

ALD #

FOCUS

The Journal of the Association of Lighting Designers

"More art, less tools..."

December 2014/January 2015

Infanticide
Camden People's Theatre
Directed and designed by Patrick Steinwider
Lighting by Elliot Griggs
Photo by Thiago Jesus

- Lighting up this issue:**
- The year in review
 - Using lighting as scenery
 - A warning for designers
 - Awards winners update
 - The ALD eco expert panel
- ... and much, much more...
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From the Chairman....



We held our AGM on 8 November at the Phoenix Artists Club and a very pleasant occasion it was, attended by about thirty members with representation across professionals, associates and students. One of the main topics was the expansion of professional membership to formally include the many layers that contribute to lighting design and also to offer inclusion to video designers and programmers. I'm pleased to say that this was passed unanimously, and I look forward to seeing more of those categories reflected in our membership.

It's been a busy month for ALD matters, not least the action that we have been able to take on behalf of one of our members who was being somewhat abused by a certain management. The ALD was able to get Equity involved and to prevent further advertisement of work in Stage Jobs Pro. It's important on these occasions that the ALD can and will be there to support its members and be able to influence resolutions. As with all such situations we are nonetheless dependent on the unity of our membership.

I know that many of you will be gearing up for the panto season – a whole different ballgame to what most people's Christmas preparations are about. I wish all the very best to the many pantomime productions and those who are

working them. I've never quite done a proper panto, although this year I am lighting a Christmas show in Birmingham which almost counts, I guess.

It looks like we (the ALD) will be meeting with the newly formed Stage Directors UK in early December and I'm very much looking forward to our dialogue with them and the SBTD. All of our recommendations and contractual advice will carry so much more weight if we have both unity and action in combination with these organisations.

The ALD eco group headed up by Andy Purves had a very successful seminar at Plasa (see page 32). Keep an eye on these reports if you are interested in environmental issues related to lighting.

The fund for the Lumière scheme is growing. Many thanks to those members who have contributed so far. This is becoming a reality and our aim to start the scheme at the end of next year is looking more and more possible, but we still need to raise more funds from within the membership in order to attract matching subsidy so – great or small – your help is needed. I'm delighted that, quite apart from the financial support, those who have donated so far also have verbally endorsed the importance of the scheme.

The festive season approaches rapidly so it only remains for me to wish you all a very merry Christmas and a happy and prosperous new year!

Peter

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PROFESSIONAL MATTERS

Johanna Town reflects on the year



It's 8.00 on a Monday morning. This article should have been written and handed in last week, the tube is overcrowded and I am having to stand for my 40-minute journey into work ☹️

But it's my birthday ☺️ so I reflect on how lucky I am that I don't have to do this journey every day during rush hour! I am also reminded how lucky I am to do a job I love so much. Today, like every tech day, I am excited to be going to work and feel invigorated to be spending my day making a show, collaborating with creatives and staff to achieve the best we can within our resources.

Last weekend was the ALD AGM, and we had a good professional attendance as well as a good number of proxy votes. I enjoyed being able to debate ALD issues face to face with other members and to have an open discussion. The ALD is so much more vibrant when members get

together and talk. It is very easy to get wrapped up in the work we love and the day reminded me to make more of an effort to attend social functions in 2015.

At the AGM we discussed how the increased fees have improved our general productivity over the year, with Ian's full-time role and a London office being key to this. So the recent loss of the office has been very unfortunate. If anyone knows of a central London space we can use for regular meetings please do get in touch.

As the year comes to a close, I must remind all professional members that some producers have not been as honourable as we would hope during 2014 and we all need to be vigilant to the work we accept. This year we have had several members who have had contractual issues including non-payment of fees and the exec committee has been helping these members with advice and positive action. It is vital that we see our membership fees as a help to other members, as well as being in place should we ourselves ever need support.



On this note can I please stress again that even though we have helped members over the year with advice and support we are not a union and therefore you also need to make sure you are a member of the union appropriate to your trade. The unions have been working alongside us to help our members with contractual issues but it is hard for them to respond if you are not already a member. Please don't leave joining a union until you have a problem; make sure you are covered in the same way you would protect yourself with any other insurances.

I am also pleased that the AGM voted positively to all the changes we have proposed to membership categories as I think we now have clear guidelines and we can respond to our members with the appropriate issues as and when they occur. We can also market events and jobs to

the right people at the right time. So thank you to everyone who voted to these changes.

My last show of the year at Guildhall has been a joy. There once was a time when I thought drama schools taught students about theatre in such a general format that it wasn't until they started work that the real training began. But Guildhall is producing talented individuals that have trained with equipment most regional reps can only dream of.

Lighting a show here is simply a pleasure. There is such an amazing selection of kit at your disposal – in fact, there is so much kit you don't really need to focus anything anymore, especially on this design for *Her Naked Skin*, which is almost an open stage. So I gave the first year focus team a little gobo challenge – just for the preset (right)!

I would like to thank the lighting tutors at Guildhall – Steve Huttley and Nick Peel – for being such a great influence on the next generation of lighting practitioners. They are the unsung heroes who have been and are quietly in the background nurturing some great lighting talent of the future.

On the right is Steve overseeing the team: Jack, Dom and Josh who are tweaking a little chase for the show, because it's always good to know how to make a chase, especially nearing panto season!

As 2014 comes to an end and we are all busy creating wonder and illusion for Christmas shows around the world, inspiring the next generation of designers and lighting practitioners, I wish you all a very merry Christmas and much health and happiness for 2015. 🍷

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*Opposite page and above:
Her Naked Skin
Silk Street Theatre, Guildhall
Designed by Agnes Treplin
Lighting by Johanna Town*

*Right:
From right to left: Jack, Dom
and Josh working on an effect
together, being supervised by the
brilliant Steve Huttley*



WHAT ABOUT MRS MIGGINS?

Mark Jonathan tackles bureaucracy, the embassy and naked actors



Photo by Lizzie Frankl

I have eleven hours to write this article as I fly to LA. Look, someone has to go there and I think the rest of you were already doing panto! I seem to have escaped not only from panto but also to a warmer climate, like last year when I was working in Johannesburg. Curiously, then I was working for a British company, and the contract was easily negotiated by my agent with the technical director who had previously programmed for me and before that been a student when I was lighting at his drama school. I love it when my former students can employ me.

A year on, working for an American producer, negotiations have not been nearly so cordial. In

fact, I would have given up, but I didn't want to let the director down as we have already done the production in London. From my point of view, the situation has been unpleasant, and when I didn't agree my contract immediately the director was asked if he would accept an American LD as it didn't look like I was available. I smelled a rat and rang the director to assure him of my availability and commitment to the production. Despite the months that the negotiations have been going on we have still to sign the contract. Thanksgiving seems to have got in the way. I think this might happen on Monday. I mention this as you will see that this issue's Tips 'n' Tricks (page 11) is about avoiding getting stung and the first step is to have a signed contract. So, do as I say not as I do. There are always going to be exceptions and, in this case, it's unlikely that the production will go under as it had a sell-out run in the West End. I suppose this is the other key point about agreeing to work for a producer: what do you know about the producer's previous track record? Recently, one of our members has been left unpaid, having done an incredible amount of work on a musical tour.

Since I last wrote I've been back to the Nottingham Playhouse for *Arcadia*. I had been concerned about the potential view through the open skeleton frame of the dome in the

stage design and I suggested it might work better if it was covered so that we didn't see an array of black borders, although this option would completely restrict the opportunity to get light on the stage except through the windows upstage and FOH. This will be my third production this year with a ceiling, so I'm no longer scared of ceilings. It was the right decision. We used a matching BP to that of the BP cyc upstage. The trick was to also match the light quality of the sky through the window with that of the dome, making the room feel like an atrium. Our efforts were rewarded. The play time-shifts between the beginning of the 19th century and the modern day. The script dictates that nothing changes except the costumes so the "weather" and light needed to be compatible to both time zones. By the final climax, Tom Stoppard has characters from both periods colliding with each other, the modern day characters who by now are in fancy dress of the earlier period. The script also calls for a firework display which we duly provided, with some excellent, nimble programming from Nick Morris.

I was uncertain how I would find using LEDs in the cyc on a production that would require great subtlety. So, I had a mix of both LED (from two different manufacturers) and tungsten. Some live transitions as we moved through



Arcadia
Directed by Giles Croft
Designed by Madeleine Girling
Lighting by Mark Jonathan
Photo by Robert Day

the upper slips...” So those of you who work with me will know I’m always checking that the light isn’t in Mrs Miggins’ eyes. The same week as I “basked” in a good review I got my first letter of complaint from a lady in Penzance who, for the purpose of this article, we shall call Mrs Miggins. Mrs Miggins had been to see the ballet *Beauty and the Beast* performed by the Birmingham Royal Ballet on tour at Plymouth, which I originally lit in 2003. Mrs Miggins told me there was no point in having art if you couldn’t see it. Furthermore, it wasn’t the first time she had been to the Theatre Royal and found things too dark and all her friends agreed. So, while she was commenting on my production I also got blasted for everyone else whose lighting is too dark too! The thing is: I think I agree. We have a conundrum: when I was lighting the production eleven years ago the very eminent designer, Philip Prowse,

sunset to dusk were “bumpy”, and with some of the LEDs we had the usual problem of the bump-in from blackout. I have to say I’m getting a bit bored with conjuring up “work-arounds” to try to disguise the problem. This took time but Nick’s sharp eye and perseverance paid off, and we garnered a very good review in the *Guardian* for our “pre-dawn aurora”. I mention this not to

“blow my trumpet” but simply because some critics are getting better at noticing the work we do. Also because “pride comes before a fall”...

