

she **STOOPS**  
to CONQUER.

## **About this pack**

We hope that teachers and students will enjoy our production and use this learning resource pack.

It may be used in advance of seeing the performance – to prepare and inform students about the play; and afterwards – to respond to the play and explore in more depth. Teachers may select, from the broad range of material, which is most suitable for their students.

The first section of this document is a detailed companion to our production: plot synopsis, character breakdown and interviews. It reveals the ways in which our company met with the many challenges of bringing *SHE STOOPS TO CONQUER* to the stage, and contains suggestions for Drama and improvisation.

The second two sections focus on the literary and political context of the play, with suggestions for study and further research.

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## INTRODUCTION

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*SHE STOOPS TO CONQUER* (or *Mistakes of a Night*) was written by the Irish born author Oliver Goldsmith in the year 1771 and first performed in 1773 at Covent Garden Theatre, London. It was an instant hit and has remained part of the English theatrical canon ever since.

Often wrongly described as a Restoration Comedy (it was written over 100 years after the Restoration), the play is more a comedy of manners – i.e. one that pokes fun at the way people behave, particularly within or between different social classes.

Perhaps the class obsessed English have always loved *SHE STOOPS TO CONQUER* so much because the central problem of the play is a young man's inability to communicate with women of his own class – i.e. the gentry. Young Marlow's loose, confident manner with lower class women melts away when confronted with a posh girl, and so to conquer his heart the tenacious Kate Hardcastle poses as a barmaid.



In the frame of this central conceit Goldsmith satirises the whole social set – in particular the aspirational Mrs Hardcastle and her indolent son, Tony Lumpkin. Goldsmith was well placed to observe the upper classes from the point of view of an outsider, and he undoubtedly had a keen eye and a waspish wit. Born into relatively humble circumstances in Ireland, through success as a writer he came to move in the most fashionable circles of Georgian London.

*SHE STOOPS TO CONQUER* is still a very popular play, and a title that audiences flock to see almost 250 years on; suggesting that, despite all the changes of the modern world, a play in which men and women are portrayed behaving badly still holds a mirror up to our own society, and gives us a good laugh at ourselves.



## **SECTION ONE**

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# *Plot Synopsis and Characters*

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*A play in which a young suitor of the eligible Kate Hardcastle is deceived by her errant step-brother into believing that her ancestral home is nothing more than an Inn. Consequently the suitor, Marlow, alienates Kate's father by treating him as a 'landlord', and mistakes Kate herself for a barmaid.*

*Marlow is quite a catch, but he is hopelessly tongue-tied with women of his own class. However, he is confident with lower class girls, and Kate uses her mistaken identity to seduce him.*

*Meanwhile, Kate's step-brother, Tony Lumpkin, is promised to their cousin, Miss Constance Neville, who is in turn in love with Marlow's friend and travelling companion, Hastings. The two secret lovers try to elope with Miss Neville's jewels, assisted by Lumpkin – however, they are apprehended in the act.*

*Ultimately, Tony Lumpkin's prank is discovered and Kate and Marlow are united in their rightful identities. Upon discovering from his mother, Mrs Hardcastle, that he is of age and able to claim his inheritance, Tony denies any attachment to Miss Neville, thus freeing her to marry Hastings.*

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## **DRAMATIS PERSONAE**

(Characters)

### *MEN*

*Sir Charles Marlow  
Young Marlow (his son)  
Hardcastle  
Tony Lumpkin  
Diggory  
Fellow of the Inn/  
Servant of the house*

### *WOMEN*

*Mrs Hardcastle  
Miss Hardcastle  
Miss Neville  
Pimple the maid*

## ACT THE FIRST

### *Scene - Liberty Hall, home of the Hardcastles*

*Mr and Mrs Hardcastle at leisure in a chamber of their old fashioned house.*

At Liberty Hall, Mrs Hardcastle is bored of the country. She wants to go to London, but her husband is not interested. Her son by a previous marriage, Tony Lumpkin, is heading for the alehouse (again), and more than equal to Mrs Hardcastle's efforts to detain him.



The Hardcastles are expecting a guest that evening: young Mr Marlow – the son of an old friend and the man Mr Hardcastle has chosen to marry his daughter, Kate. Hardcastle advises Kate to dress in modest, old-fashioned clothing for the first meeting with her future husband. Kate is encouraged by her father's description of Marlow, but is put off by the fact that he is said to be “reserved.”

Kate discusses the match with her friend, Miss Constance Neville, who (it turns out) is in love with Young Marlow's friend, Mr Hastings. However, we learn that her aunt, Mrs Hardcastle, is set on marrying Constance (and her fortune in jewels) to cousin Tony Lumpkin.

Miss Neville imparts to Kate the most singular thing about Young Marlow – and the premise on which the comedy and confusion will unfold. He is shy to the point of social paralysis with respectable ladies, but bold and confident with women of a lower social class.



### *Scene - an alehouse room.*

*Several shabby fellows with punch and tobacco.  
TONY at the head of the table, a little higher than the rest, a mallet in his hand*

Tony Lumpkin is holding court, and leading the singing when Young Marlow and his friend Hastings arrive. They have got lost on their way to the Hardcastle residence and when they unwittingly insult Tony to his face he tells them that they are too far from Liberty Hall to arrive that night. He then directs them straight there, but leads them to believe that the house is an inn called the Buck's Head.



## ACT THE SECOND

### *Scene - an old fashioned house*

Hardcastle instructs his servants to be attentive towards the anticipated guests. Hastings and Marlow arrive, as expected – though they think the house is an inn. Marlow has spent most of his life at college or at the pub. This accounts for his trembling in the company of well-bred women. When Hardcastle appears, they assume he is the landlord, and treat him accordingly; demanding to see the menu for the evening, and then being rude about the dishes.

Marlow then exits with Hardcastle to inspect the bedrooms, leaving Hastings alone to encounter Miss Neville. He is surprised to find his lady at an inn, but Constance assures him that he has been deceived. As the secret lovers plan to elope that very night it is in their interests to keep Marlow in the dark as to where he really is. Were he to realise he would run away before their plan could be carried out.

Instead, when Marlow returns they pretend that Miss Neville and Miss Hardcastle are also staying at the inn. When Kate appears, Marlow cannot bring himself to look her in the eye and is trembling and tongue-tied when Constance and Hastings leave them alone together. Marlow finally escapes and Miss Hardcastle, alone, confesses that she liked the look of him – if only she knew how to instill some confidence in him...



