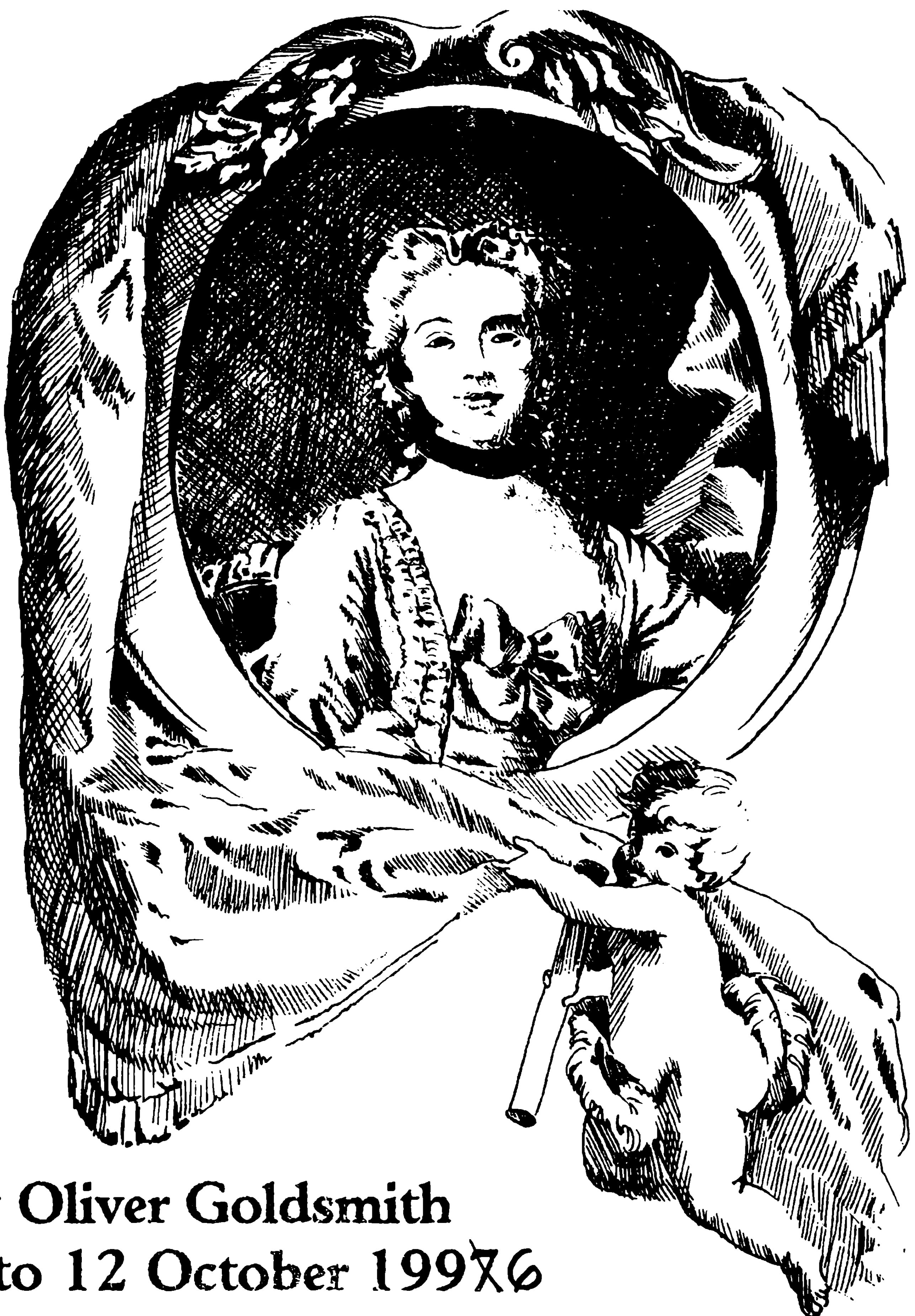


Leeds Arts Centre
Amateur Theatre Company

She Stoops to Conquer

or The Mistakes of a Night



by Oliver Goldsmith
8 to 12 October 1997

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 a 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 around 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 hack work. 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 Comparion Between Laughing and Sentimental Drama*.

Then came *She Stoops to Conquer*. Although Goldsmith’s negotiations with Colman, manager of Covent Garden Theatre, were typically disorganised, his masterpiece eventually appeared on 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 pressure of his continual debts.

No temporary financial success, however, could alter his pattern of living or his muddled state of affairs; he was a disorganised 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 Stoops to Conquer

by Oliver Goldsmith

The Players:

Mr Hardcastle , an old fashioned gentleman	<i>Neville Burbridge</i>
Miss Kate Hardcastle , his daughter	<i>Ben Caswell</i>
Tony Lumpkin , his stepson	<i>Gwyneth Hadley</i>
Mrs Hardcastle	<i>Shirley Burgess</i>
Miss Constance Neville , Kate’s cousin	<i>Cal Rake</i>
Marlow , a reluctant suitor	<i>Laurie Toczek</i>
Hastings , his friend	<i>Jonathan Coope</i>
Sir Charles Marlow	<i>Edwin Barraclough</i>
Diggory	<i>Malcolm Brown</i>
Roger	<i>Gordon Wilson</i>
Landlord	<i>Dave Mallinson</i>
Bet Bouncer	<i>Dannielle Coleman</i>
Pimple	<i>Mary Nelson</i>
Servants and Wenches	<i>Shirley Durham, Pam Wilson</i> <i>Trudy Stewart, Adrian McErlean, TrevorHodgson</i>

