

a triptych of three plays written and directed by
Alexander Zeldin

THE INEQUALITIES

produced by A Zeldin Company
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THE INEQUALITIES is a triptych of three plays: **BEYOND CARING, LOVE** and **FAITH, HOPE and CHARITY**.

The plays are thematically linked but audiences can see any show individually in any order, without losing the meaning of the pieces.

The plays can also be presented individually.

THE PLAYS

BEYOND CARING

Four people arrive to work the night shift in a meat factory. They meet for the first time. They are employed as cleaners, by a temp agency. They are all on short term contracts, sent out by a text message to different jobs. Every shift, they clean. Every four hours, they take a break. They drink tea or coffee together. They read magazines. They chat. As it gets light, they go home, or to another job. The cycle goes on. And on. Strangers. Until something stirs, until isolated people get too close to one another, too fast.



BEYOND CARING © Mark Douet

originally performed at The Yard Theatre, London [July 2014] before transferring to the National Theatre, London [May 2015]



LOVE © Sarah Lee

originally performed at the National Theatre, London [December 2016] in a co-production with Birmingham Repertory Theatre

LOVE

In the run up to Christmas, three families are placed into cramped temporary, emergency accommodation.

A middle-aged man and his elderly mum, a young family with a baby on the way, a newly arrived woman from Sudan. Strangers. Forced together. No space is personal. As Christmas approaches, and none of them seem likely to be given a home, they come to boiling point. An intimate story of family love for our times.

FAITH, HOPE AND CHARITY

In a run-down community hall on the edge of town, a woman has been cooking lunch for those in need. A choir is starting up, run by a volunteer who's looking for a new beginning. A mother is seeking help in her fight to keep her young daughter from being taken into care. An older man sits silently in the corner, the first to arrive, the last to leave. Outside the rain is falling.



FAITH, HOPE AND CHARITY

originally performed at the National Theatre, London [September 2019].

ARCHIVE RECORDINGS

BEYOND CARING

<https://vimeo.com/131679403>

password: beyond

LOVE

<https://vimeo.com/200159280>

password: lovearchive

FAITH, HOPE AND CHARITY

<https://vimeo.com/372883005>

Password: ntplayFHC

It is possible to perform **BEYOND CARING** at the same time as **FAITH HOPE AND CHARITY**.

It is not currently possible to perform **LOVE** at the same time as either of the other two plays.

REVIEWS

This desolate, quietly intense drama gets under your skin and into your bones... unforgettable

★★★★★

The Times on BEYOND CARING

There are gusts of sadness; moments of pure desolation. But mostly there is work, with people struggling to survive: to the end of the shift, the end of the day, to the end of life itself.

★★★★★

The Guardian on BEYOND CARING

Beyond Caring is Beyond Praise

The New York Times on BEYOND CARING

★★★★★

This is both the least dramatic and the most dramatic show of the year. It's certainly my favourite. Gripping, amusing, uncomfortable, desperately moving.

The Times on LOVE

★★★★★

Here is a Christmas show for our times...gentle, often funny, but ultimately devastating. Above all, and most movingly, it is a piece about love at its hardest.

Financial Times on LOVE

★★★★★

Heartbreaking

Independent on LOVE

★★★★★

The National's play of the year and then some... Alexander Zeldin once again here proves that, more than any other theatre-maker, he knows about the dark underbelly of contemporary life.

Evening Standard on LOVE

★★★★★

A quietly devastating, gently funny and beautifully delivered piece of theatre

Financial Times on FAITH, HOPE AND CHARITY

★★★★ As a chronicler of the quiet tragedies, small victories and overwhelming mundanities of everyday life, writer and director Alexander Zeldin remains unparalleled *Evening Standard on FAITH, HOPE AND CHARITY*

PERFORMANCE HISTORY

BEYOND CARING has been performed at the Lookingglass Theatre, Chicago; Theatre de la Ville de Luxembourg and will have its German premiere at the Schaubühne, Berlin in 2022. **FAITH, HOPE AND CHARITY** will receive its European premiere at the Odeon, Paris in June 2021; **LOVE** has been performed at the Odeon, Paris, HOME, Manchester, Birmingham Repertory Theatre and has been made into a film for BBC2.

The plays can be performed in traditional theatres spaces as well as non-traditional performance spaces which allow for site-specific presentations, and for the work to be taken closer to the communities and the experiences represented in each of the play.