Hastings and Constance return with Tony Lumpkin and Mrs Hardcastle. Hastings flatters Mrs Hardcastle, and Tony is yet again humiliated and infantilized by his mother. When they are left alone, Hastings recruits Tony to the cause of true love. Lumpkin doesn't want to marry Constance any more than she wants to marry him, and he agrees to help the lovers elope.



## ACT THE THIRD

### *Scene - as before*

Unaware of Tony Lumpkin's prank, Mr. Hardcastle now considers Marlow 'the most impudent piece of brass that ever spoke with a tongue', whereas Kate has found him quite the opposite – painfully shy and reserved. enters dressed in plain clothing, to her father's great approval. Father and daughter exit quit the scene, resolve to refuse Marlow's suit unless the contradictions of his character are reconciled.



Meanwhile, Tony has lifted Miss Neville's jewels from his mother's private bureau, which he passes to Hastings. However, there's a complication. Constance is at that very moment trying to get her aunt to give her them. Tony, however, is confident that Mrs Hardcastle will not part with them and the theft will not be discovered. To advance this outcome, Tony then advises his mother to tell Constance that her jewels are lost.

Unfortunately, Mrs Hardcastle goes to fetch some of her own lesser jewels for Constance to wear and discovers the theft. When she returns in distress, Tony has enormous fun insisting on believing that it's part of the pretense that they are lost. He winds her up to the point of fury and she chases him off.

Kate Hardcastle enters with Pimple the maid. She is very amused to have learned of Tony's deception and that Marlow thought the house was an inn. Since first meeting Marlow, Kate has changed her dress to a more modest style as her father bade her, and Pimple tells her that in passing Marlow inquired if she were a barmaid. Convinced that Marlow did not look her full in the face at their first meeting, Kate realizes that she might now pretend to be a barmaid in order to help him overcome his shyness and fall in love with her.

As Pimple exits, Marlow appears and the seduction begins...

It doesn't take very long as Marlow is instantly attracted to Kate and very bold with her. He is forcing himself on her as Hardcastle appears and catches them. Marlow beats a hasty retreat and Hardcastle challenges Kate over her 'modest' suitor. Kate assures her father that Marlow is still the shy man she believes him to be, but keeps him in the dark about the misunderstanding. (There is no reason for this other than that the play would be over if Kate revealed all at this point) She asks for a little time to prove her opinion right. Hardcastle reluctantly agrees.



## ACT THE FOURTH

### *Scene – as before*

Miss Neville and Hastings are alarmed that Marlow's father, Sir Charles, is about to arrive. Sir Charles knows Hastings, and is likely to divulge his intentions towards Constance – so the lovers resolve to make their escape before his arrival. Hastings will go and prepare the horses, while Constance keeps up the pretense to her aunt that she is in love with Tony. They exit to their tasks believing the jewels to be safe in the keeping of Marlow.

Marlow appears with a servant, who has on his behalf given the casket of jewels into the hands of the 'landlady'. So – the jewels are now back with Mrs Hardcastle. When Hastings returns to learn this, he decides to escape with Constance anyway, leaving the jewels behind. He is appalled to find Marlow determined to rob the 'barmaid' of her honour. Marlow is sure that such a girl has no honour to lose. Hastings leaves without telling Marlow of the continuing mistaken identity.

Hardcastle enters to reprimand Marlow for letting his servants drink, but Marlow remains insolent and a furious Hardcastle orders him to leave his house. Marlow finally begins to catch on, and, finding the barmaid, asks her whose house this is. Kate replies that it is Mr. Hardcastle's, but says that she is a poor relation whose role it is to maintain it.

Marlow is appalled at his own behaviour, and resolves to leave immediately. When Kate implores him to stay, he is touched by her gentleness and assures her that he would not dream of trying to seduce her now. Kate is impressed by this change of heart and is hopeful that her father will change his mind too.

Tony and Miss Neville pretend to be caught cuddling, in order to keep up the deception to Mrs. Hardcastle – who hopes that the cousins will be married soon and Constance keep her own jewels. However, in the next moment she has intercepted a letter from Hastings, detailing his plan to elope with Miss Neville.



The lovers are discovered and each blaming the other, when Marlow appears to accuse Hastings of not telling him where they really were. Hastings however, is still angry with Marlow for handing the jewel casket straight back to Mrs Hardcastle. A servant comes to take Constance away with Mrs Hardcastle that very night and the lovers make their desperate farewells. Hastings and Marlow are friends again, but all seems lost. Tony, however, has a cunning plan...



## ACT THE FIFTH

### *Scene - continued*

Miss Neville has been carried away by Mrs Hardcastle, and Sir Charles Marlow has arrived. Hastings hides himself and prepares to meet with Tony Lumpkin in the garden, as instructed. Marlow hasn't left, but is still unaware that he has spoken more than a handful of stammering words to Miss Kate Hardcastle. When he insists this is the case to her father Mr Hardcastle is infuriated by his continued impudence. Hardcastle has told Sir Charles Marlow about his son's behavior with the 'barmaid' and the young man's father is mystified as to whom to believe. When Kate confirms that Marlow has made amorous advances towards her on several occasions, Sir Charles is convinced that this could not have been his son – knowing of his shyness with ladies of merit.

At this point Kate Hardcastle makes the suggestion an audience of this kind of comedy are waiting for – that the two fathers hide behind a screen and spy on an encounter between herself and Marlow.

The tryst is agreed and Kate now places her future happiness on a good outcome.

### *Scene - the back of the garden*



Tony Lumpkin arrives at his pre-arranged rendezvous with Hastings. He hasn't driven Mrs Hardcastle and Constance to their destination, but has instead driven round in circles for two hours, returned them to Liberty Hall and ditched the coach in a horse-pond at the bottom of the garden. He urges Hastings to grab Constance and fly, while Mrs Hardcastle is distracted.

Mrs Hardcastle appears, bedraggled and frightened. When she sees Mr Hardcastle approach at a distance, Tony convinces her that this is a Highwayman with pistols and she hides in a thicket. However, she charges forth to protect her son from the murderer and discovers where she is. Once again Tony exits, pursued by his mother – and a moment later by his step-father.

Constance Neville will not elope. She has had enough of deceit and is resolved to fall on the mercy of her uncle. She and Hastings head up to the house to face the music.

## *Scene - the house*

Back at the house, Miss Hardcastle is playing her cards close to her chest. Sir Charles is mystified at the reports of his son's behavior and concerned that either way he has disgraced himself. Kate assures him that all will be well and when Marlow approaches she sends Sir Charles off to fetch her father.



