Spring 4-10-1997

She Stoops to Conquer

Department of Theatre, Florida International University

Follow this and additional works at: https://digitalcommons.fiu.edu/theatre_programs

Part of the Theatre and Performance Studies Commons

Recommended Citation
Department of Theatre, Florida International University, "She Stoops to Conquer" (1997). Department of Theatre Production Programs. 92.
https://digitalcommons.fiu.edu/theatre_programs/92

This work is brought to you for free and open access by the Department of Theatre at FIU Digital Commons. It has been accepted for inclusion in Department of Theatre Production Programs by an authorized administrator of FIU Digital Commons. For more information, please contact dcc@fiu.edu.
FLORIDA INTERNATIONAL UNIVERSITY
DEPARTMENT OF THEATRE AND DANCE
presents
She Stoops To Conquer
A Classic English Comedy
by Oliver Goldsmith

Director .................................................................................................................................................... Therald Todd
Scenic & Lighting Designer ............................................................................................... Douglas Molash
Costume Designer ...................................................................................................................... Marilyn R. Skow

APRIL 10-13; APRIL 17-20

PROGRAMME

Mr. Hardcastle................................................................. Paul J. Lobeck Jr.
Mrs. Hardcastle......................................................... Emma J. Jones
Tony Lumpkin................................................................. Oldy McFarlane
Kate Hardcastle............................................................. Aimee Mendoza
Constance Neville......................................................... Adriana Gaviria
Young Marlow............................................................... Daniel G. Pino
Hastings........................................................................ Andy Señor
Sir Charles Marlow....................................................... Boris Kievskey
Diggory/Third Fellow..................................................... Odell A. Rivas
Roger/Second Fellow................................................... Howard Horstmann
Landlord/Jeremy........................................................... Yamil E. Piedra
Second Servant/First Fellow........................................... Charles A. Quinteros
First Servant/Fourth Fellow............................................. Felix Manya
Miss Hardcastle’s Maid.................................................... Yvette H. Ramirez
Barmaid/Servant.......................................................... Laura C. Batista
Marlow’s Servant.......................................................... Brandon A. Brito
When Oliver Goldsmith wrote She Stoops To Conquer in 1773, English comedy was dominated by a languid form called sentimental comedy, which placed fine sentiments and noble feelings above fun and laughter. Goldsmith strongly believed that the main purpose of comedy was to make the audience laugh and he wrote the play to support this belief. Because it was not in the accepted form, he had great trouble getting the play produced. The manager of the Covent Garden Theatre reluctantly agreed to present the play, but privately told friends that he was sure it would fail. Indeed some of the leading actors of the company refused roles because of this. In spite of the negative forecasts the play opened to great audience approval, including the laughter Goldsmith had desired. Some of the critics who fancied themselves arbiters of good taste tried to dismiss the play as being too coarse and insensitive, but their views were quickly lost in the surge of popularity. After several packed performances it was given a Royal command performance. It immediately went into the standard repertory becoming one of the best loved of all English comedies.

Goldsmith was proven right. The sentimental comedies of the day have long since disappeared while She Stoops To Conquer has regularly entertained audiences for over two hundred years. Unfortunately poor Goldsmith had little time to enjoy his triumph. Weakened from the constant struggle to earn enough from his writing to fend off poverty, he died less than a year after the play's opening. But his masterful comic creations: the irrepressible Tony Lumpkin and his foolish mother, the ingenious plot twist that allows Kate Hardcastle to get a clear view of her intended while defeating his terror of proper women, live on to please us today.