**Lands – pre show notes**

Welcome to these pre show notes for Lands, created by Antler, a Bush Associate Artist company. This is a co-production between Antler and The Bush, directed by Jan Woodcock-Stewart and designed by Charlotte Espiner. It is kindly supported by The Andrew Lloyd Webber Foundation, and arrives at the Bush following a sell-out run at the Edinburgh Fringe in 2017.

The production takes place in the Studio theatre at the Bush, and lasts for about 1 hour and 20 minutes, with no interval.

The audio described performance is on Saturday December the first. There’s a touch tour at 1.45 – please let the Box Office know if you’d like to attend. These notes will be delivered live at 2.40, with andy changes, to allow you to refresh your memory and check your headset’s working, and the play itself begins at 2.45.

The website describes Lands as ‘a playful, intimate dissection of a relationship teetering on the edge of collapse. An absurd tragicomedy, the play explores the impossibility of relationships, our inability to understand one another and the hills we’re willing to die on’.

The staging is simple, and there are just two actors involved, who are both called by their real names – Leah Brotherton and Sophie Steer.

We enter the studio theatre at the back left corner. The seating is on our right, descending in tiered rows to the performance space at the far end of the room. This space is small – about 6 metres wide and 2 deep - and the walls and floor are warm beige.

On the left of the space is a table made of two portable workbenches, with black metal frames and an unvarnished wooden top. They are arranged with one facing us, and the second placed against its right end, sideways on. There is a wooden seat behind the table, and in front of it, a puzzle on a tray, with pieces scattered on the surface nearby. An Anglepoise lamp stands to the left of the puzzle, and below the table, to its left, is a small black cylindrical bin.

At the right end of the table is a completed 1,000 piece puzzle in vivid colours. It looks complicated, and is arranged on a tiltable panel, which is part of the workbench

On the right side of the room is a trampette – a small portable trampoline. It is circular, and stands about a foot off the floor, its black mesh surrounded by a purple fabric buffer. On the floor, between the trampette and the desk, is a swirl of orange peel.

We enter the studio to find Leah sitting at the table, working on the puzzle. As she lifts and examines each new piece she describes it to us, using a microphone, which is set on a moveable arm just in front of her. The arm is clamped to a stand on the left of the table.. Leah is petite, with big blue eyes, a finely chiselled mouth, long honey blonde hair clipped back off her face, and little gold earrings.. She wears jeans with a pale blue sweatshirt and new-looking white trainers. She concentrates on the task in hand with focused energy, but if forced to move away from the puzzle, her brow knits anxiously.

As L:eah works, we can hear the rhythmic creak of the trampette. Sophie bounces on it, her face absorbed. She is tall and very slender, and wears dark blue jeans with a matching high-necked sleeveless vest which shows off her toned arms. Her trainers are black with a blue flash. Sophie has youthful rounded features, and shoulder-length dark hair pulled back off her face. As she bounces she seems to be in a world of her own.