

# SARA

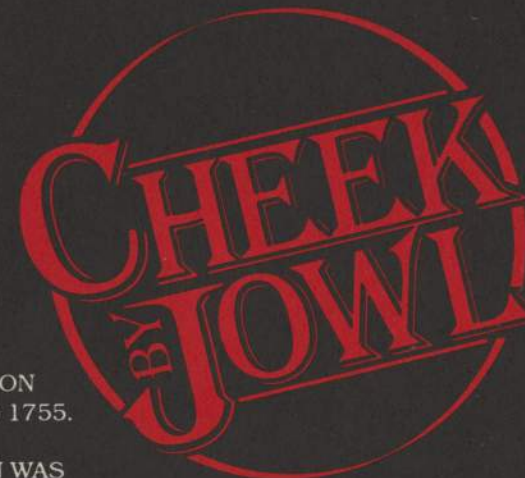
MISS SARA SAMPSON  
BY G.E.LESSING

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 18TH APRIL 1990.

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  
**Waitwell, his servant** .....Peter Needham  
**Landlord of an inn** .....Max Burrows  
**Mellefont, a gentleman** .....Raad Rawi  
**Norton, his servant** .....Duncan Duff  
**Betty, servant of Sara** .....Charlotte Medcalf  
**Sara Sampson,**  
    *mistress of Mellefont* .....Rachel Joyce  
**Marwood,**  
    *Mellefont's former mistress* .....Sheila 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 Greenwood  
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





- 1 Daniel Thorndike
- 2 Peter Needham
- 3 Max Burrows
- 4 Raad Rawi
- 5 Duncan Duff
- 6 Charlotte Medcalf
- 7 Rachel Joyce
- 8 Sheila Gish
- 9 Pat O'Toole
- 10 Maria Isabel Hernandez
- 11 Declan Donnellan
- 12 Nick Ormerod
- 13 Paddy Cunneen
- 14 Louise Yeomans
- 15 Martin Lloyd-Evans
- 16 Christine Maddison
- 17 Paul Clay
- 18 Angie Burns
- 19 Barbara Matthews
- 20 Ruth Ingledow
- 21 Jill Hunter
- 22 Catherine Ugwu

Best wishes to  
Cheek by Jowl with  
their tour of **SARA**

**RYDER**  
*Reliability in Truck Rental*

For specific details phone Free at anytime on 0800-100200  
for advice, information, or to reserve a vehicle.

## THE COMPANY

**MAX BURROWS** read Drama at Bristol University and was a member of the National Youth Theatre. He appeared in *Faust* and *Danton's Death* at the Young Vic Studio, and has toured with Eastern Angles. He has worked in repertory at Chester, York, Newcastle and Theatr Cylwyd and played in *Richard II* and *III* for Triumph Productions. Max is a Racing Journalist in his spare time.

**PAUL CLAY** is currently in his final year of the Technical Course at RADA.

**PADDY CUNNEEN** has been MD for Liverpool Everyman, Bristol Express, London Bubble, the Abbey Theatre Dublin and ESC among others, and for Central TV. He wrote music for Cheek by Jowl's *The Tempest*, *Philoctetes* and *Lady Betty*. He has recently been composer and MD for both *Fuente Ovejuna* and *Peer Gynt* at the Royal National Theatre. Paddy is Associate Director of Cheek by Jowl.

**DECLAN DONNELLAN** has directed all but one of Cheek by Jowl's productions, including *Lady Betty* in 1989 which he also wrote. Freelance work includes *The Rise and Fall of Mahagonny* for the Wexford Festival, and *Macbeth* and *Philoctetes* for the Finnish National Theatre. He is an Associate Director of the Royal National Theatre, where he directed *Fuente Ovejuna* and *Peer Gynt*. Awards include the Drama Magazine and Olivier Awards for Best Director 1987 and the Olivier Award for Outstanding Achievement (in memory of Kenneth Tynan) which he received this year.

**DUNCAN DUFF** studied at Liverpool University and RADA before his professional debut with Cheek by Jowl as Angus in *Macbeth*. He also played Caliban in *The Tempest* and Heracles in *Philoctetes* for the company. Other theatre includes *Women Beware Women* at the Royal Court and *Three Sisters* at the Liverpool Everyman. On TV he has appeared in *Taggart*, and plays a lead in *The Wreck on the Highway*, to be shown on BBC 1.

