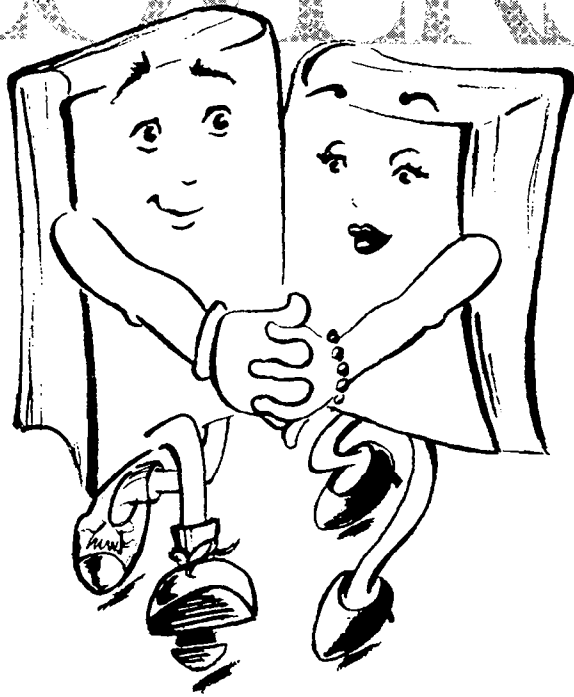


**Frederic Wood Theatre**

**SHE STOOPS  
TO  
CONQUER**

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University of British Columbia

Frederic Wood Theatre  
presents

# SHE STOOPS TO CONQUER

By  
Oliver Goldsmith

Directed By  
Kevin Orr

November 15 - 25  
1989



**Oliver Goldsmith**  
1730-1774

## A Short Chronology



- 1730 Birth of Oliver Goldsmith, fifth child of the Rev. Charles Goldsmith, Rector of Kilkenny West in Ireland.
- 1745 Enters Trinity College, Dublin.
- 1749 B.A. degree
- 1753 Studies medicine in Edinburgh.
- 1755 Wanders through Italy, Switzerland and France.
- 1757 Works as an apothecary's assistant and as an usher.
- 1759 Publication of AN ENQUIRY.
- 1760 Publication of first CHINESE LETTER.
- 1764 Publication of HISTORY OF ENGLAND.
- 1766 Publication of THE VICAR OF WAKEFIELD.
- 1770 Elected Professor of Ancient History to the Royal Academy. Publication of THE DESERTED VILLAGE.
- 1773 First Night of SHE STOOPS TO CONQUER.
- 1774 Seriously ill; refuses medical care. April 4: Dies at Brick Court, Middle Temple.

*A Note*  
*on*  
**SHE STOOPS TO CONQUER**

Young Marlow has a problem. A shy, college-bred fellow who freezes up before respectable women but treats lower-class females impudently, he's been sent to the country to court the daughter of his father's old friend. Object: matrimony. The prospect terrifies him.

Kate Hardcastle also has a problem. At a time when marriage is a woman's best option, she is stuck in a lonely country house. And when an official suitor finally appears, he's too shy even to look at her, though he seems "pretty well" to Kate. How to proceed?

Oliver Goldsmith had problems, too. Always in debt, he would sign contracts with publishers and spend their advances before writing the book (he sold the copyright to *SHE STOOPS* a year before it opened). His first comedy had been received tepidly, and one scene "hissed off" as too farcical. Goldsmith disliked the current vogue in comedy of sententious dialogue between genteel lovers in drawing rooms, preferring the older, earthier "laughing comedy" of Farquhar and Shakespeare. Already sick with the first symptoms of his final illness, he settled down to write at a farmhouse outside London, where he spent summers for his health, and pondered how to embody his literary values, his ideals of good nature and benevolence, and his love of nature, in a play that would succeed commercially.

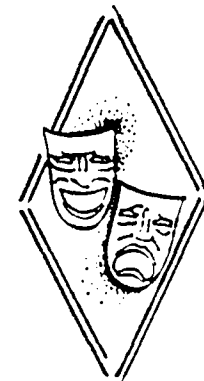
Goldsmith's creative solution to all their problems has two main parts. First he gave Kate a mischievous step-brother, Tony Lumpkin, who tells Marlow that Kate's house is an inn and generally serves as a farcical Lord of Misrule. Then he let Kate put Marlow through his paces, providing rich roles for both. As herself, of course, she paralyzes him, so "she stoops to conquer", playing the lively barmaid of the "inn" and gaining Marlow's attention. Trouble is, he becomes quite forward. Now the problem is to combine the ardor of Marlow #2 with the deference of #1: to integrate his personality. Kate invents a middle character, the "poor relation", for whom Marlow is brought to declare a respectful love despite the consequences.

