

The M.I. Community Players present:

SHE STOOPS TO CONQUER

BY OLIVER GOLDSMITH



DIRECTED BY CLAIRE HOULT

THURSDAY-SATURDAY, MAY 6-8, 1999

KRESGE LITTLE THEATRE

She Stoops to Conquer; or, The Mistakes of a Night

by Oliver Goldsmith

directed by Claire Hoult

Dramatis Personæ

<i>Mr. Hardcastle</i>	Ben Dubrovsky (A/Affil)
<i>Mrs. Hardcastle</i>	Alice Waugh (S)
<i>Miss Kate Hardcastle</i>	Rachel Anderson (Affil)
<i>Miss Constance Neville</i>	Debbie Flusberg
<i>Tony Lumpkin</i>	Steve Dubin
<i>Marlow</i>	Matt Norwood ('99)
<i>Hastings</i>	Peter Floyd (A/S)
<i>Muggins, Diggory</i>	Bob Mussett (S)
<i>Stingo, Roger</i>	Ahmed Ait-Ghezala ('99)
<i>Maid</i>	Karen Mueller-Harder (S)
<i>Slang, Dick, Jeremy</i>	Peter Cocaine (Affil)
<i>Sir Charles Marlow</i>	James Carroll (A/Affil)

The Scenes of the Play

**The play takes place at the old-fashioned house of the
Hardcastles, and in a nearby alehouse.**

— *there will be one ten-minute intermission* —

(“S” indicates MIT staff member, “G” indicates graduate student, “A” indicates alumnus, and “Affil” indicates affiliation with a member of the MIT community).

Behind the Scenes

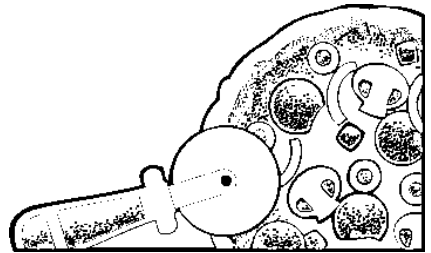
Producer	Alice Waugh (S)
Director	Claire Hoult
Set Designer	Bob Mussett (S)
Lighting Designer	John van der Meer (A)
Sound Design/Recording	Claire Hoult Edwin Bos
Stage Manager	Ken Stern
Costumer	Melissa Manolis (S)
Makeup	Karen Mueller-Harder (S)
Props Coordinator	Karen Mueller-Harder (S)
Sound Board Operator	Ken Stern
Program	Kevin Cunningham (A/S)
Poster Design	Aaron Seidman (Affil)
Drop Poster	Melissa Manolis (S) Karen Mueller-Harder (S) Alice Waugh (S)
Publicity	Beth Jobs
Ad Manager	Karen Mueller-Harder (S)
Tickets	Erik Mueller-Harder (Affil)
House Managers	Ronni Marshak Heather Cleary (S) Sonia Chawla (S)
Set Crew	Bob Mussett (S) John van der Meer (A) Peter Floyd (A/S) Steve Dubin Ken Stern Pete Cocaine (Affil) Matt Norwood (*99) Alice Waugh (S) Billy Wong James Carroll (A/Affil) Rachel Anderson (Affil) Melissa Manolis (S) Christine Manolis (Affil) Ben Dubrovsky (A/Affil)



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Contemporary Response to the Play (1773)

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– Dr. Johnson

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Contemporary Response to the Play (1773)

“On the whole the comedy has many excellent qualities; though we cannot venture to recommend it as a pattern for imitation.”

– Westminster Magazine

About the Cast and Crew

Ahmed Ait-Ghezala '99 (*Stingo, Roger*) is not really sure how to write a bio.

Rachel Anderson (*Miss Kate Hardcastle*) is new to MITCP. In the daytime she goes about as an expatriate library assistant who laughs rather more than cries. She thanks Erik for buying the groceries, and dedicates this performance to her father-in-law, James Anderson.

