claire .....Shandrie McMurray  
 Leo-nard/ Captain Carbon .....Kimmie Rye  
 Governess .....Kirsten Thompson  
 Mister Monty/ Sister Martha .....Joey Vogl  
 Dancer One/ Poet One .....Morgan Hunt  
 Dancer Two, Poet Two .....Kylie Richardson  
 Dancer Three/ Poet Three .....Katie Young

Cyrano of the West

Assistant Director.....Kimmie Rye  
Stage Manager/ Sound Tech.....Madison Kean  
Costume Design.....MHHS Costume Design  
Set Design.....Taunya Page  
Set Construction, Sound, Lights.....MHHS Stagecraft  
Lighting Technician.....Jonathan Adelman

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### Character Descriptions

(In order of Appearance)

**Ragueneau:** A French proprietor—owner of the Hotel de Bourgogne, a saloon/dance hall. An artist in the kitchen

**Lisa:** His French wife who dresses as a cowgirl—a waitress attracted to all the cowboys

**Dealer:** Bartender and card dealer

**Gambler:** His challenger—never wins and never gives up

**Quigley:** A Texas Ranger

**Brasseye:** A Texas Ranger

**Mr. Burgher:** A snooty Englishman who loves the food and performances at Ragueneau's

**Sonny:** His son

**Jack:** A thief

**Dancers:** Working girls who perform the cancan at Ragueneau's

**Leo-nard:** A drunkard

**Bret:** Cyrano's best friend

**Christian:** A new Texas Ranger with the regiment—not too bright, but incredibly attractive

**Roxane:** Cyrano's beautiful childhood friend and love interest

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**Governess:** Her matron

**Guiche:** A fancy-pants man in love with Roxane

**Valvert:** A rowdy cowboy who flirts with the girls and loves a good fight

**Mister Monty:** A fat, tea sandwich of a man who loves to dance the cancan

**Cyrano:** Best fighter and poet in all of Paris—Paris, Texas that is. In love with Roxane

**Chefs:** Hard workers generally unable to please Ragueneau with their edible creations

**Poets:** Poverty stricken artists who love a handout and Ragueneau's food

**Priest:** A man of the cloth

**Captain Carbon:** In charge of the Texas Rangers—The Law

**Texas Rangers:** Enforcers of—The Law

**Mother Margret:** A nun in charge of the Sisters of Faith Convent

**Sister Martha:** A nun

**Sister Claire:** A nun

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### **Set Description**

Act one opens to the interior saloon of Ragueneau's Hotel de Bourgogne—a rustic, 1890s restaurant/saloon/dance hall with a touch of French flair from the proprietor. It is an old western styled, multi-leveled establishment including swinging saloon doors; a small stage area for cancan performances; a bar with stools, a card table, a dining table, and a seating area for patrons to watch stage performances. Minimal transitions accomplish act three's exterior balcony scene at Roxane's house, the battle front of Sulphur Springs in act four, and the final scene in the Sisters of Faith Convent during act five. Acting areas are abundant with levels and seating possibilities. Earthy tones dominate the color scheme, and Cyrano's friend the moon establishes himself as a character in the design throughout the production.

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**Act One**

Ragueneau's Hotel de Bourgogne—  
Saloon/ Restaurant/ Dance Hall

**Act Two**

The Same—The Next Day

**Act Three**

Exterior Roxane's Home & Balcony Window

**Act Four**

A Fort at Sulphur Springs

**Act Five**

Sisters of Faith Convent

Taunya Page**Act One**

(Interior Ragueneau's Hotel de Bourgogne—  
Saloon/Restaurant/ Dance Hall 1897)

(Patrons of the saloon arrive a few at a time for dinner and the upcoming cancan performance. The Dealer prepares his card table and bar as Lisa and Ragueneau help Mr. Burgher and Sonny to their table. Valvert saunters in and goes to the bar. Rangers Quigley and Brasseye push their way past the Dealer.)

**Dealer:** (Following them with his hand out) Hey! You there! Gimme yer money!

**Quigley:** (Laughing) I ain't payin'!

**Dealer:** And why do ya spose that is?

**Quigley:** Why? Why, I'm—The Law! (He poses dramatically.)

**Dealer:** (To Brasseye) And what's yer story?

**Brasseye:** I ain't payin' neither.

**Dealer:** And why's that?

**Brasseye:** (Drawing his guns in classic cowboy style) Cuz I'm a cowboy! (He laughs with Quigley as they push their way into the saloon.)