For example:

Beyond Caring – in a disused factory, shop or warehouse space

LOVE – in the vicinity of homeless shelters and temporary accommodations

FHC – in a community centre, possibly one already used for local performances

EXAMPLE SCHEDULE (ONE VENUE MODEL)

Day 1	tech team + BC cast travel
Day 2	BC fit up
Day 3	BC rehearsals onstage/tech
Day 4	BC tech/dress
Day 5	BC OPENS - perf 1
Day 6	BC perf 2
Day 7	BC perf 3 + 4
Day 8	BC perf 5 - FINAL - get out
Day 9	LOVE Fit up
Day 10	LOVE fit up/LOVE cast travel
Day 11	LOVE rehearsals onstage
Day 12	LOVE tech
Day 13	LOVE tech/dress
Day 14	LOVE opens - perf 1
Day 15	LOVE perf 2
Day 16	LOVE day off
Day 17	LOVE perf 3
Day 18	LOVE perf 4
Day 19	LOVE perf 5
Day 20	LOVE perf 6/FHC cast travel
Day 21	LOVE perf 7 + 8 FINAL - get out/FHC rehearsals
Day 22	FHC fit up/FHC rehearsals
Day 23	FHC fit up/cast day off
Day 24	FHC tech
Day 25	FHC tech
Day 26	FHC tech/dress
Day 27	FHC opens - perf 1
Day 28	FHC perf 2 + 3

Day 29	<i>FHC perf 4 – (Final)</i>
Day 30	<i>Optional Further week of FHC perfs (7 per week)</i>
Day 31	<i>FHC perf 5</i>
Day 32	<i>FHC perf 6</i>
Day 33	<i>FHC perf 7</i>
Day 34	<i>FHC perf 8</i>
Day 35	<i>FHC perf 9+10</i>
Day 36	<i>FHC perf 11</i>

EXAMPLE SCHEDULE (TWO VENUE MODEL)

DAY	ACTIVITY in Venue 1	ACTIVITY in Venue 2
Day 1	FHC Production team travel	
Day 1	FHC fit up, FHC cast travel	BC Production team travel
Day 2	FHC fit up, FHC cast rest day	BC fit up
Day 3	FHC fit up complete, onstage rehearsals	BC fit up, BC cast travel
Day 4	FHC tech	BC tech
Day 5	FHC tech	BC tech/dress
Day 6	FHC tech/dress	BC opens - perf 1
Day 7	FHC OPENS - Perf 1	BC perf 2 +3
Day 8	FHC perf 2	BC perf 4 (FINAL?), get out
Day 9	FHC day off	<i>BC day off - option of BC performing for additional week (7 perfs)</i>
Day 10	FHC Perf 3	<i>BC perf 5</i>
Day 11	FHC Perf 4	<i>BC perf 6</i>
Day 12	FHC Perf 5	<i>BC perf 7</i>
Day 13	FHC Perf 6	<i>BC perf 8</i>
Day 14	FHC Perf 7 + 8	<i>BC perf 9 + 10</i>
Day 15	FHC perf 9 - FINAL, FHC get out + LOVE production team travel	<i>BC perf 11 (final), BC get out</i>
Day 16	LOVE fit up	
Day 17	LOVE fit up, LOVE cast travel	
Day 18	LOVE tech	
Day 19	LOVE tech/dress	
Day 20	LOVE opens - perf 1	
Day 21	LOVE perf 2+3	
Day 22	LOVE perf 4 (FINAL?), get out	
Day 23	<i>LOVE day off - option of BC performing for additional week (7 perfs)</i>	
Day 24	<i>LOVE perf 5</i>	
Day 25	<i>LOVE perf 6</i>	
Day	<i>LOVE perf 7</i>	

26		
Day 27	<i>LOVE perf 8</i>	
Day 28	<i>LOVE perf 9 + 10</i>	
Day 29	<i>LOVE perf 11 (final), LOVE get out</i>	

COSTS

Guarantee

A competitive guarantee

Accommodation

21-26 double rooms/night, minimum 4*, free wifi

Per diems

Per diems of £35/day x days engaged

Travel

Flights and ground transfers for touring party

Freight*

4 containers

*additional costs may be passed to presenter subject to redesign requirements

Technical

Hires etc as outlined in Technical Rider.

Visas

All visa costs to be covered by Presenter.