Kate not only salvages a suitor: she in effect synthesizes a new Marlow from the schizophrenic who blundered in her door. He presumably learns to treat people, including women, according to "worth, not birth" (as his age liked to say), and will not easily forget the lesson with Kate at his side.

Goldsmith's broader achievement is also one of synthesis. Borrowing freely, he blended the various modes of English comedy since Shakespeare—manners, humours, farce, sentiment, satire—into a perennially fresh piece that teaches a painless humanitarian lesson while it entertains. He brought comedy out of the London drawing room into his beloved countryside, yet managed as well to comment on the problem of the arranged marriage, to express himself—he is both Marlow and Tony—and to set a new standard for thoughtful laughter. "...amusement of so pure a quality will never come our way again," wrote Virginia Woolf; "...it is perfect of its kind."

Richard Bevis

Professor Richard Bevis teaches in the Department of English at UBC.



# SHE STOOPS TO CONQUER

by  
Oliver Goldsmith

Directed by Kevin Orr

Set Design by Kairiin Bright  
Costume Design by Mara Gottler  
Lighting Design by Robert Gardiner  
Sound Design by Barry Levy

## CAST

Prologue/Lord/Sir Charles .....	Jonathan Seville
Mr. Hardcastle .....	Michael O'Donnell
Mrs. Hardcastle .....	Eliza Green-Moncur
Tony Lumpkin .....	Guy Fauchon
Kate Hardcastle .....	Kerry Davidson
Constance Neville .....	Michele Melland
Jack Slang/Roger .....	Gavin Crawford
Aminidab/Servant .....	Darien Edgeler
Tom Twist/Diggory .....	Michael Johnson
Mug/Servant/Jeremy .....	Kevin Kerr
Bet Bouncer .....	Martina Smyth
Marlow .....	David Mackay
Hastings .....	Bill Melathopolous
Pimple, the Maid .....	Laura Finch

There will be one 15 minute intermission.

*Acknowledgements*  
The Vancouver Playhouse  
Rowan Eberle

## PRODUCTION

Technical Director .....	Ian Pratt
Properties .....	Sherry Milne, Darryll Patterson
Costume Supervisor .....	Chelsea Moore
Set Construction .....	Don Griffiths, John Henrickson Robert Moser
Costume Cutter .....	Jean Driscoll-Bell
Wigs .....	Blanka Jurenka
Stage Manager .....	Nancy Lyons
Assistant Stage Manager .....	Tonnie Rafter
Wardrobe Mistress .....	Nancy Canning
Costume Assistants .....	Celine Boucher, Nancy Canning, Kristen Johnson
Lighting Operator .....	Nick Davis
Sound Operator .....	Jo Howitz
Set Design Assistant .....	Carin
Lighting Assistant .....	Alex Hoeschmann
Properties Assistants .....	Parminder Mann, Michel Pare
Head Scenic Artist .....	Elana Honcharuk
Paint Crew .....	Kathryn Broadbelt, Frances Grafton, Tania Lazib, Deb Pickman, Julia Smith
Costume Crew .....	Jo Howitz, Christine Tan, Barbara Wilson
Make Up .....	Nick Davis
Stage Crew .....	Jennifer Ames, Kevin McAllister, Noyus Poon, Jodi Rapaich
Box Office .....	Carolyn Preiswerck, Mariascha Wright Lisa Beley
Program Book Coordinator .....	Nadene Rehnby
Business Manager .....	Marjorie Fordham
Production Manager .....	Robert Eberle