**RICK FISHER** has recently worked on *Peer Gynt* at the National, *Marya* at the Old Vic, *A Matter of Chance* at Riverside Studios and *Waving at the Tide* for The Kosh. Other work includes: *Serious Money* and *Bloody Poetry* at the Royal Court, *Temptation and Restoration*, both for the RSC and *Some Americans Abroad* at the Lincoln Center, New York and for the RSC. He first worked with Cheek by Jowl on *The Doctor of Honour*.

**JANE GIBSON** trained at Central School and with Jacques Lecoq. Movement direction includes, for the National, *School for Wives*, *The Pied Piper*, *Yerma*, *Fuente Ovejuna*, *Hamlet*, *Ghetto* and *Peer Gynt*. For the RSC, *The Revenger's Tragedy*, *Much Ado About Nothing*, *The Plain Dealer*, *Macbeth*, and currently *Don Juan*. With Sue Lefton co-directed *Lark Rise* (Leicester/Almeida), *Nana* (Almeida/Mermaid), *A Tale of Two Cities* (Newcastle/Cambridge). Other recent movement work: *The Merry Widow* for Scottish Opera and Cheek by Jowl's *Lady Betty*.

**SHEILA GISH** trained at RADA. She has worked extensively in the West End and the Fringe. Recent theatre credits include Isadora Duncan in *When She Danced* at the King's Head, *The Cocktail Party* at the Phoenix (dir. John Dexter), *The Debutante Ball* at Hampstead and Ashes at The Bush. Sheila received outstanding acclaim for *Berenice* at the Lyric Hammersmith (dir. Christopher Fette) and her portrayal of Blanche du Bois in *A Streetcar Named Desire* at the Mermaid (dir. Alan Strachan). TV credits include *Tales of the Unexpected*, *That Uncertain Feeling*, *Small World* and *Boon*. Films include *A Day in the Death of Joe Egg* and *Highlander*.

**JUDITH GREENWOOD** studied Drama and Theatre Arts at Leeds University. She has been Production Electrician for Opera North, Lighting Designer for Impact Theatre Co-op and Technical Manager at the ICA. She was Deputy Chief Electrician at The Swan, The Pit and The Other Place for the RSC, and also teaches for the RSC's Education Department.

**MARIA ISABEL HERNANDEZ** played Beatrice in *The Changeling* at the Edinburgh Festival and Lucia in *Mariana Pineda* at the Oval Theatre. She appeared in *The People Show* at Waterman's Arts Theatre and *Roosters* at the Bush Theatre. Her TV credits include *The Bill*, *South of the Border* and *The Gravy Train*. Films include *Darkness* with Francisco Rabal.

**JILL HUNTER** is originally from New Zealand. She has worked at the Almeida Theatre as Administrative Assistant and Sadler's Wells Royal Ballet in the Press and Marketing Department. She joined Cheek by Jowl in June 1989.

**RUTH INGLEDOW** studied English and Drama at University College, Swansea, and was awarded an Arts Council Bursary to train in marketing and publicity at the Royal National Theatre. Ruth stayed on at the National as a Development Officer before joining Cheek by Jowl at the beginning of 1990.

**RACHEL JOYCE** trained at RADA. For the RSC she was Ursula in a touring production of *Much Ado about Nothing* and Jessica in *The Merchant of Venice*. For the Royal National Theatre, Amanda in *The Strangeness of Others* and Laurencia in *Fuente Ovejuna*. Other theatre includes *The Importance of Being Earnest*, and *The Cherry Orchard* for The Crucible, Sheffield, and *Built on Sand* at the Royal Court. Rachel's TV films include *Snow* and *Children Crossing* for the BBC.

**MARTIN LLOYD-EVANS** has a physics degree, and studied Theatre Arts at Bretton Hall. He has been a stage technician at many theatres including the Lyric Hammersmith, the Half Moon, the Donmar Warehouse, and the Lilian Baylis Theatre. This is Martin's third tour with Cheek by Jowl.

**CHRISTINE MADDISON** has worked extensively in the West End, including 3 years as Wardrobe Supervisor for *42nd Street*. More recently, she has been Wardrobe Supervisor for Kent Opera and Northern Ballet Theatre.