James Carroll (*Sir Charles Marlow*) appeared most recently with the Community Players as Dr. Wangel in Ibsen's *The Lady from the Sea*, and has also directed short plays by David Mamet, Terence McNally and David Ives for the Players. Offstage, Jim can usually be found working on distributed computing projects, playing Brazilian percussion and hanging out at Ryles.

Peter Cocaine (*Slang, Dick, Jeremy*) is a newcomer to MITCP and also to this part of the galaxy. Hopefully, he will make it through to the end of the show before being abducted and returned to his home planet.

Steve Dubin (*Tony Lumpkin*) has found this play, and this role, to be truly inspirational. After the show, he will be signing copies of his new books, "Cracker-Bouncing With Tony," "Lemon-Squeezing the Lumpkin Way," and "Circumbendibus and Other Stories."



Ben Dubrovsky (*Mr. Hardcastle*) has appeared in MITCP productions for four years. His roles include Tristan Tzara (*Travesties*), Nick Potter (*Holiday*), Lane (*Importance of Being Earnest*), King Claudius (*Fortinbras*), Arnholm (*Lady from the Sea*), Sidney (*California Suite*), and several others, including the award-winning performance of Rupert Murdoch in *Tintern Abbey* for which he won the prize of marrying the director.

Peter Floyd (*George Hastings*), his brow furrowed in deep, frustrated thought, tries valiantly to come up with a clever idea for his bio. But it's no use; his brain, frustrated by a lack of sleep and the stress from the effort of memorizing his lines, bubbles over like a cauldron of witch's brew, and he can only write in short, choppy sentences: "Did a bunch of shows. *Hay Fever. Travesties. Holiday. The Actor's Nightmare. Definitely Eric Geddis.* Some more, too, maybe. Can't remember now. All a blur." Exhausted from the effort, he pitches forward and blacks out.

Debbie Flusberg (*Miss Constance Neville*) has performed in amateur and student productions in the U.S. and Israel. This is her first time acting with the MIT Community Players. Constancy, she says, is the key to her success.

Claire Hoult (Director). A year or two's Latin doesn't seem to have done Claire Hoult much good, but we remain hopeful. She begs the actors' forgiveness for making them wear silly tights and speak in a silly accent, and thanks everyone for being the most hard-working, forgiving, and fun group anyone could possibly wish to work with. She hopes her *honnepon* is now, finally, convinced that MITCP does exist, and she thanks him for absolutely everything.

Melissa Manolis (Costumer) is starting yet another season with the Community Players. What started with a simple button has blossomed to her very own glue gun and a close personal relationship with Velcro. During the day she can be found shuffling paper in Bldg. 1 or showing people to their rooms.



Karen Mueller-Harder (*Maid*, Props Coordinator) is delighted to be back on the MITCP stage after a 2-1/2 year absence, for which she credits her 2 year old son, Timothy. Next time, though, she would like to play a character with a less dermatological name.

Bob Mussett (*Muggins*, *Diggory*, Set Designer) is new to both MITCP and the Boston area; he is still uncertain as to what this “chowda” is and why it is so “wicked.” He is continuing to break out of his typecasting as “Old Drunk Man” and moving into the exciting new realm, replete with fresh possibilities, of “Young Drunk Man.”

Matt Norwood '99 (*Marlow*) has played Horatio in *Fortinbras* and Algernon in *The Importance of Being Earnest* with the CPs. More recently, he was involved in Dramashop’s *Tiresias* Project as a writer and actor, and he played Mercutio in *Romeo and Juliet*, an MIT Theater Arts thesis production.

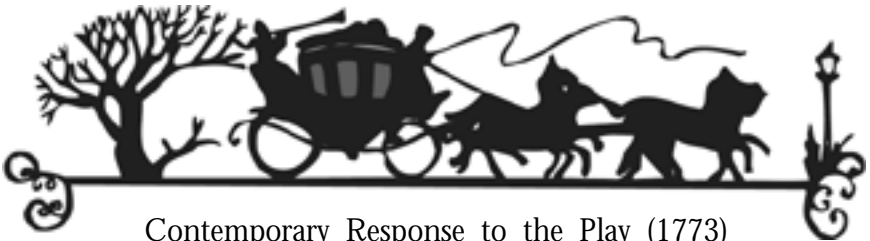
Aaron Seidman (Poster Design) was once a graduate student at MIT, and now maintains a connection to the Institute through the Community Players. He hopes this will attract “large numbers of clients” for his company, Imaginative Illustration (www.imaginillus.com).

