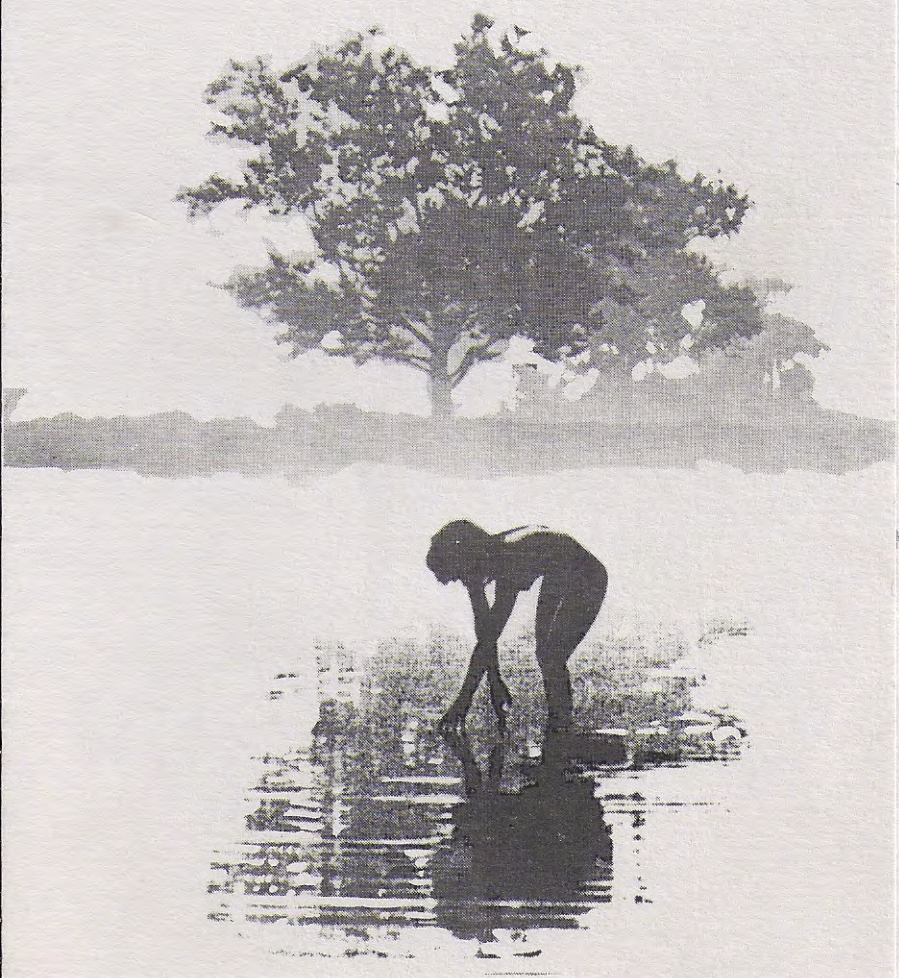
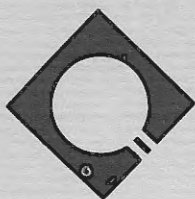


DIMETOS

BY ATHOL FUGARD
THE QUESTORS THEATRE
COMPANY





THE QUESTORS THEATRE COMPANY

First performance December 5th 1981

'Dimetos had a guilty love for his niece, who hanged herself. One day the waves carried onto the fine sand of the beach the body of a marvellously beautiful young woman. Seeing her, Dimetos fell on his knees, stricken with love. But he was forced to watch the decay of this magnificent body, and went mad. This was the niece's vengeance, and the symbol of a condition which we must try to define.'

— Albert Camus (This passage, from one of his notebooks, was Fugard's initial inspiration for the play.)

'... may God us keep
From single vision and Newton's sleep!'

— William Blake (included by Fugard on the dedication page of the play.)

'Every particle of matter in the Universe attracts every other particle with a force whose direction is that of the line joining the two and whose magnitude is directly as the product of the masses and inversely as the square of the distance from each other.'

— Newton's Law of Universal Gravitation.

'We think of time as something passing from past to future irreversibly and we are aware of it passing by observing changes or processes.'

— Longman's Dictionary of Scientific Usage.

'There is nothing more beautiful than . . . a pair of hands urgent and quick with a need, behind those a guiding intelligence.'

— Dimetos.

'What is Dimetos all about?'

'Oh, it's about a horse falling down a well.'

— Overheard in the Grapevine Club.

Programme cover design by David Gilbert.

DIMETOS

by Athol Fugard

CAST

DIMETOS, *an engineer* NEVILE CRUTTENDEN
LYDIA, *his orphaned niece* GLYNIS CARTER
SOPHIA, *his housekeeper* FFRANGCON WHELAN
DANILO, *a young man from the city* IAIN REID

Directed by DAVID FLETCHER

Designed by DAVID GILBERT

Lighting designed by ROGER BRACE

ACT ONE: In a remote province

INTERVAL OF FIFTEEN MINUTES

ACT TWO: Beside the ocean

The performance will end at approximately 10.00 p.m.