**BARBARA MATTHEWS** studied Chemistry at Durham University and Arts Administration at City University before joining the Old Vic's Marketing Department. She was Marketing Officer for Opera 80 for 5 years and has undertaken freelance administrative and publicity work for many companies. She has been Administrator of Cheek by Jowl since the second tour.

**CHARLOTTE MEDCALF** trained at the University College of Wales, Aberystwyth. Her work with Merseyside Young People's Theatre includes *Frankie's Friends* and *Mrs Twit* in Roald Dahl's *The Twits* and for the Liverpool Playhouse Studio, *Low Level Panic*, *Drums in the Night*, *Mrs Sullen* in *The Beaux' Stratagem* and *Fears and Miseries of The Third Reich/Term* which transferred to the Young Vic Studio. Her first Cheek by Jowl production was *Lady Betty*.

**PETER NEEDHAM** trained at RADA. For the RSC, he was in *King John* and *The Two Gentlemen of Verona*. 13 years at the National Theatre included *Revenge* in *The Spanish Tragedy*, *Montano* in *Othello* and *Dodger* in *The Shoemaker's Holiday*. Other recent theatre includes *Atticus Finch* in *To Kill a Mockingbird* at Birmingham Rep and *Macbeth* in the USA. TV includes *The Kenny Everett Show*, *One by One*, *Bouquet of Barbed Wire* and films include *Clockwise* and *A Prayer for the Dying*. Peter is a founder member of Not The National Theatre Company.

**NICK ORMEROD** trained at the Wimbledon School of Art and spent a season at the Lyceum, Edinburgh. Freelance work includes *Peer Gynt* and *Fuente Ovejuna* (Royal National Theatre), *Macbeth*

and *Philoctetes* (Finnish National Theatre). Opera: *The Rise and Fall of Mahagonny* (Wexford), *A Masked Ball* (Opera 80) and *The Barber of Seville* for a WNO tour. He has designed all but one of Cheek by Jowl's productions. In 1988 he received a Laurence Olivier Award nomination for Designer of the Year.

**PAT O'TOOLE** trained at the Arts Educational School. During her varied career she has acted, stage-managed, directed, and helped to set up Raw Bread Theatre Company. Theatre work includes *The Journeywoman* at Colchester, *Man and Superman* at Birmingham Rep and The Haymarket and *The Country Wife* for Touchstone Theatre Co. TV includes *The Yob* and *Casualty*. Pat directed *Equus* at the Theatre Museum.

**RAAD RAWI** trained at the Bristol Old Vic Theatre School and was a founder member of Shared Experience. Recent theatre includes *Measure for Measure* and *Fitting for Ladies* at the Royal Lyceum, Edinburgh. For the RSC: *Naked Robots* and tours of *A Midsummer Night's Dream* and *The Beaux' Stratagem*. Other theatre includes *Berenice* at the Lyric Hammersmith, *Birds of Passage* at Hampstead, and *Nana* at the Mermaid. TV includes *A Cotswold Death*, *Murder of a Moderate Man* and *The Care of Time*, and films, *Midnight Express* and *Mona Lisa*.

**DANIEL THORNDIKE** is the son of actor and author Russell Thorndike and the nephew of Dame Sybil. His professional debut was at the Old Vic in 1939. He spent 15 years at the National Theatre playing many and varied roles. Tours with the Old Vic and the National have taken him on many foreign tours including South Africa, Moscow, Tokyo, USA and Canada. Recent credits include Old Adam in *As You Like It* and Argante in *The Liar*, both at the Old Vic, and Lord Whiteadder in *Blackadder 2*.

