MISS SARA SAMPSON
BY G.E.LESSING
TRANSLATED BY ERNEST BELL

FIRST PERFORMANCE OF MISS SARA SAMPSON
WAS GIVEN IN FRANKFURT AN DER ODER IN 1755.
FIRST PERFORMANCE OF THIS PRODUCTION WAS
GIVEN AT THE INTERNATIONAL THEATRE FESTIVAL
MONTEVIDEO, URUGUAY ON 15TH APRIL 1999.

The action takes place in poor lodgings near
Dover where Mellefont is waiting to hear
whether his attempts to renegotiate the
terms of a cousin’s will have been successful.
It appears that the legacy will enable
him to marry Miss Sara Sampson...

Sir William Sampson ..........Daniel Thorndike
Wattwell, his servant ............Peter Needham
Landlord of an inn ..............Max Burrows
Mellefont, a gentleman ..........Raad Rawi
Norton, his servant ..........Duncan Buff
Betty, servant of Sara ..........Charlotte Medcalf
Sara Sampson, mistress of Mellefont ..........Rachel Joyce
Marwood, Mellefont’s former mistress ..........Shelia Gish
Hannah, her servant ............Pat O’Toole
Arabella, daughter of Mellefont
and Marwood .................Maria Isabel Hernandez

Director .................Declan Donnellan
Designer .................Nick Ormerod
Music Director ..........Paddy Cunneen
Movement Director ..........Jane Gibson
Lighting Designer ..........Rick Fisher

Company Stage Manager ..........Louise Yeomans
Deputy Stage Manager ..........Martin Lloyd-Evans
Touring Electrician ..........Judith Greenaway
Wardrobe Mistress ..........Christine Maddison
Student Stage Manager ..........Paul Clay

MUSIC PLAYED LIVE BY
MEMBERS OF THE COMPANY

The first half lasts approx 1hr 10 mins
and the second half approx 1hr 5 mins
There will be one interval of 15 mins

Sheila Gish, Rachel Joyce, Raad Rawi
THE COMPANY

MAX BURROWS read Drama at Bristol University and is a member of the National Youth Theatre. He appeared in Faultless and Doctor Faustus at the Young Vic Studio, and has toured with Eastern Angles. He has worked in repertory at Chester, York, Newcastle and Theatre Oxford and joined Richard 111 and All for Trimm’s Productions. Max is a Racing Journalist in his spare time.

PAUL CLAY is currently the head of the practical make-up at RADA.

PADDY CUNNEEN has been MD for many years for the Eireann, London’s Bubbling, the Abbey Theatre Dublin and EDC among others, and for Central TV. He was made a Fellow by the Council of the National Youth Theatre. He is an Associate Director of the National Theatre. Paddy is Associate Director of Cheek by Jowl.

DECLAN DONELLAN has directed all but one of Cheek by Jowl’s productions, including Lady Betty in 1989 which he also wrote. His production work includes The Rose and Fall of Magherybeg for the0 World Festival, and Macbeth and Winter’s Tale for the National Theatre. He is an Associate Director of the Royal National Theatre. Declan directed Portrait and Lady Betty. Awards include the Evening Standard Magazine and Observer Awards for Best Director 1987 and the Olivier Award for outstanding Achievement in the memory of Kenneth Tynan which he received this year.

DUNCAN DUFF studied at Liverpool University and EDDA before his professional debut with Cheek by Jowl as August in Machbeth. He also played Caliban in The Tempest and Mercutio in Romeo and Juliet at the Royal Shakespeare Company. Other theatre includes Women Beware Women at the Royal Court and The Mountain at the Edinburgh Fringe. Oh Tv has appeared in Taggart, and plays a lead in The Work on the Battlefield, in which he plays an EDC.

RICK FISHER has recently worked on Peer Gynt at the National, Maria at the Old Vic. A Matter of Chance at Riverside Studios and Waiting for the Robe at the Robe. Other work includes, Soraya Minto and Ballyhoo with London’s Theatre Company, Temptation and Restoration, both for the RSC. He is currently an Associate Director at the Lincoln Center, New York, and for the BBC. His first work with Cheek by Jowl was as The Doctor of Herculaneum.

