

ALD #

FOCUS

The Journal of the Association of Lighting Designers

"More art, less tools..."

February/March 2015

Tannhäuser
Opera National du Rhin, Strasbourg
Directed by Keith Warner
Designed by Boris Kudlička
Lighting by John Bishop
Photograph by John Bishop

In the spotlight this issue:

- Hedda Gabler in Hong Kong
 - Eco interview with Paule Constable
 - New Technologies Showcase/ALD pub quiz
 - Meetings and more meetings!
 - Lighting in Leeds
- ... and much, much more...

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From the Chairman....



HAPPY NEW YEAR EVERYBODY! It's hard to believe that a month of 2015 has gone by already. It's too late to make resolutions but not too late to make it a year of resolution for the ALD. I was at the last day of the SBTD stage design exhibition in Nottingham where a seminar was held entitled "Good, Bad and Ugly" – an occasion that embraced all of the existing organisations representing creatives – the Society of British Theatre Designers, the ALD, the Association of Sound Designers and the newly formed Stage Directors UK. This was the first time such an event has taken place and Equity was there too to join in the discussion and present its case. The object of the exercise was to discuss the position of designers and directors within the performance world, particularly in relation to pay and conditions, enabling young designers to make a start to their careers and to express a general dissatisfaction with the existing contracts and minimum fee structures available, and indeed the level of representation that Equity affords us. The results of this will be made available by the SBTD but the important issue was that for the first time all the various members of "the creative team" were talking to each other. The result will be that a common alliance will be formed, which, from a political point of view, may well be a stronger form of representation than exists in Equity and

certainly will provide much greater crossover and fertilisation between directors and designers in all areas. So the resolution in my mind is to propagate and encourage this and build a greater sense of unity both within and across all these facets, making us all resolute to act together.

Many thanks to all those who have contributed to the Lumière Scheme so far – I have very exciting news. Our plan is to initiate the scheme at the end of this year or early 2016 and with this in mind I have been meeting with potential participating theatres. I'm very pleased to say that we now will be launching a "pilot scheme" in collaboration with Chichester Festival Theatre THIS year for one candidate. There will be a members' bulletin going out immediately to explain the terms of application, and anybody who is interested should apply immediately. When an opportunity like this comes up it must be grabbed with both hands and it will be great to have a trial run of the scheme in collaboration with such a distinguished and productive venue and will offer a great opportunity to one of our up-and-coming young designers. I remain resolute that we must continue fundraising and get the full scheme up and running by the end of this year. So please keep supporting this both in spirit and more material ways as well please. Enjoy the coming year!

Peter

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In pictures by Rob Youngson

PROFESSIONAL MATTERS

Johanna Town with a plea for help



The new year is well underway. One of my shows has opened and completed its run already and two more are lit and on the road touring.

In this edition of *Focus* I would like to put out a plea to all our Professional and Associate members who run and look after theatres and performance venues around the country. As a busy lighting designer it is often hard to inspect a venue prior to the completion of the drawn lighting design or, if opening at a touring venue, there is often no opportunity to visit the venue before tech week or the tour arriving for the load-in.

Once, a lighting designer would have to patiently wait for the sound of the brown manila envelope dropping through the letterbox. Enclosed would be paper plans revealing the set design and – if you were lucky – the theatre as well. Sometimes there would be a rough schematic of the FOH but little else. It was frustrating but kind of what it was. But

in the world of internet and visual media all over everything we do, I am still shocked at how many brown envelopes I have to wait for, and even when there is an electronic version it's surprising how outdated these plans and information packs can be. They are often no different to a brown envelope.

This is a plea to you to help us make our design life a little bit easier and better informed. The reward will be better lighting decisions from the start of the design and ultimately easier fit-ups for everyone.

It could be so simple: today we have CAD and therefore the means for a drawing to be improved in an instant. Drawings could also contain layers of different information for different departments. We have instant video and photography; today we can produce anything we want on our own phones and embed it on a social forum or put it on a website – and every designer has internet access wherever they might be.

My question is ... why is it still so difficult to get technical information about a theatre? Why is there so little detail on plans and technical information packs? And, finally, why is this information so hard to get hold of?

Often it is because people know their venues all too well; I was the same at the Royal Court. I am asking for a 2015 resolution to you all to

look at your theatre's technical information as if you have no prior knowledge of the venue at all. Are your plans up to date? Is there a section of the FOH with all the different lighting positions explained? Does your equipment list identify everything you own?

Have you stood DSC and taken pictures of your auditorium, the FOH positions and the stage? How about a surround video from the stage and also the auditorium? The bird's eye view – the designer's view – places us directly in your theatre, directly in your lighting department. And, finally, let's have access to all this information on your theatre's website for us to access when we need it, without taking up any more of your time.

Lastly, I would like to round the new year resolutions off with another plea to all professional members regarding the website and the ALD directory. We did make a plea for you to update your info in the last *Focus* but there has been very little response. It is really important that we keep all this information up to date. As a lighting designer we all want to promote our lighting first but if you do relights or are a programmer, this is also very important because a designer may be looking for an assistant or associate or to employ you for a few days' programming. As a Professional member



1



2



3



4

Name that theatre competition

Here's a challenge: Name the theatre auditoriums shown in the pictures above -- they might just be in the next "brown envelope" you get!

Send your guesses to editor@ald.org.uk and we'll publish the answers in the next issue.

please put as much info as you can to the scale, size and types of productions, because the more information you give the easier it is for someone to match the right person to the right job. The directory will be going to print after this issue of *Focus* so please get updating right now. 🍀

MARKO'S MEANDERINGS

Mark Jonathan chips out his tombstone



You know when you die you might get a small tombstone... I used to say my tombstone quote would be *"He did what he could in the time..."* and if it were a bigger tombstone it would elaborate: *"He did what he could in the time bearing in mind the budget, the schedule, the capability of the production manager, the electricians, the programmer, the health and safety policy and the quality of the staff canteen."* After one production where I had no time I adjusted my tombstone quote to *"You should have seen what he could have done if you had given him any time..."* I was in Houston last year when I came up with my third tombstone quote: *"It didn't need to be this hard..."* and if it were a bigger tombstone with the addition: *"... you just needed to listen..."*

And so, I continue my story in LA. Adam Povey, brilliant production electrician, is stuck in the UK, as the combined incompetence of the producers and the US embassy leaves him with no passport to travel with the rest of the design team on Saturday. With great efficiency the company manager in the US and his travel agent re-book Adam on the last flight out of London on Saturday and Sunday and Monday. Finally, Adam joins me for a drink in the bar late on Monday evening. Why couldn't people just listen and trust me in the first place? This apparently simple box set had a lot of additional electrical scenic effects that were well outside of the usual bounds of lighting design but were driven by the lighting desk in a complex series of cues as the house gets smashed up by the ghosts in the final denouement. It was, of course, the first thing I said when the production was being transferred so it didn't go down well with me to be told I'd said too late that we needed Adam to come too.