Marlow is growing increasingly fond of Kate - the low born relation - and although much stands in the way of their union, his passion for her overwhelms all odds. Sir Charles and Hardcastle arrive and place themselves, unseen, behind the screen to eavesdrop on the lovers. Kate toys with him to provoke his love and when he finally kneels before her their fathers reveal themselves.

The misunderstanding is exposed at last and Marlow is mortified to discover that the lady before him is in fact Kate Hardcastle herself. He is resolved to be gone, but Kate draws him aside to persuade him otherwise.

Mrs Hardcastle returns from her adventures in the garden to announce that Hastings and Constance have run away - but they appear and address themselves to Mr Hardcastle. Once abreast of the situation, Hardcastle decides to inform Tony that he has been of age for three months now and can make decisions regarding marriage for himself. Tony immediately refuses to marry Constance, freeing her to wed any man of her choice.

Marlow and Kate emerge from their conference, reconciled and full of joy. Both couples will be married and live happily ever after.

## *THE END*



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# *Production*

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## **Meet the team...**



**From left to right:**

**Back row:** Alan McMahon, Guy Lewis, Andrew Price, Rob Took, Andrew Whitehead, Rebekah Hughes, Conrad Nelson.

**Middle row:** Oliver Gomm, Lauryn Redding, Howard Chadwick, Hannah Edwards, Gilly Tomkins, Jessica Worrall.

**Front row:** Katie Bevan, Mark Howland, Jon Trenchard, Suzanne Snook, Katie Worfolk.

The team on any production are a mixture of creatives, stage managers, technicians, actors and administrators. The cast are the people everyone gets to see, but in many ways they are the tip of the ice-berg. Most of the planning and preparation happens before they arrive, and once a show is in production a huge amount of work happens around them to support the performance.

Hopefully people in the audience are all watching the actors on the night, but before that happens set and costumes have been designed and built, a tour has been booked, marketing has been designed, printed and disseminated. Then, once a show is on, someone has to get the set in and out of each venue, drive the van, operate the lights and sound, wash and iron the sweaty costumes, mend or replace anything that gets damaged...

And through all of this there is a budget to balance and wages to pay. It's a big machine, and in this section we'll have a look at some of the moving parts...

## THE CAST

The people out front, telling the story and making us (and each other) laugh



Mrs Hardcastle  
Miss Hardcastle  
Miss Neville  
Pimple the maid

Gilly Tomkins  
Hannah Edwards  
Lauryn Redding  
Alan McMahon

Sir Charles Marlow  
Young Marlow (his son)  
Hardcastle  
Tony Lumpkin  
Diggory  
Fellow of the Inn / Servant

Andrew Price  
Oliver Gomm  
Howard Chadwick  
Jon Trenchard  
Andrew Whitehead  
Rob Took



## THE PRODUCTION TEAM

In addition to the cast there are a number of people working creatively and technically on any theatre production. The **Creatives** work on the artistic aspects of the show.

Conrad Nelson  
Jessica Worrall  
Mark Howland  
Rebekah Hughes  
Matthew Bugg

Director  
Designer  
Lighting Designer  
Musical Director  
Choreographer

The **Stage Management** and **Technicians** look after the practical set up and running of the show - and work the longest hours. If you thought this was a job for burly men take a look at our team – most of them are women!

Occasionally they have to wear costumes to do scene changes instead of just regulation 'blacks' – some of them quite like this!

Kay Burnett  
Katie Bevan  
Suzanne Snook  
Adam Foley  
Dawn Outhwaite  
Katie Worfolk

Production Manager  
Company Stage Manager  
Deputy Stage Manager  
Technical Manager  
Costume Supervisor/ Maker  
Costume Maker / Maintenance



Meanwhile, back at HQ in Halifax there is the day-to-day running of the company, finance, administration and marketing to do.



Executive Director	Sue Andrews
Finance Officer	Katie English
Press and PR	Duncan Clarke

This last part of the machine is the one we hear the least about, so we thought you might like to meet our Executive Director, Sue Andrews. She spends her days in the engine room of Northern Broadsides. Most of the audience don't even really know she exists, but without her there would be no company and no show tonight...

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## ***IN DEPTH***

### **Northern Broadsides' Executive Director Sue Andrews gives an insight into the world of Arts Administration**



***I never intended to have a career in Arts Administration. It was really all down to pure coincidence and chance.***

I'd been to drama school and was lucky enough to remain employed as an actor for a few years. During a short spell of unemployment, I started a temporary job at a new company offering a service in microfilming - the new cutting edge technology in the early seventies!

Before I'd started drama studies, my parents had suggested it might be a good idea to "have something to fall back on" - although they knew very little about a career in the arts they did know that the career I'd set my heart on could be difficult. I did a short secretarial/book-keeping course to keep them happy. Using these skills, I continued in the temp job, taking time out occasionally for a few telly jobs etc... but the microfilming lark was surprisingly interesting.

The business took off and after being made an offer too good to refuse, I became a partner in the company and thought to myself that maybe I might be able to go back to the theatre work one day.

***A few years down the line saw me with a husband, a couple of toddlers, a successful business and not much time to even think about returning to my previous life in the theatre!***

After relocating to the North of England, my husband (who'd always worked in theatre management and production) met Barrie Rutter, then an actor with the National Theatre. They got talking and, to cut a long story short, I was introduced to Rutter's idea of playing Richard III in his native Yorkshire voice - something never even dreamed of then when Shakespeare's kings and nobles were always posh and played in Received Pronunciation (RP).

I thought it seemed like a good idea - after all the real Richard had been brought up in Yorkshire so there's a good chance he'd have sounded like a Yorkshireman.



Anyway, they didn't have RP in Shakespeare's day as far as I knew. To realise this outlandish ambition, Barrie had to start his own company, which he did and Northern Broadsides was born.

So, here I go again – a new company offering something a bit different and exciting. It was too interesting not to get involved. And here we are, twenty odd years later. A very happy coincidence indeed!

***When I tell people what I do for a living it can sound a bit glamorous especially as we've been to some amazing places over the years. But the reality is – it's still an office job.***

There's an awful lot of bureaucracy. We receive public funding which has to be accounted to the Arts Council, and are also a registered charity so we have to report to the Charities Commission.

If I'm honest that's the worst thing about the job - the report writing and the bureaucracy in dealing with the public bodies.