When I first lit at the Royal Opera House, Colin Maxwell, the production manager, would talk about “Mrs Miggins”. As he checked sight lines on the drawing he would say things like: “The view isn’t very good from Mrs Miggins’ seat in

said, “Don’t put too much light on, otherwise the audience will realise that the scenery is just black cardboard!” Not only that, as I was to discover, if you put too much light on the Beast he looked rather cuddly, like Rupert the Bear. In this case the darkness was often essential to mask the magic and the “black cardboard”. It’s quite a tall order to create art and illusion while making

MRS MIGGINS

Mark Jonathan

sure that Mrs Miggins, perhaps with failing eyesight, can see enough from the back. Maybe we don't always get it right. It's finding the balance between atmosphere and illumination.

Mrs Miggins had the time to complain and when we're busy we may not have time so it's possible that one could think that everyone is satisfied because they didn't complain. Well, I'm not satisfied that it takes 15 minutes to get through to my doctors, or that it takes 35 minutes to get an answer from British Airways staff who then take 20 minutes to get their heads round a simple issue that shouldn't be a problem on their dedicated line for silver executive members. God help bronze, blue or ordinary customers. I asked the BA staff member to pass on to her management that this wasn't good enough. "I apologised, didn't I?" she said.

An apology isn't the same as good service. What's my point? Generally, I think we, lighting designers, try to give excellent service and value. Certainly if we, or our agents, took 15 to 35 minutes to answer a prospective call, I suspect our customer would move on.

As a busy LD, do you get those letters from your insurance company saying you don't need to do anything as your insurance (house or car) will be renewed automatically. Do you compare the old and new premium? I'm sure you do; I

didn't always as I'm often away but I do check it now. My house insurance was increased by £80. I rang the company up and said, "I've never made a claim; am I paying for everybody else's flood damage?" "I'm afraid you are," said the insurance clerk who immediately halved the increase. This annoyed me. My loyalty is not rewarded, but one phone call halves the increase. I call the AA who come in £150 less and when I say, "Can you do anything more, as I have to watch every penny?"; they drop another £17 for comparative cover. I'm afraid it's the other way round in our business: if you haven't worked for the company that's offering you the job before they will probably try to offer you less than the previous LD who worked for them.

A few issues ago, I had a pop at the hassle involved in getting a work visa to work in the USA. Well, I'm back at the embassy again for another visa. No, like last time I'm not a terrorist or a paedophile, I don't employ children to work as mercenaries and I don't sell drugs or firearms. I get there 30 minutes before my 8.30am appointment, the queue in front of me already doubles round the square and we are goaded by the staff in the rain to have the right papers ready. The American ambassador to the Court of St James cheerily tells us on the website how they have moved with the times

and have listened to our complaints so we are now allowed to bring our mobile phones and small tablets, as well as our car keys, which until recently we were not allowed to. Unfortunately, there is conflicting information on the same website which causes confusion. Anyway, we all stand outside in the rain for 90 minutes because their systems have been down all weekend. I mutter and snarl quietly. You need to budget in a few extra days to get the special 2" x 2" photograph, which is different to a UK passport photo, and to fill in the forms and then to hang around at the embassy. Remember, you can't fly anywhere else for some days as the embassy hangs onto your passport unless, like me, you have two passports to cover this.

Adam Povey is also travelling with me to LA. Of course, the producers wanted to avoid getting him a visa to save money. Well, by the time his visa papers arrived and he'd been to the embassy it was Monday and we were flying on Saturday. On Thursday they closed for Thanksgiving without processing his passport so Adam couldn't travel. Now the producers have to buy him another plane ticket. If only they had listened to me months ago, all this could have been avoided. Needless to say Adam is worth his weight in gold and will now arrive knackered, having undergone considerable stress.

*Some of the lights behind the
cyc of Arcadia, for once there
was plenty of room...*

I found out the day after I had been at the embassy that I now need a notarised copy of my passport and that this can be done for free at the IRS tax office at the American embassy. I wait for my passport to be returned and phone the IRS helpline in London to be told all their operators are on the phone and that they don't have a queuing system and why don't I try their Philadelphia number. Well, because I'm in London... I check the website. Yes, they're open on Thursday, but closed Friday. Again, I trudge to the embassy on Thursday to find it's closed for Thanksgiving. I mutter expletives. I ask my lawyer friends if they can notarise. "No, you have to be a notary," they say. I find one round the corner from my home who charges £50. He is certified by the Archbishop of Canterbury and efficiently photocopies the passport and provides a certificate in medieval legal-speak with a green ribbon and red seal to say he's seen the original passport. Now I have to send this with my form to get a US tax number so I can be paid. I'm curious why I didn't need one before. It's another couple of days of my time. I don't need to light a pantomime this year; I'm in one.

Meanwhile, let's get back to lighting, shall we? My latest production at Chichester has been bathed in four-star reviews. It was great delight to return to West Sussex and work with



Sam Garner-Gibbons and Graham Taylor and their tip-top lighting team, along with the very amenable and excellent programmer, Will Ferris. The script states that the play starts in complete darkness and we hear Frankie and Johnny noisily achieving their first orgasm together, to the tune of Bach's Diabelli variations. We are further challenged that we have to get our two naked actors into bed at the top of the show without being seen by the audience while entering from an audience vomitorium.

The designer, Libby Watson, gives me an idea that we might have a light that glows under the perimeter of the raised set. A rope light is duly fitted. As the house lights fade it glows, drawing the eye of the audience, providing enough light for the actors to step up onto the set and for the audience to not see them getting into bed naked. As the Bach plays, over a couple of minutes, the moonlight seeps into the room and the audience begins to make out the writhing. Invariably, the lovemaking gets

MRS MIGGINS

Mark Jonathan

a laugh, which I think is a good sign. The trick for me is to then provide enough light as Frankie turns on a bedside light to provide atmospheric illumination while protecting the modesty of the two actors, who are both stark naked. In due course, Frankie (Dervla Kirwan) gets up and puts on a dressing gown and Johnny (Neil Stuke) wraps a convenient shawl around his waist like an Indian lungi. Now the light can subtly increase. I chase the actors around the stage pulling and stretching the light until the end of act one, when Johnny turns the lights off and they are left making love again in the moonlight to Debussy's *Clair de Lune*. By the end of the play, we have been through the post-coital comedy of making sandwiches and it's dawn, the sun rises and they clean their teeth. Music swells; cue slow fade. I wonder if Mrs Miggins will write in.

If I don't see you at the annual Lighting Christmas Lunch I hope you all have a splendid Christmas and a very prosperous New Year. It's nearly time for me to go back to the Swiss Alps, which I hope will be snow laden. Ed: Can I watch a film on the in-flight system now? 🍷

Frankie and Johnny in the Clair de Lune
Directed by Paulette Randall
Designed by Libby Watson
Lighting by Mark Jonathan
Photo by Manuel Harlan



Johan Engels: 1952–2014

I'm deeply sad to report the death of Johan Engels, the inspirational South African but UK-based stage designer. Johan was full of fun and brilliance. I had the honour to light his designs for *Mathis der Maler* in Vienna and more recently the WNO production of *Lulu*. Johan's diary was already packed with work for some years to come including Scottish Opera's *Orpheus ed Euridice*, WNO's *Pelleas and Melisande*, and a *Ring* cycle in Chicago. I cherish the work we did together and all the enthusiastic banter we had over lunch, supper and post-rehearsal flagons of wine. Incidentally, when Johan saw *Focus* he said, "This is fantastic. I want to join the ALD." My words cannot do justice to this fine man. We have lost a great artist of the theatre. 🍷



TIPS 'N' TRICKS

Some advice for designers from Marko and the ALD Executive

Don't get caught out by a dodgy producer...

It's **essential that you have a signed contract** ideally negotiated by an agent.

Always research the company you are going to work for. Do they have any history that gives signals to beware?

Agree payments in stages. You would normally agree that you would be paid **one third** of your fee on signing your contract, **one third** on your lighting plan being approved and/or the start of the tech period and **the final third** on the first night/press night.

Make sure **the payments are in on time.** If you don't have an agent, then send all the invoices in ahead of time so the producer can prepare payments for the due date.

Don't hand in your plan if you haven't had the first payment. It's very rare for an established producing house to renege on a contract. But there are always exceptions...

For more information on how Equity can help in such situations, read Richard Lambert's article on page 28.

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If you do have to withdraw or otherwise withhold your services, **tell your colleagues** what you are doing and why. For example, tell the chief why you're not sending the plan on time and check in with the director and the other designers too. This helps to stop unscrupulous producers and production managers playing people off against each other and helps preserve important professional relationships.

You should **avoid spending your own money.** It's not your job to pay for colour, gobos, equipment or staff. You should avoid paying for accommodation unless you're being paid a per diem (daily allowance) in advance. Agree in advance what your travel expenses are.

If things do go pear-shaped and you need assistance, Equity will legally fight for you – but you must already be a member. They can also offer free advice before signing any contract and hold registers of producers and managements who have misbehaved. 🚫

In the next issue, we'll feature advice for programmers, relighters and production electricians. Send your tips 'n' tricks to editor@ald.org.uk for inclusion.

LIGHT AS SCENERY

The possibilities are endless, says **Peter Mumford**

The use of lighting in the theatre as “scenery” is an important development. Theatrical lighting was originally used functionally to illuminate the surfaces and structures before which the piece was acted or danced, and of course the performers themselves.