**Quigley:** The show doesn't start till two and nobody's here. Let's see if the girls are dressed yet!

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(The Dealer gives up on them and goes to prep his table as they exit to look for the dancers. He sees the Gambler enter and challenges him to a gambling duel.)

**Dealer:** Pst! Gambler!

**Gambler:** (Posing quickly like it's a shootout) Dealer.

**Dealer:** (Holding up the options like they're guns) Cards?  
(A pause) Or Dice?

**Gambler:** Cards.

**Dealer:** Good. I've been waitin' to take more of yer money!

**Gambler:** Not this time, Dealer! Not this time.

(He sits, and they begin to play as Quigley and Brasseye enter with the dancers. Valvert notices the girls immediately, and he crosses to flirt.)

**Valvert:** (To Dancer One) Well, how-dy, good lookin'! I've been waitin' fer you all day! (He takes her round the waist and flirts with her aggressively.)

**Quigley:** (Pulling Valvert away from Dancer One) Now, hold on there just one cotton pickin' minute! We saw her first!

**Dealer:** (From the card table as they continue to play) Clubs!

**Valvert:** (Persisting with Dancer One) Come on, one kiss!

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**Dancer One:** Now, now boys! I have to look respectable in front of all these nice folks.

**Valvert:** Honey, you ain't been respectable for a few years now.

**Dancer Two:** (Laughing with Dancer One and Dancer Three) Well, ain't that the truth!

**Mr. Burgher:** (Instructing his son) By coming to dine early, one should eat in comfort, and I wouldn't think we would be subjected to common indecency. Look away, Sonny. (He covers Sonny's eyes.)

**Dancer Three:** (Mocking Mr. Burgher and fluffing her skirt toward Sonny) Look away, Sonny boy!

**Gambler:** Triple ace!

**Mr. Burgher:** One might think he'd fallen into a house of ill repute here! What a disgrace! I'll take care of this immediately! (Calling to the kitchen) Ragueneau! Ragueneau!

**Valvert:** (Still teasing the Dancers) Come on! One kiss! How 'bout you, Number Two?

(The girls laugh and flirt with Valvert as Mr. Burgher pulls Ragueneau over to his table.)

**Mr. Burgher:** (Motioning to the girls) I demand you do something on the instant! (He tries to re-direct Sonny's attention to the stage while Ragueneau moves to send the girls backstage.) By Jove! And this, my boy, is the theater where they played Shakespeare not long ago!

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**Sonny:** I remember! I am quite offended.

(Amidst the ruckus, Jack sneaks in without paying, but the Dealer turns to see him.)

**Dealer:** You there! None of yer tricks tonight!

**Jack:** (Injured by his accusation) Oh, sir! No trust! No trust at all! (He moves about the crowd assessing the situation.)

**Sonny:** Who's performing tonight, Father?

**Mr. Burgher:** The program lists Mister Monty.

**Sonny:** It's sure to be spectacular!

**Mr. Burgher:** Absolutely! (Jack goes about stealing from the crowd.) I was up there, the first night of *Hamlet*.

**Jack:** (Talking to himself as he steals Quigley's watch) Like so for watches—

**Mr. Burgher:** And you shall presently see some renowned actors...

**Jack:** (Stealing Mr. Burgher's handkerchief) Like so for handkerchiefs—

**Mr. Burgher:** (Reading from the program) Mister Monty...

**Quigley:** (Shouting) Let's get this show on the road!

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**Mr. Burgher:** ...and several other famous actors!

**Brasseye:** Here comes the waitress!

**Lisa:** (Moving around to everyone) Oranges, milk, sarsaparilla!

(Leo-nard enters with Christian who is preoccupied looking for Roxane.)

**Quigley:** Leo-nard!

**Brasseye:** (Laughing) Hey! Not drunk yet?

**Leo-nard:** (Clearly has had too much to drink) Gentlemen, this here's Mister Christian.

**Quigley:** (Aside to Brasseye) Ain't he a dandy!

**Leo-nard:** (Introducing them to Christian) Ranger Quigley, Ranger Brasseye.

**Christian:** (Tipping his hat) Howdy, boys.

**Brasseye:** (Aside to Quigley) He's a dandy alright, and his fashion sense is a bit outta whack.

**Leo-nard:** This man here hails from Tennessee.

**Christian:** Yep, I've only been here in Paris 'bout three weeks. (Aside) Paris, Texas, that is. (Back to the men) And tomorrow I join—The Law.