Ken Stern (Stage Manager). Since they wouldn’t let me play on stage, I have to resort to this. Of course, they didn’t realize what power I now possess. Look at them, like ants they appear, like puppets, and I have the power to make them look good or bad, HA HA HA! — [*The stage manager has just been sacked. We regret any inconvenience!!*]

John van der Meer '72 (Lighting Designer) continues his tradition of failing to write bios for Community Players’ productions with his failure to write this one. He sometimes fails to write bios for Musical Theatre Guild productions, but they hardly ever let him design lighting. This term he also failed to write a bio for a Dramashop production.

Alice Waugh (*Mrs. Hardcastle*, Producer) has cornered the market on playing boisterous middle-aged English ladies in MITCP productions, having previously played them in *Hay Fever* and *The Importance of Being Earnest*. Most recently she broke with tradition and played soft-spoken Norwegian woman in *The Lady From the sea*.





Contemporary Response to the Play (1773)

“What play makes you laugh very much, and yet is a very wretched comedy? Dr. Goldsmith’s *She Stoops to Conquer*. Stoops indeed! – so she does, that is the Muse: she is draggled up to the knees, and has trudded, I believe, from Southwark Fair. The whole view of the piece is low humour, and no humour is in it. All the merit lies in the situations, which are comic; the heroine has no more modesty than Lady Bridget, and the author’s wit is as much *manque* as the Lady’s – but some of the characters are well acted...”

– Horace Walpole (to the Countess of Ossory)

Pair Arrested in Theft of Civil War Relics

[CNN, 7 January] — Two Pennsylvania men suspected of stealing an estimated \$2 million to \$3 million worth of Civil War artifacts from a Philadelphia museum have been arrested, the FBI announced Tuesday....

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Vienna Opera Sounds New Note on Nazi Past

[Reuters, 6 January] — Half a century after the end of World War II, the Vienna State Opera is seeking to come to terms with its past as a ready stage for Nazi propaganda. In a symbolic gesture of atonement, the opera will perform *The Diary of Anne Frank* by the Russian composer Grigori Frid in Vienna's parliament building on May 5 — a newly created Austrian commemoration day for the victims of Nazism....



Contemporary Response to the Play (1773)

“Dr. Goldsmith has written a comedy – no, it is the lowest of all farces. It is not the subject I condemn, though very vulgar, but the execution. The drift tends to no moral, no edification of any kind....

The situations, however, are well imagined, and make one laugh in spite of the grossness of the dialogue, the forced witticisms and total improbability of the whole plan and conduct.”

– Horace Walpole (to William Mason)

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Contemporary Response to the Play (1773)

“truly comic ... irresistible...”

– *The Gentleman's Magazine*

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About the MIT Community Players

The MIT Community Players is a group of MIT staff, students, alumni/ae, and other interested people who produce a fall and spring show at MIT each year, as well as summer events.

We're always looking for people interested in participating on stage and in positions including director, producer, designer, publicity and house management staff, technical staff and stage crew.

We're happy to have experienced people looking for a good opportunity to use their creative and technical skills, and we also welcome people with little or no experience, both those interested in being an apprentice or assistant to a certain position, or just helping out for a few hours.

If you'd like to get involved with MITCP, receive e-mail mailings, or send us a comment or question, send e-mail to mitcp-info@mit.edu or call 253-2530 and leave a message. And, of course, you can check out our web page:

<http://web.mit.edu/mitcp/>

Our next production: Summer One-Acts! (Performances in early August.)
Watch our web site for audition/performance information.