Budgeting is fairly easy up to a point: I set the budget – easy, the artistic director and designer want to exceed the budget – not so easy!

Tour booking can be very challenging. I have to sell a production which doesn't yet exist (except in the Director's head) to a number of venues, some of whom would like to be told there is a cast full of actors who have played Doctor Who, won the X Factor or just emerged from the Celebrity Big Brother house. No chance.

Once I have a number of interested venues, I then have to book the dates which ideally, are geographically compatible i.e. we go from Halifax to Manchester, then Liverpool, down to Stoke, on to Derby, nip down to Cheltenham, Bath and Southampton before working our way back up the map via Guildford, Bury St Edmunds, Nottingham, Scarborough and then the last lap through York finishing in Leeds before returning to HQ in Halifax. In my dreams!

In reality, the dates available are inevitably a week in Kingston upon Thames followed by stints at Oxford, then Scarborough and then off to Glasgow, before the only available week in Coventry and so on. It's always a bit of a challenge!

In between all this there's still the actors to engage, plays to commission, insurance to be arranged, programmes to sort out, phones to be answered and tea to be made. However, despite all that it's never dull and the people are always interesting.

***The people I work with are the best thing about this job, and it's never the same two days running. I really do look forward to coming to work every day - I think I am very lucky to be able to say that.***

SHE STOOPS TO CONQUER is a play I have wanted to do for some time as I always thought it would work well given the BroadSides' treatment. It's originally set in the south, just outside London, so there's the posh lads from London visiting the yokels out in the sticks. Nothing there that couldn't easily be re-located to our neck of the woods. In addition, there's a financially manageable cast size. It's a well-known title that would appeal to a broad audience and, most of all, I just think it's a very funny play.

Luckily, Conrad agreed and so set to work with the genius of designer Jess Worrall, an incredibly talented cast and the hardest working production team known to man to produce an outrageously bonkers and wonderful couple of hours on stage.

***To any young person considering a career in Arts Administration I would say go for it!***

Over the years BroadSides has gone from it's original hand to mouth existence to being one of the UK's leading touring companies and recipient of Arts Council's National Portfolio funding, so financially, we are much bigger but artistically, our policy is unchanged - we are committed to presenting classic plays in our natural voice.

My role hasn't changed too much. I now have help with the accounts but, thankfully, I don't have to do the marketing and press any more. I really did have to learn by my many mistakes, but I am still responsible for the finances and booking the tours. And I still do the washing up and make the tea.

I am very proud to be part of the BroadSides team - it's good to look back and see just how we've progressed, but it's even more exciting to look forward to the future.

***Running a theatre company can be hard work, it's certainly not glamorous and you will be slogging away in the backroom for much of the time, but when you have the pleasure of witnessing everything come together in front of an appreciative audience - it's worth every second.***



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## ***IN DEPTH***

### **Designer Jessica Worrall talks about her influences and inspirations**



When I was younger I either wanted to be an artist or a writer as my two big loves are art and literature. Theatre Design seemed to combine both so it was rather an easy choice for me.

I've always been more influenced by artists and filmmakers than other theatre designers: The visual design of early Peter Greenaway and David Lynch films, the use of colour by artists such as Marc Rothko and Francis Bacon. I also used to look at a lot of magazines such as Vogue and World of Interiors as the aesthetic is always so strong in their editorials. In terms of my work for BroadSides I also have a well-worn book about British Folklore that I first used on *Midsummer Nights Dream* in 1994!

I don't think my work has changed too much over the years I've just become a bit more confident about it!

***For me its about creating a visual playground for the actors and the audience that meets the requirements both practically but also intellectually of the text.***

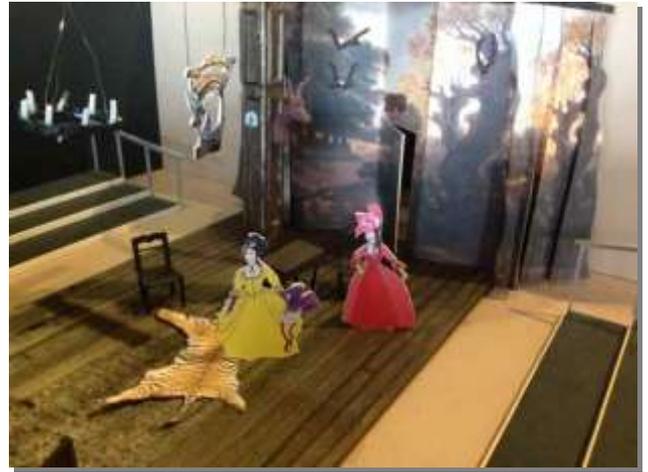
When I start a new project I always read the text several times first to get a feel for it. With *SHE STOOPS TO CONQUER* I already knew from speaking to the director, Conrad Nelson, we were going to set it in the actual period in which it was written (1773) - so I had that in the back of my mind as I read it.

***It seemed to me that the important elements were the constraining nature of the rural setting and the bold, heightened humour of the characters.***

**Jess's model for the set of  
*SHE STOOPS TO CONQUER***

For the setting I looked at a lot of 18<sup>th</sup> century English landscape painting which initially I thought I would just use as reference for the colour palette of the set. However, when I was researching 18<sup>th</sup>

Century interiors I came across a lot of pictures of folding screens which were often painted with trompe l'oeuil landscape scenes - so I merged the two and created two giant folding screens that are covered in an enlarged digital print of a Gainsborough Landscape to form the main scenic element in the design. Using a modern technique such as digital printing allowed me to slightly contemporize the design that I often think is important in period pieces.



***I used this approach again in the costume design. I did a lot of research of 18<sup>th</sup> century fashions and portraiture, but also looked at a lot of modern fashion that has used that period as an influence; designers such as Vivienne Westwood and Alexander McQueen.***

I have designed a lot of shows for Northern Broadsides and the biggest challenge - and what makes it totally unique - is the different types of venues that they play. The design has to work in Traverse, Proscenium and In the Round venues, and in a wide range of venue sizes. For example, the West Yorkshire Playhouse in Leeds is an enormous proscenium, but the Stephen Joseph Theatre in Scarborough is a tiny space in the round. This means that the design generally has to be made almost modular so it can be reconfigured for each venue.