**Lisa:** (Waiting tables) Oranges, milk...

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**Leo-nard:** (Pulling Christian aside) I came here to help ya find yer lady friend, but it don't look like she's gonna show. Sorry, man. I need a real drink, and this here little milk maid ain't gonna cut it. (He starts to leave.)

**Christian:** (Persuasively) Ya can't leave yet! You're the only one who can tell me who she is!

**Lisa:** Macaroons, lemon drink...

**Christian:** Look, she sits right over there every time I've seen her here. Please stay! I won't know what to say. I'll feel like an acorn. Okay, look, I'm kinda shy, and...

**Leo-nard:** (Trying to go) I'm outta here.

**Christian:** Stay.

**Leo-nard:** I gotta go, man! I got a little somethin' waitin' fer me down the road, and uh, I need a drink.

**Lisa:** (Offering drinks to Leo-nard and Christian) Orange drink?

**Leo-nard:** Gross.

**Lisa:** Rootbeer?

**Leo-nard:** You kiddn' me?

**Lisa:** Wine?

**Leo-nard:** (Smiling) I'll stay. (Calling to Ragueneau) Ragueneau! (Explaining to Christian) He's our famous

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tavern keeper Ragueneau! (He loses his balance slightly.) He's authentic—direct from good ole Pareae.

**Ragueneau:** (Crossing to them) Leo-nard! I'm glad to see you still on two feet. Have you seen Cyrano?

**Leo-nard:** Ragueneau is also the pastry cook for the actors and the poets. No one makes better biscuits—that's a fact, my friend.

**Ragueneau:** (Overcome with flattery) You do me too great an honor...

**Leo-nard:** Hold your peace, perfection that you are! And a poet to boot!

**Ragueneau:** You flatter me, sir. But Cyrano—he's not here? It's so strange.

**Leo-nard:** Why's that strange?

**Ragueneau:** Mister Monty has insisted on being in the show tonight!

**Leo-nard:** Buy why does Cyrano give a boot's lick who's in the show?

**Ragueneau:** He hates that Mister Monty! He has strictly forbidden him to show his face on the stage!

**Leo-nard:** (Drinking his fourth glass of wine) So?

**Ragueneau:** So? Mister Monty will perform in spite of him!

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**Quigley:** No stoppin' that Mister Monty, that's fer sure.

**Ragueneau:** (Looking in the crowd for Cyrano) I have to find him!

**Brasseye:** (To Christian) Cyrano will be here to put a stop to it.

**Quigley:** (To Christian) Yes, sir. A fella well skilled in all tricks of pugilism.

**Brasseye:** Pugilism? What the heck kinda fancy pants word is that.

**Quigley:** Fancy enough. You know—fightin', boxin', the good ole one-two. (Bret Enters.) Hey, ask Bret yonder. He can tell you all about Cyrano. (Calling to Bret) Bret! You looking for Cyrano?

**Bret:** As usual.

**Quigley:** Brasseye here's askin' questions 'bout pugilism.

**Bret:** Ah, you're talkin' bout Cyrano.

**Ragueneau:** (To Christian) He's a real Texas Ranger!

**Quigley:** (Boxing) Fastest guns in the west!

**Brasseye:** A dueler?

**Bret:** And a poet! Don't forget poet!

**Leo-nard:** And he's got a great, big... (Everyone stops him from saying it.) ...presence!

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**Ragueneau:** He's the craziest fighter of all his crew. And he carries a nose! Ah, good my boys, what a nose he's got! You'll laugh and say he plays a joke—ask him to take it off, but he always keeps it on!

**Bret:** He keeps it on—and beats down any man who dares to talk about it. I'll keep lookin'. (He moves off to look for Cyrano.)

**Ragueneau:** (Proudly) He is a force to be reckoned with, my friend.

**Brasseye:** Maybe he won't be here after all.

**Ragueneau:** I say he will! And I'll make that a wager.

**Brasseye:** I'll take that bet! (They shake on it.)

(Roxane enters with her Governess and crosses to get seated for the performance.)

