



THEATRE THREE



## SHE STOOPS TO CONQUER

NOV. 16-DEC. 18

Illustration: Larry Brown

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## Theatre Three

### 1982-83 Season

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Through their generous contributions to Theatre Three, the corporations and foundations listed below are serving the community. Each has contributed in one of the following categories: Producer's Council (\$25,000 and above), Chairman's Council (\$10,000 to \$24,999), Director's Council (\$5,000 to \$9,999), Benefactor's Council (\$2,500 to \$4,999), Patron's Council (\$1,500 to \$2,499), Guarantor's Council (\$1,000 to \$1,499). Theatre Three is deeply grateful to those who have made significant financial contributions to the theatre in the past twelve months. These gifts were received between 1 September 1981 and 1 September 1982.

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Atlantic Richfield Foundation  
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Listed below are those corporations whose gifts of \$50, or more we received and recorded between 1 September 1981 and 1 September 1982. We offer our sincere thanks to all whose support has insured the continuation of Theatre Three's outstanding programming.

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Theatre Three also thanks its many individual contributors whose generosity has vastly helped to broaden our base of support. Among these donors are the BRAVO contributors, patrons who are subscribers and donors both.

#### MAJOR UNDERWRITING SUPPORT

The following foundations and corporations have very generously given to Theatre Three funding intended to significantly enhance and enrich the artistic programming at Theatre Three.

Theatre Three is very pleased to offer its sincere thanks to the following organizations:

The Dallas Morning News, for sponsorship of the Preview and Premiere Evenings Series  
The McDermott Foundation, for its underwriting support of Theatre Three Founder's Fund

The stage lighting system at Theatre Three has been made possible by generous grants from:

ATLANTIC RICHFIELD FOUNDATION  
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The piano used in the production of SWEENEY TODD has been furnished by a generous grant from the MEADOWS FOUNDATION.

Theatre Three thanks BILL FEGIN ASSOCIATES for the loan of the synthesizer used in SWEENEY TODD.



## The work of art.

Endless hours of work go before every outstanding performance. Atlantic Richfield Company applauds each of you whose art, whether on stage or canvas, is a labor of love. We admire you. We support you. Bravo!



Since they first joined forces to found the theatre in 1961, Young and Alder have teamed up again and again — to the delight of the Dallas artistic community. Here, they are together in *A WOMAN OF NO IMPORTANCE*.

## A HISTORY OF THEATRE THREE

Theatre Three began producing in March of 1961 under the leadership of its founder, Norma Young who continues to serve as Theatre Three's Artistic Director. Co-founders include the late Ester Ragland, Robert Dracup and Jac Alder, who presently serves as the Executive Producer Director.

From the beginning Theatre Three enjoyed substantial critical acclaim. The late John Rosenfield, then dean of the Dallas critics, praised the first season saying it contained "the best acting Dallas has seen in years and years and still more years." But it was a shoestring operation maintaining artistic standards against formidable financial odds. Determined to earn both revenues and reputation, Miss Young selected (and directed) a repertoire of variety and challenge and staged the first seven productions in various ballrooms and meeting rooms of the Sheraton Dallas Hotel. Samuel Beckett's masterpiece *WAITING FOR GODOT* proved the premiere season's biggest hit, a sign of the young company's special constituency.

Operating a theatre in a hotel had its own challenges. The actors dressed in service hallways dodging room service carts; the seating risers, sets and lights were temporarily installed for each weekend's run (then taken down and stored in the fourth basement until the next week-end) and the box office was operated through an answering service. During the seven initial productions a search was on for another kind of performance housing. In late 1961 Theatre Three took a lease on an abandoned downtown seat-cover garage at 2211 Main Street. Beginning with Pirandello's *SIX CHARACTERS IN SEARCH OF AN AUTHOR*, Theatre Three began eight years of continuous production in that space.

Contemporary authors such as Edward Albee, Harold Pinter, Arthur Kopit and Carson McCullers were first introduced to Dallas by Theatre Three. And the play selection included works by Shakespeare, Moliere, Goldoni, Strindberg, O'Neill, Ten-

nessee Williams, William Saroyan, Lillian Hellman, Jean Genet, Bertolt Brecht as well as musicals, original plays and traditional Broadway fare.