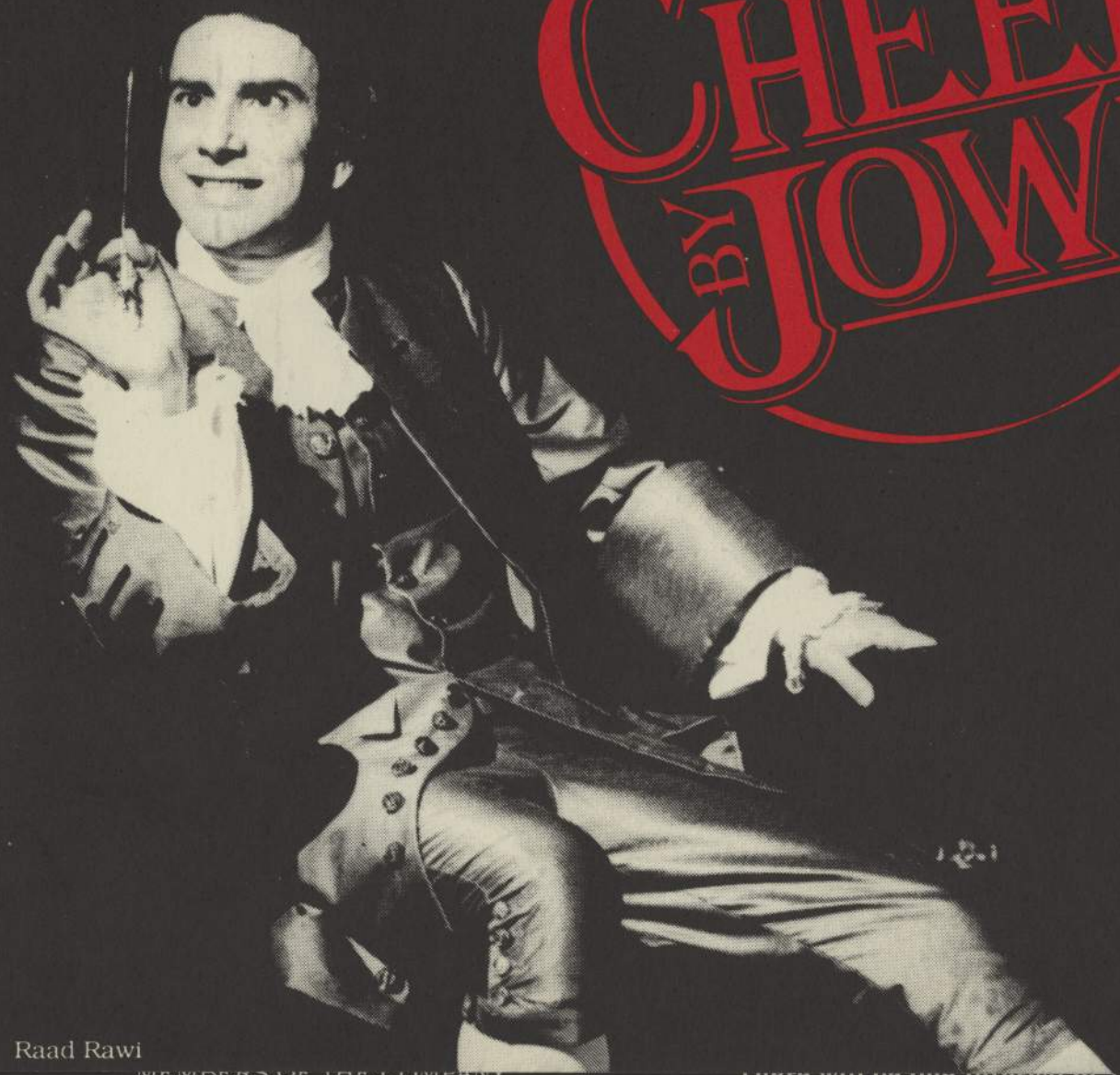
**CATHERINE UGWU** studied Politics at City Polytechnic. She has worked at the Palace Theatre Manchester and was House Manager at the Albany Empire before being awarded an Arts Council Bursary to train in arts administration with Cheek by Jowl.

**LOUISE YEOMANS** studied Drama and English at Kent University. She has been stage manager for the London Bubble, Wexford Festival Opera, the London Sinfonietta and the Lyric Hammersmith. She has been an electrician at the Lyric and the Royal Court, and lighting designer at the English Theatre of Hamburg. She joined Cheek by Jowl for *Lady Betty*.



"IF THERE IS ONE COMPANY THAT  
CAN BE SAID TO HAVE INFLUENCED  
BRITISH THEATRE IN THE EIGHTIES  
IT IS CHEEK BY JOWL."

THE INDEPENDENT



Raad Rawi  
MEMBERS OF THE COMPANY  
There will be one interval of 15 mins

- 1981 The Country Wife
- 1982 Othello
- 1983 Vanity Fair
- 1984 Pericles
- 1984 Andromache
- 1985 A Midsummer Night's Dream
- 1985 The Man of Mode
- 1986 Twelfth Night
- 1986 The Cid
- 1987 Macbeth
- 1987 A Family Affair
- 1988 Philoctetes
- 1988 The Tempest
- 1989 The Doctor of Honour
- 1989 Lady Betty
- 1990 Sara

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 mediaeval  
mystery plays from the Creation to  
the Apocalypse.

