**Intro notes Harm**

Welcome to these short introductory notes to *Harm* by Phoebe Eclair-Powell.

The audio described performance will take place at the Bush Theatre on Thursday June 10th.

There will be a touch tour at 6.30pm, delivered with Covid safety measures in place. The short introductory notes will begin at 7.15pm and the performance itself at 7.30. The play lasts for approximately 75 minutes without an interval.

The describer will be me, Di Langford. Please note there will be periods with little description, as the dialogue is self explanatory and very fast.

The theatre advertising describes *Harm* as a thrilling and razor sharp, twisted comedy, on the corrosive effects of social media and isolation.

The performance takes place in the main auditorium, the Holloway Theatre, where the seating has been reduced and refigured to comply with Government Covid regulations. The audience is seated on three sides of a raised stage which thrusts forward into the space and the action is described from the aspect of someone seated in the central block. The back wall is of plain brick with four narrow fluorescent lights fixed vertically at regular intervals. The stage is about 6 metres deep and 5 metres wide and is covered with a plain very, bright green carpet. Sitting propped against the back wall, and dominating the space, is an enormous soft toy. It’s a child’s cuddly bunny rabbit, but of gigantic proportions. Made of soft grey plush it is about two metres tall with long ears, which hang down on either side of its huge round face. It has a small pink nose, and two black circles for eyes, set wide apart. Each black circle has a small white dot inside it to represent a reflection, an effect used by portrait painters to make their subject look alive. The rabbit has no mouth. Its head and body are of pale grey plush, but the plump arms and legs are a slightly darker grey. It’s propped in a sitting position, but slightly slumped, with its legs apart, and the velvety grey soles of its feet facing towards us.

Apart from the rabbit, there is only one other item on the stage. It’s a modern chair, with slender chromium legs. The gently curved seat and back are in one piece and are formed of translucent midnight blue plastic. The chair stands close to us, towards the right hand corner of the stage.

Harm is a play with one performer, known only as Woman. We never discover her name.

She is a tall, slim young woman in her thirties, with long brown hair worn straight with a centre parting. She has a fair complexion, well defined eyebrows and challenging blue eyes.

The woman is strikingly dressed in what might be called smart, casual style. The design of her bright red trouser suit adds the casual air to her outfit, but the soft red fabric has a slight sheen and looks expensive. The long-sleeved jacket is straight and

falls to thigh length. It’s worn open, over a black, short-sleeved tee shirt with a scooped neckline. The matching trousers are loose legged and tied at the waist and her shoes are multi-coloured, high-top, lace-up trainers.

The woman addresses us directly, making expansive gestures as she draws us into her story. She sometimes sits on the chair, leaning forward to take us into her confidence, shrugging her shoulders or tensing her body and splaying her fingers as she remembers a particular conversation.

At other times she retreats towards the back wall, then faces us, sitting on the floor between the rabbit’s soft feet.

The story covers some months and the passing of time is accompanied by sound effects and conveyed by changes in the lighting.

Cast and creatives.

Woman is played by Kelly Gough

Harm was written by Phoebe Eclair- Powell

Set and Costume designer Rosannah Vize

Lighting Designer Lee Curran

Sound Designer Jasmin Kent Rodgman

Prop Maker Liz Putland

Movement director Chi-San Howard

Dramaturg Dierdre O’Halloran

The play was directed by Atri Banerjee

If you have any queries about your visit to an audio described performance at the Bush, please contact edtheakston@bushtheatre.co.uk