A newly organized Board of Directors headed by Mr. and Mrs. John Wisenbaker raised the funds in 1969 to move Theatre Three to its present location in The Quadrangle. Miss Young directed Laurence O'Dwyer in the premiere production of *TARTUFFE* in October and launched Theatre Three to new theatrical prominence in the city of Dallas.

Theatre Three was named for the artistic philosophy of the theatre. The three essential ingredients of each production are a gifted playwright, a perceptive production and a talented audience: if any of those three elements are weak, Theatre Three feels it has failed in the task of presenting significant productions. Toward the excellence of production, Theatre Three became the first legitimate theatre in Dallas to develop a company of professional actors under an agreement with Actors' Equity Association. Staff directors and designers are supplemented each season by guest directors and designers who keep the theatre's artistic product fresh and imaginative. A talented audience is recruited by means of extensive subscription campaigns that enjoy a high renewal rate of support. The Board of Directors, currently headed by C. Anthony Wainwright, accepts major financial and business obligations to support the theatre's artistic accomplishments.

Theatre Three is supported by The City of Dallas, The Texas Commission on the Arts, important local foundations including The Meadows Foundation, The McDermott Foundation, The 500, Inc., TACA, The Dresser Foundation as well as the corporate leadership of Dallas including ARCO, Mobil, The Dallas Times Herald, The Dallas Morning News, Burger King, Campeau of Texas and numerous others.

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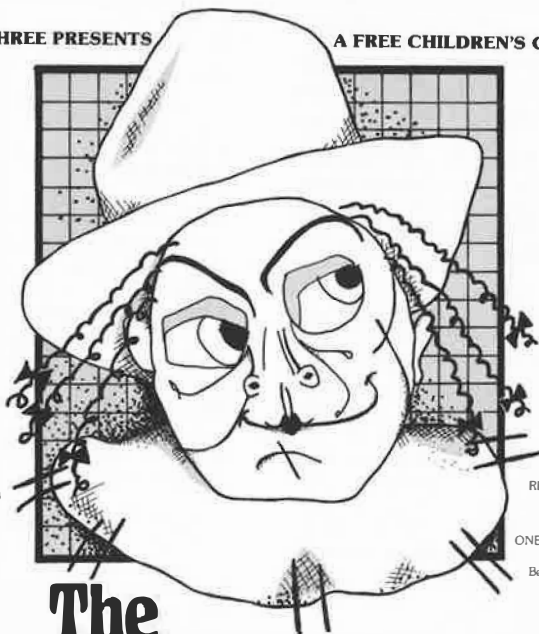
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## The Doctor & the Sillies

The Grimm Magician Players

## She Stoops to Conquer: "The Friendliest Rag-Tag and Bobtail out of the Johnsonian Period!"

The quotation above comes from the often acid pen of the *New York Times* theater critic, Brooks Atkinson. Others have also lavished their praises on the play, including Dr. Samuel Johnson himself, who was playwright Oliver Goldsmith's mentor, and who used his considerable influence to have the play produced. The ageless comedy you are about to see opened on March 15, 1773, upon the stage of the Theatre-Royal in Covent Garden London.

Also known as "Mistakes of a Night," SHE STOOPS TO CONQUER was literally an overnight success ... leading to a Command Performance soon after for the King and Queen of England. This drollest of dramas revolves around a singular case of mistaken identity, wherein the well-born Miss Kate Hardcastle pretends to be a barmaid to win the heart of Charles Marlow, Esquire, the son of her father's best friend. Though not shy with women of the "commoner" sort, the young Marlow is terrified by women of social standing ... so much so that he fears he may never marry.

Does Kate win him by allowing him to woo her in the guise of a simple purveyor of drinks and merriment? Therein lies our play — and a playful one it is. There's also a second pair of lovers for Goldsmith — and us — to have fun with. George Hastings is brought along by Young Charles Marlow to provide him with companionship and courage. It just so happens that George is in love with Constance Neville, niece of Squire Hardcastle. These two find themselves in cahoots with Anthony Lumpkin, the senior Hardcastle's stepson, who goes to extraordinary lengths to help them elope together.