STAGE MANAGERS ROGER STURM and
JILL RUSSELL

ASSISTANT STAGE MANAGERS . . . SUE BAKER,
TERRY LIPWICK,
PETE MANSELL,
GORDON WATSON,
SUE WYATT

WARDROBE GRACE LACAILLE

PROPERTIES KATH HARRINGTON and
IVANA COOKE

CONSTRUCTION ROD KEELING
assisted by Members of the Crew

LIGHTING ASSISTANTS IAN BRIGGS,
PENNY BURN,
LIZ MARSHALL,
PHIL PINKHAM

SOUND GEOFF POWELL

ASSISTANT IN ALL DEPARTMENTS. JACKIE TODD

Now add an additional dimension to your experience of the play
by coming to the

OPEN DISCUSSION

which will be held on **TUESDAY, 15th DECEMBER at 7.45 p.m.**
in the **Bernard Shaw Room**.

These after-show Discussions, a unique feature of The Questors
programme, give members of the audience the opportunity to
hear well-known figures in the theatre talk about the play and its
presentation and to ask questions or join in the discussion. On
this occasion we are particularly pleased to welcome the well-
known actress

JOAN MILLER

who will bring to the task of leading the Discussion a great wealth
of acting and other theatre experience since she first made a big
name for herself in the famous production of *Pick-up Girl* in
1946 – a landmark in the history of post-war British theatre.
An evening not to be missed!

Note the date

TUESDAY, 15th DECEMBER at 7.45 p.m.
in the Bernard Shaw Room

All are welcome

Admission is free

ABOUT THE PLAYWRIGHT

Athol Fugard is the best-known and most significant playwright to emerge from South Africa. He now has a world-wide reputation. His plays have usually been performed first in South Africa under his direction and with himself in a leading role. This total involvement in his plays make him unique among modern dramatists.

His plays include: *(No-Good Friday)* (1959), *The Blood Knot* (1961), *Hello and Goodbye* (1965), *People Are Living There* (1966), *Boesman and Lena* (1969), *The Island* (1974), *Sizwe Bansi is Dead* (1974) and *Dimetos* (1975).

He writes about himself:

I was born in Middelburg, a small village in the semi-desert Karroo region of South Africa, on 8 June 1932. My mother is an Afrikaner, my father an English-speaking South African, possibly of Irish descent. I have an elder brother and a younger sister. At the time of my birth my parents owned a small general dealer's store in the village, but we sold this when I was about three years old and moved to Port Elizabeth, which has been my home ever since. Port Elizabeth is an almost featureless industrial port on the Indian Ocean. It is assaulted throughout the year by strong south-westerly and easterly winds. Close on half a million people live here — black, white, Indian, Chinese, and Coloured [mixed-race]. It is also very representative of South Africa in the range of its social strata, from total affluence on the white side to the extremest poverty on the non-white. I cannot conceive of myself as separate from it. (Introduction to *Three Port Elizabeth Plays*.)

He was educated at Port Elizabeth Technical College and the University of Cape Town, where he studied anthropology and philosophy. Fugard left Cape Town in his final year without taking a degree and hitch-hiked up Africa to Port Sudan, where he signed on as the only white crew member on a tramp steamer bound for the Far East. The two-year experience of living and working on that steamer, side by side with men of all races, was an important stage in his liberation from the prejudices endemic among those with his background. As with most South Africans, his feelings about race are inevitably a deep part of himself. He has traced his sense of guilt and contrition to a childhood incident: 'I was ten and I was living in the white ghetto, Port Elizabeth. The blacks live in the black ghetto, New Brighton. I spat in the face of a black man. I cannot talk about it . . .'

This kind of experience is inseparable from Fugard's kind of theatre. In an *Observer* interview in 1974, he remarked: 'I am a classic example of the guilt-ridden impotent white liberal of South Africa'.

COMING UP IN THE MAIN THEATRE . .

THE CHRISTMAS SHOW

31 December — 9 January

ALADDIN

Traditional pantomime hits the Questors stage once again!!!

NEW YEAR'S EVE AT THE QUESTORS * * *

As if *Aladdin* weren't enough, in The Studio you can see Michael Frayn's funniest play

CLOUDS

Forget the winter, come away to sunny Cuba, where rival reporters are having difficulty in finding out THE TRUTH, but are finding out a lot of other things instead

17 — 21 December *and*

31 December — 2 January

SEEING IN THE NEW YEAR AT THE QUESTORS * *

AND IN THE NEW YEAR IN THE MAIN THEATRE

23 — 30 January

TREATS

by Christopher Hampton

Heard the one about the girl, the journalist and the stuffed shirt? This is it!

Christopher Hampton's 'eternal triangle' play is . . . 'subtle, powerful and extremely funny'.

AND IN THE STUDIO

14 — 17 January

THE WHIRLER

by Sebastian Baczkiewicz

Two plays by this promising young local playwright have already been presented by The Questors. This, his latest play, is his most evocative and moving piece of writing so far.

During the run of *Dimetos*

THE MINI-STALL

Open for the sale of
Jewellery, Perfumes, Christmas Cards and Books

From 6.30 p.m. to the end of the Interval
in the Foyer