***It can sometimes be really frustrating as you might have a brilliant idea and then realise you can't use it as it won't work for all the spaces!***

You can see Jess's influences on her Pinterest page:  
<http://uk.pinterest.com/jessicajworrall/conquer-research/>

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## IN DEPTH

### A creative relationship

***Conrad Nelson and Howard Chadwick consider the relationship between director and actor.***



**HOWARD:** Conrad and I first met when I was at Drama School in Cardiff in the early 1990's. He would come to visit a mutual friend and so I met him socially and he saw productions that I was in.

He was in the audience the day I became oblivious to the proximity between myself and a candle and the director Fiona Buffini had to shout the legend, 'Howard, you're on fire!' But that is another story...

**CONRAD:** It was round about 20 years ago - or longer. Howard was playing Othello at the time – which was ok for a Drama School exercise, and he hadn't blacked up...

But he was on fire.

The way he always tells it is that, when the director shouted at him, he thought it meant that he was giving the performance of his life - but he really was on fire. And he looked a lot younger then.

I was working as an actor at that time and wasn't thinking of myself as a director at all. It was quite a few years before our paths crossed again and I auditioned Howard for a production of *Accidental Death of an Anarchist*.

He had a good reputation. I knew he'd played Richard III – and a few other big roles, and that he was a good comic actor. AND – he was a cornet player.



**HOWARD:** I had seen some of Con's work and of course, by then he had a great reputation as both an actor and a director. I suppose I always thought that we might work together at some point.

*Accidental Death of an Anarchist* didn't work out, but not long after that Conrad cast me in a play called *Broken Time* by Mick Martin – about the origins of Rugby League and the struggle for working class players to be paid for lost wages. Con's production contained a lot of brass band music.

**CONRAD:** Howard is one of a relatively rare breed – a strong character actor, who is also a good musician. There aren't many of those. He's also very useful because he's relatively young, but plays older than his years - so he has the stamina and fitness needed for a high energy style of production and the long months of touring that goes with any Broadside's job.

**HOWARD:** As a director, Conrad is pretty immersive and once you start on the adventure of a rehearsal process you have to be willing to be consumed by the world of the play. I suppose that is true of a lot of directors but with Con it is always backed with an absolute passion for the work.

**CONRAD:** As a brass band player, Howard is ordered in his method. When he learned to play it was from band pads - from music – and he needs to see it first, then he can play it from memory. He has great discipline musically, and I think in many ways that translates to his process as an actor – especially if he has an action, he has to rehearse, rehearse, rehearse it. He'd laugh about it – but you give him a prop and you just expect a series of delays while he gets to grips with it.

**HOWARD:** Working with Conrad is not for the lazy. He does not allow any half measures and is meticulous in his devotion to speaking the text in a way that serves the writing and the story telling. There is no room for indulgence or any kind of showing off. Clarity is the key I think with Con.



**CONRAD:** The text is the start and the end point, and the thing I need from actors is an openness and a willingness. As a director you have to choose actors that are right for the play, right for the part and right for you. They have to come prepared to work in the way that I work – and for everyone to be acting in the 'same play' actors have to accept the direction that's on offer and the delivery of the roles has to be consistent. I work fast and I work the text on its feet. There's never a lot of sitting around talking about it. We discover the play by doing it.

**HOWARD:** Con likes to get the script out of your hand pretty early in rehearsal. I like the way that he gets us to see the whites of each other's eyes as soon as possible – but it means that you really have to do your homework.

**CONRAD:** I have a lot of time for actors who go away and work and bring that work back into the rehearsal the next day. In that time away they can apply whatever process works for them – but they have to focus that process on achieving ‘the whole’ that we as a company are aiming towards.

**HOWARD:** If you had asked me three years ago what sort of parts I would be cast in, I would have probably said something like 'avuncular, ineffectual father types.' Conrad has really expanded my view of what I think I can play, and I hope the variety of roles has made me a better actor.

**CONRAD:** Howard has appeared in five of my productions. In *Broken Time* he played the industrial mill owner – a tough, money driven man. Then he played Tony Belcher in *A Government Inspector* – a self-centred small-time politician and crook (another corrupt role). Then Al Bush in *The Grand Gesture* – another dodgy bloke, but more of a lower class wheeler-dealer. Then in *I Don't Want To Set The World On Fire* he played multiple roles – a warm-hearted Stoke father, a posh Whitehall Civil Servant and (yet another) dodgy dealer. And now in *She Stoops To Conquer* he is playing the avuncular, but generous father figure, which is where I think you would more naturally cast him – rather than a villain.

**HOWARD:** I think the key to a good relationship between a Director and an Actor is pretty simple. There must be trust.

Without a mutual trust then the rehearsal room may become a very negative place. A Director has already invested a lot of trust in an actor by casting them in the first place. The actor must come willing to hear the director. Of course the process is a two-way thing and there must be a dialogue and sharing of ideas but when all said and done we, as actors, are a part of a whole and I think sometimes our own vanity clouds that.



**CONRAD:** There are a lot of factors involved in a good working relationship between Actor and Director, but I agree with Howard that trust is essential. I'm a director that is also an actor. I know what it's like to go out there on stage every night, and I've got that experience of those long tours. I know what the process is about, and any direction or notes I give are grounded in that experience.

I don't want to do the actors' job, or take their place. I just want the play to be the best it can be – and seen by the audience as a whole. An actor in a play (and I include myself in this) can't see the whole. That's not possible, because except in rare cases, no actor is in every scene. In Shakespeare's time, when paper was scarce and expensive, actors were only given their own lines and their cues – and in fact that's all most actors really take in even now. They don't swallow the

whole play, and it isn't their job to do that anyway. So the actors have to trust me, the director, to provide that continuity and vision. Any note I give is in the context of how the play works as a whole and what's gone before.

**HOWARD:** Music and words seem to be inseparably bound together in Conrad's productions. With lots of crossover between text and music and he instills a musicality into the whole production: in underscoring, song, interaction between spoken word and instrumentation - or simply the rhythm and musicality of the way we speak. This makes so much sense and I think some directors miss the point that watching a play is also listening to a play.

**Conrad and Howard have worked together on the following productions:**

2011	<i>Broken Time</i>	Three Stones Media
2012	<i>A Government Inspector</i>	Northern Broadsides
2013	<i>The Grand Gesture</i>	Northern Broadsides
2014	<i>I Don't Want To Set The World On Fire</i>	New Vic Theatre
2014	<i>She Stoops to Conquer</i>	Northern Broadsides





## Manners and Misunderstandings

### *Suggestions for study – DRAMA*

*SHE STOOPS TO CONQUER* is a family drama, with the comedy proceeding from a number of sources:

- Misunderstandings and mistaken identity.
- Deliberate deception and disguise.
- The confounding of expectation

It contains archetypal characters:

- Ambitious, controlling mother
- Affectionate, bumbling father
- Forbidden lovers

And the central **problem** of the play is that a character is overcome by shyness when in the company of a certain kind of person – in this case, posh women.