TOURING PARTY

Until opening:

- 1 x Producer
- 1 x Director
- 1 x Designer – Set and Costume
- 2 x Associate Directors
- 1 x Associate Designer
- 1 x Lighting Designer
- 1 x Sound Designer
- 1 x Associate Lighting Designer / Programmer
- 1 x Associate Costume Designer / Costume Supervisor

For duration of engagement:

- 22-27 Cast (cross-casting can vary according to schedule + 1 understudy possibly needed)
- 1 x Company Stage Manager
- 2 x Stage Manager
- 2 x Deputy Stage Manager
- 2 x Assistant Stage Manager
- 2 x Sound Supervisor/Operator
- 1 x Production Manager
- 1 x Deputy Production Manager
- 1 x Carpenter
- 2 x Stage Technician
- 1 x Wardrobe assistant

ALEXANDER ZELDIN BIOGRAPHY

Alexander Zeldin is a writer and director for theatre and film.

Alexander made work in Russia, South Korea and the Middle East as well as at the Naples Festival, before, between 2011-2014, developing a number of his own works as a teacher at East 15 Acting School, where he met several of the actors and creative team that collaborate with him today. At this time, he also worked as an assistant director to Peter Brook and Marie-Helene Estienne.

His critically acclaimed play BEYOND CARING had its World Premiere at the Yard Theatre in Hackney in 2014, before transferring to the Temporary Theatre at the National Theatre in 2015.

In 2015 Alexander was the recipient of the Quercus Trust Award and was appointed as Associate Director at Birmingham Repertory Theatre. BEYOND CARING toured the UK and a new US production, re-developed for the US by Alexander and produced by Lookingglass Theater in conjunction with David Schwimmer's company Dark Harbour Stories, opened in Chicago in April 2017.

Alexander's play LOVE opened at the National Theatre in December 2016, before transferring to Birmingham Rep. In 2018, LOVE was presented as part of Festival D'Automne by Odéon-Théâtre de l'Europe and, in the same year, was made into a film by the BBC and Cuba Pictures.

In 2017, he was named Artist in Residence at the National Theatre and in 2018, was the winner of the Arts Foundation twenty-fifth anniversary Fellowship for Literature.

His most recent play, FAITH, HOPE AND CHARITY opened to widespread acclaim at the National Theatre in 2019, where he is now an Associate Director.

TECHNICAL RIDERS

Guidance only, subject to change

BEYOND CARING

BC TRANSPORT

1 40-tonne trailer

Minimum 2 stage technicians for load and unload.

BC STAGE

The Show requires a Min. 7m x 9m stage space, seating bank pre erected and emergency exit signage and emergency lighting pre-installed, cross over from SR to SL

The acting space will need to be stripped back of as much theatrical equipment as practical and the back wall will need to be painted into

BC SET/PROPS

Lino dance floor (water will be spilled onto this, please advise asap if you require further preventative measures)

Foldable table, chairs, shelving units, palet with cleaning bottle- sat on, Floor polishing machine, Industrial machines, all props

Flying system or trussing to fly Fluorescent lighting tubes in a 3x3 grid over the main acting space and 4 x Martin TW1's

BC SOUND SPEC

Mac show computer with Qlab

Digital sound desk with minimum 4 outputs

3 x IEM broadcaster and receiver, paired with mini speaker- (coffee machine and mobile phone ring)

4 x EM Acoustics EMS-121X

2 x EM Acoustics AD-2 2-channel amplifiers

6 X 25m Neutrik speakON NL4 cables

Subwoofers-must be suitable for the venue to provide an extreme level of sounds pressure for the closing moments of the show eg- 2 X Funktion-one F221 subwoofer (4ohm)

1 X Rane AC22B Active Crossover

6 X long XLR cable

Yamaha QL1 mixing desk. Or similar

Power, 2 x 16a from a clean source

Speaker positions to be confirmed on site

BC LIGHTING SPEC

9 Dimmable LED fluorescent style tubes

4 Martin TW1'S or equivalent

House lights system and control

Programmable Board – ETC Ion (ideal)

Dimmer system and cables

Emergency exit signage and emergency lighting

Rigging for flown lx
Access to work at height safely
Power, 4 x 16a feeds

BC WARDROBE:

Laundry facilities required
Please provide a minimum of 4 Large Dressing Rooms

LOVE

LOVE LOAD AND UNLOAD

Physical Production requires 2 x 40 tonne trailers.
A-frames are required to unload/load wall pieces.

LOVE SET/PROPS

Floor: Floor consists of 18mm MDF topped with vinyl tiles (main area), vinyl roll (bathroom), or carpet tiles (bedrooms): paint effect applied to all floor finishes. Boards to be nailed down, not screwed.
Concrete floors, though not ideal can be adapted to with prior knowledge.
The floor layout will need to be adapted to suit the interaction of the set and blend into the seating bank per venue. Where possible this could be done beforehand if accurate measurements/plans are given. Or to be done by a carpenter in each venue. Black painted feathered edge sections supplied. More may be needed in response to the different space.