**Christian:** (Seeing Roxane enter, he catches Leo-nard by the arm.) It's her!

**Leo-nard:** You're swingin' fer the fence, cowboy. That's Cyrano's friend Roxane. Too smart fer you bud.

**Christian:** (Disappointed) Smart? I'll never stand a chance. Who's that guy talkin' to her?

**Leo-nard:** Mr. Guiche—quiche, whatever. I don't really like eggs, but he's pretty powerful 'round these parts. He's in love with Roxane. Too bad he's already hitched. But see, he wants Roxane to marry his friend there—Valvert. That's so he can have her 'round more often. I

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wrote a song about it, but I don't reckon he liked it much. Listen, it goes... (He staggers a bit and raises his glass to sing.)

**Christian:** (Starting to go) I'll see ya.

**Leo-nard:** Where you goin'? What about my song? Hey, Roxane's lookin' at ya.

**Christian:** Really?

**Leo-nard:** I'm the one who's going. They expect me—down the road! (He stumbles out.)

(Christian stands in a stupor staring back at Roxane. Jack sees him dazed, and makes his move to rob him. Christian puts his hands in his pockets as he looks lovingly at Roxane, and he finds Jack putting his hands in the same pockets.)

**Christian:** Hey!

**Jack:** (Apologetically) Excuse me?

**Christian:** (Grabbing him by the collar) What's the big idea? Maybe we should step outside!

**Jack:** (Smiling sheepishly) Let me go, and I'll tell you a secret.

**Christian:** (Still holding him) What is it?

**Jack:** Leo-nard...the man who just left you...

**Christian:** Well?

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**Jack:** His life is in danger. A song he wrote has irritated some folks, and a hundred men—myself included—have orders to kill him.

**Christian:** A hundred men? By whose orders? Where are they?

**Jack:** They'll get him on his way homeward. Ya still have time to warn him if ya leave now. Check the brothels.

**Christian:** Those scoundrels! A hundred men against one drunkard! (Gazing at Roxane) But I can't leave yet. But I must! (He hurries out, and Jack crosses to Guiche and Valvert.)

**Bret:** (To Ragueneau after completing his search) No sign of Cyrano.

**Ragueneau:** (Incredulously) All the same, he must not have seen the posters.

**Bret:** Mister Monty is on the poster?

**Ragueneau:** Yes. He will star in the show and no Cyrano to be found. I have lost my wager.

**Bret:** It's probably fer the best!

(The lights flicker to signal the beginning of the cancan performance, and the audience applauds as the girls take the stage. They dance, and Mister Monty enters as the star of the show dressed in drag with heavy makeup. The performance ensues, and the audience cheers then the show is suddenly interrupted.)

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**Cyrano:** (From behind the audience) You snake! Didn't I tell you not to show yer face in here?

(General adlib from the crowd as everyone cranes to see what is happening.)

**Quigley:** It's him!

**Bret:** Cyrano!

**Cyrano:** Mister, git off the stage this instant!

**Mister Monty:** But...

**Cyrano:** Do you challenge me?

**Mister Monty:** (Trembling) But my fans... I'm obligated to give them what they pay to see. Play on! Let's dance, ladies! (The music resumes, but the girls don't move.)

**Cyrano:** (More fiercely) Well, if you insist! (He rushes the stage and takes Mister Monty down with little effort. Monty continues to struggle and tries to get away.) Care to reconsider?

**Mister Monty:** Help! Anyone!

(Patrons laugh as Mister Monty squirms. Mr. Burgher and Sonny look outraged.)

**Cyrano:** Fat man, take warnin'! If ya feel obligated to perform again, I will feel obligated to put my fist in yer face!

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**Mister Monty:** You are an outrage! Insulting me, my work!

**Cyrano:** Leave the stage!

**Mr. Burgher:** What about our show?

**Sonny:** We paid to see a performance!

**Cyrano:** Aw, shut up, would ya. (To Mister Monty) Now I'm gonna count to three, and when I turn 'round ya better be gone, *Mister Monty*. For good this time. One.

**Mister Monty:** I think if everyone...

**Cyrano:** Two!

**Mister Monty:** If I could just explain...

**Cyrano:** Three!

**Mister Monty:** Ah! (He runs out.)

**Sonny:** But, sir, why do you hate Mister Monty?

**Cyrano:** Now listen here, boy. I have two reasons. First of all, he's an embarrassment to the stage. And second... well, that's my business, ain't it.