Squire and Mrs. Hardcastle, Marlow's prospective in-laws add to the comic confusion in this famous farce where every character is out of character at least once.

As for us at Theatre Three, we're certain that Oliver Goldsmith would be pleased to know that SHE STOOPS TO CONQUER is still a favorite with audiences some two hundred years later ... even in America, where he once yearned to make a new life for himself.

The play came to America for the first time on August 2, 1773, at the John Street Theatre in New York, only five months after its London premiere. The comedy's roles have been coveted by generation after generation of well known thespians on both sides of the Atlantic ever since. Some of those with parts to play have been Fay Bainter, Michael Redgrave, Ezra Stone, Burl Ives, Celest Holm and Fritz Weaver.

SHE STOOPS TO CONQUER has been a musical twice. In 1904, it was called TWO ROSES with Fritzi Scheff singing the role of Kate Hardcastle. Fritzi Scheff was to achieve world-wide renown two years later in Victor Herbert's KISS ME AGAIN. Some 58 years later in 1962, the musical version was called O MARRY ME.

But it is the original version of SHE STOOPS TO CONQUER which has withstood the test of time — perhaps because of Oliver Goldsmith's original wit and character.

We think you'll find both in our production, but don't take the subject too seriously. After all, Oliver Goldsmith did it for laughs!



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# THEATRE THREE STAFF

**Production**  
Executive Producer/Director ..... Jac Alder  
Founder/Artistic Director ..... Norma Young  
Associate Producer ..... Charles Howard  
Associate Director and Director of Children's  
Theatre Conservatory ..... Laurence O'Dwyer  
Production Stage Manager ..... Jimmy Mullen  
Assistant to the Producer ..... Shannon McNear  
Costumer ..... Patty Greer McGarity  
Technical Director ..... Warren Spencer  
Booth Operations and  
Crew Coordinator ..... Beverly Nachimson  
Membership Candidates for Actor's Equity  
Association and Season Interns ..... Louis B. Allgeier,  
Carol Cleaver, Carol Fisher,  
Andy Martinsen, Stephanie Rascoe

**Administration**  
Director of Development ..... Nancy Hodgkinson  
Associate Director of Development ..... David Wren  
Bookkeeper ..... Peggy Kincade  
Administrative Associate ..... Judy Blue  
Office Assistant ..... Monica Washington  
Box Office Manager ..... Julie Holman  
Assistant Box Office Manager ..... Samuel Cornelius  
Box Office Staff ..... Wendy Flood, Sally Cole Ford,  
Dana Jackson, Eva Martinez,  
Sally Moore, Rick Tapkeley  
House Managers ..... Carmen Gonzales and Nan Hannon

## THE HOUSE RULES

1. Please, no smoking or refreshments in the auditorium.
  2. Please, no photographing or recording of the performance.
  3. Playgoers leaving their seats must be reseated in available seating specified by House Manager.
- THANK YOU.

## Theatre Three

**NORMA YOUNG**  
Founder/Artistic Director

**JAC ALDER**  
Executive Producer-Director

presents

## SHE STOOPS TO CONQUER OR THE MISTAKES OF A NIGHT

The English Classic  
by OLIVER GOLDSMITH

Featuring  
(in order of appearance)

Gary Taggart*	Prologue
Esther Benson*	Mrs. Hardcastle
Laurence O'Dwyer*	Squire Hardcastle
Paul Lazar*	Tony Lumpkin
Teresa Cook**	Kate Hardcastle
Cheryl Black**	Constance Neville
Steve Lovett**	Stingo, the Landlord/Jeremy
Stephanie Rascoe**	Stingo's Barmaid/Pimple
Ken Hornbeck*	Tom Twist/Roger
John Brook**	Jack Slang/Diggory
R. Andrew Martinsen**	Little Aminadab/Ned
Louis B. Allgeier**	Dick Muggins/William
Bill Jenkins**	Charles Marlow
John Cannon Nichols*	George Hastings
Gary Taggart*	Sir Charles Marlow