This illumination of landscape backdrops and interiors demands considerable skill, as also does the clear lighting of actors and dancers. However, when the medium of light itself is used to express landscapes and rooms, cloudy skies and prison cells or more emotional and intellectual concepts such as isolation, hope, coolness, heat and time passing, then it is clear that a new visual language is in use, and that the lighting designer’s role has become in some ways a more directly creative one.

In several respects, lighting for contemporary dance has led the way in the development of the medium of light as a visual language, and the progress made in this area is now reflected in drama, opera, musical theatre and television.

One of the main reasons for this is the spatial demands that dance makes on its performing area. In the majority of dance works, the entire floor space is required, and this leads to special design limitations, forcing the set designer to work with the edges of the stage area or maybe floating

above the performance space. In such a space, in which solid scenery cannot always exist, a shaft of light can assume the function of a three-dimensional object.

Lighting can therefore be used to build walls and linear structures, to change background and floor colours, to redefine areas, to contract and expand the stage space, and even to clothe the performers. Dance, in making all these visual requirements (and taking up all or most of the stage for its performance), has become the natural culture for the growth of “scenic” lighting. Lighting can express time, space and mood, and can be orchestrated rhythmically in relation to, or in juxtaposition with, the musical score; it is like painting the air, and its effect is much more than the mere “wallpapering” of a production. Indeed, lighting for dance is central to the process of its visual communication, the link between movement and its perception, and the balance between the body and surface design. At the same time, the lighting is there to support, amplify and reinforce the objectives and ideas of the



In Pictures from an Exhibition, I created frames of light, using only the smallest possible strips of light, which gave an architectural feel to the space.

dance work, and not to overpower it or distract from it.

Although I think that it can be strongly argued that the recent world of contemporary dance has seen the most obvious changes in the role of lighting design, it’s also true to note that, certainly in the latter half of the twentieth century, playwrights have been very influenced by the compositional structure and language of movies, and this has had a big influence on the way that we stage and visualise those plays. The ability of a film to cut instantly from



location to location and even through time, as in flashbacks, has changed the way writers write plays for the theatre in many instances.

Without a thought as to whether the “French windows are opening on to the garden beyond”, many writers present us with text for the theatre that also cuts from scene to scene without regard as to how that will be achieved technically. Some of those writers actually do envisage this being achieved simply through a change of light.

For example, Tennessee Williams in *Glass Menagerie* (1944) gives considerable instruction as to how light should play a major scenic role

in the work, indicating transparent walls that might appear and disappear through the use of light, revealing and disguising rooms that may then float in and out of existence for the viewer. This is all very well, but one cannot actually build solid physical walls purely out of light, so clearly a language of metaphors must be developed, and here the imagination and the logic of the lighting designer is required to create visual symbols that can be communicated.

In a darkened space a square of light might seem quite sufficient to contain and even restrict a performer, because, after all, even though

they could physically leave that defined space, by doing so they would cease to exist for the audience and therefore the light becomes either a literal room or just a restricted interior in a more abstract sense. A strip of light becomes a pathway and a line of bright narrow beams, often described as a “light curtain”, can become a wall. By defining a space with light, by isolating that space, the light achieves an architectural function.

Therefore, it is no longer inconceivable that a performance of an opera, play or dance piece can be performed solely using light as its scenery and with no other physical structure at all. Indeed, this has been done on many occasions.

Projection, of course, is another way that light can take on a scenic role. Light projected imagery carries with it far more direct narrative content than a plain beam of light can generally communicate. Once projection is introduced into the scenario an almost infinite library of images becomes available.

There has been much discussion about the notion that projected scenery might be a replacement or substitute for conventional scenery. This concept must be treated with care, since, although it's certainly true that projected images have a scenic role to play, it's dangerous to assume that, for example, a projected image



A curtain may become, or at least represent, a building or some piece of architecture for the required moment.

LIGHT AS SCENERY

Peter Mumford

of a forest is the same as a painted image of a forest. Even though the source imagery may be the same, the projected image will quite frequently have a different quality and send a different visual message to the viewer.

It's therefore important when using projected imagery – either still or moving – to make that a part of the “language” of the piece from the outset. Projection automatically leads one into the realm of photography and film and it's therefore essential to recognise this and use these qualities accordingly.

Obviously the ability to mix from one image to another rather than introduce a new piece of physical scenery can be both useful and exciting, but it is different and causes the viewer to start reading the visual information using a

more cinematic language and expectancy. We have all been subliminally educated in this cinematic language of editing and framing from years of watching television and movies. It's not something that most people are consciously aware of, but we all understand the significance of a sharp cut from one image to another as opposed to a slow cross-fade between images. So, if one is to use this kind of imagery on the live stage, we need to be aware of the consequences and of how to manipulate this new media for the purpose of the production.

So, there are a number of reasons for using



light-projected imagery. One would be to reproduce visuals that could not be rendered in any other way, e.g. moving imagery or documentary or specifically photographic information. Again, one would need the right context for using this information.

Both Brecht and Pinter have often suggested the use of projected titles to introduce new scenes, and Nicholas Wright's play *The Reporter*, set as it is in the world of television, immediately lends itself to the use of that media within a theatrical context.

Another reason for using projected imagery might be to enhance or alter existing surfaces, by adding either texture or more specific visuals to transform, say, a brick wall into a surface that is suddenly able to provide a whole range of new visual information that could relate to

Some time ago, when working on New Galileo with Siobhan Davies for London Contemporary Dance Theatre, she asked for a space that would divide the dancers, a kind of wall between them, a barrier. She did not, however, want to impede the overall space in a way that would limit the choreography. My solution to this was to create two “light curtains” comprised of many (nearly) parallel light sources, running from front to back of the space, dividing the space into two. These light curtains were suspended from tracks which ran left to right of the space. The piece was about half an hour long and so the lights began by dividing the space into two and then traveled to the edges of the space incredibly slowly, imperceptibly. So the space was at first divided by the “walls” into two equal parts left and right, which then became three spaces and finally, as the “walls” reached the edges of the space, it became one complete area. A little haze in the air gave these “walls of light” a visible three-dimensionality, and at the same time allowed the dancers to pass through freely, when it was appropriate.

LIGHT AS SCENERY

Peter Mumford

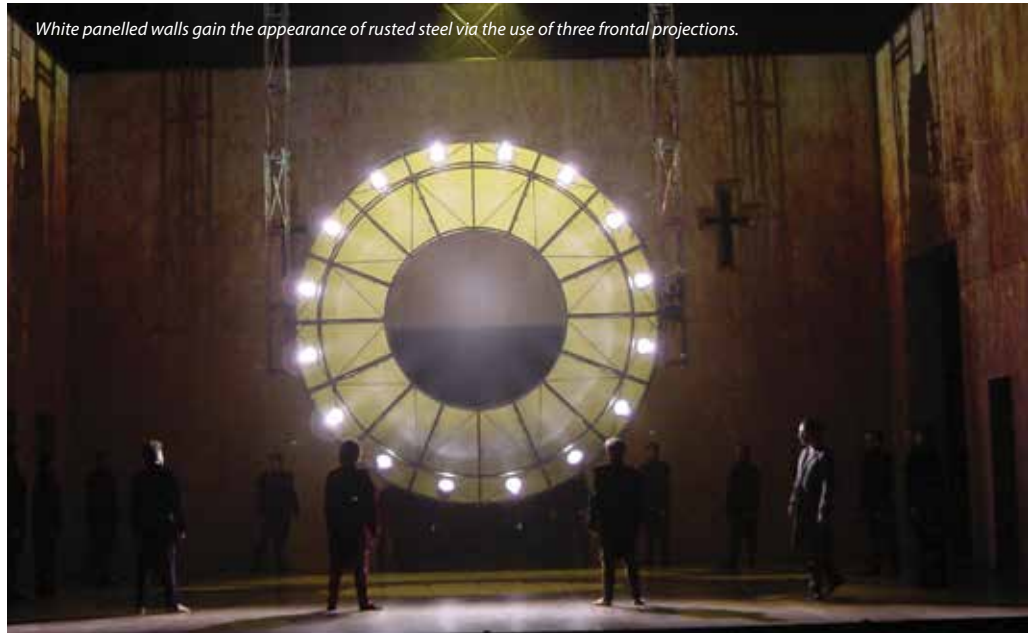
time or place, turning a surface that is real and physical into something quite different in the mere moment of a change of light.

For example, when designing *Portrait of a Lady I* used statically framed moving images seen through a series of arches. These images appeared at first to be still until one gradually noticed that the leaves of trees were moving slightly in the wind or a bird might fly across. In this particular piece, it was also necessary to make many transitions to different locations, and so the “view” through these relatively neutral archways could change cinematically to transport the audience in a believable way from, for instance, an exterior overlooking Florence to a garden in England and then an interior in Rome. By adopting a “cinematic” approach to this aspect from the very beginning of the production, it was quite possible to create a believable and communicable visual narrative. Because the images were viewed beyond the architecture of the set, they achieved a believability that would have been less possible with conventional scenery, even if there had been sufficient space to use the number of painted cloths that would have been required, which there wasn't, or the technical facility to change them around, which would have been cumbersome.

In one sense, all light is “projected”, it's just a question of what content a particular light is emitting. It could be anything from just a colour filter through to a full scale movie image.

The advancement in video and digital technology has produced a fervour of new possibilities, so that now we have at our fingertips everything from a simple matt stencil or “gobo”, right through to walls of image-

generating LEDs that can be programmed to receive video imagery as well as computer controlled colour programming. Projection is no longer a simple “slide in a slot” but, as with every other aspect of using light, it should still just be the vocabulary expanding with technology. The aesthetic principles have not changed since using much cruder equipment back in the Sixties, and the principles of image-



White panelled walls gain the appearance of rusted steel via the use of three frontal projections.

