

## Environmental Impact Report

### Hot Wing King

Dorfman Theatre

Press night: 18<sup>th</sup> July 2024



*Photograph of Final Model Box*

### Introduction

At the end of 2023 and early 2024 the National theatre began contracting their Artists to commit to deliver a show that meets the Theatre Greenbook baseline standard. These reports are intended to capture anecdotal data that will feed into future practice and process when making large scale theatre to eventually deliver Advanced Greenbook standard as common practice. These reports are a documentation of both successes and challenges and are to be used as a tool for organisational learning and change – most importantly it will reflect the shared sense of environmental responsibility.

## Principal Artistic and Production Team

Director -	Roy Alexander Weise
Writer -	Katori Hall
Set & Costume Designer –	Rajha Shakiry
Lighting Designer –	Joshua Pharo
Sound Designer –	Elena Peña
Composer & Music Director -	Femi Temowo
Producer –	Tracey Low and Adwoa-Alexsis Mintah
Production Manager –	Chris Hay

## Show Summary

It's summertime in Memphis, Tennessee and the annual Hot Wing Contest is about to roll through. Cordell has his sights set on the crown this year, with the support of his partner Dwayne and friends, Isom and Big Charles. Together, they are The New Wing Order, and they're serving wings worthy of 'kangs'.

Cordell's culinary crew are getting ready to fire up his new mouth-watering 'finna-be first-place' recipe, when the arrival of an unexpected guest throws some extra heat up in the kitchen on prep night.

As the temperature rises and the sauce boils over, it seems a first-place trophy and a grand cash prize aren't the only things Cordell risks losing. Can he take the heat, or will he have to get out the kitchen?

## Data from Material Trackers

Department	Actual Reuse	Future Life	TGB Standard Attained
Scenery	56%	*	Basic
Props	60%	*	Intermediate
Costume	64%	99%	Intermediate
Armoury	55%	75%	Basic

\*We are unable to reach an exact percentage of scenery and props kept from this show, however, we can say with certainty that at least 70% of items used were kept for reuse on future productions.

## Design

The design was very flexible to accommodating the NT's modular scenery elements, and Rajha (designer) was receptive to changing dimensions and things to allow for this.

Changes were suggested during technical rehearsals and sustainability was a primary consideration in deciding whether those changes were possible, alongside schedule and

budget. The designer and director were receptive to the team not wanting to build more and use more material.

## Scenery

On this production, Scenic Construction were able to reuse some scenic elements from previous shows, such as a stage cloth for some of the flooring, a textured cloth for the external walls (previously used in *Infinite Life*), timber planks for the living room floor (previously used in *Dear Octopus*), and some moss and grass.

The interior walls are primed with lining paper and 'Peel' used for the adhesive. Graphenstone paint has been used for the main room colours. Graphenstone paint was trialled for the floors, but Scenic Art have found it not suitable for floors as it doesn't like being thinned down and used for washes.

New metal BEEEM product was used for the bedroom platform, and new modular timber intermediate beams (based on BEEEM) were created which are more suitable for the way the NT will want to use the stock BEEEM in the future.

Internal stock elements were also used, such as steel deck for the ground floor level of the house and modular metal flats for the house walls.

The design for the kitchen island changed meaning it needed to rotate. Therefore, it had to be made from metal to house the friction drive. Other design changes were made during fit up, tech and previews that led to notes being done several times over, using more material each time.

Each show is throwing up different challenges and scenic construction are constantly learning, discovering new products (e.g. BEEEM) and continuing to build up our modular frame stock (metal and timber).

## Props

Props attempted to source second hand furniture on this show but found that aligning collection times with eBay and Gumtree sellers with the NT van's availability very difficult. This highlighted the need for a better system internally for communicating the availability of the van, which the teams will investigate.

Props did successfully manage to group quite a few items from the same retailer to reduce the number of courier deliveries and this was made easier to achieve by the fact props received lots of information from the designer allowing for efficient decision-making around purchasing. Rajha (designer) was also keen to use as much dressing from the props store as possible.

The decision was taken to use silicone, replica chicken as opposed to raw poultry, mainly due to health and safety implications. However, although silicone is not a sustainable material, it was felt this was a more sustainable choice than purchasing lots of chicken over the run of the show.

# National Theatre

Props were offered a yellow sofa from Set-A-Side which they decided to bring into the room as a rehearsal prop and happily, this became the actual for the show. Again, having lots of information about specific design requirements early allowed the prop department buyers time to pick up on items being offered by schemes such as Set-a-side and make use of them.

## **Costume Production**

On this production, the costume supervisor successfully found 60% of the costume from second-hand sources, including several designer items that were specified in the script.

As costume have found in earlier shows, those that are set in a modern-day era with high fashion bring huge challenges for re-use.

## **Wigs, Hair and Make-up**

Wigs, Hair and Makeup made both wigs on stretchy back foundations which means they're easier to re-front and adapt to other actors in the future.

The tattoo paper that WH&M uses comes with plastic backing. They researched for other options but none of them were suitable for what was needed unfortunately.