Directed by  
**NORMA YOUNG**

Costumes by **PATTY GREER MCGARITY** ✓ Scenic and Lighting Design by **PETER METZ and RANDEL WRIGHT** ✓ Sound Design by **PATRICIA LOVELL** ✓

Understudies — Carol Cleaver (Kate & Miss Neville), Andrew Martinsen (Marlow & Diggory), Ben Allgeier (Hastings & Landlord), and Steve Lovette (Tony)

Stage Management by Charles Howard ✓

Technical Direction by Warren Spencer ✓

Assistant to the Scenic Designer — Russ Parkman

Assistant to the Lighting Designer — Beverly Nachimson

Props Designed and Built by Russ Parkman

Rehearsal Assistant — Nan Hannon

Set and Light Crew — Warren Spencer, Russ Parkman, Beverly Nachimson, Carol Cleaver, Nan Hannon, Chris Heldman, Bill Schiller, Jayson Phillips, Randy Taylor, Sean Cantrell, Mildred Ellis, Susan Johnson, Joy McCreay, Randy Powers

Wig Designer — Cecilia Kittrell

Costume Crew — Anna Joseph, Danielia Maretka, Michael Pittman, Paula Lavell, Deborah Blizzard, Kay Batchelor, Cecilia Monroe, Nona Dorn, Pat Cantrell, Peggy Davis, Anita Greer

\*Member, Actor's Equity Association

\*\*Membership Candidate, Actor's Equity Association

There will be one fifteen minute intermission.

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**SCENE:**  
The English Countryside.  
Mid-1700's.

**Act I**

Scene 1. The Hardcastle Home  
Scene 2. The Three Pigeons Alehouse

**Act II**

The Hardcastle Home

**Act III**

The Same

**Intermission**

**Act IV**

The Hardcastle Home

**Act V**

Scene 1. The Same  
Scene 2. The back of the garden  
Scene 3. Again, the house



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## BACKGROUNDS

**Actors**

**\*\* LOUIS B. ALLGEIER** (Dick Muggins/William) is serving as an Actor's Equity Association Intern this year at Theatre Three. He graduated *magna cum laude* from Western Kentucky University, where he performed as Theseus in *MIDSUMMER'S NIGHT DREAM* and Kilroy in *CAMINO REAL*. Mr. Alleier, whose brother was also a Theatre Three Equity Intern, hails from Louisville, Kentucky.

**\* ESTHER M. BENSON** (Mrs. Hardcastle) has just come to Dallas from New York where she performed on Broadway, Off-Broadway and with the ARA-PHOENIX and Lincoln Center Repertories. She's worked at Washington's Arena Theatre, Buffalo's Studio Arena and been Guest Artist at Penn State University. She's hosted a radio show, recorded over 200 books, done voice-overs for television and was Amanda Buckley on "The Doctors." Her last film appearance was in *THE FAN* with Lauren Bacall.

**\*\* CHERYL BLACK** (Constance Neville) was last seen at Theatre Three as the very pregnant Marianne in *CLOSE OF PLAY*. Other local productions included *NORMAN CONQUESTS*, *RAIN*, *WHAT THE BUTLER SAW*, *DARK INHERITANCE* and *TEN LITTLE INDIANS* at New Arts Theatre and *THE DRUNKARD* at Stage West. Last season, Ms. Black wrote and performed in the live soap opera *THE DANGEROUS CLASS* and the New Arts' production of her one-act *I PLAYED WITH DOLLS WHEN I WAS YOUNG*.

**\*\* JOHN BROOK** (Diggory/Jack Slang) started actively participating in theatre in the ninth grade as backstage help. In 1974, while attempting to become better acquainted with two young ladies, he was talked into auditioning for the Tulsa Jaycee's Passion Play, winning him an award for Best First Year Performer. He played supporting roles in *LOOK BACK IN ANGER*, *THE CRUCIBLE*, *CHRISTMAS CAROL* and, most recently, *A FUNNY THING HAPPENED ON THE WAY TO THE FORUM*. His reason for moving to Dallas was to work on a M.F.A. at Dallas Theater Center.