On arrival at the 2,200 seat Ahmanson Theatre I breathed a sigh of relief that Jared Sayeg (associate LD) and Mark Valhos (production LX) had the lighting rig in order and ready to go. Dame Angela Lansbury, now aged 89, was "enforme" and it wasn't long before we had an audience and standing ovations every night. The production plays in LA



MJ with Dame Angela Lansbury and new ALD member Jared Sayeg

for six weeks and then moves onto San Francisco, Washington and Toronto. I'm intrigued that the generic focus is supervised on tour by the stage manager but, as you know, each country has its way of doing things and that's what seems to work on US tours.

On our day off the "English" team along with the US props team go to Disney. Although I've worked in LA many times before I hadn't made it to Disney before. You need to go in a group. The geek in me was intrigued by how Disney staffed the whole event. The massive staff needed to open the two parks from dawn until midnight. The attendants on each ride had their own costumes and they could get to their ride

via underground passageways and secret staff routes. We got there early and we were the last to leave. There is clearly an art and science to the management of queues so that you don't really realize how long a queue is. At the end of the day, returning for a second go on some favourite rides, now with no queue, I realised that it could take us 15 minutes to get from the entrance point to the ride even when walking fast through the passageways. Some of the older rides have been re-lit with LED and while I recognise this is practical I wondered if some of the atmosphere had been lost. The big parade of smiling and dancing Disney characters – while enchanting for children – was a bit scary for this adult to watch, even though my job is in “make-believe”. I wondered what it was like to be a member of this very large cast. How many people did it take just to schedule who was doing what and when and to manage this colossal operation? How big was the costume department?

In the later evening there are fireworks and amazing projections on water sprayed high into the air in both parks. We rush from one to the other. I was intrigued to see Ken Billington's lighting rig that came out of the Street on towers and that after the show it disappeared again from sight. I thought the shows on the lakes were outstanding.

Soon, I'm back on the plane to London: depart Monday, land Tuesday. My next “show” is the Christmas Lighting Lunch on the following day. Although I founded the lunch in 1993, the hard work is now done by Jason Larcombe, ably

assisted by Dan Crowther at Bright. Big thank yous to Jason and Dan. We have a long list of sponsors who contribute to the drinks bill: many thanks, “sponsors”. Thanks also to Dom Martin at Blueboxx and the guys from White Light for their work on the day doing sound and lights.

At the lunch it was my sad duty to report the deaths of two theatrical agents. David Watson passed away in October and Jeffery Campbell, who had booked his place at the Christmas Lunch, died the afternoon preceding it. Many lighting designers were represented by them and they will both be greatly missed.

I also thought it was a good idea to applaud the incoming generation of LDs so we invited the winners of the student bursaries along, with emerging LD Elliot Griggs who was the first recipient of the Lightmongers' award. This led me to bring Johanna Town to the stage to talk about the new ALD Lumière scheme. Have you sponsored this yet? If not, please think about being part of founding this amazing new opportunity that will create a stepping stone into the world of lighting design for emerging LDs.

With the lunch done, I pack up without a Christmas card written and set off for the Swiss Alps. I'm ready to get away and get re-balanced by nature, fresh air, tranquillity, mountains and some physical and mental challenges. We are let down by the weather. It's not a good start with not much snow but as ever it's great to be out of the dark room that we lighting people inhabit.

January looms with opera rehearsals in Glasgow, drama in Dublin, ballet in London and



Each lighting tower at Disney is lowered through a large trap in the street and is out of sight during the daytime

opera meetings in Denmark. So that's me back to my old tricks of four planes in four days.

Hello, 2015, and I hope this will be a year where I don't have to say “it didn't need to be this hard”. Oh, there go the pigs flying past my plane window again. 🍀

TIPS 'N' TRICKS

Some advice for programmers, production electricians and relighters from Stuart Porter and the ALD Executive

Following on from Marko's tips and tricks for lighting designers, here are some for programmers, production electricians and relighters.

The big difference from lighting designers is that you are less likely to get an individual contract as a support member of staff.

Find out **who is paying for your services**. Is it the producer, theatre or lighting designer?

Always **research the company you are going to work for**. Do they have any history that gives signals to beware? Maybe a quick online credit check would be worthwhile.

It is good practice to receive a purchase order; some companies issue them and some do not. Always try to **get payment terms and amounts in writing**, be it email or letter. A telephone agreement is hard to prove in a dispute.

Make sure payments are in on time. If you are waiting for payments and you are needed to do more work, be careful that the amount you are owed does not become a large amount. As a freelancer you can choose to work for someone who pays, rather than productions that you have to chase for payment.

Always have authorisation for any additional expenditure. Clarify what the allowance is for travel, who is paying for hotels, etc. Avoid spending your own money. If you do buy items for the show, have written confirmation on how this expense is going to be reimbursed; never presume that they will reimburse you unless it is authorised first.

Invoice immediately and for the agreed amount. It is not good practice to wait a long time before you invoice. The company may settle its accounts quicker than you think, and sending an invoice in a long time after you have worked for them may cause long delays.

Make sure in your agreement there is enough time to **“learn the show”**. That includes watching it (several times), doing focus notes and quizzing the LD on the design. All these things take up your valuable time and should be paid for!

When considering your fee for a job, **take into account travel time**. Dundee to Plymouth is a long way!

If you do have to withdraw or otherwise withhold your services, **tell your colleagues what you are doing and why**. Tell the rest of the crew you have not been paid, as they may be in the same situation. Definitely let the lighting designer and production manager know. This helps to stop unscrupulous producers and production managers playing people off against each other, and helps preserve important professional relationships.

If things do go pear-shaped and you need assistance, talk to the people you are working with, contact the hire companies involved and see if they are in the same situation. If you have no union backup, try to work together to work out a solution and plan of action. **Seek proper legal advice.**

The good news is non-payment is rare but you should always be careful that you are going to receive a payment for your invoice. 🚫

ILLUMINASIA

Richard Lambert previews Blackpool's annual indoor illumination

The world's largest indoor illumination experience blends traditional Chinese lantern crafts with the latest in lighting technology and boasts hundreds of incredible structures covering thousands of square feet within the Olympia Exhibition Hall.

There are six immersive and interactive zones, where you can discover decades of history and heritage within the Blackpool Experience, explore the solar system in the Planetarium, go on a journey through The Land of the Giants, move among sharks, sea creatures and sunken treasure ships in The Deep, and see amazing landmarks including a 45-foot high replica of Blackpool Tower and much more in the Wonders of the World.

Illuminasia's 2015 season will commence on Saturday 14 February 2015.

www.illuminasia.co.uk

www.visitlancashire.com/whats-on/illuminasia-p719480

*All photos of last year's show
by Richard Lambert*

February/March 2015



LIGHTING IN LEEDS

Journalist and playwright **Charlotte Court** on light as a signifier



Natural lighting influences its audience by going unnoticed. The bright skies of summer often invoke involuntary feelings of happiness and freedom while the dark foreboding nature of miserable winter mornings eke out an undeniable sigh even from the most perverse lover of that 6am Monday alarm.

In that sense lighting is completely alien to writing, the latter of which is both my bread and butter and an enjoyable pastime. The effect of subtext on audience opinion, the manipulation of dialogue and circumstance for comedic or dramatic effect and the management of an opening paragraph for borderline sensationalism is never well hidden. A reader knows which way they are being turned. In that sense they are often a writer's greatest accomplice.