**Using some or all of these ingredients create some improvisations set in a modern domestic situation. Here are some suggestions for scenarios to get you started.**

- A visitor is coming to the house, everyone is looking forward to it – but when the visitor arrives they are not what was expected at all. What problems does this create and how do the family handle it?
- At an important family occasion (birthday, christening, wedding, funeral...) a misunderstanding occurs which leads to trouble. This might be a case of mistaken identity.
- A total stranger gate-crashes a family reunion by mistake and is taken for a long lost member of the family. Unable to reveal the truth s/he goes along with it until the real person turns up...

## SECTION TWO

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### *Context*

### Literary

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#### Goldsmith and his contemporaries



**OLIVER GOLDSMITH** - Irish novelist, essayist, dramatist, poet, apothecary's assistant, schoolmaster, busker, gambler, 'inspired idiot' (AKA James Willington)

If you 'google' Oliver Goldsmith, the top result is a brand of sunglasses. The 18th Century writer would probably have been quite tickled by this. He had a good sense of humour, and he may well have appreciated this modern form of celebrity disguise as a means of avoiding his creditors.

The exact nativity of Goldsmith is a bit shady too - with conflicting dates of 1728 and 1730 cropping up at different sources; and the place variously reported as Kilkenny West in County Westmeath, Elphin in County Roscommon, or Ballymahon in County Longford. However, all sources seem agreed that he died in 1774 in London - suggesting either that records in England are more accurate, or that the Irish like a bit of poetic mist around their literary sons. Who can blame them? There are enough of them, and Goldsmith's success in life, and the enduring popularity of his work, assures his place as one of Ireland's literary star turns.

Despite his respectable, if humble, roots as the son and grandson of clergymen, young Oliver was something of a lad. In 1749, after a colourful academic career that involved being expelled for a time following a student riot, he graduated without distinction from Trinity College, Dublin. A life in the Church wasn't an option, so Oliver went to Edinburgh to study medicine. There is no evidence that he graduated, but he did adopt the title 'Doctor' later in life. It could be argued that Goldsmith was ahead of his time when, a couple of centuries before inter-railing, he quit Scotland and embarked on a walking / busking tour of Europe, with little more than a flute and a head full of Irish airs.

All accounts of Goldsmith are agreed that he was an erratic character, an addictive gambler and perennially in debt; but he had many friends, and was obviously good company. It's reported that he retained his Irish brogue all his life - though this is unlikely to have done him many favours in fashionable Georgian London. His chaotic and profligate nature was his undoing many times, including an occasion on which he planned to emigrate to America, but literally missed the boat.

However, under the patronage of Dr Samuel Johnson, Goldsmith's serious literary talent was able to thrive and bring forth masterworks including *The Vicar of Wakefield* and the perennially popular *She Stoops To Conquer* - which was first performed in 1773, just one year before Goldsmith's early death, aged just 43. True to form, he is reported to have misdiagnosed his own kidney disease and failed to treat it effectively.



**Bronze statue of Goldsmith outside the main entrance of Trinity College, Dublin.**

**By John Henry Foley 1864**

### **Significant works of Oliver Goldsmith**

- |             |   |
|-------------|---|
| 1758        | Published his translation of the autobiography of the Huguenot, Jean Marteilhe. (Using the pseudonym "James Willington" - the name of a fellow student at Trinity.)     |
| 1762        | <i>The Citizen of the World, or, Letters from a Chinese Philosopher</i> (essays)  |
| 1764        | <i>The Traveller</i> (philosophical poem)   |
| 1765        | <i>The Hermit</i> (romantic ballad)   |
| 1766        | <i>The Vicar of Wakefield</i> (novel)<br>Also <i>An Elegy on the Death of a Mad Dog</i> (ironic poem)   |
| 1768        | <i>The Good-Natur'd Man</i> (play)  |
| 1770        | <i>The Deserted Village</i> (pastoral poem)   |
| <b>1771</b> | <b><i>She Stoops to Conquer</i> (first performed in 1773).</b>  |
| 1776        | <i>The Haunch of Venison</i> (published posthumously)   |
| Also        | <i>An History of the Earth and Animated Nature</i> ; and Goldsmith is thought to have written the classic children's tale, <i>The History of Little Goody Two-Shoes</i> |

## Dr Samuel Johnson (1709 – 1784)

Born in Lichfield, Staffordshire, Johnson was an English writer, poet, essayist, moralist, literary critic and biographer.

Despite his great gifts, Johnson did not have a smooth passage to fame and fortune. Neither he nor his family were wealthy and he was forced to leave Pembroke College, Oxford after just a year due to lack of funds. He was obliged to work as a teacher for a time before moving to London with his friend, David Garrick, where he began to write for *The Gentleman's Magazine*.



Johnson was an awkward young man, but he caught the eye of a friend's widow – Elizabeth 'Tetty' Porter. It was a love match despite her family's disapproval and the large age difference (Johnson was 25, Elizabeth 46). They were married in 1735 and happy together until Tetty's death, in 1752.

Johnson enjoyed success as a writer, if not financial reward, but his great work was surely his *Dictionary of the English Language*. Published in 1755, having taken nine long years to compile, this epic work has been described as one of 'the greatest single achievements of scholarship'

Johnson proved a great friend and patron of Oliver Goldsmith – though he was under no illusions as to the caprice of his literary friend's personality. He loved *She Stoops To Conquer* and said this of it:

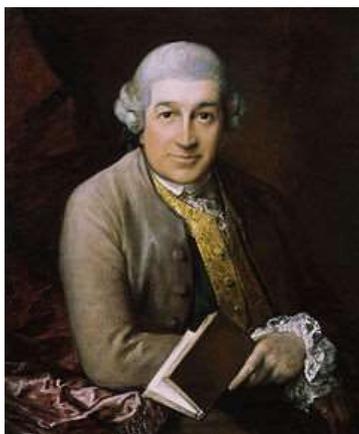
***I know of no comedy for many years that has so much exhilarated an audience, that has answered so much the great end of comedy — making an audience merry.***

And at Goldsmith's death, Johnson had this to say:

***A Poet, Naturalist, and Historian, who left scarcely any style of writing untouched, and touched nothing that he did not adorn. Of all the passions, whether smiles were to move or tears, a powerful yet gentle master. In genius, vivid, versatile, sublime. In style, clear, elevated, elegant.***

After a long period of illhealth, Johnson died in December 1784 and buried at Westminster Abbey.