Tree and Drip: The tree and drip are working tech elements that previously depended on the ceiling – The drip is a pipe, which runs to a fly floor or gallery offstage left to above the performance for a small amount of water to be delivered. This level can be at varying heights over the 5 metre ceiling height and will need to be timed in to fit the action of the show.

Stairwell: The stairwell is a flown element separate from the ceiling. The window of the stairwell is then lit through from an offstage position.

Header: A header required to mask lighting

Masking: There are 5 metre high masking flats running offstage from the downstage walls. Two soft masking legs are required to mask the upstage section of each offstage wall. These need to be provided per Venue, dimensions depending on grid height.

Walls: The walls are timber clad wooden framework with a woodchip wall paper finish, painted and dressed in to give a distressed look. They are a mixture of bolted and pinned together and the mix of 5 metres high (on the onstage edge) and some 2-3 metres high upstage.

Bathroom: The onstage Bathroom needs a mains water to supply to feed a working toilet, which is used throughout the show and the pressure of water needs to be good enough to refill the cistern at a realistic rate. The toilet needs two feeds. Water runs from the toilet into a reservoir at stage level. So in total three water sources are needed within close proximity to the stage.

Communal Kitchen: The communal kitchen consists of a working kettle, toaster, microwave, and fridge. There is a working electric cooker and fridge. An egg will be cooked in real time, along with soup and rice in the microwave. There is a working sink which requires mains feed working hot and cold water.

Bedroom Props: The Bedrooms are dressed as realistic temporary accommodation dwellings, including beds, furniture and extensive set dressing. In the bedrooms there are secret access paths from upstage via the wardrobe in each room.

LOVE AUDITORIUM SEATING

The set of LOVE requires seating to start at stage level and to blend into the existing venues seating auditorium. This requires some level of flexibility to allow us to adapt the venues seating at low levels and to build an alternative tiering to allow flow of seats from stage level into the main auditorium seating block.

As well as seating on the fore-stage and blending into the auditorium we also require a small seating bank on each side of the stage to create an intimate onstage experience which surrounds the acting space making stage and auditorium one space.



LOVE HANGING PLOT

Item name	Position on stage	Weight	Hanging details
Mother Truss	Above main stage	Including motors rigging and hardware 1850kg	6x1 tonne motors
Moving lights over bedrooms	2 over each bedroom	80kg	Pendant Lights dead hung from grid or in house fly bars
Main ceiling lighting rig	Above main stage on mother truss	500kg	6x1 tonne motors
2x Pendant Lights	one over each U/S bedroom	15kg	Pendant Lights dead hung from grid or in house fly bars
Stairwell	U/S/L	161kg	2 in house fly bars or 4 in separate motrs on drifts
Tree	TBC	15kg	Straight pick, pivoted
Side Masking	Running U/S to D/S on both sides along the edge of the ceiling	included in ceiling weight	6x1 tonne motors
Speakers	4 D/S, 2 M/S	96kg total	4 D/S speakers on a bar on motors. 2 M/S manually lifted and



LOVE LIGHTING SPEC

Included in the physical production is the following kit:

- 19 x LED Twin Tube Fluorescents (With 5 4x4ch DMX Driver Boards)
- 3 x LED GLS Lamps (16amp)
- 2 x LED Double D Fittings (With 2x4ch Driver Board)
- 1 x LED Lightbox for Upstage Window (With 2x4ch Driver Board)
- 1 x Bathroom Fitting with LED GLS Lamp
- 1 x Bathroom Fan
- 1 x Mains cabling & inline RCD for Shower
- 1 x DMX Solenoid Valve for Drip
- 1 x Smoke Alarm with LED Tape (With 12v PSU & 4ch Driver)
- 1 x IO Gateway for Light switch Practicals's (With cabling for Switches)
- Mains Cabling for Kitchen Practicals

The Lighting Plan requires the following kit, through hires or in house stock:

- 12 x Martin TW1
- Narrow's 1 x
- Martin Mac
- Quantum
- 15 x Source 4 Lustr
- 26' Profiles 12 x
- Source 4 Lustr 36'
- Profiles 1 x Source 4
- Lustr 70' Profile
- 6 x Source 4 Mini 36' Profiles
- (Tungsten) 4 x Arri 2.5kW
- Compact HMI Fresnels
- 26 x Dimmable RJ Fluorescent (For House Lights – Note this can be Less and we may supply Some also)

Control Equipment:

- Gio
- console
- desk 2 x
- monitors

The main lighting rig is hung above the ceiling but, the complicated adaptations are all the practical light being control live onstage by cast.