So, for me, discovering lighting and its unique ability to secretly extract a specific emotion has been an utter joy to witness.

I first started deliberately looking at the impact lighting had on a production at the West Yorkshire Playhouse's *James and the Giant Peach*, directed by Max Webster with lighting design by David Holmes.

The adaptation itself was fantastically fanciful and brilliantly created and the magical world of James' giant peach infected the whole of the stage.

Throughout, there were different colours for different moods: red for death by rhino inflicted on James' parents; blue for trepidation when James lived with his evil aunts; green for wonderful, wonderful magic; and a solid amber glow when James experienced any warmth or happiness – a nice touch given that the driving force of enjoyment, whimsy and love throughout the play is a large peach-coloured peach.

But two lighting aspects really stood out to me: the creation of a magical existence through well-placed and well-directed green neon; and the showcase of many marvellous peachy adventures displayed through props and extremely clever lighting.

James' entrance into the magical world of the peach was an important movement between reality and fantasy. The stage was plunged into darkness and there was nothing that mattered except James and the green neon glow sticks that were skilfully placed, moved and modified by the unseen ensemble that showed our downtrodden hero where to go.

The deep darkness that surrounded the stage emphasised the bright green of the glow sticks as James crawled through a labyrinth of light here and a maze of neon there.

Finally, the champion of adversity found himself inside the peach and a total brightness engulfed

the stage in contrast to both the immediate darkness before and the dim, shadowy creation of his former life with his evil aunts.

Darkness as a signifier of dramatic change is something I have had experience with, not just as an audience member but also as a playwright, which creates an entirely different viewing experience.

My own short play, *Untitled*, was shown at The New Bradford Playhouse as part of five pieces of new writing within an amateur Page to Stage evening, directed by Jenny Beaumont.

Props were few, lighting was concentrated on spotlights and sidelights, the audience was ready and the writers were apprehensive but excited.

My play, based on a character who is struggling to find the inspiration to write her next play (well, they do say write what you know), was made up of four scenes that led very well into one another, with a final epilogue shown after the audience was led to believe the play had finished.

Unfortunately, the idea of an ending before the actual ending had an early entrance after a finger too eager on the dim button plunged the stage into darkness halfway through the play, causing the audience to clap as if it was all over.

As the writer this led to cloudy confusion about whether it was the audience's desire for

Charlotte is a reporter, travel writer, blogger and playwright. Determined to be more than a block of flats in Sheffield when she Googles herself, Charlotte firmly believes her bestseller will come when she can eat chocolate again after her wedding.

the end of the play or the length of darkness shrouding the stage that prompted the untimely and unwanted applause and all too unfortunately I had been made aware of the true effect lighting can have not just on the viewers but on anxious playwrights too.

My play forged its way through its premature conclusion, onto its climax and into a well-received audience discussion but, if I felt a little uneasy before the lighting incident I was most definitely uneasy after.

Returning to the WYP and, after the intermission, the audience was thrown into a world of peachy adventures.

The small set became a stage for all the trauma that could possibly befall a giant peach adrift in the ocean including sharks, seagulls, boats, look-out requirements, brave glow-worms and the inevitable "land ahoy" spectacle.

The intricacy woven into the story as the actors became sharks (the shadow of a dastardly fin all too prevalent), seagulls (a squawking beak held in the spotlight) and simple shipmates all in it together (a warm, amber glow gently bathing the characters) was phenomenal and the audience's eyes were taken in whichever direction the lighting designer wanted them to go.

And finally to the pantomime, Dick Whittington: The Rock 'n' Roll Panto, and this

February/March 2015

*James and the Giant Peach
West Yorkshire Playhouse
Directed by Max Webster
Designed by Fly Davis
Lighting by David Holmes
Photo by Anthony Robling*





*Dick Whittington, the Rock 'n' Roll Panto
City Varieties Music Hall, Leeds
Directed by Paul Hart
Designed by Sean Turner
Lighting by Jason Salvin
Photo by Tony O'Connell*



festive season's must-see at City Varieties in Leeds. If lighting can sober, frighten, amaze and manipulate, it can most definitely exaggerate.

From bright, white sparks for the arrival of the fairy to flashing green smoke for the baddy's introduction and boos at the ready, to love interest red lighting, dramatic spotlights when referencing evil King Rat and a bright white light for the cross-dressing, comedic cook of the production.

This was a piece of theatre consistent in its layout for the kids with risqué cheekiness for the adults and the lighting in its very over the top manner backed it all the way through.

Similarly to James' lighting artist, the ability of Dick's lighting designer to divert audience attention like a puppet on a string was well done as the band remained dimly lit at the back while the main stars took the spotlight for a good sing while the secondary characters moved up, down and around the stage to emphasise the story of the accompanying tune.

A particularly nice touch were the scenes between Dick and Fairy Bowbells as they both stood with their backs to a curtain lit up with star shapes to signify the shining sparkle of the fairy and the star quality of the our favourite hero.

Light is a really powerful tool with the ability to throw a new writer into a world of crippling self-doubt and an audience into a fantasy of fruity delight and rock 'n' roll exuberance. But what is really unique about this influential instrument is that, unlike many of its theatrical counterparts (writers very much included), it creates, designs and amazes without demanding any of the glory. 🌟

NATIONAL MUSEUM OF COMPUTING

Rob Halliday to give talk on historic memory lighting controls

Collecting together his experiences working with technology as a programmer, writing about old technology in his L&SI Classic Gear column, and trying to save some of that technology with the Backstage Heritage Collection, Rob Halliday will be talking about the history of computers in entertainment lighting at the National Museum of Computing in Bletchley, near Milton Keynes on Thursday, 12 March.

Bletchley Park is perhaps most famous for hosting the World War 2 code-breakers. The National Museum of Computing houses a collection of historic computing equipment – perhaps in time it might provide a home to some of the Backstage Heritage Collection's historic memory lighting controls!

Rob's talk is one of the museum's regular series that covers everything from the history of visual effects at the BBC to ultra high resolution digital photography. He'll be focusing mainly on the early days of memory control when computers could only just achieve the storage and cue playback that lighting people demanded, up to the pioneering National Theatre Lightboard which had a few useful tricks that even today's consoles can't match!



Doors will open at 7pm for a 7.30pm start; the museum is offering ALD members a free, short museum tour from 6pm to 7pm for those who can get there a little earlier.

Tickets cost £7.50 and are available online: https://www.ticketsource.co.uk/search/searchPerformance.asp?performance_id=140362&sid



Above and left: Lightboard (photos by James Laws)
Top: IDM (photo by Rob Halliday)

The National Museum of Computing:
www.tnmoc.org/news
Bletchley Park: www.bletchleypark.org.uk

BVE 2015

It's not just for TV folk...

With a range of relevant seminars and a host of lighting companies exhibiting, next month's BVE 2015 show at ExCeL London should be of great interest to lighting designers and technicians working in the live performance industry.

BVE 2015 is billed as the essential event for TV production and broadcast professionals. And rightly so. Over the years it has gained an excellent reputation for showcasing a comprehensive selection of products, services and technologies to aid everything from content creation to content consumption.

What is less well known, however, is that the i2i Events organised exhibition also caters for a much broader spectrum of creative industries people than "just TV folk". In fact, visitors interested in film, pro audio, AV, corporate production, live events, theatre and more are sure to find plenty of things of interest at ExCeL this year.