In the late Sixties I worked with the mixed media theatre group Moving Being. One of the first pieces we did was for three performers and called Trio. The entire "set" was six columns of blue light arranged in a three, two, one triangular formation on the stage, each column of light separated by darkness. The performers inhabited these columns either individually or collectively using a mixture of movement and words to express the piece (based on Proustian writings). Geoff Moore, the director and "author" of these early works was concerned with a kind of assemblage or collage method of creating theatre, which involved all available media forms, dancers and actors, film and still image as well as physical environment. So here, projected images became a part of the language and also an extension of the scenic elements. Working as designer with the company, I became involved with lighting as a direct consequence of having to solve how to make projected images work and mix with both the surrounding lighting and the structural design. It was really in these years that my involvement with light grew, alongside a developing interest and knowledge of film and still projection, and the use of these media in theatre.

making remain the same. What we should all be aware of is that all of these new technological advancements are just more layers and they rarely replace any basic principles of creativity. Implementing new ways of image-making is exciting and challenging but needs to be in context; the use of projected images in particular needs to have the reasoning of the overall production behind the decision to use this media.

The use of lighting as scenery is a very interesting and exciting area to me, and whenever the opportunity to work with light as the leading visual element on a stage arises, I would always seize the opportunity if it's right for the aesthetic of the piece – but that is a considerable "if" and not to be underestimated. Theatre is a collaborative art form, and not without reason, because it is complex in its form, so the right decisions must be made in each instance.

When you use light as scenery, when you introduce the use of projection into the scenario, you must understand that you are introducing a different and possibly new language and not just an array of amazing equipment. It is essential to speak that language, by which I mean understanding the principles of "editing and framing" the event with the use of the media at your disposal in order to communicate ideas as clearly as possible.

So, light as scenery can take many forms if we are to include its broadest applications: pillars of light, spaces defined by light, light from a window that's not really there, shadows from a tree, moving backgrounds, clouds, pure sheets of colour, performers projected big and small, laser beams constructing shapes in the air. The possibilities are endless but the rules and the aesthetic remain the same. 🌸

Image credits:

Page 12:

Pictures from an Exhibition
Directed by Daniel Kramer
Design by Richard Hudson
Lighting by Peter Mumford

Page 13:

$e=mc^2$
Choreography by David Bintley
Costume design by Kate Ford
Design and lighting by Peter Mumford

Page 14:

The Reporter
Directed by Richard Eyre
Design by Rob Howell
Projection design by Jon Driscoll
Lighting by Peter Mumford

Page 15:

Portrait of a Lady
Directed by Peter Hall
Costume design by Christopher Woods
Design, lighting and projection by Peter Mumford

Page 16:

Arthur
Choreography by David Bintley
Set and projection design by Peter J Davison
Costume design by Jasper Conran
Lighting by Peter Mumford



New LEE Filters Swatch App

Our new LEE Swatch app puts the complete range of LEE lighting filters on one screen, with an innovative colour picker so you can easily build palettes anytime inspiration strikes.

You can review detailed information about each colour including spectral charts. It's easy to rapidly cycle through similar filters and compare data so you can find the perfect fit for your project. There's a full search and list capability but also many innovative tools for those who prefer to select colours intuitively.

If you're stuck for inspiration the App includes a growing library of professionally selected palettes designed to embody specific moods. These are easy to edit and make your own.

Your palettes are automatically saved and with one tap you can email full details, complete with colour swatches.

The App also contains many popular tools from our website, all completely redesigned for ease of use on a smartphone. These include a Gel Comparator to find the LEE match to competitor's filters, a Colour Temperature Calculator for the Mired Shift aficionados, and a Diffusion Finder that gives you relative diffusion across the LEE range.



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A POSTCARD FROM...

Ian Grey (and James Laws), Leeds



The award itself, lit by a Cremer Fresnel spot



Robin Townley presenting Jim Laws with his award

Jim Laws was guest of honour at a recent ABTT NorthNet event held in the Leeds Upstairs @ The Carriageworks 55-seat black box studio theatre. During proceedings, Jim was presented with the ABTT NorthNet 2014 Philip Windsor Spanner award for furthering knowledge of performance lighting. With a buffet generously provided by the ABTT, Jim used as much time as possible talking about controls and lanterns in (or previously in) his vast collection. There were frequent gasps of delight as the audience recognised items long forgotten! Jim could have happily talked for hours longer and the audience would have certainly stayed. 🌸



OFFICE ORACLE

News and information from **Ian** and the ALD's London office

2014 AGM

The recent annual general meeting approved a few changes to the categories of membership for the ALD. A briefing paper was sent out to those members who receive email bulletins prior to the meeting itself.

In the spirit of inclusiveness that opened up the Professional membership category beyond lighting designers and full-time educators in 2009, the Executive has decided the ALD should now have a single category – “Professional member” – open to anyone who can demonstrate a professional track record in one or more areas of “lighting for live performance” in its broadest definition.

This inclusiveness now extends to include the creation of a specific definition for video and projection designers within the Professional membership category. The reason for this is that this discipline involves the use of light on stage and over the last couple of years as the role has developed within the creative team, a number of video designers have expressed an interest

in joining an association that can support them within the industry. The Executive believes that as a number of lighting designers also work as video designers (particularly within the concert touring and corporate events sectors) and that programmers can also cross between disciplines, it would be better to support our colleagues within the ALD rather than another association be formed that may not be so strong.

Professional membership £85 pa

Open to anyone who can demonstrate a professional track record in one or more areas of lighting and/or video for live performance. Professional members have full voting rights and are the sovereign body of the association. All officers are accountable to them.

Professional membership can be gained under one (or more) of six headings. These are:

- lighting designer
- video designer
- programmer (for lighting and/or video)
- lighting professional
- video professional
- education professional

Applicants for Professional membership are asked to demonstrate at least two years of professional work in each of the heading for

which they apply. (members working in lighting or video with less than two years of professional experience are asked to apply for Affiliate membership – see below.)

Professional members can choose to be listed under one or all of the headings for which they demonstrate sufficient experience. There is no extra charge for multiple listings.

Affiliate membership £50 pa

For recently graduated student members and young or emerging professionals in the early years of work in lighting and/or video for live performance.

Affiliate members do not have voting rights, but will be able to draw upon the same benefits as Professionals. members may hold Affiliate member status for a maximum of five (5) years. If at the end of this period the member does not wish to, or is unable to, meet the criteria for Professional membership, their status will become that of an Associate member and they will lose the additional benefits of Professional membership.

Corporate membership £600 pa

Open to large companies that have an interest in lighting, video and projection design and operation thereof in the live performance

lighting profession. Aimed at manufacturers, hire companies, multinational or large corporations with considerable annual turnover and a workforce of more than ten.

Commercial membership £250 pa

Available to companies with fewer than ten employees that have an interest in lighting, video and projection design and operation thereof in the live performance lighting profession. These may be non-UK-based manufacturers with a small UK staff, smaller hire companies that serve their local area theatre companies or event providers, or smaller companies that supply software, small devices or services that may be useful to Professional members. They would probably not advertise in the big trade magazines due to the scale or targeted nature of their company. Also includes those companies that have exclusive UK distribution deals with ALD Corporate members.

These changes will be active as of 1 January 2015.

All those Associate members that have graduated from college since 2012 will automatically be moved to the Affiliate membership category. If you do not wish to be included in this category, you will need to contact

the ALD office prior to 1 March 2015 to ensure you are not charged for its £50 subscription rate prior to 1 April when subscriptions are due. You will only be eligible for this membership category up to five years from your graduation date as recorded on our database.

If you graduated prior to 2012, you will need to request to be moved to the Affiliate category, although the Executive would prefer that you apply for Professional membership if you already meet the criteria of at least two years of professional experience.

In other voting business at the meeting, Mark White was elected as the new treasurer, with Peter Mumford and Ian Saunders continuing in their posts as chairman and administrator, respectively.

ALD email bulletins

We have recently changed the method of designing and sending out our regular email bulletins to members by using Mail Chimp. You should receive bulletins if you have opted to do so via the office, but we also require an up-to-date email address to be registered with us. We have had a few bounces, which means you are now automatically removed from that list, so please check whether your current contact details

are correct. You should also check your spam filters and junk folders in case it was re-directed to there and add mailshots@ald.org.uk to your address book to ensure you receive them.

Auditorium lighting positions workshop

**Monday 19 January 2015, 11.00–14.00
Milton Court, Guildhall School of Music and Drama**

Lighting designers want to be able to hang lanterns anywhere. Architects want all technical equipment out of sight. Theatre consultants try to mediate between the two, but do they ever get it right?

Rigging positions on balcony fronts have to balance safe access with sightlines; and now we need to rig moving lights and video projectors there too. The proscenium zone is a hotly contested area claimed by architects, set designers, sound designers, lighting designers and sign-language interpreters.

Lighting style is constantly evolving: do any LDs still need the quantity of FOH positions required by the McCandless 45° method? Do Rod Ham's guidelines from 1972 still apply?

We will meet at the new theatre at Milton Court to look at what auditorium lighting positions are possible, useful, desirable, never

OFFICE ORACLE

used, inaccessible, dangerous: aiming to make it all better in the future! Professional designers and members of the ALD are invited to this meeting which is held in conjunction with the Society of British Theatre Consultants.

You can book your FREE place by visiting <https://fohlightingworkshop.eventbrite.co.uk>.