JANE GIBSON was trained at Central School and with Augusta Lovel. Movement direction includes, for the National School for Girls. The Play, Peer, Verona, Flaneur, Ophelia, Hispana, and Peer Gynt for the EDC. The Emperors’ Fragile, Much Ado About Nothing, The Rain, Macbeth, and currently Dem Aran. With Sue Liddall co-directed Luck Rose (Leytonstone/Aldgate), Nana (Aldgate/Maketh), A Tale of Two Cities (Wimbledon/Cambridge). Other recent movement work: The Merry Widow for Scottish Opera and Clive of India’s Lady Betty.

SHEILA GISH trained at RADA. She has directed Lady Betty, the West End and the Fringe. Recent theatre credits include leaves Domaine in The Rose at the King’s Head, The Courtship at the Phoenix (as John Dexter). She also directed Flare Path and A Midsummer Night’s Dream for The Mercury and The Bear. Sheila has directed all but one of Cheek by Jowl’s productions and has also worked on Peer Gynt. Awards include the Evening Standard Magazine and Observer Awards for Best Director 1987 and the Olivier Award for outstanding Achievement in the memory of Kenneth Tynan which she received this year.

JUDITH GREENWOOD trained Drama and Accounting. She has been Production Electrifies for Opera North. Lighting Designer for Impact Theater Group and Technical Manager at the ICA. She was Deputy Chief Electrician for The Music of the Spheres. She is a director of the Electric Theatre and The Other Face for the BBC, and also teaches for the BBC’s Training Scheme.

MARIA ISABEL HERNANDEZ spent four years in Canada, and five years in the United States. She has worked at the Almeida Theatre as Associate Administrator and Sadler’s Wells Royal Ballet in the Press and Marketing Department, before joining Cheek by Jowl in June 1982.

RUTH INGLEDOW studied English and Drama at University College, Swansea, and was cast as an Arts Council Summer trainee in marking and publicity at the National Theatre and the Young Vic, then at the English Theatre Studio, London. She joined Cheek by Jowl in 1982.

RACHEL JOYCE was trained at RADA. She has worked as a Princess in The Spanish Tragedy, and as The Empress of Venice. For the Royal National Theatre, amends in The Strangers of Others and Laurens in Flaneur Ophelia. Other theatre includes The Importance of Being Earnest, and The Cherry Orchard for The Crucible, Sheffield, and on Tour at the Royal Court. Rachel is a BBC Radio presenter and works as a researcher for the EDC.

MATTHEW JOYCE has trained at the Bristol Old Vic Theatre School and was a founder member of Broad Experience. Recent theatre includes A Midsummer Night’s Dream and The Night Strangers. Other theatre includes Seven at the Lyric Hammersmith. Nick is a founder member of Cheek by Jowl.

CHRISTINE MADDOSS has worked for 11 years as Wardrobe Supervisor for 2nd Street. More recently, she has been Wardrobe Supervisor for Kent Opera and Wolverhampton Library Theatre.

BARBARA MATTHEWS is a qualified Chemist at Durham University and Arts Administration at the University of Northumbria. She was Marketing Officer for Opera North for 5 years and has undertaken freelance administrative and publicity work for many companies. She has been Administrative Clerk at Cheek by Jowl since the second tour.

CHARLOTTE MEDCRAFT taught at the University of Wales, Aberystwyth. Her work with Merseyway Young People’s Theatre includes a director’s credit in Peer. She has also directed The Leatherman, The Pied Piper and The Three Little Pigs and many productions at the Watermaker’s Arts Theatre and Ruislip at the Bush Theatre. Her TV credits include South of the Border and The Group Show. Films include The Young Vic.

JILL HUNTER is originally from New Zealand, she has worked at the Almeida Theatre as Administrator in the Sadler’s Wells Royal Ballet in the Press and Marketing Department, before joining Cheek by Jowl in June 1982.

PETER NEEDHAM was trained at RADA. For the last five years he has been Assistant, Scribe and Teller of the Council of the University of Verona. 12 years at the National Theatre has included Director in The Spanish Tragedy, Muscovy in The Spanish Tragedy, and The Merchant of Venice. Other credits include, in the UK: The Courtship and The Merchant of Venice at the Young Vic, and The Three Estates at the Lyric Hammersmith. Other theatre includes As You Like It and Macbeth at the Lyric Hammersmith, The Bear at the Lyric Hammersmith and The Night Strangers at the Young Vic. He is a founding member of the EDC and Cheek by Jowl.