From the perspective of a lighting designer or technician, amongst more than 120 hours of free seminars, there are several that could be of real interest.

Perhaps most relevant of all, the Association of British Theatre Technicians (ABTT) is running two sessions on Tuesday 24 February: "Case study: Lessons in creating live production masterpieces within a commercially sustainable business model" (Producer's Theatre) and "Simulcasting

live shows: Creating unique live spectacles" (Production Theatre). The Production Theatre will also be home to "Live music production case study: Spearheading creativity and innovation" (Wednesday, 25 February).

In addition, the dedicated Cinematography and Lighting Theatre will be a hive of activity throughout the three days of the show. Amongst the sessions will be several hosted by legendary companies such as Matthews Studio Equipment and Arri.

With growing enthusiasm for transmitting theatre productions live in 4k to cinemas, as popularised recently by National Theatre's Warhorse, the 4k Theatre could provide useful insight. Sessions here include Sky Deutschland's case study on a live music concert.

On the BVE 2015 show floor lighting equipment is very well represented too amongst the 300+ exhibitors and, in fact, is one of the most requested elements of the show.

The latest innovations from Rotolight, Arri, Cirro Lite, AC Entertainment, Limelite and more will be on display.

Lights Camera Action (LCA) is another interesting company, one that is continually expanding its repertoire of products. At BVE 2015



it will be showing off a high-end processor light from Inteca called the CINETILE. All products in the CINETILE-Series have an excellent CRI (colour rendering index) and feature all-new algorithms that deliver improved levels of lighting performance.

Colour accurate lighting is a key area for F&V Europe, another BVE exhibitor. With a growing range of professional lighting tools, F&V's LED lights are the tools of choice for a wide range of industry professionals: from broadcast studios and ENG cameramen to directors of photography and lighting designers.

With the UltraColor series, for example, F&V offers lighting fixtures that it believes surpass traditional lightsources in terms of colour accuracy, efficiency, durability and cost.

All in all, BVE 2015 promises to be a great opportunity to listen, learn and gain hands-on experience that will inspire creativity, support your business and help you shape the future of content – whatever creative industry you work in.

BVE 2015 takes place 24–26 February at London's ExCeL. To register for your free ticket, visit www.bvexpo.com.



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OFFICE ORACLE

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

Subscription fees

2015/16 subscription fees will be set according to the member category you are in on 1 March 2015. As previously announced, a change in the categories was passed at the 2014 Annual General Meeting and they are now as follows:

Professional	£85
Affiliate	£50
Associate	£45
Student	£30
Retired	£30
Corporate Members	£600
Commercial Members	£250
Non-Profit Organisation	£30

If you are a Professional member, you can spread the increased subscription across the year by using a quarterly standing order request form. Payments are due on the 1st of April, July, October and January, but we are adding a small surcharge for this method as we will no longer be receiving the full subscription at the start of the year. Therefore each payment will be for £22, meaning that you pay an extra £3 across the year.

Please note, however, that if two consecutive payments are missed then we reserve the right to stop your membership immediately until such time as the arrears are paid in full. Stickers for the current year subscription to put on to your membership cards will be sent out once the second payment from July has been reconciled at our end. The Executive hopes that this instalment plan will be especially useful all members of the Professional membership who may find paying a lump sum in one go a strain on the cash flow at the start of each April.

As an alternative to the standing order instruction with your bank, you can now set up recurring subscription payments via PayPal so that your credit or debit card will automatically be charged the annual fee once a year. This can be set up on the website here: www.ald.org.uk/subscriptions. Please ensure you select the correct membership category in the drop-down box. Its default setting is to Professional membership as this is now the biggest membership category. There is also space to include your name and membership number so that we can reconcile the payment from our end once it is received.

Are you in the correct membership category?

The change in the structure of the membership categories is the perfect time to assess whether you are in the correct category to reflect the work you are currently undertaking. As we re-develop the website and the back-end database, we will be able to target emails and specific news, information and even job opportunities to the correct membership area:

Professional £85pa

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 £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.

Associate £45 pa

For anyone who is interested in lighting and video in the live performing arts, but whose “day job” is not directly concerned with lighting and/or video for live performance. This would include amateurs, casuals and many hire company employees such as bench and maintenance technicians and some office staff.

All those Associate members who have graduated from college since 2012 have automatically been 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 the £50 subscription rate when subscriptions are due on 1 April.

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.

Student £30 pa

For anyone on a full-time course, no matter what that course is in or what level it is at,

including interested BTec and GCSE students for example, as well as those at university interested in but not necessarily studying lighting or video.

In future, all graduates will be moved from their student status into the Affiliate category during the autumn after their graduation date unless we receive notification that you either wish to end your membership at the current subscription year.

Retired £30 pa

For those members who are no longer working as professional members of the industry and have reached the UK retirement age but wish to stay in touch with the industry and its members

2015 members' directory

Due to the change in membership categories and the knock-on effects on the structure of the database that is used to compile the members' listing directory, the 2015 edition has been held back for a few weeks. It will either be sent separately once produced, or we will send it with the next issue of *Focus*. Sorry if you were expecting it with this issue.

OFFICE ORACLE

ALD sponsored students scheme 2015

This corporate members' funded scheme for students studying on higher education courses with an element of lighting design has been more popular than ever this year, with over 100 now signed up for the next year of subscriptions.

If you applied to be on the scheme in the previous year but did not return a form to renew your membership this year, please note that your membership will revert to that of an ordinary student in March and you will be expected to pay the £30 subscription rate for your membership to continue.

2015/16 membership sticker cards will be sent out in early February to all those still on the scheme.

We would also be pleased to hear from our corporate members with ideas for meetings or experiences tailored specifically to the sponsored students.

Members' monthly social evenings

The popular monthly socials will return to the Coach and Horses as of **Friday 27 February** when Robe UK will be the sponsors for the evening.

Other dates currently sponsored in 2014 are:

27 March	Hawthorns
24 April	AED Distribution
29 May	Ambersphere Solutions
26 June	Stage Electrics
25 September	Robert Juliat
27 November	Martin Professional

If any of our other Corporate members wish to sponsor any of the remaining available 2014 dates (July and October only) please contact the ALD Office as soon as possible.

WhatsOnStage Theatre Awards 2015

The WhatsOnStage Awards are the only major theatre awards in which the audience are the judges across all categories. In 2012/13, over 60,000 theatregoers logged on to vote, with leaders in many categories fluctuating dramatically from day to day. In the end, almost every year, the determination of some fields comes down to just a handful of votes.

Each year, the awards shortlists – covering the best of London theatre (and a bit beyond) – are drawn up with the help of thousands of theatregoers who log on to nominate their favourites across all 20+ awards categories. Nominations were announced at a star-studded launch event held in early December.

Best Lighting Design award sponsored by White Light nominees

Adam Silverman	Urinetown the Musical
Bruno Poet	Miss Saigon
Howell Binkley	Memphis the Musical
Jon Clark	Made in Dagenham
Mark Henderson	Coriolanus

A full list of all nominees in all categories can be found on the awards website.