2015 annual pub quiz

The next annual pub quiz (we can't remember if it's the fifth, sixth or seventh edition!) takes place on the evening of 22 January 2015 straight after the New Technologies showcase. The venue is yet to be confirmed, so watch your email bulletins or the members-only Facebook group for updates nearer the time.

What is the future for live performance design?

Saturday 31 January, 1.30–4.30pm
SBTD national exhibition, Nottingham

In November 2015 the Society of British Theatre Designers turns 40, and you know what they say... Life begins...and all that...

As designers, we have been members of Equity for 39 years and the organisation is going through a period of radical change which currently makes

us appear, and feel, more voiceless than ever. So, we are feeling a bit twitchy...

Will our mid-life crisis herald the dawn of a new era when we decide we are better off going it alone than staying together? Over the past six months the SBTD has been tracking the good, the bad and the frankly ugly "opportunities" being presented as jobs for designers.

So where is design for live performance now? Where is it going and what have we seen?

- What is our true value to the profession?
- How would "live" from your local cinema survive without any design content?
- What is the economic value of the visual?
- How can young designers join the profession they have trained for and not have to "work" for little or nothing for up to five years?
- Can we re-engage with Equity successfully ... or do we need to look at new alliances with directors, artists or...?

Is this our moment, or are we happy to continue moaning about how hard done by we are, do nothing and say it was ever thus? Let's talk about the money – openly and honestly. Let's talk not just about what other people can do for us but what we can collectively do for ourselves. Let's monitor the situation and collect the facts – without evidence there is no case.

Let's be naively optimistic and not stagnate in the gloom of historic anecdotes.

LET'S PREPARE OURSELVES FOR WHAT THE FUTURE MIGHT LOOK LIKE...

Join SBTD, ALD, ASD and SDUK members on Saturday 31 January, 1.30–4.30pm, to discuss, debate and plan with a range of guest speakers and provocateurs.

The event will be followed by the opportunity to continue networking with colleagues, friends and new acquaintances at our drinks reception to mark the end of Make:Believe's run in Nottingham.

PLASA environmental sustainability seminar

The panel held a seminar session about sustainability in our industry at the 2015 PLASA show in London. You can hear the full recording via Soundcloud of the full one-hour discussion. There is a link to this and also a complete transcript of the session available to download via the members' side of the ALD website at www.ald.org.uk/members/ecoexpertpanel. Read more from the ALD eco expert panel on page 30.



again to continue your free membership through to April 2016. If you do not, your membership will revert to a normal student category and you will need to pay the annual subscription for a student (£30 pa).

If you wish or require to update your details for inclusion into the new edition, please use the website or contact the office as soon as possible to guarantee its inclusion. Please note that the Yearbook entry, the short descriptive paragraph under the contact details, should provide an outline of what you do or your past experience. Professional members have an allowance of 50 words, as well as profile picture as would be included in a production's programme. All other membership categories will be strictly limited to no more than 25 words. This should not contain show credit information, as these should be included in the credits section of your website entry. The editorial team will edit these entries as required to meet this criteria.

The deadline for any changes to be received by the office is strictly 20 December 2014.

Sponsored student scheme 2015

This Corporate members' funded scheme for students studying on higher education courses with an element of lighting design is open again for applications and the **closing date for applications to be received is Christmas 2014.**

All current student members have been contacted with an email that includes a link to the website where you can download the new form to fill in and return to the office complete with a counter signature from one of your tutors as proof of your student status in order to maintain your current membership beyond April 2015.

Please note that even if you are currently a member of the scheme you will need to apply

December 2014/January 2015

New Technologies showcase

This White Light and Royal Central School of Speech and Drama organised event returns to the Embassy Theatre at Swiss Cottage on Thursday 22 January 2015. It has been designed for lighting designers and technicians to explore and compare the latest lighting technologies on the market. All members are welcome to attend, and more details will follow soon.

2015 ALD members' Yearbook

It is that time of year to ensure that your updated contact details and yearbook entry is up to date. The 2015 yearbook will be sent to you with the February/March 2015 edition of *Focus*, but the information gathering starts now!

Prague Quadrennial

The call for participation for the Prague Quadrennial 2015 has been published. More information can be found at www.pq.cz/en/News/prague-quadrennial-open-calls-take-a-part-in-pq2015.html. 🌸

AWARDS UPDATE

The Off-West End award nominations

Five ALD members have been nominated of the Best Lighting Designer award at the Offies, which help raise the profile and status of independent theatres in London and celebrate the excellence, innovation and ingenuity and reward the new talent that they nurture that is essential to the future of our theatre industry.

Derek Anderson – *The Beautiful Game* at the Union Theatre

Elliott Griggs – *Pomona* at the Orange Tree Theatre

Howard Hudson – *In The Heights* at Southwark Playhouse

Richard Lambert – *Damn Yankees* at the Landor Theatre

Christopher Nairne – *Johnny Got His Gun* at Southwark Playhouse

Joshua Pharo – *I'd Rather Goya Robbed Me Of My Sleep Than Some Other Arsehole* at the Gate
(ALD members in bold)

The public vote will open on 1 January 2015.

To cast your votes you need to be a subscriber of the OffWestEnd.com newsletter and look for the link at the bottom of your OffWestEnd.com emails. The link at the bottom of your emails will be your personal code to

take you through to your subscriber profile and voting form. As a subscriber you will be receiving regular emails throughout the year on upcoming shows across London.

The winners in each category will be announced every year at The Off-West End theatre award ceremony. For a list of the nominations in all categories, please visit: www.offwestend.com/index.php/pages/the_offies.

Evening Standard awards

Mark Henderson was nominated for his work on the Kate Bush show at the Hammersmith Apollo. The awards were held on 30 November and a full list of the nominees and winners can be seen at bit.ly/1xHEyQA.

Knight of Illumination awards

In the last issue of *Focus*, we featured the nominees and winners of the KOI theatre category. ALD member **Ben Cracknell** also won an award in the television events category for his work on the Olivier awards. You can see all the winners in all categories at www.knight-of-illumination.com/press/2014_10.

Technical Theatre awards

The winners of the Technical Theatre awards were announced at this year's PLASA trade show

in London. The Philips Entertainment Award for Outstanding Achievement in Lighting is to highlight an individual working within any role of the lighting department. Nominees might be considered because of their exceptional efforts whilst working on a particular show or event, or because the high standard of their overall ability has been recognised over a period of time. This year's winner was ALD member **Richard Rhys Thomas** (below).

Photo by Alex Brenner



What's On Stage awards

Nominations are now closed, and the shortlist will be announced on 5 December (just after we went to press on this issue!). See awards.whatsonstage.com for the shortlist and to register your vote.

Michael Northen bursary

The bursary is awarded annually to a student or recent graduate who has demonstrated strong, imaginative and creative lighting designs.

The Michael Northen bursary of £500 went to **Max Narula**, a student at Guildhall School of Music & Drama, who also picked up a year's premium membership to Stage Jobs Pro and a copy of Michael Northen's autobiography. The £250 ETC award was awarded to **Jack Weir**, also a student at Guildhall School of Music & Drama. The £250 Francis Reid award went to **Oliver Bush**, a student at Liverpool Institute for Performing Arts.

The award was established in 2000 after Michael received an MBE for his contribution to theatre and lighting design. His work on *The Mousetrap* can still be seen in the West End today.

The Mousetrap Foundation, a theatre education charity dedicated to providing opportunities for young people to attend West End productions, administers the bursary fund.



From left: Matt Drury, head of lighting, National Theatre; Richard Pilbrow, judge and lighting designer; Oliver Bush, winner of the Francis Reid award; Jack Weir, winner of the ETC award; Max Narula, winner of the Michael Northen bursary; Mark White, judge and regional manager for UK & Ireland at ETC; Bernie Davis, judge; Mark Jonathan, vice president of the ALD and lighting designer. Photo by Digital Deluxe

Professional Members' shows opening in December and January

Listing taken from the "openings" page of the ALD website. A full listing of all categories of members can be seen at www.ald.org.uk/diary/opening.php.

To be listed, you will need to enter show credits into your profile on the site.
You will need to sign in to the Members' area to do so.

- 3 December 2014 Elliot Griggs** *Treasure Island & The Curse of The Pearl Necklace* Above The Stag
6 December 2014 Richard C Lambert *Christmas Skating Rink* Cockington Court
6 December 2014 Will Evans *Cinderella and the Glass Slipper* Hertford Theatre
9 December 2014 Will Evans *The Snow Dragon* St James Theatre, London
11 December 2014 Katy Morison *The Frozen Scream* Weston Studio, Wales Millennium Centre, then touring
11 December 2014 Richard C Lambert *Guys and Dolls* FHS Steiner Hall
13 December 2014 Nigel A Lewis *Jack and The Beanstalk* The Judi Dench Playhouse
13 December 2014 Pete Watts *Snow White* Beck Theatre Hayes
13 December 2014 Andy Webb *Dick Whittington* High Wycombe Swan
13 December 2014 Kelli Zezulka *59 Minutes to Save Christmas Z-Arts*, Manchester
16 December 2014 Tim Mascal *Eric And Little Ern* St James Theatre, London
28 December 2014 Nigel A Lewis *Sleeping Beauty*
7 January 2015 Pete Watts *Humpty Dumpty* Concordia Theatre Hinckley
9 January 2015 Catherine Webb *Batboy the Musical* Southwark Playhouse
14 January 2015 Tim Mascal *Faith Healer* Royal Lyceum, Edinburgh
22 January 2015 Palle Palme *Black Adder (World Premiere)* Intima Theatre, Stockholm
28 January 2015 Nigel A Lewis *Eugene Onegin* Brent Opera
29 January 2015 Palle Palme *Addams Family Circus*, Stockholm
30 January 2015 Michael Grundner *Catch Me if You Can* Staatsoperette Dresden

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To submit ideas for articles, information, correspondence, corrections and any comments about *Focus*, please email editor@ald.org.uk. Owing to space restrictions, we regret that we do not accept press releases for publication in *Focus*. However, Corporate members of the ALD may send press releases to the ALD office (office@ald.org.uk) so that they can be posted on the News section of the ALD website for immediate and wider coverage. Corporate members only may advertise in *Focus*; please contact the office for details. Editorial guidelines for authors are available on request from the editor.