**\*\* TERESA COOK** (Kate Hardcastle) makes her debut at Theatre Three in her favorite form of theatre — the classics. A native of Waco, she received a B.F.A. from Baylor University and worked as a weather person before moving to Dallas. A three-year veteran of Six Flags Shows, Ms. Cook has also performed at Stage West, Gran Crystal Palace, the outdoor drama *TEXAS* and, most recently, in *DAMES AT SEA* with the Emporium Players.

**\* KEN HORNBECK** (Tom Twist/Roger) was last

seen in Theatre Three's production of *SWEENEY TODD* in the role of Beadle Bamford and two seasons ago in as Feofan in the theatre's production of *STRIDER*. He has toured nationally in productions of *THE DESERT SONG* and *A CHRISTMAS CAROL* and performed in several local theatres including Stage West, Dallas Repertory Theatre and Theatre Onstage. Mr. Hornbeck has also done some work in industrial and feature films and worked in TV commercials.

**\*\* BILL JENKINS** (Marlow), originally from Birmingham, received the Gallaway Award for his graduate performing work at the University of Alabama and moved to Texas to become an apprentice with the Dallas Theater Center. He has twice toured Europe as a member of an all-male chorus while some of his more noted roles include Riff in *WEST SIDE STORY*, Dysart in *EQUUS*, Henry Carr in *TRAVESTIES* and, most recently, Roy in *ACT's LONE STAR*.

**\* PAUL LAZAR** (Tony Lumpkin) began his association with Theatre Three last season in the production *WORKING* — working, in fact, as an Equity Intern. Last season, he appeared in *THE PHYSICIAN IN SPITE OF HIMSELF*, *THE GONDOLIERS*, *SPLENDID REBELS* and *DESIGN FOR LIVING*. He has also worked extensively with Theatre Three's Children's Show series. Mr. Lazar comes to us from New York, where he worked under the direction of Paul Sills in a Story Theatre production at Joseph Papp's New York Shakespeare Festival.

**\*\* STEVE LOVETT** (Stingo, the Landlord/Jeremy) has played servant to many masters at Theatre Three. He's been seen as Fred in *PRESENT LAUGHTER*, Valere in *THE PHYSICIAN IN SPITE OF HIMSELF* and Tim Fiddler in *THE NEW YORK IDEA*. He has also appeared in Dallas with the Dallas Repertory Theatre, Dallas Theater Center, The Emporium Players and Theatre Onstage. Among his favorite productions have been *COUNT DRACULA*, *FIDDLER ON THE ROOF*, *THE LARK* and *THE MAN IN THE DOG SUIT*. He is a M.F.A. graduate of Trinity University.

**\*\* R. ANDREW MARTINSEN** (Little Aminadab/Ned) is an Intern this year at Theatre Three. He most recently was seen as Fogg in *SWEENEY TODD*. In the Dallas/Fort Worth area, he has performed with Shakespeare in the Park in Fort Worth in *A MIDSUMMER'S NIGHT DREAM*, *MACBETH* and *MUCH ADO ABOUT NOTHING*. At Dallas Repertory Theatre, he was in *A STREETCAR NAMED DESIRE*. Among his favorite roles he has enjoyed

## BACKGROUNDS

the common man in *A MAN FOR ALL SEASONS* and Jerry in *ZOO STORY*.