*Two Views*  
*on*  
**SHE STOOPS TO CONQUER**

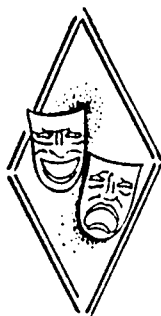
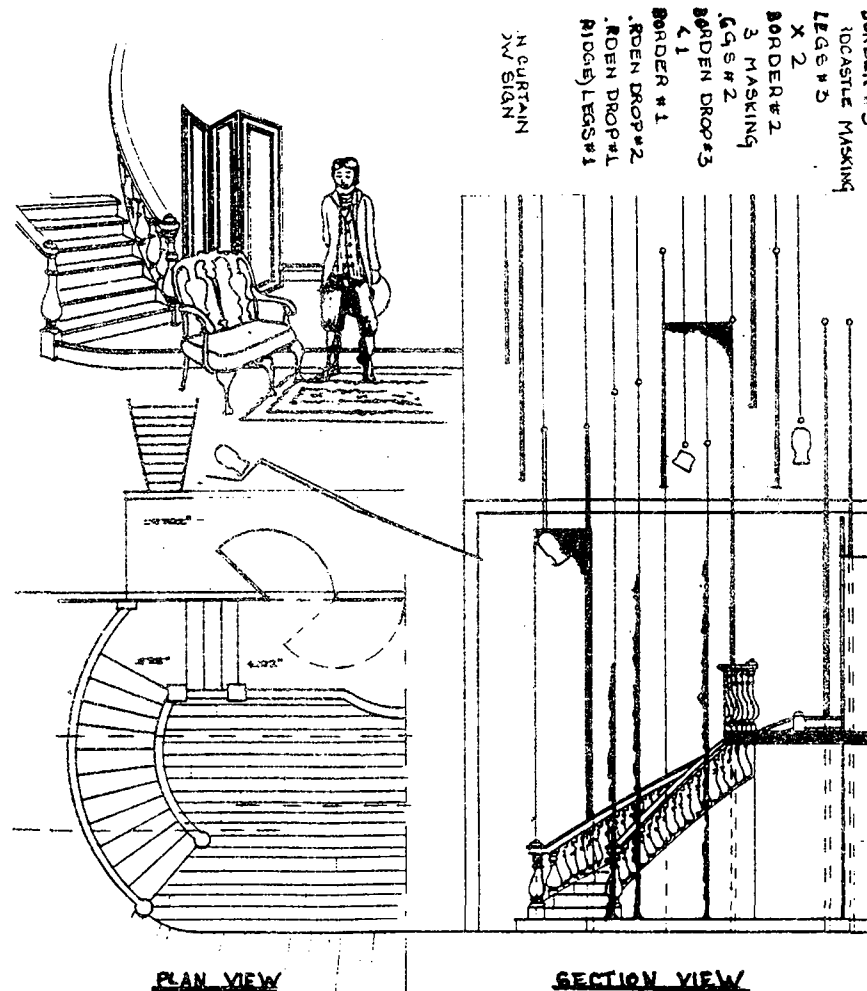
*Design Sketches by KAIRIIN BRIGHT*

Dr. Goldsmith has written a Comedy—no, it is the lowest of all farces. It is not the subject I condemn, though very vulgar, but the execution. The drift tends to no moral, no edification of any kind. The situations, however, are well imagined, and make one laugh, in spite of the grossness of the dialogue, the forced witticisms, and total improbability of the whole plan and conduct. But what disgusts me most is, that though the characters are very low, and aim at a lower humour, not one of them says a sentence that is natural or marks any character at all. It is set up in opposition to sentimental comedy, and is as bad as the worst of them.

Horace Walpole, 1773

That delightful comedy, *She Stoops to Conquer*, would indeed deserve a volume, and is the best specimen of what an English comedy should be. It illustrates excellently what has been said as to the necessity of the plot depending on the characters, rather than the characters depending on the plot, as the fashion is at present... What a play! We never tire of it. How rich in situations, each the substance of a whole play! At the very first sentence the stream of humour begins to flow.

Percy Fitzgcrald, 1870



## Book Corner



From  
**THE WORLD OF GOLDSMITH**



Here are five helpful books for a study of the world of Oliver Goldsmith.

Frederick Boas     *An Introduction to 18th Century Drama*  
New York 1953

Joseph Krutch     *Comedy and Conscience after the Restoration*  
New York 1949

James Lynch     *Box, Pit and Gallery: Stage and Society in Johnson's London*  
Berkeley 1953

H.W. Pedicord     *The Theatrical Public in the Time of Garrick*  
New York 1954

K. R. Richards     *Essays on the 18th Century English Stage*  
(Ed.) London 1972



These books can be ordered through the UBC Bookstore.

Frederic Wood Theatre  
Coming Attractions

**SWEENEY**

**TODD**

Music and Lyrics by

**STEPHEN SONDHEIM**

Book by **HUGH WHEELER**

January 17 - February 3

Directed by French Tickner

**HERR PUNTILA  
AND HIS  
SERVANT MATTI**

by **BERTOLT BRECHT**

March 7 - 17

Directed by Arne Zaslove

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