Welcome to this audio introduction to *Invisible*, written and performed by Nikhil Parmar. It has been directed by Georgia Green.

The audio described performance will be on Saturday 9th July.

There will be a touch tour at 7pm. The preshow notes will begin at 7.45 and the performance itself at 8pm.

The performance lasts for approximately 1 hour and 5 minutes without an interval and the describer will be me, Di Langford.

*Invisible* is a one man show centering on the life of Zayan. He is a struggling actor and newly separated father of a little girl named Sienna.  Discovering his ex-girlfriend is now engaged to his successful classmate exacerbates his self-destructive tendencies like deciding to deal drugs for money instead of attending his auditions.

The play explores what it means to feel invisible amongst your loved ones and wider society from the perspective of a person of colour. It explores the idea of how being “othered” in a society can further contribute to this feeling. As Zayan attempts to find a solution to feeling invisible, he is driven to acts of violence and desperation.

Please be aware that the play contains:

The use of strong language throughout

Descriptions of violence and blood

Themes of racism and Islamophobia

References to and discussion of drug dealing

Discussion of chronic illness and grief

And discussion of extremism and fundamentalism

The productionalso contains the use of loud noises including high frequency sounds and may contain flashing lights and haze effects.

The Set

The production takes place in the small studio theatre, with the audience arranged on three sides. The set is simple and does not change. In the centre at the back are two sections of wall of pinky grey brick, standing together, each about a metre wide and 2.5 metres tall and shaped at the top like a pitched roof. The surface of the wall has a slight sheen as if it is made in one piece, rather than from individual bricks. The section on the right is set at a slight angle and contains a plain white door which is standing slightly open as we enter the studio. A low, rectangular wooden box stands at the foot of the central section of brick wall. To the left of this wall and partially behind it is a vertical space about half a metre wide with four panels of translucent, ribbed plastic sheeting arranged at a zig zag angle down the length of it. These serve to reflect different lighting effects which accompany the action. There are no props.

Cast

There is one performer who is also the author of the play. Nikhil Parmar is a British Indian actor. Despite being the only person on the stage he is able to summon up other characters in his story, using his own voice.

He plays the part of Zayan Prakash. Zayan is a likeable young man in his twenties with smiling eyes and a congenial manner. He has brown skin, a slight five o’clock shadow and short, thick black hair which flops over one eye. Of medium height, he is casually dressed in a white vest under a blue, pink and white checked cotton shirt, which he wears open and unbuttoned. He has rolled up his sleeves to the elbow. He has slim black trousers and white trainers.

Zayan uses movement to introduce characters – sometimes reacting to the doorbell by spinning round then immediately becoming someone else without actually approaching the door. When having a conversation between two people he shifts his position to indicate which character is speaking. Some of the characters are recorded voiceovers. Please be aware that the dialogue is fast moving and self explanatory, sometimes leaving little time for description.

Creative Team

Written and performed by Nikhil Parmar

Directed by Georgia Green

Designed by Georgia Wilmot

Sound Design Bella Kear

Lighting Design Laura Howard

Dramaturg Deidre O’Halloran

Movement Diane Alison-Mitchell

Production Manager Ruth Burgon

Company Stage Manager Lois Sime

That is the end of the programme notes.