The voting closed on 31 January with the awards themselves being presented on Sunday 15 February. awards.whatsonstage.com/

ABTT awards three fellowships

The Association of British Theatre Technicians took the opportunity of its annual Christmas party to bestow its top honour, the ABTT Fellowship, on three outstanding industry individuals.

One of those to be honoured was new ALD treasurer Mark White. Howard Eaton, of Howard Eaton Lighting Limited, a one-time employer of Mark, introduced him to the assembled company. Now ETC regional manager for UK and Ireland, Howard ran through Mark's activities as a theatre electrician, production electrician, technical manager, technical director, consultant, contractor and philanthropist. Only this year has he stepped down after serving twelve years as chairman of the ABTT. Howard also noted Mark's unstinting commitment and dedication in leading it through some serious challenges to the strong and secure position it is in today.

The other two fellowships were awarded to Tony Bond, who has been instrumental in creating and developing a number of recognised

technical theatre training schemes in the UK and John Faulkner a former production manager who has held a wide range of roles in a number of organisations including the Arts Council and National Theatre as well as being a former chairman of the ABTT.

The list of ABTT Fellows now reads as follows: David Adams, Ian Albery, Jason Barnes, Tony Bond, William Dudley, John Faulkner, Tim Foster, Roger Fox, Roderick Ham, Chris Higgs, Iain Mackintosh, Richard Pilbrow, Francis Reid, Peter Roberts, John Simpson and Mark White.

The 2015 Stage Top 100

The Stage 100 was launched in January 2007 and represents the publication's annual choice of the 100 most influential people involved in UK theatre over the last twelve months. Anyone working in the performing arts is eligible for inclusion.

Having previously been listed when there was a subgroup of designers a few years ago, lighting designer Paule Constable was this year named at number 82 as the publication opted to produce a fully listed choice for the first time outside of the top 20. Her entry read:

"The UK theatre's leading lighting designer, Constable is a four-time Olivier winner and a favoured collaborator of directors including Michael Grandage and Katie Mitchell. She is also an outspoken advocate for women in off-stage roles. Exemplary work in 2014 included Behind the Beautiful Forevers at the National, in which she helped to recreate the atmosphere of Mumbai slums on stage at the Olivier."

February/March 2015

AutoCAD for Theatre: ALD discount for two-day course

ALD members have been offered a 10% discount for this two-day course, which will take you through the basics of using AutoCAD in a performance environment. The cost before discount is £300 and members should quote ALD in the "company" section on the booking form.

Booking form and details: www.cssd.ac.uk/course/autocad-theatre-2-day-course

Dates: 15 and 16 April 2015 or
16 and 17 September 2015

Venue: Royal Central School of Speech and Drama
www.cssd.ac.uk/content/how-find-us

200 Years of Fresnel: Why everything we light and look at today depends on what he said 10 March 2015 6.00pm Royal Institution of Great Britain

During the International Year of Light 2015, Augustine Fresnel's wave theory of light will be two centuries old. Far from being a footnote to history, his work is as relevant today to anyone involved with light, lighting, the visual arts and science as it was revolutionary in its time.

Often wrongly typecast only by the lens that bears his name, Fresnel produced other prolific and profound lighting research that still affects our understanding of what light is and how we see the world, including the internet network,

differing aspects of mobile phones, state-of-the-art medicine, the way light behaves with architecture and fine art.

Peter Phillipson from the Society of Light and Lighting will reappraise the life and work of Fresnel, along with guest appearances, artifacts and experiments at the Royal Institution of Great Britain on 10 March 2015.

This event is free but booking is essential. If you would like to book a place, please email sll@cibse.org.

More information can be found at www.cibse.org/training-events/march-2015/fresnel-lecture.

New members' benefit

New Commercial members Goboplus and Cut Colour Plus are offering ALD members a 15% discount on orders placed at www.goboplus.com. Details on how to redeem your discount are still being finalised and will be published ASAP.

Mario de Sisti

The De Sisti founder, president and CEO, Mario De Sisti passed away on Friday, 31 October 2014. A full obituary can be found at www.lslionline.co.uk/news/story/Mario-De-Sisti-1941-2014-YA6109. The ALD offers its condolences to all of Mario's friends, family and colleagues. 🌸

MEETINGS UPDATE

Ian Saunders reports from Guildhall

A cross section of lighting designers, technicians, theatre consultants and a couple of architects recently met at Guildhall School of Music and Drama's new Milton Court venue to discuss how, why and for what reasons front of house lighting positions end up specified and installed as they are in new and refurbished venues.

Led by project consultant John Riddell of Theatre Projects, the group predominately discussed typical positions in the medium-sized theatre space (there is also a concert hall and flexible studio space with tension wire grid) and were greeted with a pretty typical setup for a proscenium arch space with balcony front bars, lighting bridges in the roof and box positions on three levels.

It was a shame there were not more architects present, especially those that are not working full time on theatre projects, as the general consensus was that they are the driving force for a good looking, but predominantly empty or non-active building that looks great in photos prior to any show being installed into the venue. The theatre

consultants were keen to assure us that they do listen to the wishes of those working in the industry and try to fulfil requirements from one side within the restrictions of the architecture.

The circle front position was the main topic of conversation, especially in terms of access for rigging, focusing and plugging up. The latter is often compromised by the wish for a clean aesthetic when the bar is empty and requires the hiding of power, data, speaker outlets sockets.

The nature of the construction project contract is another restriction, with changes after the plans have been signed off as finished being costly, despite an issue being realised that would either restrict or improve the situation of the end user in the finished building. Cost savings of things that are easy to cut can also affect the usability in the finished building.

It was an interesting morning of discussion and has started the conversation between the parties, which will hopefully result in a better exchange of views in the future. 🍷



...AND MORE MEETINGS!

Mark your calendars...

Liverpool Everyman

Keep an eye out for forthcoming meetings bulletins for a members' meeting at the brand-new Liverpool Everyman theatre.

In March the ALD will be hosting a look around this ground-breaking new theatre and a chat with ALD chairman Peter Mumford, about lighting *A Midsummer Night's Dream* in the new theatre.

Designed by leading theatre architects Haworth Tompkins, the new Everyman theatre is a much greener and sustainable theatre than its predecessor. The accessible and environmentally sustainable new Everyman combines the trademark wrap-around auditorium and basement bistro with many new facilities. Light, open front-of-house spaces and a pavement café; rehearsal and workshop facilities; a dedicated space for work with young people and community groups; and a work space for writers allow the whole building to be a vibrant, creative hub, by day and night.

Shakespeare in Lustr

Wednesday 18 March, 10.30am, Noel Coward Theatre

For the stage adaptation of the popular film *Shakespeare in Love*, lighting designer Neil Austin jumped at the chance to use the

brand-new ETC Source Four LED series 2 Lustr spotlight – and was won over by their performance, particularly their ability to blend seamlessly with traditional tungsten Source Fours and Revolutions.

Now the ALD is pleased to offer you a chance to come and see these lights in action in a real theatrical environment to judge for yourself whether they live up to the hype, and whether they might be the light that lets you embrace LED lighting.

