

She Stoops to Conquer

OR

The Mistakes of a Night

A

COMEDY

AS IT IS ACTED AT THE

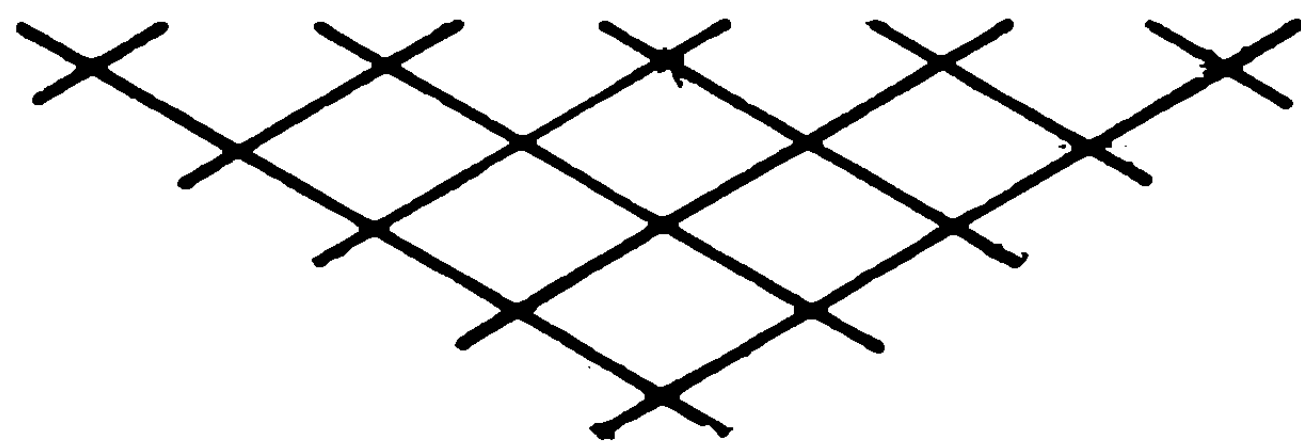
CIVIC THEATRE

BY

LEEDS ARTS CENTRE

WRITTEN BY

Doctor GOLDSMITH



LEODIS

MCMLXXIII

# The Playwright:

Oliver Goldsmith was born in County Longford, Ireland, in November 1728, the son of a poor country clergyman. After local schooling he went to Trinity College, Dublin, but spent more time writing ballads for street singers than studying and was always in some kind of trouble. After graduating from Trinity he lived for a while in the country, spending much of his time hunting, fishing and drinking. This happy-go-lucky existence was punctuated by several attempts to achieve something worthwhile, such as taking Holy Orders, going to London to study law and emigrating to America. None of these ideas worked and his generous uncle was obliged to rescue him on each occasion.

He did, however, manage to spend two years reading medicine at Edinburgh University, leaving there for Leyden in Holland to continue his studies. These he very soon abandoned in order to wander round Europe for a year, at the end of which, in 1756, after allegedly taking a medical degree and now calling himself "Doctor Goldsmith", he arrived at Dover with no money but with a wealth of experience and set about trying to improve his lot in London. After one or two half-hearted attempts to turn his medical knowledge to account he was finally reduced to literary hackwork. During the next few years he began to write more seriously and his famous novel "The Vicar of Wakefield" was published in 1766.

Two years later Goldsmith tried to improve the sad condition of English comedy with "The Good-Natured Man", but because it was not typically genteel and sentimental it was regarded as 'low' and did not succeed as he had hoped. Following the publication of his popular poem "The Deserted Village", he returned to his attack on the current style of drama with an "Essay on the Theatre or a Comparison Between Laughing and Sentimental Drama".

Then came "She Stoops to Conquer". Although Goldsmith's negotiations with Colman, manager of Covent Garden Theatre, were typically disorganized, his masterpiece eventually appeared on the stage in March 1773 and in spite of Colman's misgivings it "succeeded prodigiously". Dr. Johnson enthused: "I know of no comedy for many years that has so exhilarated an audience". Based loosely on an incident in his own youth when he had swaggered into the house of a local squire, believing it to be an inn, the play's humour was irresistible and it brought Goldsmith more widespread public recognition, and relief from the more pressing of his continual debts.

No temporary financial success, however, could alter his pattern of living or his muddled affairs; he was a disorganized soul with a generous nature, a taste for good living and an undoubted zest for life. When he died of a fever the following year, deeply in debt again, his friends were disconsolate and all felt that the world was a poorer place without his sunny temperament and droll charm.