NICK ROMEROD was born in Sheffield. He is a BBC Radio producer and has worked for Cheek by Jowl at the London Festival Theatre and the Wedgewood Festival Opera, London’s Saatchi and the Lyric Hammersmith. He has been an electrician at the Lyric and the Royal Court, and lighting designer at the Festival Theatre in Edinburgh. He is a founding member of the EDC and Cheek by Jowl.

PAT O’TOOLE trained as an Arts Educational School. During her varied career she has acted, stage-managed, directed, and helped to set up new Broad Theatre Company. Theatre work includes The September at Chichester, As You Like It and in The Bear at the Royal Court. They are part of the EDC Family and are part of the EDC Family.

RAWD ARELAND wartist trained at the Bristol Old Vic Theatre School and was a founder member of Broad Experience. Recent theatre includes A Midsummer Night’s Dream and The Bear. Other theatre includes The Bear at the Royal Court. They are part of the EDC Family and are part of the EDC Family.

DANIEL THOMAS was the son of a car and aircraft designer. He was born at the Old Vic in 1924. His long career included theatre and film roles, including roles in the Old Vic and the National Theatre. He has been the manager of the National Theatre in London, and has been the manager of the Young Vic. He has been the manager of the Young Vic. He has also been a member of the EDC and Cheek by Jowl.

CATHERINE TUCKSON is a writer and composer of theatre and film. She has been a member of the EDC and Cheek by Jowl.

LOUISE YEOMANS studied Drama and English at Kent University. She has been a stage manager and director at the Royal Court, the Edinburgh Festival Theatre and the Royal Court. She is a founding member of the EDC and Cheek by Jowl.
And later in 1990 - HAMLET by William Shakespeare, which will tour throughout England and visit Tokyo and Kyoto.

In 1991 to celebrate Cheek by Jowl's 10th anniversary, the company will present an epic cycle of medieval mystery plays from the Creation to the Apocalypse.

MISS SARAH STAPSON is the fifth European class to be given its British premiere by Cheek by Jowl. Others include: AndromACHE by Racine
[France 1667, Britain 1984]
The Child of Cornelle
[France 1636, Britain 1986]
A Family Affair by Ostrovsky
[Russia 1850, Britain 1990]
The Doctor of Honour by Calderon de la Barca
[Spain 1635, Britain 1989].
"YESTERDAY I LOVED,
TODAY I SUFFER,
TOMORROW I DIE:
BUT I STILL THINK FONDLY,
TODAY AND TOMORROW,
OF YESTERDAY." — LESSING

"A MAN WHO DOES NOT LOSE HIS REASON
OVER CERTAIN THINGS HAS NONE TO LOSE."

G. E. LESSING
GOTTHOLD EPRAIM LESSING
(1729 - 1781)

The son of a highly respected theologian, Lessing left home at the age of 17 to study theology in Leipzig, but he was already obsessed with the theatre. He wrote 5 comedies during this period, one of which was successfully produced at the Leipzig Theatre. However, his parents disapproved of his association with the theatre, and in 1748, summoned him home to Saxony.

Having extracted from him a promise to study medicine, his parents allowed him to return to Leipzig, but financial problems there forced him to flee to Berlin, where he began to gain a reputation as a critic and a dramatist.

In the following years, Lessing became increasingly interested in the aesthetic of tragic drama, and in 1760 went to Breslau to study philosophy and aesthetics. It was a fertile period, during which he wrote his comic masterpiece, "Minna von Barnhelm", which was set during the 7 years war and was greatly admired for its depiction of this event of national significance.

Lessing's application for the post of Director of the Royal Library in 1765 was rejected. Instead, he accepted the offer to act as adviser to a group of Hamburg merchants in their privately funded venture setting up a national theatre. The project collapsed within a year and Lessing recognised that the time for a German national theatre had not yet come.