The opinions published within Focus are not necessarily those of the ALD. E&OE.

New members

Welcome!

Professional Designer

Donald Holder, New York, USA

Tim Oliver, Leeds

Professional Member

David Ayton, London

Marec Joyce, London

Aubrey Turner, London

Associate Member

James Baird, Guildford*

Kim Brant, Datchett

Stuart Sampson, Lichfield

Non-profit Organisation

City College Norwich

Northbrook College, Worthing

Liverpool Institute for Performing Arts

See page 35 for a complete list of new sponsored student members.

** Re-joining the association*

Diary dates 2014–2015

- | | |
|-----------------------|---|
| 17 December | Christmas Lighting Lunch |
| 23 December | ALD office closes for Christmas |
| 5 January | ALD office reopens |
| 19 January | Auditorium lighting positions workshop |
| 22 January | New Technologies Showcase*
Central School of Speech and Drama, London |
| | 2015 Annual Pub Quiz*
Sponsored by White Light  |
| 31 January | What is the future for live performance design?
SBTD National Exhibition, Nottingham |
| 24–26 February | Broadcast and Video Expo†
ExCeL Centre, London |
| 27 February | Monthly members' social evening†
Sponsored by Robe  |
| 27 March | Monthly members' social evening†
Sponsored by Hawthorn  |
| 12–13 May | PLASA Focus: Leeds* |
| 24–25 June | ABTT Theatre Show, London* |
| 4–6 October | PLASA, London* |

* The ALD will have a presence at these events.

† The monthly members' social evening is at The Coach & Horses, 42 Wellington St, London WC2E 7BD.

EQUITY UPDATE

How to deal with unscrupulous producers, by **Richard Lambert**

You have probably seen in *The Stage* and on social media such Facebook that this month has been very much about one particular producer whose show, *Copacabana*, has collapsed, leaving unpaid contracts. The same producer also ran into trouble last year with *The 25th Annual Putnam County Spelling Bee*.

Having set up a new company, Dancing Fool Theatrical Ltd, to produce *Copacabana*, his other company, ASH Productions Live Ltd, continues onwards unhindered by responsibilities for *Copacabana*.

Antony Stuart-Hicks (ASH) is moving on: directing, producing and performing in a pantomime at Harlow Playhouse, doing all this while some of the creatives, including the lighting designer for *Copacabana*, are still left out of pocket on fees and expenses.

To date, ASH has not replied to the ALD letter from Peter Mumford, nor has he indicated any payment scheme to rectify his debts and pay the lighting designer, who has now joined Equity.

It cannot be stressed enough that if you want security with contracts, legal advice, general advice and support, then it's very important to become an Equity member – well before you get into difficulties. Equity was able to secure payments for the cast and is working hard to

help those who have joined Equity after they ran into trouble.

As a warning to ALD members: please be aware of the legacy here if considering a contract with ASH Productions Live Ltd, Dancing Fool Theatrical Ltd or any company associated with Antony Stuart-Hicks or his partner, Paul Leno.

On a similar theme, at a recent Equity open meeting for those interested in low pay on the fringe, it was generally considered that any producer, no matter what scale of production, should raise sufficient finances for the production that include paying the cast – before mounting the show.

The general consensus was that an actor or creative has more of a right to be paid than the producer has the right to produce. There is no such thing as a “right to produce”!

In recent fringe cases taken up by Equity on behalf of members who have requested this, the complaints, surprisingly, have arisen due to terms and conditions of employment, not due to pay. These issues include unfair treatment, lack of time off for auditions, disgruntlement, disagreements, and firing of cast. Most of these complaints aren't easily enforceable by law. But the legal position can only be based on

not paying minimum wage; hence this is what Equity does to support its members.

Profit share can sometimes provide an opportunity to be part of a quality production, possibly for someone who wouldn't get this opportunity in commercial theatre, and auditions and jobs are enthusiastically sought! The set, costumes, and lights can be the vehicle to show skills and talent to potential employers, agents, directors, and friends and family. It can increase a CV and provide rave reviews. Often, there is no surprise that under profit share all this costs a lot of money and at the end of the day there isn't a profit to share. Fringe producers should be aware that they're running the risk of future litigation. Equity will always be happy to discuss with producers ways of setting up a partnership and how to run a show on an Equity fringe contract to minimise this risk.

Unfortunately, there are some producers who have become fat cats on doing this again and again, some even with external funding, and this is clearly exploitation. (Not to name and shame here as it could adversely affect ongoing discussions, but ask at a social drinks event if you want the dish.) It's quite shocking to see some production companies who operate very successfully and never pay the cast and underpay the creatives.



Richard is the ALD's corporate member representative and sits on Equity's creative team subcommittee.

If you ever wonder if a producer is “dodgy” Equity can let you know if there have been other previous concerns about their operation of business. All calls to Equity will be handled confidentially, so you can get good advice and make an informed decision about whether or not you'd like to be a part of that show, and not end up being taken for a sucker!

Please feel free to contact Emmanuel de Lange, Equity's low-pay no-pay organiser.

Direct line: 020 7670 0237

Email: edelange@equity.org.uk 📧

When trying to source images for this article, we came across this!



The ALD's warning to members regarding ASH Productions and Dancing Fool:

ASH Productions Live Ltd and Dancing Fool Theatrical Ltd
A warning message to ALD members and other professionals

There has been a situation where one of our ALD members has been left unpaid for work provided the lighting design for the UK tour of *Copacabana*.

The producers, **Antony Stuart-Hicks and Paul Leno**, claim they will pay everyone.

However, to date their show, operating under the production company name **Dancing Fool Theatrical Ltd**, has been cancelled for the remaining tour dates at least up until Christmas, and they have failed to communicate a plan of payments to the lighting designer or respond to a letter from the ALD.

Equity is attempting a resolution.

ASH Productions Live Ltd is another company owned by the same two, **Antony Stuart-Hicks and Paul Leno**, which has had allegations of outstanding payments from a tour last year. The UK tour of *The 25th Annual Putnam County Spelling Bee* collapsed mid-tour over non-payments and lack of financial resources.

ASH Productions Live Ltd is co-producing the pantomime *Cinderella* at the Harlow Playhouse this year. Antony is also the director. Antony and Paul are additionally billed as the Ugly Sisters performing in this same pantomime.

It has come to the attention of the ALD that adverts have gone out seeking a creative team and production staff for this pantomime.

Without prejudice, the ALD would like anyone considering these jobs to be aware of the legacy of allegations reported within our industry sector.

Peter Mumford
Chairman of The Association of Lighting
Designers on behalf of the Exec Committee

THE ECO EXPERT PANEL

Peter Mumford asks the panel about comparative statistics

Send your question to the expert panel now at eco.group@ald.org.uk or continue the conversation at entertainingustainability.com/group/aldeco.

I am a big fan of the new ETC S4 Lustrs and am specifying them on many of my rig designs. Although I often point out the “saving factor” in terms of power/dimming/colour, etc., I do not actually have comparative figures. Do we have statistics that make direct comparison between a S4 Lustr and the regular 750w unit in terms of consumption and longevity?

Or, indeed, for any other (useful) LED units that have comparative predecessors?

When a show is planning a West End run or tour, this information would be most useful to be able to present to managements in terms of long-term savings.

Rob Halliday:

This is a surprisingly hard question to answer. In terms of raw power consumption there isn't really a way of figuring out how much the S4LED is using without measuring. Doing “power = max power * percentage level” gives a rough idea, but will obviously vary enormously depending on which colours are in use, e.g. “white” will use much more power than a single emitter “dark blue”. It's much harder with the S4 Lustr stuff than other LED units because there are so many emitters and because ETC does such good work to calibrate them and make them easy to control.

In terms of running costs, I compiled a spreadsheet (right) when we were specifying CAST in Doncaster. There are a lot of estimates here, but the end result is, I think, valid and is part of what led us to go with the S4LED there. Note that factors will vary in different show types – e.g. we assumed changing gel every couple of weeks or so in a producing rep house, whereas the costs would be lower for a West End show where you'd colour up the rig then (excepting burnouts) leave it for the run. Ultimately, though, CAST are glad they went with LED because when the council cut their budget they couldn't afford gel anymore!

Mark White, ETC:

The information is incredibly complex. Take Peter's example of the S4 Lustr. It has seven different LED emitters but none of those have the same power requirements; they all dim differently and not all in a linear fashion. With all emitters at full, the fixture consumes 160 watts. The electronics takes nine of those watts, so the fixture has a blackout power consumption of 9 watts. Coincidentally, that is about the same power consumption of an incandescent lamp set to “pre-warm”, i.e. just glowing to the naked eye.

There are multiple thousands and thousands of hue/saturation/intensity/colour temperature

power consumption combinations that are not necessarily related to each other and, remember, this is just one version of the S4 LED profiles.

Adam Bennette, ETC:

This is not meant to be an answer to the question, as I feel that question may be unanswerable with certainty. This is another aspect, but it is very important. Owning LED stage lights is not likely to save the planet, or even much money, if a simplistic power comparison is all that we look at. I think there is a transfer of expectation in the mind of customers that is incorrect. LED lights will save money and carbon at home and in offices but to a far lesser degree for over-stage lighting – and maybe not at all if the entire cost of ownership and manufacture is properly added up.