Auditorium lighting:

The Auditorium lighting needs to be fully controlled by the lighting desk to merge the onstage and auditorium lighting together. To supplement this the addition of Florrie's in rows above the auditorium to replace auditorium house lights.

Blackouts:

During the show there are several black out moments that require total black out over the whole stage area and auditorium, including all front of house lights and fire exits signs. This has been problematic in venues and also hard to control. The black outs are snap q's and full dark is needed instantly for key moments in the show lasting no longer than 8 seconds. The ability to control all auditorium lighting is very important for this piece of work.

Power adaptations if needed to be toured with the kit, this may have add additional cost on to weekly hire number

LOVE – SOUND SPEC

Playback, Control and Processing:

As per the list – SD10, Qlab, DME and Mainstage (although the latter could be replaced by a good Lexicon PCM81 / 91 reverb.

Loudspeakers and Amps:

The body of the transition sounds come from speakers suspended above the ceiling focused through the ceiling tile grilles, subs and auditorium surround speakers.

Header speakers

Ceiling speakers = 6x d&b E12D

Subs = 2x L'Acoustic S18

Surrounds = EM51s on all levels, sides and rears in the auditorium.

Please see spec for further details:

The rest of the audio comes from the devices – Alba Android Tablet 16GB, 2 x Samsung smartphones

All of which have back-up systems in place in the form of IEMs and mini speakers placed on stage – 2x chairs, under the table and in the heater mounted on the set. Qlab is programmed so that a separate audio cue is fired at the same time as the OSC device cue and the desk channel un-muted should the OSC trigger fail. Network switch and Wi-Fi Access Point are listed on the spec.

Mics:

1x DPA 4061 with Pre-Amp to catch tree hitting the stage right skylight.

DSM, CCTV, Coms and Cue Lights:

It's essential for the DSM to have an image of both bedrooms as well as the standard stage pic. It's also vital that all of those are Infra-Red enabled. The black-outs are very black so proved impossible to see any movement on stage in the Dorfman. As there are a lot of entrances from the bedrooms and cues based on these it is also imperative she can see what's happening those rooms, including the blackouts.

The stage manager has a monitor with the stage picture and of the family bedroom so that the chaperone also has a view of the children at all times.

The CSM, ASM, and Crew 1 have wireless coms, but there are hard-wired at the more permanent position backstage with the monitors and paging point.

There are cue lights in all the rooms and FOH for the auditorium entrances – please see spec for more details.

In the Dorfman we rigged a couple of additional rifles for show relay purposes as some of the dialogue is very low level and tricky to pick up on the FOH show relay mics when the cast are facing upstage. It was also necessary to send a mix of these and the normal show relay mics to the DSM feed. With that in mind the feed was sent to a self-powered monitor prog-feed style

LOVE CUE LIGHTS:

1	LX	
2	Sound	
3	Tree	Upper level SR
4	Sun	Upper level SL
5	Auditorium entrance House Left	For calls only - Dorfman
6	Door slam	Auditorium House Left
7	Auditorium entrance House Left	Entrance
8	Toilet	
9	Colin & Babs	Colin & Barbara
10	Family	Family
11	Double Doors USL	

LOVE SOUND TENDER LIST:

- 1 x Yamaha QL5 Sound Console populated with 1 x MY16AE
- 1 x Yamaha RIO1608D Rack
- 1 x Yamaha DME64N Populated with 2 x MY16AUD and 2 x MY16AE Cards
- 4 x Cisco SG300 Series Switches (Dante Setup)
- Dual QLab 4.0 Playback on Mac Mini
- Redundant Switching system for above
- 2 x Lexicon PCM91

Loudspeakers:

- 6 x D&B E12D Loudspeaker
- 2 x D&B B6 Loudspeaker

27 x EM51 Loudspeaker

1 x EM61

Amplifiers:

5 x D&B D6 Amplifier

14 x IPD2400

Wireless:

3 X Shure PSM900 IEM Set

Mics:

2 X DPA4061 Wired Adaptor and mic

CCTV:

4 x Camera + IR Sources

6 x 15" Monitor

Video Distribution for above

Cue lights:

12 Way Cue light System Base

12 x Cue light Remote stations

Cabling to complete

Comms:

8 x Wireless coms system – Integration into existing 2/4 wire in house where appropriate.