**Mr. Burgher:** Shameful! You deprived us of the show! I must insist...

**Cyrano:** Listen, old timer. Any time that pretender-to-be-a-man is on this stage, I'm glad to interrupt, and any man who dares to...

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**Ragueneau:** (Pulling Cyrano aside) Cyrano, we must give back the entrance fees!

**Cyrano:** Ragueneau, don't sweat it. I've got ya covered. (He throws a bag of money on the table.)

**Ragueneau:** (Counting the money) For this kinda money, you can stop the show every night! (To the patrons) Good night, everyone!

(Everyone begins to exit while Cyrano looks on with satisfaction then Jack interjects loudly.)

**Jack:** (Challenging Cyrano) The actor Mister Monty is protected by the association! This is shameful! He's protected by the grand patron of the municipal...

**Cyrano:** (Disregarding him) Git out.

**Jack:** But I...

**Cyrano:** Or tell me why you're starin' at my nose!

**Jack:** (Embarrassed) I, uh...

**Cyrano:** (Confronting him nose to nose) Well, do you see somethin' strange?

**Jack:** (Retreating) You're mistaken!

**Cyrano:** What do you mean? Is it soft and dangling like a trunk?

**Jack:** I never meant...

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**Cyrano:** Is it crooked like an owl's beak?

**Jack:** I, uh...

**Cyrano:** Do you see a wart on it?

**Jack:** Of course not, I, uh...

**Cyrano:** Is there a fly buzzin' 'round my nose? What's to stare at?

**Jack:** But I was careful not to look...

**Cyrano:** And why not look at it, if you please?

**Jack:** I was...

**Cyrano:** Oh, it disgusts you!

**Jack:** Um, no...

**Cyrano:** The color is gross?

**Jack:** Um, no...

**Cyrano:** Or its shape? Or maybe you think it's large?

**Jack:** No, small, quite small—itsy bitsy!

**Cyrano:** Itsy bitsy? Well, that's ridiculous—my nose itsy bitsy? It's enormous! Now git outta here! (He kicks him out, and the crowd cheers.)

**END OF SCRIPT SAMPLE**

## Cyrano of the West

### **Production Notes**

**Flexible Casting:** Gender is irrelevant for casting, and any of the roles can be changed to meet your requirements. Many of the character names cross gender barriers anyway, and pronoun changes will fix the changes necessary to accommodate your actors.

**Cast Size:** Casting suggestions for doubling are based on a cast size of 21, but you can expand the cast to 35 or more if you have that many actors. Extra dancers, rangers, chefs, and poets can be added if desired. On the other hand, if you need to condense the show to fewer actors, be as creative as need be with the doubling.

**Southern Accents:** If your actors can manage it, southern accents help establish the old western idea of the play. Ragueneau and Lisa are from France, however, and therefore should speak with French accents if possible.

**Sound Design:** Country music invites the audience into the theatre and supports the action throughout the play, including instrumental underscoring to establish mood during scenes with dialogue. Music is varied during the course of the show, illustrating the turn of events as comedy ends in tragedy; Cyrano's fight scenes in the saloon are lively and rambunctious, while the inevitable shoot out is dramatic and dangerous, and the touching final farewell with Roxane leaves the audience in tears. Sound effects include gun shots.

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**Costumes:** Costumes directly support the idea of panache as everyone parades around the saloon in their best old west attire. If your budget is limited, some bandanas and cowboy hats will suffice. If more resources are available, dancers initially take the stage in brightly colored Victorian corsets, ruffled skirts, and cowboy boots. The Rangers have the linear silhouette of the Texas cowboy, with vibrant shirts and accent colors in their vests and bandanas. Guiche has extra lace and large spurs, while women dominate the stage in vivid colors and elaborate period gowns. The religious characters have a country twang on their traditionally simple attire—the priest wearing a vintage suit with clerical collar, while the sisters sport their conventional black robes with cowboy boots.

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### **About the Author**

Taunya Page is a high school theatre teacher, and currently the director of Encore Company at Mountain Home High School in Mountain Home, Idaho. She received her B.A. in English from Boise State University, and her M.A in Theatrical Production at Central Washington University. She has other large-cast plays in the works.

She lives with her wonderful husband and daughter in Mountain Home, Idaho.