**Misty – pre show notes**

Welcome to these pre-show notes for Misty, written and presented by Arinze Kene, and performed with musicians Shiloh Coke and Adrian MacLeod, plus either Rene Powell or Mya Napoleon as a young girl. All the performers are black.

The sound is designed by Elena Pena, and the lighting by Jackie Shemersh, the designer is Rahja Shakiry, and Misty is directed by Omar Elerian.

The audio described performance is on Saturday April the 14th. There will be a touch tour at 1.30, these notes will be read live over the headsets with any changes at 2.20, and the performance begins at 2.30. It lasts for about 1 hour and 50 minutes, with one interval of 20 minutes.

Please note that strong language is used in this production and it covers violent, sexual and racially charged themes. Strobe lighting, loud noises and haze effects are used in the show.

The website describes Misty as ‘an epic, lyrical journey through the pulsating heart and underground soul of inner city London’.

As we enter the auditorium, we find that the performance area is at one end of the space. It fills the width of the auditorium, with the audience facing it in rows of tiered seating. The air is literally misty, and stage lights, some blue and green, shimmer through the haze. The two musicians sit each on a raised stage, one at each side of the performance area, and a little in front of it. On the right, Shiloh Coke sits behind a drum kit, cymbals gleaming. She’s dressed in black top and trousers, with a wide green headband controlling her abundant curly hair. Shiloh is statuesque and focused, hands loosely holding the drumsticks. On the other side of the space is Adrian MacLeod, equally imposing and also dressed all in black. In front of him is an arrangement of keyboards.

The performance space is empty, except for a microphone on a stand. At the back is a large gauze screen, about four metres wide and three high, on which projections appear as the evening unfolds – large floating shapes like capillaries, outsized circular pills, indistinct tower blocks, watery swirls, moving lights like headlamps in the rain. Another screen fills the wall on the right, and this one is generally used to reflect sharp shadows of Arinze. It is also three dimensional, as it forms the front of a narrow box shape. The gap between the screens, at the back right corner, is used as an entrance and exit, and at one point a door appears, at the back left of the auditorium.

Arinze is tall and well built, his body lean and toned. He’s a dynamic presence from the moment he appears. His head is shaved, but a black beard defines his chin, and his wide dark eyes stare out at us. At first he’s dressed in a baggy grey tee shirt over loose blue jeans and white trainers, with a dark red beanie hat in his pocket.. Later he adopts, first, a wetsuit, then orange washed chinos with a white tee shirt.

In the course of the show, Arinze hears from two friends, Raymond and Donna, who are played by the two musicians, standing on a raised stage behind the gauze. Another character who does this is Arinze’s sister, played by a young girl in school uniform - blue cardigan and grey pleated school skirt, her feet in black bar shoes over white ankle socks.

An orange leather chair and a white canvas director’s chair are on the platform with her, creating the suggestion of a room behind the gauze screen.

And that’s the end of these pre-show notes for Misty, by Arinze Kene. .