## David Garrick (1717 – 1779)



David Garrick is one of the most famous actors who ever lived. He was also a highly successful theatre manager and producer, and a lesser playwright.

Born into a French Huguenot family in Hereford, Garrick was educated at Lichfield Grammar school and at the age of 19 enrolled in the Edial Hall School, Lichfield – where Dr Johnson taught Latin and Greek to just three pupils. The school didn't last long, but the lifelong friendship between Garrick and Johnson was forged here.

Clearly a natural actor, young David caught the eye of the theatre world in amateur performances – notably of Richard III. He made his professional acting debut in 1741 and never looked back. In 1742 he was engaged at the Theatre Royal, Drury Lane and in 1747 he took over the running of that theatre, where he was manager until his retirement in 1776.

Garrick's very natural style of acting, compared with the declamatory style of his predecessors proved very popular and influential. Theatrical performances had moved 'indoors' during the 200 years since the plays of Shakespeare were first performed and a new style was needed for these more flexible and sensitive acoustic spaces. However, some contemporary descriptions of Garrick's performances still sound very heightened and exaggerated compared to the prevalent acting style of today.

Indulging his lifelong passion for the Stratford Bard, Garrick built a 'Temple To Shakespeare' on the banks of the Thames at Hampton in 1756 – where he kept Shakespearean relics and memorabilia and entertained family and friends.

Garrick died in 1779 and was the first actor to be granted the honour of being buried in in Poets' Corner of Westminster Abbey – right next to the monument to William Shakespeare. His old schoolmaster Johnson wrote, 'I am disappointed by that stroke of death which has eclipsed the gaiety of nations, and impoverished the public stock of harmless pleasure.'

In 1831 a The Garrick Club was founded by a group of literary gentlemen under the patronage of the King's brother, the Duke of Sussex. Named after the 18<sup>th</sup> Century actor, this Club would be a place where 'actors and men of refinement and education might meet on equal terms', where 'patrons of the drama and its professors were to be brought together', and where 'easy intercourse was to be promoted between artists and patrons'.

## Richard Brinsley Sheridan (1751 – 1816)



Richard Brinsley Butler Sheridan was a near contemporary of Goldsmith and may be seen almost as his heir. Twenty years younger than Goldsmith, Sheridan was an Irishman a playwright and poet - and a gambler in his way. However, unlike Goldsmith's rather dry clerical family, Sheridan's mother was a playwright and novelist and his father a one-time actor-manager and writer.

At the age of 21, Sheridan eloped with a young heiress, Elizabeth Ann Linely and the young couple set up house in fashionable London – at which point, Richard began writing for the stage. Just a year after the death of Goldsmith, Sheridan's first play, *The Rivals*, had a shaky start in at London's Covent Garden Theatre – but after a spot of judicious recasting was a smash hit.

*The Rivals* (1775) and Sheridan's most famous play *The School for Scandal* (1777) are both comedies of manners in the same satirical vein as *She Stoops to Conquer*, have enjoyed similar longevity and remain in the popular theatrical repertoire to this day.

From 1776 onwards Sheridan succeeded David Garrick in ownership (with his wealthy father-in-law) of the London Theatre Royal, Drury Lane.

A man of ferocious intellect and energy, Sheridan was a Whig Member of Parliament for 32 years – though the fact that it was reported he paid the burgesses of Stafford to elect him meant that his inaugural speech in the Commons was in defence of himself against a charge of bribery.

When he entered Parliament in 1780, he was on the side of the American Colonials – something the American Congress never forgot, as they offered to settle his many debts at the end of his life with a gift of £20,000.

Sheridan died in poverty in 1816 and is buried in the Poet's Corner of Westminster Abbey.



## WITTY WOMEN

### *Suggestions for study – CREATIVE WRITING*

In Goldsmith's time there were few comforts or political rights for poor and working class women or men– though society at all levels was rigidly patriarchal. To play with the role and status of women in this period Goldsmith raised his eyes above the powerless and disenfranchised majority.

*SHE STOOPS TO CONQUER* is about a clever upper class young woman artfully playing with status and expectation in order to get her man. In the midst of frantic fuss and farce, Kate Hardcastle is the centre of the story. The politics of gender in the play are complex. Kate obeys her father (to a point) and ensnares a rich husband, but she is clearly the intellectual and moral superior of both.

In this domestic environment women clearly have some power - according to their level of cleverness and confidence. However, Kate ultimately remains subject to the approval of men in order to retain her position and status. Kate's story fits into the wider context of life for women in the 18<sup>th</sup> Century?

Consider the position of women today. Are there some parallels? The brilliant barrister and human rights lawyer, Amal Alamuddin has hit the headlines recently – but only because she has just married the actor George Clooney. Much of the media coverage is about her physical appearance and fashion sense, and not about her incredible career and personal achievements.

A year after the death of Oliver Goldsmith, the novelist **Jane Austen** was born.

Her books also satirised the domestic lives of the upper classes, and examined the social constraints and inner frustrations of women at the turn of the 19<sup>th</sup> Century. Despite the changes that have taken place over the last 200 years, these books are still loved by millions worldwide, and the problems and preoccupations of Austen's heroines recognisable and sympathetic as well as very funny.



## **TASK**

**Write short story, set in the present day in which the protagonist is female.**

OR

**Write a treatment for a film in which the protagonist is female**

(A treatment is a detailed synopsis of a story for a drama)

In your story, or film – the main character is in some way – either at home, work or school – facing a challenge to remain in control of her life.

This challenge may be one of a number of things.

Here are some suggestions:

- She is resisting something that is expected of her.
- She is trying to prove herself.
- She is under pressure to conform.
- In order to achieve a goal she has to pretend she is something that she isn't.

Points to consider

Plot

- Who is the antagonist? (That is the person causing problems for your character)
- Does your character overcome the obstacles she faces?
  - If so – how does she do it?
  - If not - why not?

Structure

- Beginning, middle, end.
- Turning points and unexpected reversals and moments of discovery.

Style

- Is it a comedy or a tragedy? Does it have to be either?