Additional for one week:

10 ways of radio (Shure UHFR)

6 x D&B Y10P Loudspeaker

6 x D&B E6 Loudspeaker

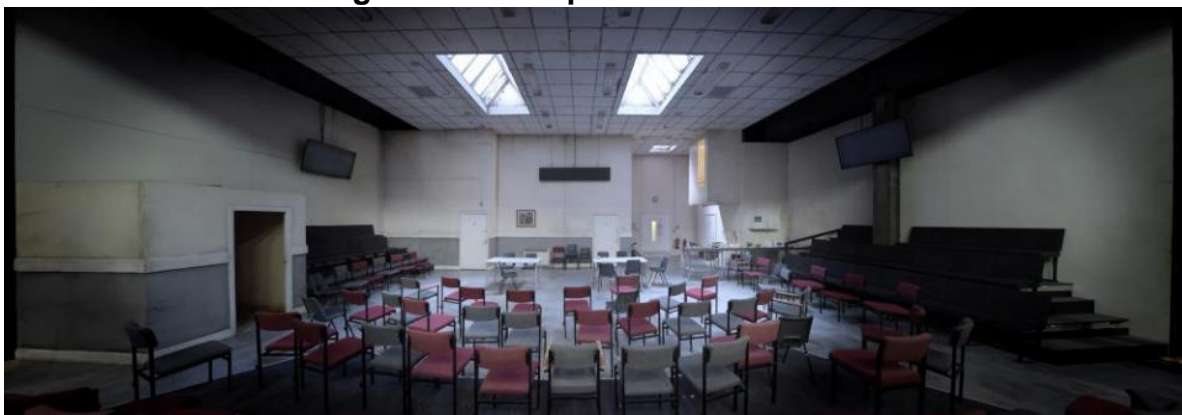
3 x D&B D20 Amplifier

LOVE SURTITLES:

If the show is to be translated into another language then the translation will have to be done in conjunction and agreed with the creative team in advance to gain the correct colloquialisms and tone of the piece. The timing of the surtitles is integral to the piece the surtitle operator should be in attendance for tech rehearsal before each performance.

The surtitle units are LED screens, one large across the upstage wall and two smaller screens above the seating banks on each side of the stage. These are powered and to be flown independently from the ceiling and mother truss.

The surtitle units are LED screens, which require the same snap q's to full dark for the scene changes to be completed in full black out.



LOVE - WARDROBE

Quick Change station required with 2x tables, 2x chair mirrors and lighting – to share with hair and make up

Laundry facilities required.

Staffing: 1x wardrobe + hair and make-up assistant (combined) per venue who is cleared to work with young people.

A dressing room on stage level is preferable for one of the older members of the cast.

LOVE - HAIR & MAKE-UP

Quick Change station required with 2x tables 2x chair mirrors and lighting (shared with Wardrobe as above)

Hairdryer and 2x water sprayers needed. With a hair drying station near the stage on ground level but with suitable noise seclusion from the stage.

For making Barbara's Poo:

Mixture made with the following ingredients, before being loaded into the 'poo tube' using a turkey baster. Poo tube and ingredients will be provided.

Two slices of bread

Two Weetabix

One cap of liquid gravy

browning (keep

refrigerated)

LOVE SHOW RUNNING INFORMATION

- The cast consists of 6 Adults, 1 young adult male (16+) and 2-3 young girls (under 16) who alternate for the part of Paige. Cast total 9-10 + 1 understudy for the part of Barbara.
- The Running time for the Show is approximately 1 hour and 30 minutes. There is no interval.
- Latecomers: No late comers permitted. The creative team are happy to start the show 5 minutes late to help with this. As the seating and the auditorium blend onto the stage latecomers are extremely disruptive to the performance.
- Entrances and Exits: There are numerous entrances and exits into the auditorium and beyond into front of house areas. Full access needs to be available for cast to use the whole of the theatre. An access route for a cast member needs to be accessible to exit into the stage left auditorium and then return upstage within 1

minute. Please could a plan showing this route be shown to the technical team in advance?

- The show team require a working kitchen area for food preparation and a fridge for storing consumable items.

FAITH, HOPE AND CHARITY

FHC TRANSPORT:

Physical Production requires 2 x 40 tonne trailers.
A-frames are required to unload/load ceiling and wall pieces.

FHC SET/PROPS

Floor requires decks on wheels.

Floor: Main stage floor consists of 18mm 8ft x 4ft tongued birch sheets with wooden plank effect. Boards to be screw down Concrete floors, though not ideal can be adapted to with prior knowledge by biscuiting or laying a sub layer. Bathroom and Kitchen floor is lino laid over plain birch sheets. The floor layout may need to be adapted to suit the interaction of the set and blend into the seating bank per venue. Where possible this could be done beforehand if accurate measurements/plans are given. Or to be done by a carpenter in each venue. Black painted feathered edge sections supplied. More may be needed in response to the different space.