All conventional lamps to date, and all line voltage LED replacement lamps, are on when they're on and off when they're off. Not true for electronic stage lights. They may be on all day and if not that then certainly all through a show. The minutes of use from a given light producing light on stage need to be put in context of the minutes of use when they're on and no light is being produced.

40 field lumens per watt is a good amount for modern LED lights of the sort used in theatres.

Fixture Type:	Qty	Max Power W	Total load@FL W	Total Load@70% W (spots at 50) *	Total weekly power, kWh (4hrs/day, 6days/wk)	Total Power Price per 52wk year	Other running costs (colour, lamps) **	TOTAL RUNNING COST per year
Proposed LED Rig:								
S4 LED Lustr+ Zoom MK1	24	160	3840	2688	64.512		£0.00	
S4 LED Lustr+ Fixed MK1	16	160	2560	1792	43.008		£0.00	
Selador D60 Vnvid	14	160	2240	1568	37.632		£0.00	
Martin Mac Aura	9	260	2340	1638	39.312		£0.00	
					184.46	£1,390.86	£0.00	£1,390.86
Conventional Equivalent:								
				Total Load@50%				
S4 750W Zoom	24	750	18000	9000	216		£589.44	
S4 750W Fixed	16	750	12000	6000	144		£392.96	
PAR64	14	1000	14000	7000	168		£392.00	
700W Moving Washlight	9	700	6300	5040	120.96		£1,160.00	
					648.96	£4,893.16	£3,534.40	£8,427.56

*LEDs run higher because they are dimmer, discharge moving light does not fully dim)

**Assuming colour every two weeks, one new lamp per year for tungsten, four relamps a year for moving lights)

Note: all figures are estimates, and intended as long-term averages!

Note: £0.145 per kWh price is UK average at start of 2013

LED rig total purchase cost:	£102,240.40
Conventional equiv. total purchase cost:	£68,105.34
Difference:	£34,135.06
Period over which savings match purchase costs (years):	4.85
Period over which savings match purchase costs, excluding ML running costs (years):	5.55

It is even at the top end of the state of the art. Look what happens if they are left on (below). You can expect typical standby consumption in the 5–15 watt range.

The more important question for me is not if LED consumes more or less money or carbon, it's how we use the stuff that matters now. With tungsten, the dimmer solved this problem: you just set it to zero. There is no like-for-like comparison possible between tungsten and LED at the luminaire level (including for the technical reasons that Rob and Mark cite about which colour and so on); you have to look at the whole system and the way power is managed.

There are plenty of good reasons to buy LED stage lights, and saving money may not be one of them.

Rob Halliday:

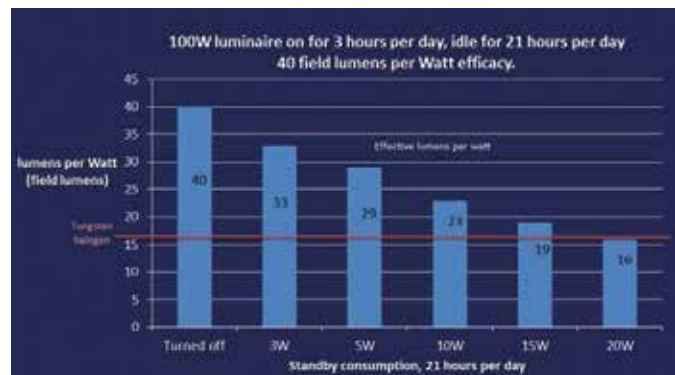
Adam makes fair and good points, as always. The practical problem from his conclusion, though, is that at the

December 2014/January 2015

moment the (particularly the “good”) LED lights seem much more expensive than the traditional lights, so some of the issue is trying to find practical reasons for the money people to pay the extra, leaving aside our “arty-farty” reasons...

This is particularly the case when you can't make the argument that you'll be saving the costs of dimmers, scrollers, etc – e.g. in situations where that equipment already exists.

ETC, is there any way of asking a S4LED its current power consumption, either on the device itself or (more usefully) via RDM....?



Ian Garrett:

You also may want to consider if the question is about saving electricity versus benefit to the environment. Judging by the complexity of the device and its inclusion of microprocessors, I would imagine (because I haven't been able to get another to tell me otherwise) that the embodied energy in a S4 Lustr is quite high compared to its tungsten counterpart.

Your average laptop comes to you with the equivalent of 2000 kWh having been consumed, and I wouldn't be surprised if this were similar for a light of that nature.

Craig Bennett:

Can I add to Ian's point about manufacturing. We need to understand the entire supply chain and materials used (not an easy task). As these fixtures contain precious metals and other materials, we need to know where they come from and go to. I'm taking the specific ETC example out of my consideration. I do not know their supply chain and it would be unfair to comment explicitly on their products.

What concerns me is the circularity issue. With LED products being upgraded and superseded in our race to convert, how many parts of all manufacturers' products are recoverable? Have they been designed with first-stage reuse in

Source: ETC

THE ECO PANEL

mind? How many “market ready” iterations of a product does it take to get a long-lasting and popular product? We are creating a mountain of e-waste and carbon in the manufacture of new goods. Although the WEEE directives help, recycling is a last resort and still costs additional carbon. I should mention that ETC has fantastically saved millions of lens tubes by making them retro-fittable to the LED fixtures.

In the social arena of sustainability, who is mining the raw materials? What are they paid? Are they working safely and in good conditions? The designer is towards the end of the chain. Have they unknowingly caused suffering earlier in the chain through their choices? Who is paying the ultimate price of our artistic explorations? Companies with good reputations are likely to have researched this or ultimately will. Saying it is hard to research is not good enough – it is hard to make a product that is loved by the market but they do it; we must try. The cheap fixtures we are seeing arriving in the UK from China and India are very concerning as we know so little about them. Even big companies like Apple can get this stuff wrong.

A final point on materials is resource protection. How long will we have access to raw materials in a world of depleting resources? Again, recycling helps here but only if we can

get at the parts and the consumers hand the goods back. If resources were in abundance we wouldn't be seeing e-waste smuggling and kids in Africa smelting electronics on the roadside to get at the metals.

If our manufacturers are responsible, can they prove it so we can weed out the bad ones?

Tim Atkinson:

The fact of the matter is, that from a hardware perspective, we're trying to compare apples and oranges. Any kind of LED fixture is what used to be called a “solid state” piece of equipment, whilst a tungsten fitting is more akin to valve technology. However, power goes in to and light comes out of both sorts of hardware, and manufacturers need to work up some kind of information sets that allow consumers to make comparative judgements about the products they're buying and others in their class.

Food products are immensely complicated compounds, but even Lidl manages to come up with nutrition data. I do not believe for a second that large manufacturers are not fully aware of the physics behind their products, and although sometimes the sourcing of component parts happens outside the immediate scope of their business, they have to accept that consumers will only want to know more, not less. If that's hard, then so be it.

Compare within classes, not across them. It might also help get over the binary “LED = good, tungsten = bad” idea. 🍷

The ALD environmental working group hosted a lively and well attended panel discussion on lighting and sustainability as part of the PLASA 2014 professional development programme.

Chaired by Nick Moran, the panel featured Entertaining Sustainability's Tim Atkinson, White Light's Craig Bennett, ETC's Adam Bennette, Paule Constable and Jonathan Dawson-Butterworth.



Photo by Nick Moran

Topics of conversation included: the environmental “red herring” of LED stage lighting; an industry-wide initiative for improvements in practice; the overall impact of stage lighting manufacture, use and disposal; PVC tape usage and alternatives; the demand for lighting manufacturer information, transparency and product recycling information; the impact of enforced tungsten redundancy; responsible disposal and the WEEE directive; discharge lamp use and issues around resource scarcity.

The full transcript and audio recording of the event is on the members' side of the ALD website at: www.ald.org.uk/members/ecoexpertpanel.

PEOPLE, PLACES, PERFORMANCES

James Laws reviews the latest book from Francis Reid

Francis Reid is no stranger to these columns. In fact, he must have written more books on stage lighting and the life lived than anyone else I know. Plus he has edited TABS and Cue magazines for long periods, so his written output is prodigious and sustained over many years.

This is the first time that he has specifically focused on "the people who caused the memories, the places where they happened and the performances that arose". So this is an all-too-short distillation of a lifetime's theatre and opera making, in a very personal selection, leaving room, Francis hints, for a possible second volume.

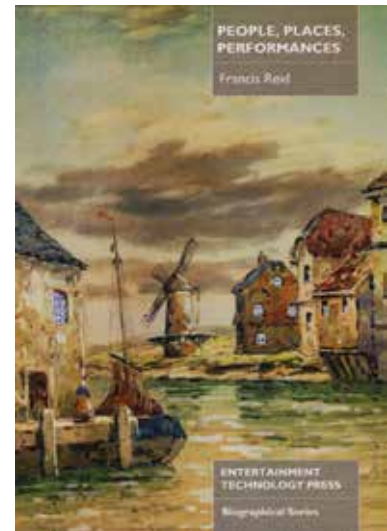
The *People* occupy most of the book. They form a technical and artistic who's who of Glyndebourne, Aldeburgh and Edinburgh, with a bit of Norwich and his own family for good measure. But the footsoldiers like Bogey, boilerman from the Scala theatre, London are not forgotten and they are often the most intriguing.

The *Places* take in Mr Reid in globe-trotting lecturer/examiner mode but, again, the odd corners like Barnstable, Bude and Devizes yield the best tales.