The morning will be hosted by lighting designer Neil Austin and associate LD and programmer Rob Halliday, who will demonstrate the lights in action on their own and alongside “real” Source Fours, talk about what they learnt during the process of using them on the show, and let take requests if you have particular things you want to see the lights do. There will also be a chance to look around Nick Ormerod's set for the show. Representatives from ETC and from White Light, the show's lighting supplier, will also be on hand, and there will be lunch with a chance to chat afterwards.

For those who then want to see the show at that afternoon's matinee, specially priced tickets will be available.

Lee Filters visit

Wednesday 18 March, 10.45am–3.00pm, Andover

Lee Filters will be hosting a tour of its factory in Andover, Hampshire, giving you a chance to see how colour filters are made. The day will consist of a full tour, tea and coffee, and lunch. Details are still being confirmed, so keep an eye on your emails for all the information as soon as we have it.

Are you working on a unique project that other LDs would be interested in? Do you work in an exciting building or in an unusual setting? If you'd be interested in hosting a meeting for fellow ALD members, please email meetings@ald.org.uk.

A POSTCARD FROM...

Nick Moran, London

Despite rumours to the contrary, the annual Lighting Lunch is not an official ALD event. It was begun by Mark (Marko) Jonathan, back in the days when he was head of lighting at the National Theatre. These days it is a much larger affair, and although Jason Larcombe – to whom much thanks are due – the organisation rests with

The annual pre-Christmas event regular sees close to 100 lighting souls assemble for lunch and chat, lubricated by kind contributions to bar costs from many of the industry's leading companies, and a splendid time is had by all.

This year, we had two unusual additions to the post-lunch proceedings. First was Jo Town telling us all about the great progress that has been made recently with the ALD's Lumière scheme – and rattling a bucket to boost funds. Second was a fire alarm and evacuation, which if nothing else showed which of those attending were quickest thinking in a crisis – Alistair Grant was one of the few who remembered to pick up a bottle!

We were soon all back inside again, enjoying Marko's humorous speech and the company of fellow lighting types.

Thanks again to everyone who helps make the event a special day. 🍷





This year the ALD pub quiz was back in the canteen at Central (the pub we used last year double-booked our date, unfortunately). Ten teams of six battled it out over seven rounds, and to balance the Central influence we had the very wonderful Mr Nick Peel from Guildhall as co-quizmaster and a team of lighting students from Guildhall, who, despite eschewing professional help, came a very credible second.

Rounds included the ever popular (sic) lighting arithmetic round, and White Light provided the two picture rounds – one of which asked teams to decide if pictures were of something real or fictional. (Fortunately, the beer and wine that White Light had generously provided was all real – though that didn't stop it all vanishing...) The all-to-play-for final round was devised by Mr Peel. Two points per question, it required both general quiz and specialist lighting knowledge, and was generally acknowledged to be the best round – thanks Nick.

The quiz provides a good opportunity for some of the ALD's younger/newer members to talk to the old hands, conversations that continued in the pub after all the questions had been answered (and all the "free beer" had been drunk). To encourage professional members to mix with the students, a team with no students would start with minus 20 points to mix with the students, a team with no students would start close. For a change, Bastard Frost did not win, though one of their previous members – a certain Mr Michael Scott – was in the winning team, along with four first year students from Central. The winners each received a White Light goodie bag – and of course, the approval of their peers, and their picture in *Focus!* 🍷



ALD Pub Quiz
20/15

BASTARD FROST 23½ + 19½
GOBOS 15 + 10½
 SIMPLY THE BEST 24½ + 22
 Does that make sense? +5 + 22 + 19
 Universally Challenged 22 + 16½
 Prologue 15½ + 14
The Flashers 20½ + 19
 Tema Turner +5 + 14½ + 9½
 TALLESCOPE RESTORATION FUNNO!! 25
 18
 WHO LIGHTS WINS! 15½ + 20

ENVIRONMENTAL RESPONSIBILITY

Paule Constable in conversation with Andy Purves

One day in 2014, lighting designers Paule Constable and Andy Purves went for a walk over the South Downs to a wind turbine. Paule shared her Thermos flask of Lapsang Souchong and her thoughts on lighting and environmental responsibility with Andy.

Do you mind sharing some general background to Paule – a bit of biography/ journey, why you do what you do?

I didn't set out to be a lighting designer – a chance job as a follow spot operator when my flatmate disappeared to Spain and I pretended to be her introduced me to lighting. Lighting design then discovered me – I found the thing I'd always been looking for – creative and technical – logistics and the unknown – entirely contradictory – and all about trying to capture something illusive. I read English which I do think was hugely useful – I love discussing ideas and have a good understanding of practical criticism. I also love architecture – space – light ... music as well. Once I found lighting it was obvious that that was it! It feels like something I was meant to do. Does that sound mad? Probably! Within my work I try not to do arbitrary. I love dramaturgy and for light to be simple, right, beautiful. Storytelling is our job –

all of our jobs! I make decisions carefully – want to test them. Most of my shows are based on one simple idea. I'm pretty stripped back in my aesthetic. If in doubt turn all the lights off. All we see is relative – keep taking light away not adding it!

...and a sense of your feelings towards the concept of environmental responsibility?

So I suppose my taste is pretty stripped back. I like things to be simple and right. This, coupled with my lifelong love of being outdoors, has led me to wrestle with how I square the passions in my life – the urban, power hungry world of the theatre and the other half of me that loves to hike and run and cycle and jump in the ocean and grow vegetables and who really cares about the repercussions of their actions. I do really care about how we are using resources with so little care. How we have become a throwaway society. If we think that ideas matter then stuff also comes to matter. We think about things carefully and give gesture, object, colour value in our work – it all has to have value in life as well. So it was a natural progression for me – and as soon as I realised that I started to ask questions...

Were there any particular awakenings... moments when you realised you could make a difference?

Realising I wasn't mad to be thinking these things – which was really helped by the arrival of Julie's Bicycle. Suddenly there was a forum for these conversations – that we could look into everything we were doing and not have our heads in the sand... it wasn't one moment – but a series of meetings – seeing that Soutra Gilmour, Paul Handley – even Nick Starr – they all think this is important and are looking for ways to work this into our working lives.

On which projects have you most been able to implement a more responsible approach?

The bigger the show is the tougher it is – expectation is higher – environmental concerns get pushed away but I always try to have the subject in the room. Cost is often held up as a huge factor but then you work somewhere like the Young Vic and the lack of money and the can-do attitude of the LX department and the brilliant Nicki Brown means that there is an ingenuity in approach which both saves money and lessens the long-term environmental effects of our work. I love it when these things come together. The Royal Court and the Young Vic are obviously very up on the greening of our work – also the Lyric Hammersmith. Shows in those buildings tend to be better managed and the conversation is more alive than elsewhere...

David Cameron was reported to have told one of his aides to “get rid of all the green crap” on energy pricing. When arts subsidies are shrinking and money, in general, seems to be tighter, do you think that “green crap” is often “budget-friendly crap”?

“Green crap” is often cheaper – but sadly theatre, like politics, can be pretty short term in its thinking. I also get pissed off when the green agenda is seen as a way to create a new market – encouraging people to replace stuff with other stuff which is “greener”. Often the long-term effects of this are not good – we need to use the existing stuff we have responsibly – mend it, keep it going – not look for expensive new replacements which may be cost prohibitive. Responsible usage is the key – for transport – for food – for lighting – for our lives.