- \* **JOHN CANNON NICHOLS** (George Hastings), a newcomer to Dallas, is a graduate of the prestigious Juilliard School and has appeared in numerous theatres across the country in a variety of principal roles including appearances off-Broadway with the New York Shakespeare Festival, The Chelsea Theatre Center and a number of tours in conjunction with the Lincoln Center. His film credits include *SUCH GOOD FRIENDS*, directed by Otto Preminger and PBS's *THE ADAMS CHRONICLE*.
- \* **LAURENCE O'DWYER** (Squire Hardcastle) credits at Theatre Three include *CLOSE OF PLAY*, *STRIDER*, *OTHERWISE ENGAGED*, *PRESENT LAUGHTER*, *SLEUTH*, *DRINKS BEFORE DINNER* and *THE PHYSICIAN IN SPITE OF HIMSELF*. His directorial credits include *BEDROOM FARCE*, *THE MISS FIRECRACKER CONTEST*, *HOUSE OF FLOWERS*, all of Theatre Three's children's productions performed by the Grimm Magician Players, and, most recently, *REJOICE*, *DANG IT*, *REJOICE!* During a hiatus from Theatre Three in the mid '70's, Mr. O'Dwyer served as Chairman of the Drama Department at Bennington College in Vermont.
- \*\* **STEPHANIE RASCOE** (Stingo's Barmaid/Pimple) is making her first Theatre Three appearance. Ms. Rascoe was last seen as Maraya in Stage #1's *LOOSE ENDS*. She's performed in *PATIENCE* with Dallas Repertory Theatre, *DIAMOND STUDS* and *SWEET BIRD OF YOUTH* with New Arts Theatre and with the Emporium Players. She received dramatic training at the American Academy of Dramatic Arts in New York and The American Conservatory Theatre in San Francisco. Ms. Rascoe is the daughter of the noted Southwestern artist Stephen T. Rascoe.
- \* **GARY TAGGART** (Sir Charles Marlow) will be remembered by Dallas audiences for his most recent performance as the title role in *SWEENEY TODD*. As a psychology major at the University of his native Arkansas, Mr. Taggart found himself singing principal roles with the Opera Workshop and later studied voice in Germany and at Indiana University. He toured from New York to Chicago to the Virgin Islands with Stage 9, a variety/revue, settling in Dayton, Ohio, where he developed his acting skills in over 50 roles, ranging from Starbuck in *THE RAINMAKER* to Daphne in *SUGAR*. Last season at Theatre Three, Mr. Taggart appeared in *SPLendid REBELS* and *DESIGN FOR LIVING*.

### The Director/Founder/Artistic Director

**NORMA YOUNG** very recently completed two of the longest roles in modern American dramatic literature — Mary Tyrone in Eugene O'Neill's *A LONG DAY'S JOURNEY INTO NIGHT* and Emma Goldman in Ernest Joselovitz's *SPLendid REBELS*. Miss Young has also recently appeared in several films and television segments. Theatre Three credits from last season include a double role in *WORKING* as well as the directorial assignment for Simon Gray's *CLOSE OF PLAY*. Miss Young founded Theatre Three in 1960, along with Jac Alder, Bob Dracup and Esther Ragland, and currently serves as Artistic Director.

### The Executive Producer-Director

**JAC ALDER**, along with Norma Young, was one of Theatre Three's original founders and remains the theatre's Executive Producer-Director. Trained as an architect (his degree is from Oklahoma University), he designed Theatre Three's unique space. Last season, he directed *WORKING*, adapted and directed *THE PHYSICIAN IN SPITE OF HIMSELF*, played the Duke of Plaza Toro in the popular production of *THE GONDOLIERS* and created the set design for *SPLendid REBELS*. Mr. Alder serves as president for the Dallas Arts Combine, as advisor to DISD for its Joint Arts/Cultural Committee and its Magnet Arts High School and member of the Theatre Panel of the Texas Commission of the Arts.

### The Designers

**PATTY GREER MCGARITY** (Costume Designer) began her association with Theatre Three in 1965 with *STOP THE WORLD, I WANT TO GET OFF* and has since designed over 150 productions as the theatre's resident designer. A graduate of North Texas State University, Mrs. McGarity has designed everything from children's wear to ball gowns for several apparel firms in Dallas, as well as delivering guest lectures at various colleges. Some favorite design credits include *CANDIDE*, *ANYTHING GOES*, *STRIDER*, *CHICAGO*, *THE ROBBER BRIDEGROOM* and *HOUSE OF FLOWERS*. Mrs. McGarity also creates fantasy designs and costume dolls.

**RANDEL WRIGHT** and **PETER METZ** (Scenic and Lighting Designers) are both currently designers with Peter Wolf Concepts where they have created scenery and/or lighting for the Dallas Summer Musicals, restaurants, trade shows, theater, beauty salons, theme parks, World's Fair exhibits, and parties. Independently, they have designed for Theatre Three, New Arts, PBS, dance, opera, and other projects ranging from sublime to the ridiculous.