Some of the *Performances* are all too fleetingly covered. When Francis expands a bit, as in the true story of the impossible director (we've all worked with them) on *Vieux Carre*, we get glimpses of the true raconteur. As that demanding director said on this show: "More." "Still more." I think we will get a second edition and I hope there will be some fleshing out. 🍷



Francis at his 80th birthday party



Entertainment Technology Press

£8.99

ISBN 978-1-904031-76-5



Fred Bentham reminiscing with the author.

LIGHTMONGERS AWARD

The first-ever award for new talent in entertainment lighting went to **Elliot Griggs**

In May, the Worshipful Company of Lightmongers in conjunction with the ALD announced the creation of an annual award as part of their support for education and training in the field of entertainment lighting, for those lighting designers who are in the early stages of their career.

The first winner of the prize was Elliot Griggs, who was presented with his prize at the PLASA trade show. He will also be invited to attend one of the Lightmongers' dinners where award recipients are acknowledged.

The judging panel of professional theatre lighting designers was impressed by the overall quality of the work submitted by all of the entrants, but Elliot was chosen as the unanimous winner. ALD chairman Peter Mumford was one of the judging panel.

He said: "Elliot presented a very good portfolio with an interesting choice and range of projects, as well as a good selection of images to support his descriptions of how and why he made his creative decisions in each production." 🌟



Left:
Infanticide
Camden People's Theatre
Directed and designed by Patrick Steinwider
Lighting by Elliot Griggs
Photo by Thiago Jesus

Below:
He Had Hairy Hands
Directed by Clem Garritty
Designed by Bryan Woltjen
Costumes by Nina Scott and Rachel Owen
Lighting by Elliot Griggs
Photo by Richard Davenport



New members: Sponsored Student Scheme

Welcome!

Bath Spa University

Matthew Clayton
Sally Wattiaux

The Brit School

Elliott Head-Lee
Tommy Sarginson
Darren Smith

Guildford School of Acting

Michael Bennett
Aaron Fraser
Gemma May Johnstone
Melanie Kirwan
Megan Mawhinney
Chris Snelling

LAMDA

Rory Beaton
Emily Irish
Rhys Mills
Graeme Pugh

LIPA

Oliver Bush

Rose Bruford College

Mitch Andrews
Hayden Borgars
Andrew Budge
Michael Clay
Andrew Cook
Michael Cunningham
Luke Drinkwater
Alexander Edwards
Ashley Holdom
Samuel J Jackson
Rhea Jacques
Alexander Loftie
Matthew Maller
Elliott Mann
Gustavo Mejicanos Fernandez
Christopher Mould
David Nicol
James Orr
John Piper
Jonas Prawer
Stacey Sandford
Martin Skinner
Daniel Spreadborough

William Steggles
Samuel Woolass

Royal Central School of Speech and Drama:

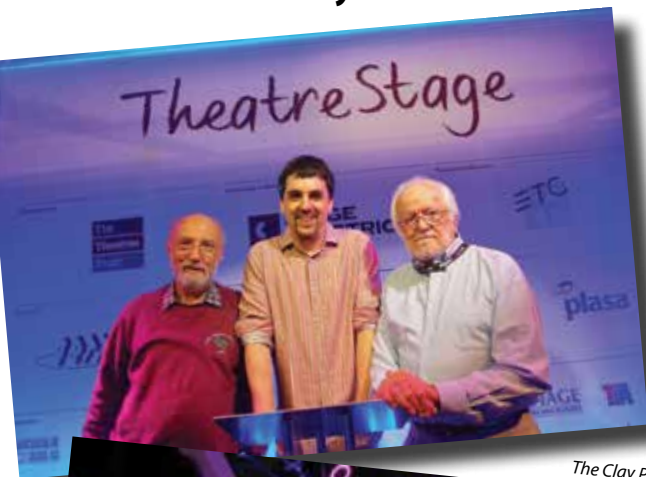
Simen Aasheim
Philip Burke
Zoe Burnham
James Cherry
Jack Dixon
Daniel Friedman
Johanne Jensen
Craig Greenhalgh
Chloe Hardwicke
Zak Macro
Hector Murray
Erin Rutter
Jordan Simpson
Sana Yamaguchi
Matthew Zelmanowicz

Royal Welsh College of Music & Drama

Po-Hsin Liu
Joe Price

PLASA LONDON 2014

Missed out this year? Here's PLASA in pictures



*James Laws,
Rob Halliday and
Richard Pilbrow
promoting the
Backstage Heritage
Collection*



*Above and below: The history of Strand Lighting
with historical lanterns cut in half*



The Clay Paky chill-out zone





Ian at the ALD stand



Mark Jonathan and David Benedict presenting at the KOI awards



The Strand 100th anniversary party

With thanks to Rob Halliday, James Laws and Nick Moran for the photographs

ALD ANNUAL GENERAL MEETING

A quick summary of this year's AGM

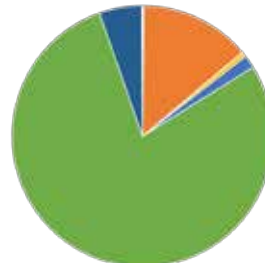
This year's annual general meeting on 8 November was very kindly hosted by Phoenix Artists Club in the heart of London's West End.

The meeting started with the report from the chairman, Peter Mumford, who summarised the past year's achievements and accomplishments. He spoke very highly of the recently created subgroups, particularly the sustainability subgroup (see his recent correspondence with the group on page 30). Peter was also very complimentary of the Lumière scheme committee, which has made excellent progress this year towards its goal of creating a pathway scheme for emerging lighting designers. We have been able to help members who have been badly treated by management, with the help of Equity (see page 28 for more information on this).

We also want to expand the professional membership to include the entire community of people who are involved in creating lighting design, including programmers and everyone in the production lighting team, projection and video designers, and all the people who support the process, including hire companies and manufacturers, education and elsewhere.

Continuing in this vein, the name of the association was also under discussion, with

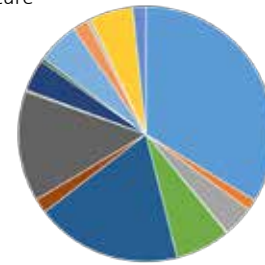
Income



suggestions welcome. We would like to keep the "ALD" name and branding if possible. We will delay voting on this issue until we have finalised the process of incorporation, which will hopefully be ready by next year's AGM.

The treasurer's report from Guy Lee highlighted two items that had the largest impact on the association's finances this year: financing the London office and introducing a paid member of the Executive. It was agreed, however, that despite the costs involved, both have had a significant positive impact upon the running of the association. Both income and expenses for the year were broken down (see the graphs above). In terms of income, membership fees make up the majority, followed by advertising income from *Focus*.

Expenditure



Expenditures were more evenly spread, with the highest cost items being administration services, *Focus* and the London office. In total, we ended the year with a deficit of £1,225.27, which was significantly under our budgeted deficit of £22,500. We have healthy cash reserves to offset this deficit.

Guy Lee also announced that he intended to step down as treasurer, as his increasing work commitments left him with insufficient time to commit to the role. Mark White put himself forward for the role of treasurer and was duly elected by the membership. Guy will continue to provide support as he hands over the treasurer duties to Mark.

Before lunch (which was supplied by Phoenix and was excellent), the resolutions

AND FINALLY...

The ultimate moving light!

to be voted on were introduced, and members were invited to discuss them further over lunch in preparation for voting. This included a discussion on proposed changes to membership categories (see the Office Oracle on page 20), including merging the two professional categories into a single “professional member” category, introducing “affiliate member” and “commercial member” categories, and changing the fees for corporate and non-profit organisation members. After short discussions on each resolution, all were passed (all but one unanimously).

Officers of the association were also voted on, with Peter remaining as chairman and Ian remaining as administrator and executive director (both were re-elected unanimously). Mark White was also elected as treasurer unanimously.

Further discussions related to the use of the ALD Facebook group (the members-only group as opposed to the public page). Members are encouraged to use this page more, including promoting their show openings, asking for advice, etc.

Many thanks to those who attended this year’s meeting, and to the Phoenix Artists Club for hosting and providing such a fantastic venue for discussion. 🌸

December 2014/January 2015

Lighting drone takes first flight

 AUTONOMOUS photographic lighting drones that automatically assume correct positions to achieve specific lighting effects have been developed by researchers at MIT and Cornell University.

The drone responds to the subject’s movements and turns in order to keep the lighting consistent.

The system is controlled via a camera-mounted interface, through which the photographer indicates which direction he or she wants the light to come from, and the drone subsequently positions itself accordingly.

In the demonstration exercise, the photographer specified a thickness for the light’s rim width. The drone then automatically adjusted its position to maintain the same lighting conditions as



The user can position the drone to control the direction they want light to come from
























the portrait subject moved and turned. Manohar Srikanth, who worked on the system at MIT, said the drone would also be able to respond to the photographer’s movements in a similar manner.

The drones were presented at the recent International Symposium on Computational Aesthetics in Graphic, Visualization and Imaging.

For the latest news visit www.amateurphotographer.co.uk

Courtesy of James Laws

Corporate members *Thank you for your support!*

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<p>Clay Paky +39 335 72 333 72 www.claypaky.it</p> 	<p>Lee Filters 01264 366245 www.leefilters.com</p> 	<p>Production Resource Group UK 0845 470 6400 www.prglighting.co.uk</p> 	<p>Stage Electrics 0117 938 4000 www.stage-electrics.co.uk</p> 	<p>Your company's name here? Contact the ALD at office@ald.org.uk</p>