How about “good design” and its role in environmental responsibility – the arts have never needed material wealth to survive – so why the tendency towards more, bigger, brighter?

Is that the best way to do something? I ask myself the question – always... brighter is relative – turn off more and the remainder will look brighter. Too often we solve problems with

stuff – or by looking for money. The first thing you have to do as a lighting designer is put the right light in the right place – and if it really is the right thing then you may just need one and not 20. I try to take responsibility for everything I put up there...

You must have had to “raise your head above the parapet walls” quite a bit. What have you learnt about putting “green” ideas out there?

Your behaviour speaks so much. Just keep going on about it. How do you get to work? Cycling makes it clear that you want to stay fit and lessen your personal environmental impact – a lifestyle choice. Do things that make people think. Recycle in the auditorium. It gets people talking about where the nearest recycling bins are. Stage managers are great allies – also production managers – also people running buildings. Bring it into conversation. Don’t make it serious – heavy – separate – just make it something you are aware of and share it. I cannot bear to see bottled water anywhere – it makes me want to scream. The amount of plastic alone makes it immoral – and transport and often it isn’t recycled. Water comes out of taps. I just bang on about it. If we all did this about everything it would really help – make it

uncool to waste stuff. And talk about alternatives. Manufacturers, suppliers, hire companies – LX departments – look at practices. Have coffee – TALK ABOUT IT! If the conversation is in the room then even the most reactionary people will realise that things have to change. Make it something on the bottom of the list at production meetings – before AOB have a green agenda. Anyone want to discuss anything about the impact of the show? Have a kettle and make tea and coffee. It saves you a fortune there are no plastic lids to deal with. Travel with a water bottle. What happens to stuff afterwards. Just ask...the more you do it – however big or small – the more we can change.

What about specifying rigs and choosing suppliers?

Certain companies are incredibly responsible, others aren’t. I tend to use companies who don’t think I am bonkers for asking and for caring. Is it a local company? Can transport be kept to a minimum? It makes fiscal sense as well. Whoever I use – I talk to them. Profit margins are small in the lighting industry – companies tend to be quite small – it is in their interests to use resources efficiently.

ENVIRONMENTAL RESPONSIBILITY

Paule Constable in conversation with Andy Purves

A hypothetical: what if producers started getting bills for the electricity used on shows? It doesn't seem too far off – many touring houses are installing smart meters and monitoring. Thoughts?

Interesting idea – it would certainly lead to a lot more conversation. No one worries about it yet because it doesn't up the cost in the direct fiscal sense – of course, the unseen cost can be enormous. We need to make this more apparent. I think many people are scared to think about it because it seems so enormous. The ALD can really help here – to create good, clear and precise thoughts about best practices and galvanise the design community. Start measuring usage and then compare. To provoke people to think about usage calmly and look at the bigger picture of carbon usage. That way we might avoid the risk of blanket limits on power. Of course, there are practical things – like dousing the rig when it isn't being used.

International work – what about resolving all the flights? Carbon offsetting?

Sometimes things go abroad and the use of resources just seems profligate. And what about if the end of year financial statement had to discuss tonnes of CO₂ emissions generated by the work? Flights? I wish I could say there was an answer. I do the train in Europe as much as I can.

What about people and training?

We are all creatures of habit. We should try to get us creatures to change! Investment in ourselves and staff is key. What if “greening” is part of our general CPD? In a building, encourage people to become informed – get a green team going. That's a big one. And just 'cause something is old doesn't mean it's not good – invest in staff skills through good maintenance. The cost of something should be from production to destruction – or its ongoing preservation.

...and the next generation?

It should be page one of their training – along with what a fresnel is – bring the environmental debate in to the middle of decision making from the beginning. Not an add-on. Drama schools should be centres of excellence – recycling bins everywhere – collecting rainwater – bike parking. Incentives to use good transport practice. So from the moment you walk through the door you know it's central to our thinking – this should be true for every theatre and rehearsal room as well.

... and the audience?

In a notable theatre on Broadway there are recycling bins throughout the building – then I discovered the rubbish all got lumped together



and put in the trash. It's being used as a way to shut punters up but no one has changed their practice. It makes me want to shout. Genuine communication with the audience is key. Provide water front of house. Sell water bottles. Give everyone in a new company a dedicated mug and water bottle when rehearsals start... and let the changes in our buildings and practice inspire the audience.

Paule Constable and Andy Purves are co-founders of The Sustainability in Production Alliance (www.sipa.org.uk) of which the ALD is a member.

Continue the conversation at entertainingsustainability.com/group/aldeco. 🌱



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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Professional Members' shows opening in February and March

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.

- 4 February 2015 Katharine Williams** *The Comedy of Errors* Grosvenor Park Open Air Theatre
- 4 February 2015 Richard C Lambert** *She Loves Me* Landor Theatre
- 5 February 2015 Malcolm Rippeth** *Boa* Trafalgar Studios
- 5 February 2015 Elliot Griggs** *Marching On Together* Old Red Lion Theatre, Islington
- 8 February 2015 Pete Watts** *High School Musical* John Cleveland College
- 10 February 2015 Mark Jonathan** *The Caretaker* The Gate Theatre, Dublin
- 12 February 2015 Will Evans** *Pal Joey* Karamel Club, London
- 12 February 2015 Nigel A Lewis** *Flo White & Six Dwarves*
- 19 February 2015 Malcolm Rippeth** *The Boy in the Striped Pyjamas* Chichester Festival Theatre, then touring
- 19 February 2015 Mark Jonathan** *Orfeo ed Euridice* Scottish Opera, Theatre Royal, Glasgow
- 20 February 2015 Elliot Griggs** *Yen* The Studio, Royal Exchange, Manchester
- 21 February 2015 Simon Wilkinson** *The Caucasian Chalk Circle* Royal Lyceum, Edinburgh
- 21 February 2015 Michael Grundner** *Flashdance* Theater St. Gallen (CH)
- 23 February 2015 Katy Morison** *Crouch, Touch, Pause, Engage* Sherman Theatre, Cardiff, then touring
- 26 February 2015 Palle Palme** *Dirty Dancing* Tivoli, Copenhagen
- 26 February 2015 Charlie Morgan Jones** *Amy's Wedding* Crescent Theatre
- 27 February 2015 Matt Ladkin** *Gandey's Thrill Circus*
- 2 March 2015 Tim Mascall** *Sane New World* St James Theatre, London
- 3 March 2015 Malcolm Rippeth** *The Three Lions* Yvonne Arnaud, Guildford, St. James Theatre London, then touring
- 3 March 2015 Elliot Griggs** *Benefit Pleasance* Theatre, Islington, then touring
- 5 March 2015 Ian Saunders** *Bonnie & Clyde – The Musical* Bernie Grant Arts Centre
- 6 March 2015 Palle Palme** *Flashdance – The Musical* Gothia Theatre
- 13 March 2015 Mark Jonathan** *Playmas* Orange Tree, Richmond
- 20 March 2015 Nigel A Lewis** *Fear & Misery of the Third Reich* The Judy Dench Playhouse
- 23 March 2015 Tim Mascall** *Derren Brown: Miracle* Oxford New, then touring
- 24 March 2015 Simon Wilkinson** *Hedda Gabler* Royal Lyceum, Edinburgh
- 27 March 2015 Matt Ladkin** *The Ladyboys of Bangkok* The Sabai Pavillion Derby, then touring
- 27 March 2015 Michael Grundner** *Jesus Christ Superstar in concert* Raimund Theatre Vienna