# The Players:

**Mr. Hardcastle**, an old fashioned gentleman

**Tony Lumpkin**, his stepson

**Mrs. Hardcastle**

**Miss Kate Hardcastle**, her daughter

**Miss Constance Neville**, Kate's cousin

**Marlow**, a reluctant suitor

**Hastings**, his friend

**Sir Charles Marlow**

**Diggory**

**Roger**

**Landlord**

**Bet Bouncer**

**Pimple**

**Fiddler**

**Shabby Fellows, Servants and Wenches**

*Paul Heywood, Jack Clark, Alan Upton, George Westmorland,  
Nina Goldthorpe, Peggy Daker, Gill Thresh, Joan Kent,  
Anne Robinson, Betty Triggs, Margaret Hall,  
Anita Mountain, Liz Hudson.*

*George Teale*

*Norman Thackwray*

*Olive Richardson*

*Pam Wilson*

*Pam Swift*

*Martin Key*

*Roger Cook*

*Trevor Money*

*Gordon Wilson*

*Chris Tolley*

*Edwin Barraclough*

*Barbara Gilmour*

*Jo Davy*

*Andrew Clarke*

# The Play:

**ACT I** : Scene i – A room in Hardcastle's house.

ii – The Three Pigeons, an ale house.

iii – The room in Hardcastle's house.

*Interval of fifteen minutes*

**ACT II** : Scene i – The room in Hardcastle's house.

ii – The bottom of Hardcastle's garden.

iii – The room in Hardcastle's house.

*Directed by Maggie Rhodes.*

**The theatre bar will be open during the interval. Coffee is also available in the bar and ice cream will be sold in the auditorium.**

# Other Persons:

**Stage Manager**

George Westmorland

**Assistant Stage Manager**

Alan Upton

**Properties**

Mary Nelson, Doreen Parker,  
Isobel Stevenson

**Costumes**

Members of Leeds Arts Centre Wardrobe Team

**Music and Lighting**

Thelma Stoker and Geoff Mountain

**Prompt**

June Stevenson

**Set Design**

Hazel Irving

**Costume Design**

Malcolm Brown

**Box Office**

Hazel Irving and John Pemberton

**Publicity**

Gordon Wilson

**Front of House Manager**

Win Clark

**Resident Stage Manager**

Fred Mower

# Yourselfs:



The Laughing Audience

Hogarth.

# To Samuel Johnson, L.L.D.

Dear Sir,

By inscribing this slight performance to you, I do not mean so much to compliment you as myself. It may do me some honor to inform the public that I have lived many years in intimacy with you. It may serve the interests of mankind also to inform them that the greatest wit may be found in a character without impairing the most unaffected piety.

I have, particularly, reason to thank you for your partiality to this performance. The undertaking a comedy, not merely sentimental, was very dangerous; and Mr. Colman, who saw this piece in its various stages, always thought it so. However, I ventured to trust it to the public; and though it was necessarily delayed till late in the season, I have every reason to be grateful.

I am, Dear Sir,

Your most sincere friend,

And admirer,

OLIVER GOLDSMITH.

## To Prospective Members

**Leeds Arts Centre** was formed in 1945 as an amateur Society to encourage and foster interest in the arts.

**The Drama Group** mounts five plays each season at the Civic Theatre.

**The Green Room Group** puts on plays and other forms of entertainment in the rehearsal rooms to give members valuable experience of acting and producing before tackling major parts or productions in the Civic Theatre.

**The Fine Arts Group** meets twice each week throughout the year for drawing, painting and other creative work.

In addition there is a variety of social activities, such as theatre visits, outings, parties, etc.

New members are always welcome and if you are interested in joining or would like more information about any of the groups, please write to:-

THE SECRETARY, Leeds Arts Centre,  
43 Cookridge Street, Leeds, 2.

## To The Publick

You may leave the Civic Theatre at the end of the performance by all exit and entrance doors and such doors must at that time be open. All gangways, passages and staircases must be kept entirely free from chairs or any obstruction. The safety curtain must be lowered and raised once immediately before each performance to confirm that it is in proper working order.

Your humble and obedient servants,

LEEDS CITY COUNCIL WATCH COMMITTEE

# Coming Shortly:

Two quite different Leeds Arts Centre productions

## '1066 and all that'

by Reginald Arkell

8th to 12th May

Produced by Tony Nelson

## 'ROOTS'

by Arnold Wesker

19th to 23rd June

Produced by Norman Thackwray

Please book at the box office during the interval

or telephone Leeds 661488.

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**NEXT WEEK**

**13th to 17th**

**FEBRUARY**

**1973.**

The Proscenium Players

in

**THE ROYAL PARDON**

by John Arden