## The Author

Oliver Goldsmith, one of the great men in the history of English literature, lived from 1730 to 1774. Poet, dramatist, novelist, biographer and historian, Goldsmith's reputation nearly 200 years after his death is largely based on his stage comedy *SHE STOOPS TO CONQUER* and his novel *The Vicar of Wakefield*.

Goldsmith was the fifth child of an impoverished curate of the Church of England in overwhelmingly Catholic Western Ireland. His parents had little financial means to encourage him. Relatives contributed what they could to get him through school, and he worked his way as a menial through Trinity College, Dublin. After receiving his degree, he dawdled indecisively for three years over what career to pursue.

His attempt to enter the Church was bungled when he appeared for his examination in scarlet breeches. An excursion into the study of law was a failure. He tried to get to America for a fresh start, but without success. Finally, he succeeded in getting admitted to the University of Edinburgh to study medicine, but dropped out two years later, and wandered about Europe.

Goldsmith at last settled in London, calling himself a doctor, although it is questionable that he ever actually obtained a degree. He worked as an apothecary's assistant, as an usher in a poor school, as an actor and as a hack writer, using an assumed name. He was frequently employed by John Newberry, who turned out books for children, and historians have debated whether Goldsmith was not actually the author of Newberry's famous *Goody Two Shoes*.

Goldsmith moved into the circle of the literary elite when, in 1761, he met Dr. Samuel Johnson, who became a steadfast if critical friend. Through his association with the famed critic, he became acquainted with such notables of the period as Sir Joshua Reynolds, Edmund Burke and David Garrick. He joined the famous Ivy Lane Club in 1764.

Goldsmith tried to escape the ill-paid drudgery of writing hasty histories, biographies and translations by means of more ambitious work. With *The Traveller*, which showed the earmarks of his vagabond wanderings throughout Europe, he used his own name for the first time. *The Vicar of Wakefield* increased his stature in the field of letters. "The Deserted Village," a long, semi-autobiographical poem, added to his reputation. But his author's royalties from these works were small

and quickly spent and he was forced to continue his labors as a hack writer to keep ahead of his creditors.

His first play, *THE GOOD NATUR'D MAN*, was a minor success and *SHE STOOPS TO CONQUER* met with great opposition before it finally was produced to become the major comedy success of its day.

Oliver Goldsmith died from an illness that had plagued him for several years, the year after the success of *SHE STOOPS TO CONQUER*. He had been working on a new comedy. He was buried in Temple Church, but two years later his friends erected a memorial to him at Westminster Abbey, inscribed with an epitaph written by his "guardian" Dr. Johnson:

*"To Oliver Goldsmith, poet, naturalist, historian, who left scarcely any style of writing untouched, and who touched nothing he did not adorn."*

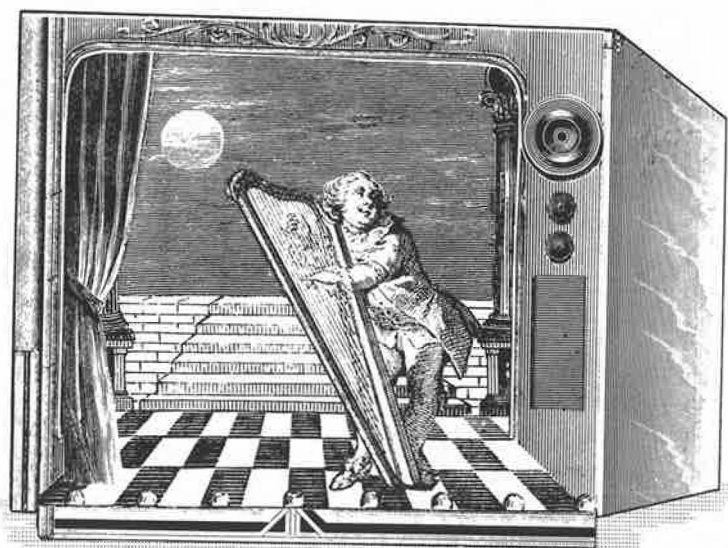
(2 June 1776)

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—William Shakespeare

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