Miss Sara Sampson is the fifth European  
classic to be given its British premiere by  
Cheek by Jowl. Others include:  
*Andromache* by Racine  
(France 1667, Britain 1984)  
*The Cid* by Corneille  
(France 1636, Britain 1986)  
*A Family Affair* by Ostrovsky  
(Russia 1850, Britain 1988)  
*The Doctor of Honour* by Calderon de la Barca  
(Spain 1635, Britain 1989).

CHEEK BY JOWL.  
Alford House, Aveline St.,  
London, SE11 5DQ  
071 793 0153/4

**FOR CHEEK BY JOWL**  
Artistic Directors:  
Declan Donnellan and Nick Ormerod  
Associate Director:  
Paddy Cunneen  
Administrator:  
Barbara Matthews  
PR & Marketing Officer:  
Ruth Ingledow  
Assistant to the Administrator:  
Jill Hunter  
Administrative Trainee:  
Catherine Ugwu

**MAILING LIST**  
STAY ONE STEP AHEAD -  
JOIN CHEEK BY JOWL'S FREE MAILING LIST.  
For regular information of Cheek by Jowl tours  
write to the above address, giving your name,  
address and postcode, or give us a ring on the  
above number.

SARA is supported by  
THE GOETHE INSTITUT (LONDON)

**TOUR SCHEDULE**  
SARA will visit the following theatres:  
  
April 16 - 28  
**Montevideo International Theatre Festival**  
April 30 - May 5  
**Arts Theatre, Cambridge**  
May 8 - 12  
**Connaught Theatre, Worthing**  
May 14 - 19  
**Arts Centre, University of Warwick**  
May 21 - 26  
**Theatre Royal, Winchester**  
May 28 - June 2  
**Theatre Royal, Bury St Edmunds**  
June 5 - 30  
**Lillian Baylis Theatre, London**

**DIRECTORS OF CHEEK BY JOWL  
THEATRE COMPANY LIMITED:**  
John Scott-Moncrieff (Chairman),  
Mary Allen, Cesare Ferrari,  
Sophie Hamilton, Gerald Thorburn.

**DEVELOPMENT PANEL:**  
Sophie Andreae, Lady Anglesey DBE,  
Lucy Astor, Iltyd Harrington JP, DL,  
Chris Legge, Dick Linklater, Tim Stockil,  
Barbara Todd.

**CREDITS**  
Casting Director Edel Musselle  
Graphic Designer Iain Lanyon  
Wardrobe Supervisor Angie Burns  
Programme Researcher Lucy Astor  
London Press Sharon Kean  
(071-254-6489)  
Sarah Ainslie  
Photographer Patsy Rodenburg  
Voice Coach