The Craftsmen:

Set Design/Construction Supervisor	<i>Denise Forton</i>
Stage Manager	<i>Martyn Drake</i>
Properties	<i>Doreen Parker, Andree Kilner</i>
Prompt	<i>Joyce King</i>
Lighting	<i>Laurie Ball, Tracey Henzell</i>
Reproduction Pictures	<i>Denise Forton, Sophie Flynn</i>
Hair and Wigs	<i>Jean Blundell</i>
Costume	<i>LAC Wardrobe Team</i>
Front of House Manager	<i>Marie Lindley</i>

The Director: *Margaret Savage*

Leeds Arts Centre would like to thank Mr David Thirlwell of Houlgate Village Museum near York for the loan of properties.



The Scenes:

Act 1	Scene 1	-	A room in Hardcastle’s house
	Scene 2	-	The Three Pigeons, an ale house
	Scene 3	-	The room in Hardcastle’s house
<i>Interval of fifteen minutes</i>			
Act 2	Scene 1	-	The room in Hardcastle’s house
	Scene 2	-	The bottom of Hardcastle’s garden
	Scene 3	-	The room in Hardcastle’s house

The Play:

Goldsmith had good reason for choosing *The Mistakes of a Night* as the subtitle for his play - for confusion, mistaken identities and disguises abound...

Tony Lumpkin - roguish stepson of Mr Hardcastle - deliberately misdirects the young Marlow and his companion Hastings to Hardcastle's house pretending that it is a local hostelry. Marlow's intended, Kate, is mistaken for a serving wench and Hardcastle (his father's oldest friend) for the hostel keeper - and this is just the beginning!!

Does it all end in tears, or unravel itself to end happily ever after....?

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 honour to inform the public that I have lived many years in intimacy with you. It may serve the interest 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 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

The Theatre Staff:

Theatre Manager - *Steven Cartwright*

Assistant Manager - *Vivien Simpson*

Chief Technician and Lighting - *Peter Waddicor*

Technicians - *Sandy Clark, Chas Elliott*

Catering for Crown Point Foods - *Shirley Tarran*

Box Office - *Helen Richmond, Shirley Shortall, Sylvia Gooding*

In accordance with the requirements of the Licensing Sub-Committee of Leeds City Council:

1. The public may leave at the end of the performance by all exits and entrance doors and such doors must at that time be open.

2. All gangways, passages and staircases must be kept entirely free from chairs or any other obstructions.

3. Persons shall not be permitted to stand in any of the interlocking gangways, or stand in any other limited space in the auditorium, unless standing in such a space has been specially allowed by the Licensing Committee. A notice is exhibited in that part of the auditorium in which standing has been sanctioned.

4. The safety curtain must be lowered and raised once immediately before the commencement of each performance, to make sure that it is in proper working order.

Leeds Arts Centre...

Leeds Arts Centre was formed in 1945 as an amateur society. Our members come from all walks of life and include some who have worked in the professional theatre and others who hope to make a career on the stage. We are a friendly company who work together to maintain the high standards for which our productions are well known and enjoy ourselves very much in the process.

Each year we produce four plays here at the Civic Theatre and entered the Wakefield 'Walk the Plank' play festival two years ago where we met playwright Mark Wood whose brand new comedy Glasshouse we are going to premiere in April.

Our Green Room Group is very active, with plays and other forms of entertainment in the rehearsal rooms giving members who are not in the current theatre production the opportunity to develop their acting or directing abilities and entertain the rest of us.

Last, but not least, we enjoy a variety of social activities including theatre visits, outings, parties etc.

We are looking for new members...

...so if you are interested in doing any of the following:
**acting, producing, set building,
painting (scenery or pictures),
making and/or repairing costumes,
helping back stage, front of house
or even with publicity....**

...why not have a chat with one of Leeds Arts Centre members front of house this evening or in the bar after the show. Or write for a membership form to:

The Secretary, Leeds Arts Centre,
c/o Civic Theatre, Cookridge Street,
Leeds LS2 8BH

Coming Shortly:

Two quite different Leeds Arts Centre productions

Our Country's Good by Timberlake Wertenbaker

Convicts exported to Sidney Cove, in the days when they did that sort of thing, rehearse "The Recruiting Officer". A brilliantly effective modern play.

Director: Gwyneth Hadley

28 Jan to 1 February 1997

and

Glasshouse

by Mark Wood

Set in a modern shopping arcade, with a couple of clowns, a soldier, a grasping merchant and a debt-ridden restaurateur, this brand new comedy is written and directed for Leeds Arts Centre by the playwright

Director: Mark Wood

22 to 26 April 1997

Costume Hire

Costumes of various types and periods can be hired at reasonable rates from The Leeds Arts Centre costume collection either by drama societies or individuals for fancy dress occasions.

Please telephone Mrs Margaret Holmes, our wardrobe mistress to discuss your requirements - Leeds (0113) 275 6796



Next Week.....

Leeds Art Theatre

Wuthering Heights

Play by Charles Vance based on the book by Emily Bronte

FRIENDS OF LEEDS CIVIC THEATRE

Please join the friends and
support this theatre.

Application forms available from the foyer