

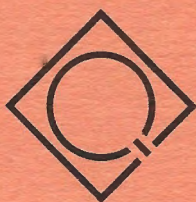
# SHE STOPS TO CONQUER

OLIVER GOLDSMITH



The Questors Theatre Company





## THE QUESTORS THEATRE

*First Performance*

**SATURDAY, 9th MARCH, 1974**

In Restoration times the theatres had been appendages of the court and were concerned with the amusement of the fashionable people. But the rise of the middle class and the new prosperity of the merchants brought new audiences into the theatre, who were less interested in manners and style.

Farquhar and Vanbrugh continued the Restoration tradition, softening it to please a less sophisticated public. But playwriting, as a whole, developed into sentimental drama to suit the taste of the new audiences.

Dissatisfied with the pious sobriety of the theatre, an Irishman by the name of Oliver Goldsmith, wrote in 1772 an essay entitled 'A Comparison Between Laughing and Sentimental Comedy', in which he attacked the prevailing style. An attempt at rectifying this situation, *The Good-Natur'd Man*, met with disapproval since it was not solemn (something preferred by the undistinguished literary tastes of the court of Hanover), or genteel.

*She Stoops to Conquer* however, which opened at Covent Garden in 1773, was an immediate success, owing little to the witty world of the Restoration dramatists.

Goldsmith was not unlike Marlow, the 'hero' in *She Stoops to Conquer*. In fact, the plot involving Marlow mistaking a private house as an Inn, was derived from one of Goldsmith's own experiences.

A part of the play involving Kate, the 'heroine' pretending to be a maid (the dramatising, even in a comedy, of a person of quality 'stooping' to another class, was disliked) and a bawdy young set in an Inn was considered as 'low' — precisely Goldsmith's intention.

The core of the play is not very expansive, several scenes, whilst fitting into the play, were obviously used to slow down and pad the action, even though some of these pieces contained the 'low' elements that Goldsmith favoured. The shock, even alienating effect, of these 'low' elements cannot have the same effect today.

In this production of *She Stoops to Conquer*, the 'padding' has been removed to make the core faster moving and a chorus to comment on the action with songs, dances and some diversion has been added — possibly alienating the audience today as Goldsmith had intended in 1773.



# SHE STOOPS TO CONQUER

by OLIVER GOLDSMITH

freely adapted by SPENCER BUTLER

*Characters in order of appearance:*

<i>Chorus</i>	MARGARET HALBERSTADT KATHY JONES LYN LANGRIDGE JANE LONGBOTTAM JUDY RADCLIFFE KEVIN FELS ANDY HARVEY RICHARD LEWIS
<i>Mrs Hardcastle</i>	ROSEMARY PURKIS
<i>Mr Hardcastle</i>	DAVID CREWES
<i>Tony Lumpkin</i>	GEOFF WEBB
<i>Kate Hardcastle</i>	MAGGIE MERCER
<i>Constance Neville</i>	ROBERTA HORNSTEIN
<i>Landlord</i>	DEREK CHANDLER
<i>Marlow</i>	MICHAEL LOUGHNAN
<i>Hastings</i>	IAN CLARKE
<i>Sir Charles Marlow</i>	DEREK CHANDLER

The action of the play takes place within a few hours.

Produced by	SPENCER BUTLER
Associate Producer	RICHARD HALBERSTADT
Designed by	BARRIE DOBBINS
Lyrics by	DAVID PROUDFOOT
Music composed by	DON KINCAID
Played by	JOHN ROLFE, GEORGE COOPER, JOHN SLATER, DON KINCAID
Choreography by	DAVID PROUDFOOT
Graphics	RUTH BIBRAM
Other music used from <i>Barbarella</i>	

Stage Manager	ALAN WAREING
Deputy Stage Managers	STEPHEN MENDELL JEAN BLACKFORD
Costume Supervisor	BARBARA HUTCHINS
Costumes made by	THE QUESTORS WARDROBE DEPARTMENT
Properties Assisted by	KATH HARRINGTON JACQUI EYERS
Construction Assisted by	JOHN PARKINSON ROY EDWARDS & PETER KENDRICK
Lighting Assisted by	CHARLES LACAILLE CHRIS GREEN AELRED DERBYSHIRE
Sound Assisted by	PETER MANSBRIDGE JACKIE MANSBRIDGE LAURIE KEOUGH

Assistants in all departments	IAIN REID JENNIFER REID LAURA BOND COLIN WALTERS JACKIE OSWELL MARY CAIRNS-BERTEAU SARAH WALLACE-PANNELL
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Director's Assistant	ALISON PEACH
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## **REFRESHMENTS**

Sandwiches and coffee are available in the Foyer before performances and refreshments including ice cream will be served during the intervals.

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## **FOYER BAR**

The Foyer Bar is open on performance evenings from 7.00 p.m. to 7.45 p.m. and during the interval. It operates on a theatre licence and anyone attending a performance may use it, including guests. No bar membership is involved.

**Interval drinks may be ordered at the bar before the performance commences.** The Grapevine Club continues as a private bar.

**ON FRIDAY AND SATURDAY THE BAR IS ALSO OPEN AFTER THE SHOW.**

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## **DISCUSSION**

A discussion is held after each production by The Questors to which all members are invited. The discussion on *She Stoops to Conquer* will be held after the performance on Saturday 16th March, in the Foyer.

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**PLEASE DO NOT SMOKE IN THE AUDITORIUM.**

**PLEASE DO NOT TAKE DRINKS INTO THE AUDITORIUM.**

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## **The Questors is a Club Theatre**

Only members may book tickets, and membership Cards must be produced at the box-office.

Full details on membership are available from the Administrator, on request.



THE QUESTORS THEATRE  
MATTOCK LANE EALING W5 5BQ

567 0011 *Administrator*

567 5184 *Box Office*

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## **Forthcoming Productions:**

April 21st – 27th at 7.45 p.m.

### **ROSENCRANTZ AND GUILDENSTERN ARE DEAD**

by Tom Stoppard.

Members free seats available. Guests 80p & 50p  
*Special Gala performance—Saturday April 20th, 7 p.m.*

April 29th – May 4th at 7.45 p.m.

### **THIRD INTERNATIONAL AMATEUR THEATRE WEEK**

*Companies from:*

U.S.A. — Tulsa Little Theatre

FRANCE — Le Cercle d'Art Populaire of Paris

POLAND — Theatre Stu of Cracow

Members free seats NOT available.

Tickets 80p & 50p

Season tickets for all 3 companies—£1.60 & £1.00

May 18th – 25th at 7.45 p.m.

### **SIX CHARACTERS IN SEARCH OF AN AUTHOR**

by Luigi Pirandello

*Translated by Frederick May*

Members free seats NOT available

Tickets 80p & 50p

*For The Questors Theatre:*

*Administrator:* ..... Gordon Caleb

*House Manager* ..... Stan Eamer

*Box Office Manager* ..... Win Wright

*Stage Director* ..... Adrienne Talbot