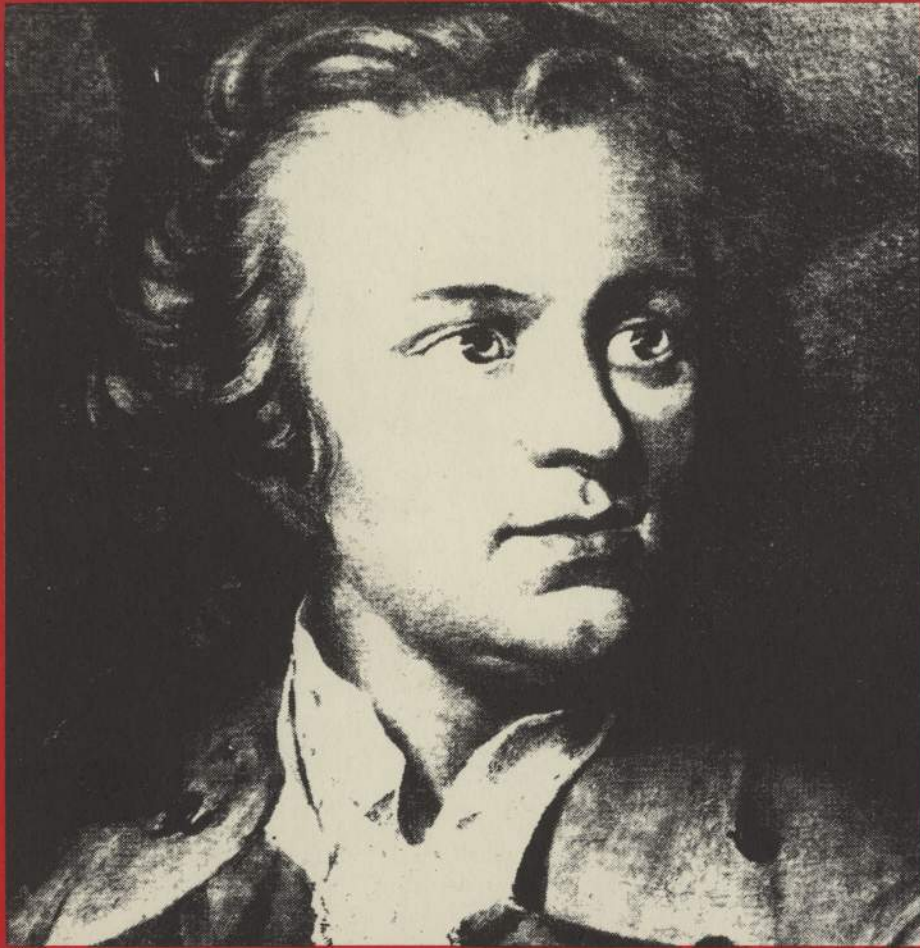
Costumes made by Hilary Boulton,  
Carole Coates, Christine Manning, Denis  
Bruno, Maggie Scobbie, June Neville and  
Sarah Jane Wright. Wigs by Ray Marsden and  
Wigs by Charles. Millinery by Pat Dawson.  
Shoes by Savva. Set built by The Stage  
Construction Company. Set painted by Sharon  
Seager. Thanks to Yolande Jeffrey and the  
Royal National Theatre Props Department.  
Thanks also to the Almeida Theatre for the  
loan of the dagger.

**ACKNOWLEDGEMENTS**  
Grateful thanks are due to the following firms  
who have donated their products:  
Writing Paper supplied by Wiggins Teape  
Paperpoint. Printed on Stratakoulour  
Relie Gold 89sm.  
Ryder Truck Rental  
Guerlain for Sheila Gish's perfume (Chamade)

Special thanks to BET  
for sponsoring the  
ABSA evening at the  
Lilian Baylis Theatre