Extreme poverty forced Lessing to accept the badly paid post of librarian at Wolfenbüttel in 1770. These were miserable but creative years for him. He was poor, ill and lonely. In 1776 he finally married Eva Konig, a friend of long standing, but she died 2 years later in childbirth. Lessing died in 1781 and was buried in a pauper's grave at public expense.

G H Lewes (1845) describes Lessing's mind as "of a quality eminently British. Of all the Germans, he is the least German; yet he created German literature."

THE ENGLISH MODEL

Lessing chose to set his revolutionary tragedy in an inn near the south coast of England and he drew his character names from corresponding roles in English drama, from Congreve, Sir Sampson (Love for Love), Melford (The Double Dealer), Marwood and Wattwell (The Way of the World), and from Richardson's Clarissa. Norton and Hannah. Betty could have come from either Clarissa or The Way of the World, and although the name Arabella comes from Clarissa, the role is really that of Sally Goodwin in Pamela. The same is true of Wattwell, whose role corresponds to that of Meanwell in Charles Johnson's Caelia.
THE SHOCK OF THE NEW TRAGEDY

"Lessing had pointed the way to a drama of contemporary social realism and of critical debate which was to come to the fore in the nineteenth century and to hold sway in our own."

F. J. Lamport (1981)

Lessing was impatient with the traditional literary class distinctions which dictated that heroic or tragic themes be played out by aristocratic figures, with comedy as the sole domain of characters lower down the social scale, and in *Miss Sara Sampson*, he created the first domestic tragedy in German literature. It was a huge success at its premiere at Frankfurt an der Oder in 1755.

Although Miss Sara Sampson is firmly rooted in the baroque, the tragedy marked a decisive break with the courtly mannered drama of France, which had long dominated the German stage. Lessing vehemently argued that the French classical model was culturally stifling and urged his contemporaries instead to look to the wider European stage for inspiration – to the ancient Greeks and Romans, the Italians, the Spaniards, the Dutch, and particularly the English. In fact, he believed that if allowed to follow its natural bent, the German temperament would find its most natural expression in the English theatrical tradition. He strove to establish a truly national drama, using the Germans' innate interest in nature and reality as its basis and using Shakespeare rather than Corneille as a model.

"For the curtain to rise on a tragedy and reveal not baskinged antique heroes in some palace ante-room, but travellers in ordinary eighteenth-century clothes in a miserable inn, who address each other not in alexandrines, but in elliptical prose must have caused a considerable shock."

F. J. Lamport (1981)

STURM UND DRANG

*Sturm und Drang* (Storm and Stress) was the explosive movement in literature and music typified by Goethe. Schiller and Haydn which led ultimately to the romanticism exemplified by Beethoven. *Miss Sara Sampson* is remarkable in that it predates the main body of Goethe's work by 20 years and yet it displays many characteristics of the movement – emotional power, strength and extravagance of expression, verbal explosiveness and an ability to shock.

"The German dramatic movement of the *Sturm und Drang* celebrated not only democratic opinions but also formal freedoms, a revolt against the dramatic unities and, in its wider context, against the domination of German taste by French classical literature."

Rosemary Ashton (1960)

"IT IS DIFFICULT TO DEFINE LOVE; WHAT CAN BE SAID IS THAT IN THE SOUL IT IS A PASSION TO DOMINATE ANOTHER, IN THE MIND IT IS MUTUAL UNDERSTANDING, WHILST IN THE BODY IT IS SIMPLY A DELICATELY VEILED DESIRE TO POSSESS THE BELOVED AFTER MANY RITES AND MYSTERIES."

Duc de la Rochefoucauld (1665)

BAROQUE

"The word 'baroque' comes from the Spanish *barroco*, a large irregular pearl. A regular pearl is a perfect sphere; an irregular pearl is a sphere straining outwards at one point, bulging and almost breaking, but yet not bursting into fragments. Therefore 'baroque' means 'beauty compressed but almost breaking the bounds of control'. The essential meaning of the word is interplay of strong emotion and stronger social, aesthetic, intellectual, moral, and religious restraints. What we, nowadays usually see in baroque art and literature is its formality, its symmetry and flegidity. What the men and women of the baroque era saw in it was the tension between ardent passion and firm, cool control."

Gilbert Highet (1949)