Masking: There is currently no side masking with the existing set.

Kitchen: the Kitchen is made of 4 steel decks on long legs with additional bracing and welded plates for structural integrity where needed. In this kitchen unit there is a serving hatch on the downstage side and three doorways. The Kitchen has a working hob oven for food preparation during the show and needs a mains water supply for a working sink. The balcony above the Kitchen has an access ladder and handrail, although it is not used during the show

Walls: The walls are timber clad wooden framework with various paint and wallpapered finishes, painted and dressed in to give a distressed look. They are a mixture of bolted and pinned together at a height of 6.3 meters high with additional top maskers of 600 mm. Some are double call with vac-form brick work and additional cladding to be water resistant. These are broken down into two or three sections and can be stack built.

Doors: All doors are fitted with stills and metal frames.

Windows: The three main wall windows are Perspex and are contained within the wall flat. The Patio doors are reclaimed real double glazed patio doors, also fitted with a metal frame surround.

Bathroom: The onstage Bathroom needs a mains water to supply to feed a working toilet, which is used throughout the show.

Drips: There are 5 drips above the main playing space which are DMX controlled solenoid magnets which require connecting to a mains water supply.

Patio: The Outside Patio area has a rostra built raised floor with textured and paint patio effect, three are two rows of fence panels with a gate an outside awning tree and flower bed

Back cloth: A full set width sky painted back cloth hung behind the set.

Water: Water feed: Mains fed water delivered to the kitchen sink, via a water heater. Water contained in waste box under the sink, to be emptied daily. Mains fed to toilet in the bathroom and bathroom sink, water un spoilt and drains to storage system in the basement.

Props and furniture: The set is dressed as a realistic low income community center, including chairs, tables, old sport equipment, play area, working kitchen and extensiv

The set of Faith Hope & Charity requires seating to start at stage level and to blend into the existing venues seating auditorium. This requires some level of flexibility to allow us to adapt the venues seating at low levels and to build an alternative tiering to allow flow of seats from stage level into the main auditorium seating block.

It also require a small seating bank on each side of the stage to create an intimate onstage experience which surrounds the acting space making stage and auditorium one space.

FHC AUDITORIUM SEATING

The set of Faith Hope & Charity requires seating to start at stage level and to blend into the existing venues seating auditorium. This requires some level of flexibility to allow us to adapt the venues seating at low levels and to build an alternative tiering to allow flow of seats from stage level into the main auditorium seating block.

It also require a small seating bank on each side of the stage to create an intimate onstage experience which surrounds the acting space making stage and auditorium one space.

FHC HANGING PLOT

Item Name	Window Flat
Position in stage	U/S/C
No of lifting points	2 x straight picks to 500kgs DOL chain hoists
Lifting method	Straight lift
Lifting equipment	6mm SWR drifts @ 4mtrs, 2t shackles, 10mm maillions
Position of lifting gear	Grid
Truss Required	NA
Rep position	NA
Total weight	Approx. 500kgs

Item Name	Patio doors flat
Position in stage	Off/S/R
No of lifting points	2 x straight picks to 500kgs DOL chain hoists

Lifting method	Stack built
Lifting equipment	2 x hoist rings
Position of lifting gear	Grid
Truss Required	NA
Rep position	NA
Total weight	Approx. 400kgs

Item Name	LX Florrie's
Position in stage	Covering the whole space
No of lifting points	2 per Florrie
Lifting method	Manually hauled
Lifting equipment	Loose link chain, 5mm maillions, 250kgs bar straps
Position of lifting gear	Spanning egg crates A - L and grid
Truss Required	NA
Rep position	NA
Total weight	Approx. 3kgs per Florri

Item Name	Flown flat
Position in stage	U/S/L
No of lifting points	2 x Straight picks to 500kgs DOL chain hoists
Lifting method	Stack built
Lifting equipment	6mm SWR drifts @ 3mtrs, 2t shackles, 10mm maillions
Position of lifting gear	grid
Truss Required	NA
Rep position	NA
Total weight	Approx. 70kgs

1x

full length scenic bar for back sky cloth

Rigging equipment list:

- 48 x 1t shackles
- 8 x 2t shackles
- 48 x 5mm maillions
- 7 x 10mm maillions
- 48 x 500kgs badgers
- 12 x 250kgs bar straps
- 8 x 6mm SWR drifts @ 4000 (SWL 432kgs)
- 7 x 6mm SWR drifts @ 3000 (SWL 432kgs)
- Approx. 400mtrs loose link chain (SWL 30kgs)

