

### The Author

Nick Ward was born in Geelong, Australia, in 1962. He began writing and directing for the theatre while at University winning three Edinburgh Fringe Firsts in 1983 and 1984. After spending a year at Bristol University Film School, in 1986 he won a Time Out Award for writing and directing *Eastwood* at The Man in the Moon Theatre.

### Forthcoming Productions

#### In the Playhouse:

**The Threepenny Opera**  
by Bertold Brecht  
Music by Kurt Weill

February 16 - 22

**Temptation**  
by Vaclav Havel

March 14 - 21

**The Play's the Thing**  
by Ferenc Molnar

April 11-18

#### In the Studio:

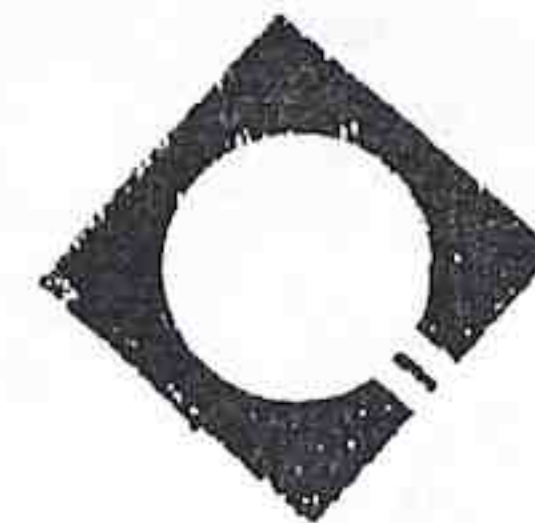
**Neon Gravy**  
by Richard Hayton

February 14 & 15  
(at 10:45pm)

**Female Transport**  
by Steve Gooch

March 4 - 8, 10 - 14

**THE STRANGERS OF OTHERS**  
by **Nick Ward**  
February 8th - 15th 1992  
**STUDIO**



THE

**QUESTORS**



# The Strangeness of Others

Nick Ward

## CAST

*in order of speaking*

Jim	Michael Davis
Carl	Joe Campbell
Katy	Cathy Rakoff
Kim	Mary O'Connor
Ed	Edward Jeffroy
Amanda	Clare Hocter
Greg	Richard Vyvyan-Thomas
Sarah	Cathy Rakoff
Corrinna	Tess Walsh
Bill	Dennis Adams
Charlie	Stephen O'Toole
Nancy	Ruth Lister
Stuart	Peter Kennedy
James	Michael Davis
William	Dennis Adams
Dot	Janet Egan
Edward	Edward Jeffroy
Josh	Richard Vyvyan-Thomas
Marie	Mary O'Connor

## MUSICIANS

Guitar	Stephen O'Toole
	Peter Kennedy
Harmonica & Tin Whistle	Joe Campbell
Accordion	Mary O'Connor

## CREW

Director	Elaine Kidd
Designer	Debbie Ward
Lighting Designer	John Johnson
Stage Manager	Nicholas Beck
Deputy Stage Managers	Margaret Crosby
	Sam Kliger
Fight Director	Tim Large
Cast Photography	Paul Spicer

## WITH THANKS TO

Brad Askew, Dave Bell, David Emmet, Bob Hoskins, Trish Knight, Gavin McQueen, Louise Mitchell, Judy Ormerod, Lucy Patton and The London Transport Museum

## About the Play

I was drawn to *The Strangeness of Others* having seen two of Nick Ward's other plays in Edinburgh some years ago - *Eastwood* set in a mining community and *Apart from George* which looked at the effect of unemployment on a family in East Anglia. Both plays had really involved me - something very rare and special. When I came across *Strangeness* in the National Theatre bookshop in the autumn I knew, even as I picked it off the shelf, that I'd found my next project. I was worried though that I should want to do such a dark piece. For me it highlights all the worst aspects of our increasingly capitalist society, and problems which are compacted in London where the inhabitants become isolated and fail to communicate. But while the play might be bleak, I hope something positive can be found in our reactions to the picture that's presented, that we can find a remedy to the strangeness of others with a little more humanity.

This is a promenade production. That means you can stand, sit or perch anywhere - including on any part of the set - and should move freely as you need to in order to catch all the action. Don't worry if you end up in the playing areas - the actors will soon oust you gently if they need to! ...Enjoy.

Elaine Kidd