

A Raisin in the Sun

Written by Lorraine Hansberry. Directed by Tinuke Craig

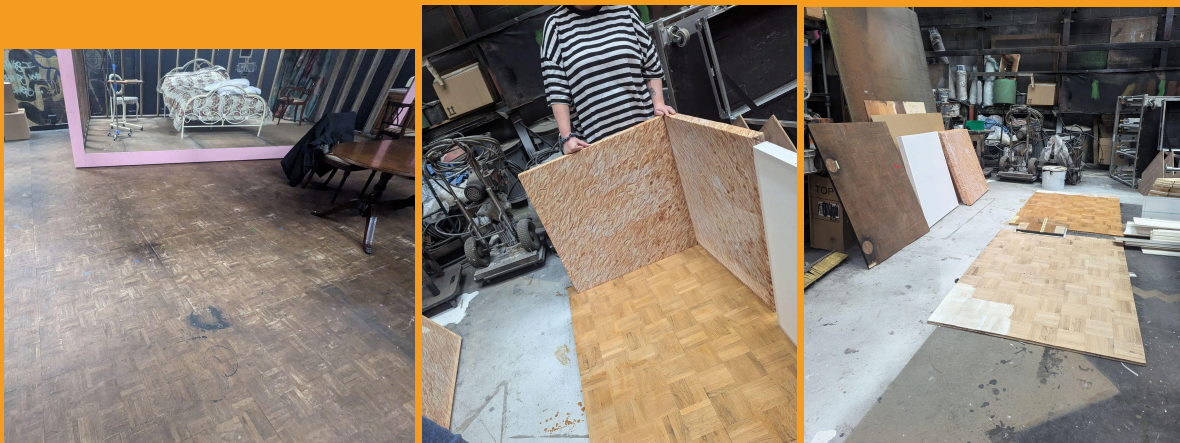
Case study and photo credit: Kat Ellis, Production Manager

A Headlong, Leeds Playhouse, Lyric Hammersmith Theatre and Nottingham Playhouse co-production.

Full creative team details [here](#)

A Raisin in the Sun was performed in Autumn 2024 at Leeds Playhouse, Oxford Playhouse, Lyric Hammersmith Theatre and Nottingham Playhouse. The production used Theatre Green Book tools and standards and was able to achieve a fantastic Intermediate level.

70% of the items on stage were from a reused or recycled source, and 86% went on to have a future life.



The above images show the original borrowed floor, and the process of sanding it back and repainting it.

Kat Ellis:

"I truly believe that having concept design meetings in advance of the white card was absolutely key to the success of achieving Intermediate on the show. Not only do these help weed out tricky ideas from a budget/practical perspective before they are too far down the line, but on this show it meant we were able to source the second hand floor early on (which we would've missed the boat on if we'd waited until final design!)"



Images of the fit-up

For transport on the production, 1 truck and 1 van were moved for every move, with the expectation of the final get-out when just 1 truck was used. The aim originally was to just have the 1 truck for the moves as well, but unfortunately it became evident the additional van was needed to avoid damaging the flats. However, 1 less truck than usual was needed due to the set being built onsite in Leeds. That being said, the success of the sound-hand sourcing, using Leeds-based prop and costume stores, and rehearsals in London and Leeds did mean many more vans were used during the rehearsal and pre-production process.



Using trains to move samples around



Repurposing an old hob to make it work safely.



Model box

The production was able to greatly exceed the goal of Basic for the destination of items at the end of the production, with Leeds Playhouse able to find homes for more of the set than was anticipated. For example:

- The floor was taken by their deputy theatre manager to be used in his home.
- The blue flats were taken for an upcoming show.
- Leeds Playhouse kept the canvas to use for underlay lining on future flats.
- Leeds Playhouse salvaged a good proportion of the aluminium used for the set to reuse in future.
- All props/costume went back into storage with Leeds Playhouse or the relevant theatre they were borrowed from (with the exception of small bits that had to go in the bin).