- 4 x 24mm Black hauling line

FHC LIGHTING SPEC

Included in the physical production is the following kit:

- Martin MAC Encore Wash (Warm) – 18
- High End Solaframe 3000 – 5
- Robert Juliet Dalis 860 – 5
- Chauvet Strike 1 (Waterproof) - 2
- Sodium Light – 1
- ETC Source 4 Lustr ii 36deg – 1
- ETC Source 4 Lustr ii 50deg – 1
- Le Maitre MVS Hazer – 2
- 12v 300w Power Supply – 9
- 12c 200w Power Supply – 8
- 24v 200w Power Supply – 1
- 4ch 16bit L-Tech LED Driver – 54 (Note the PSU's and Drivers are made onto Driver boards)
- Custom Twin Tube LED Fluorescents – 37
- RGBW LED Fluorescent – 2

Control Equipment:

- Gio console desk
- 2 x monitors

Power adaptations if needed to be toured with the kit, this may have add additional cost on to weekly hire numbers.

Auditorium lighting:

The Auditorium lighting needs to be fully controlled by the lighting desk to merge the onstage and auditorium lighting together. To supplement this the addition of Florrie's in rows above the auditorium to replace auditorium house lights.

Blackouts:

During the show there are several black out moments that require total black out over the whole stage area and auditorium, including all front of house lights and fire exits signs. This has been problematic in venues and also hard to control. The black outs are snap q's and full dark is needed instantly for key moments in the show. During these complete blackouts, up to 45 seconds. Stage crew and SM using night vision goggles for scene changes. 5 people with choreographed plots moving furniture.

The ability to control all auditorium lighting for this to happen is very important for this piece of work.

FHC SOUND SPEC

Playback, Control and Processing:

As per the list – SD10, Qlab, DME and Mainstage (although the latter could be replaced by a good Lexicon PCM81 / 91 reverb.

- D&B Y10P X12, 6 OH & Behind the windows, 4 on the Prosc
- L’Acoustic SB18 Subs x4, 4 in stalls Level
- Surround System x1, 30x 51s
- DiGiCo SD10T x1, Could be downscaled
- Yamaha DME64 x1, Could be done in the desk depending on the scale of the show
- D&B E8 x1, Outside Porch
- EMS81 x2, Kitchen & Bathroom
- But kicker x2, Mounted in the wall
- EM61 x1, Mounted in the box of 1 but kicker
- Custom Molded Speaker x2, Inside the Radiator (not living with the show)
- IEM Transmitter & Receiver x4, Urn, Bag, Keyboard
- Miniature 2 Channel Amplifier x1, Inside keyboard, attached to one side of the keyboards internal speaker (not living with the show)
- 1 Voltage Regulator x1, Regulates the power for the keyboard and the amplifier so it can run off one battery (not living with the show)
- QLX x13, Various places around the stage

FHC SURTITLES:

If the show is to be translated into another language then the translation will have to be done in conjunction and agreed with the creative team some time in advance to gain the correct colloquialisms and tone of the piece. The timing of the surtitles is integral to the piece the surtitle operator should be in attendance for tech rehearsal before each performance,

The surtitle units are LED screens, which require the same snap q’s to full dark for the scene changes to be completed in full black out.

FHC WARDROBE:

Quick Change station required with 2x tables 2x chair mirrors and lighting – to share with hair and make up
Laundry facilities required.

FHC HAIR & MAKE-UP

Quick Change station required with 2x tables 2x chair mirrors and lighting – as to share with Wardrobe.

FHC SHOW RUNNING

- The cast consists of 8 Adults and 2-3 young girls who alternate for the part of Tala Cast total 10. With an additional 3 supernumeraries.
- The Running time for the Show is approximately 1 hour and 45 minutes plus an interval

- Latecomers: No late comers permitted. The creative team are happy to start the show 5 minutes late to help with this. As the seating and the auditorium blend onto the stage latecomers are extremely disruptive to the performance.
- Entrances and Exits: There are numerous entrances and exits into the auditorium and beyond into front of house areas. Full access needs to be available for cast to use the whole of the theatre.
- The show team require a working kitchen area for food preparation and a fridge for storing consumable items.
- Smoking: Smoking plot in place. Real tobacco and vape's smoked in upstage garden patio area
- Vomit: There is a vomit special effect during the show the method and recipe can be found in the safety file
- Cooking: Cast heating up food which is precooked fresh every day, tea urn used though the show to make hot drinks by the cast
- Strong language, vomit, strong subject matter of children in foster care homelessness and poverty



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