## **SECTION THREE**

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## Context

## Historical

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### **Religion: Monarchy: Parliament**

#### ***A three-way tug of war for power in the 1700s***

The 18<sup>th</sup> Century was one of turmoil and change – of momentous political union and separation. The beginning of the century saw the Acts of Union between England with Scotland – a union that only recently almost ended with the Scottish vote on independence. Towards the end of the century the American War of Independence saw victory for the Colonials and British rule of America came to an end.

In this section we will take a look at some of the key features of the political and social context of this fascinating period in British history.

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### **The last of the Stuarts**

#### **William and Mary (1688 – 1702)**

At the turn of the century the throne of England and Ireland was occupied by King William III. This meant that he was also William II of Scotland. England and Scotland were, at this time, separate states under one monarch. Dutch born William was had deposed his Roman Catholic uncle (and Father-in-law) – the Stuart King James II - in 1688.

In fact it was his wife, Mary who was the direct heir to the throne and she reigned jointly with him until her death in 1694, after which time he ruled alone. William's reign rested very much on his Protestant faith and staunch resistance to the religion of Rome. The deposition of what turned out to be the last Catholic King of England (an act passed by Parliament during his reign prevented Roman Catholics from succession) caused political problems well into the 18<sup>th</sup> Century with the Jacobite Rebellions.

#### **Questions for study**

King William III was known as William of Orange.

- What can you discover about this identity?
- What was the Glorious Revolution of 1688?
- How does this title connect to the modern politics?
- Who are the Orange Men of today?



## Queen Anne (1702 – 1714)

Queen Mary's sister succeeded her childless brother-in-law, and saw a brief return of the Stuarts to the throne.

Her short reign saw the Acts of Union in 1707, under which Scotland and England ceased to be two separate states, the seat of Scottish government transferred to England and Great Britain was formed. Anne was Protestant, though her family loyalty convinced her that she should be succeeded by her Catholic half-brother James Edward Stuart (known as the Old Pretender). However, the Act of Settlement in 1701 ensured Protestant succession to the throne, and Anne – who had no surviving children – was succeeded by the great-grandson of James I.



Anne (c) with sister Mary (l) and their parents: Anne Hyde and James, Duke of York (later James II)

### Questions for study

During Anne's reign the Acts of Union were passed.

- What can you discover about the formation of Great Britain?
- Who were the key Parliamentary players?
- What were the direct consequences for Scotland?
- How is this political decision of the early 18<sup>th</sup> Century related to recent events in the UK?

### The rise of the Hanoverians



The Act of Settlement of 1701 was a political response to the childlessness of the sisters Queen Mary and Queen Anne. An increasingly powerful Parliament was determined that no Roman Catholic should rule again – and direct heirs to the throne were of the House of Stuart and all Catholic. This Act of Parliament settled succession on Sophia of Hanover – a convinced Protestant and grand-daughter of James I of England (James VI of Scotland).

Sophia died shortly before Queen Anne, so her only son succeeded to the throne of Great Britain and a long line of Georges began.

## George I (1714 - 1727)

Despite the fact that George was perceived by many as being too 'German' he was generally regarded as infinitely preferable to the Roman Catholic Stuarts, whose followers The Jacobites plotted to return The Old Pretender to the throne.

George's succession saw an immediate, unsuccessful Jacobite uprising. His reign saw the definitive shift from Royal to Parliamentary governance, and during this period the man who is recognised as the first real British Prime Minister, Robert Walpole, came to power.



### Questions for study

From the accession of George I in 1714 the shift of power to Parliament and away from the monarchy was accelerated.

- What factors facilitated this change?
- Who was Robert Walpole and how did he end up being the first Prime Minister of Great Britain?

## George II (1727 - 1760)



Seen as more 'English' than his father, George was the last British monarch to be born abroad.

His reign witnessed the last of the Jacobite Rebellions in the 1740s, when supporters of Charles Edward Stuart (Bonnie Prince Charlie) the son of the 'Old Pretender' failed to restore the House of Stuart to the Throne.

George had a difficult relationship with his eldest son and heir, Frederick. However, Frederick died before his father and so George was succeeded by his grandson... George.

### Questions for study

Throughout the Georgian period there were a number of Prime Ministers, belonging to one of two political parties: the **Whigs** or the **Tories**.

- Who were these two groups?
- What were their origins?
- What distinguished them from each other?

## George III (1760 – 1820)



The remaining years of the 18<sup>th</sup> Century, and beyond, saw the reign of the troubled George III. He was the first of the Hanoverian Kings to be born in Britain, and spoke English as his first language. He attempted to wrest power back from Parliament and restore Royal Supremacy, but to no avail.

His time as King was characterised by many conflicts abroad, including the American Revolutionary War (or War of Independence) which led to the loss of British American colonies and the birth of the United States of America.

It was also a time of great turbulence in Europe – with the French Revolution in 1789, followed by the Napoleonic Wars, which raged on into the early 19<sup>th</sup> Century.

During the later part of his life, George III suffered from prolonged periods of mental illness. After a final, permanent relapse in 1810, Regency was established under the rule of his son – who eventually became George IV.

### Questions for study

The majority of British people had no right to vote in the 1700s.

- Who could vote?
- How was the country divided into areas for representation in Parliament?
- What were so-called 'Rotten Boroughs'?
- How did the Revolutions in America and France during the reign of George III influence the political climate in Britain?

*Caricature satirising the 'long-winded speech' of Whig politician Richard Brinsley Sheridan, 1788.*



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## **Credits and links**

**Production and rehearsal shots © Nobby Clark**

### **Other images and information**

<http://www.bl.uk/learning/histcitizen/georgians/politics/georgianpolitics.html>

[http://www.nationalarchives.gov.uk/pathways/citizenship/struggle\\_democracy/getting\\_vote.htm](http://www.nationalarchives.gov.uk/pathways/citizenship/struggle_democracy/getting_vote.htm)

<http://www.bbc.co.uk/bitesize/higher/history/democracy/changes/revision/1/>

<http://www.victorianweb.org/sculpture/foley/5.html>

[http://www.garrickclub.co.uk/david\\_garrick/](http://www.garrickclub.co.uk/david_garrick/)

[http://en.wikipedia.org/wiki/Main\\_Page](http://en.wikipedia.org/wiki/Main_Page)

<http://www.ourcivilisation.com/smartboard/shop/goldsmth/about.htm>

<http://www.britannica.com/EBchecked/topic/237932/Oliver-Goldsmith>

Information and education pack written and compiled by  
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