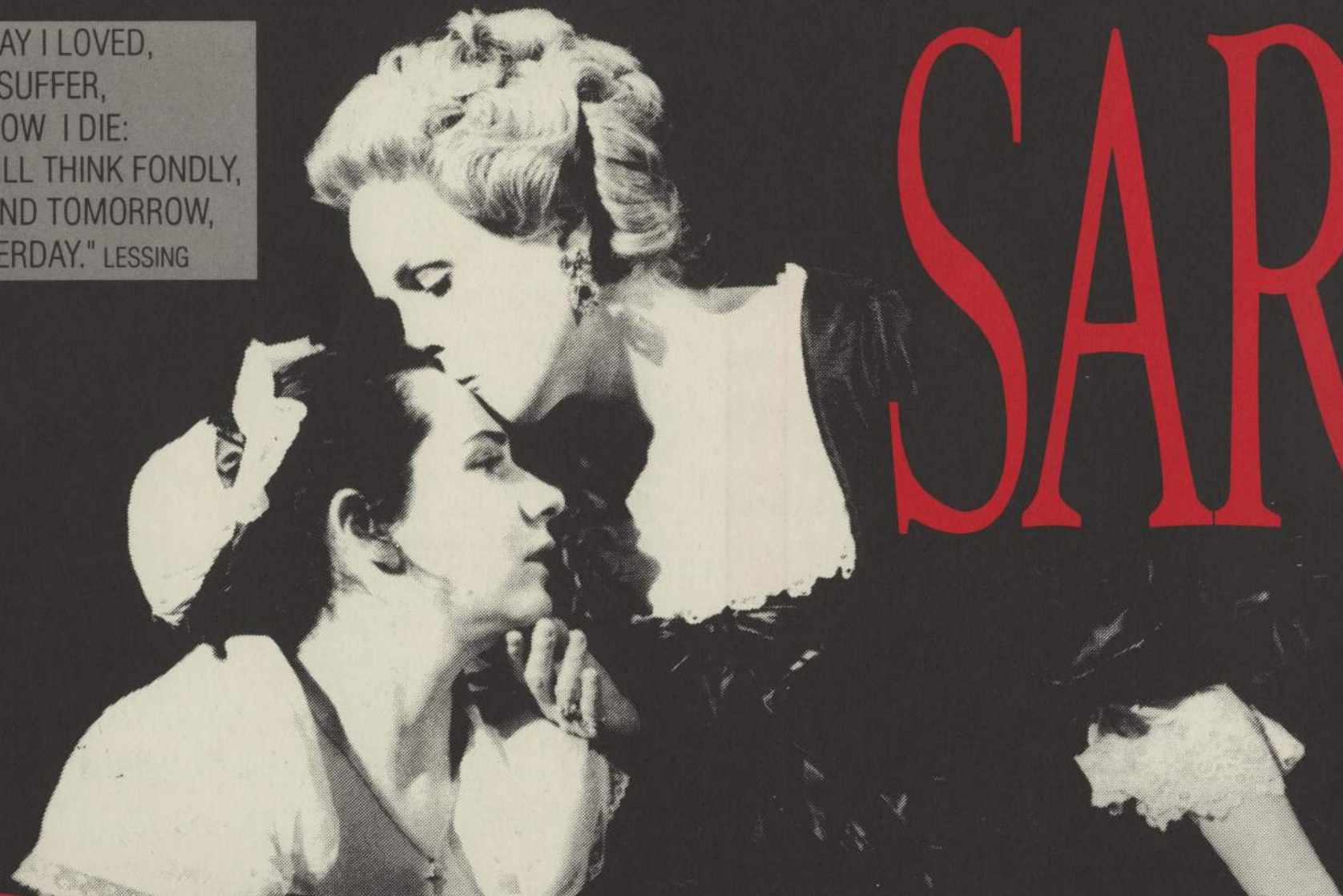




"YESTERDAY I LOVED,  
TODAY I SUFFER,  
TOMORROW I DIE:  
BUT I STILL THINK FONDLY,  
TODAY AND TOMORROW,  
OF YESTERDAY." LESSING

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

G. E. LESSING



# SARA



## GOTTHOLD EPHRAIM 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 Wolfenbützel in 1770. These were miserable but creative years for him. He was poor, ill and lonely. In 1776 he finally married Eva König, 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.

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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."

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Sheila Gish



Rachel Joyce, Sheila Gish.

## 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*), Mellefont (*The Double Dealer*), Marwood and Waitwell (*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 Waitwell, whose role corresponds to that of Meanwell in Charles Johnson's *Caelia*.

Maria Isabel Hernandez, Sheila Gish, Raad Rawi





## 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 buskinned 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)**

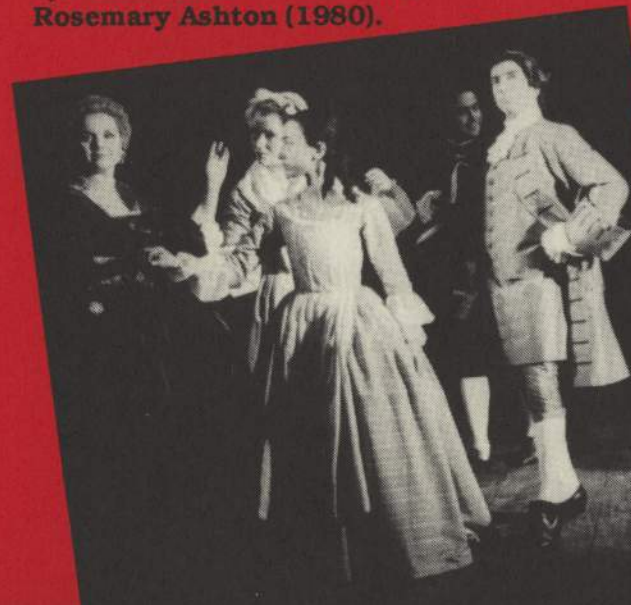
Sheila Gish, Pat O'Toole, Maria Isabel Hernandez, Duncan Duff, Raad Rawi.

## 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 (1980).**



## 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 frigidity. 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)**



"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)



Raad Rawi, Peter Needham, Rachel Joyce, Daniel Thorndike