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Focus Magazine

 ISSN: 1364-9299

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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

Marc Heinz, Amsterdam

**Jared Sayeg, Glendale,
California, USA**

Associate Member

Lesley Talbot, Saffron Walden

Student Member

Janine Hosegood, London

Sponsored Student Scheme

Guildhall School of Music & Drama

Rory Beaton (*this a correction from the
last issue*)

Guildford School of Acting

Chris Yates

Mountview

Daniel English

Ben Homer

Daniel Sheehan

Sophie Spencer

Rose Bruford College

Matthew Bevan

Markus Tarasenko Fadum

Non-profit Organisation

**Savannah College of Art &
Design, Georgia, USA**

*Royal Central School of Speech and
Drama*

Alex Gooding

Liam Tranter

Royal Conservatoire of Scotland

Shannon Howard

*Royal Welsh College of Music and
Drama*

Michael Yallop

Diary dates 2014–2015

24–26 February Broadcast and Video Expo†
ExCeL Centre, London

27 February Monthly members' social evening†
Sponsored by Robe



18 March Members' visit to Lee Filters

18 March Members' visit to Shakespeare in Love

27 March Monthly members' social evening†
Sponsored by Hawthorn



24 April Monthly members' social evening†
Sponsored by AED Distribution UK



12 May Monthly members' social evening†
Sponsored by Hawthorn



12–13 May PLASA Focus: Leeds*

29 May Monthly members' social evening†
Sponsored by Ambersphere Solutions



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.

A POSTCARD FROM...

Jason Addison, Hull



Hello from Hull, City of Culture 2017
I have been lighting a double bill of senior youth theatre shows (*Hearts* by Luke Norris and *Pronoun* by Evan Placey) in the Hull Truck Studio theatre. I faced some interesting challenges with lighting two shows from one rig, with limited kit to provide me with warm and cool states for various areas of the stage used as multiple locations and seasons.

The guys on the ALD members Facebook page were so helpful when I asked about filters to give varying states on a limited rig. I found that this was a great platform to bat around ideas and take advice from other members and learn from their experiences.

In the end, after testing out some ideas I was sent, I went for L203 for the general wash of each area which gave me the effect I was looking for. I'd recommend logging on and sharing ideas; you might just find what you are looking for. 🍷

EQUITY UPDATE

Richard Lambert and **Edmund Sutton** with info from Guild House



Professional check: “The Contract”

Equity has a solid legacy of winning legal battles for its members. The value of this should not be underestimated.

However, they would much prefer that members didn't get into difficulties in the first place!

To this end, Equity invites all members to contact them in advance of signing any contract to have it checked over. They will never tell you what you can and cannot do work-wise, but will advise on potential pitfalls spotted in a contract. Of course, it's then entirely up to you whether or not you sign, ask for a contract modification, or walk away from the job.

Equity can also advise if the producer has had any “previous”. Equity might not be able to disclose details, but could give a nod and a wink if there had been prior reports of complications.

At the very least, you'd know whether the road ahead was well trodden or if it could turn into a bumpy ride.

Richard



SOLT/UKT(TMA)/Equity contracts

The latest round of contract negotiations for designers has been agreed by SOLT and UK

Theatre (formerly the TMA). The agreements are to last until April 2018.

For SOLT, there is an increase of 2.5% on the previous minimum fee, with a 2.5% increase per year, based on a category C theatre. Category B is 10% above category C, and category A is 15% above.

For UKT shows, the increase is 2% per year for subsidised theatres and 2.5% for commercial companies.

The agreements are to be ratified by the Equity Stage Committee in February.

The managements have agreed not to reduce the minimum transfer fees and not to reduce fees for combined roles. They are willing to consider some form of monitoring of when



www.equity.org.uk

minimum fees are actually paid, and say that “a mid-point review seems achievable”.

Full details of the rates are available in the “Members’ Area” of the Equity website.

Edmund

HEDDA IN HONG KONG

John A. Williams lights a new production with some old technology

Just before Christmas, I was commissioned to light a production of Hedda Gabler in Hong Kong's Cultural Centre large studio theatre. It was to be directed by my former Bristol Old Vic colleague and longtime friend Adrian Noble.

The most challenging aspect of the lighting design concerned a principal section of the stage set consisting of a four-sided box of translucent voile. When this box was flown fully out, or flown in various configurations, the side voile panels blocked many of the lighting positions on the studio's bridges. When the voile set piece was flown fully in and action played within the "box", the lighting fixtures mounted on the theatre's bridges could not properly project light into the acting area.

The solution I devised was to hang a square rig of light fixtures just inside the voile box set piece, to light areas that could not be lit from the bridges. As the fixtures needed would be fully in view, a hunt took place to find lighting equipment that would be aesthetically complementary to the scenic design, unobtrusive, and not appear to be too modern or high-tech, while still having the ability to adequately give the desired lighting effect inside the voile box.

A number of manufacturers assisted in the quest for a solution to the problem, one

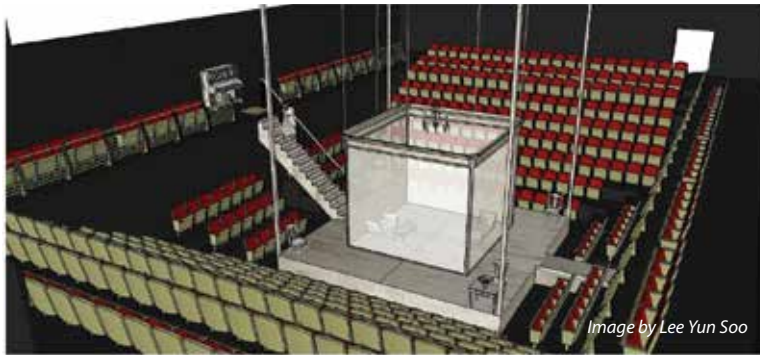


Image by Lee Yun Soo

of which allowed me to test various mini and junior editions of their current lighting equipment, but alas, not quite right for purpose. None of what I saw offered a sufficient answer to the problem and it was back to the drawing board once more.

Having exhausted most modern-day options, it was my recollection of a specific lighting fixture in my past repertoire that would look the part, give the cover required with adequate light output. The Strand Patt 23 with T13 lamps. I was able to test one that was readily available and discovered that it offered the perfect solution. The decision was made that the inner rig would

be designed using only Patt 23s while surrounding them on the bridges and on a high-mounted inner truss would be Source 4s of various kinds, Vari*Lite VL1100TS, MACIIIIs and MAC Vipers, a harmonic blend of old and new generation of lights.

With the rig finally determined and designed, my assistant (Hong Kong Academy for Performing Arts graduate) Jose Ho counted up the number of Patt 23s required and came up with the serendipitous number of 23, seemingly a good omen. But the difficulty arose as to where to find Patt 23s in an excellent condition and in the quantity needed.

A call to Pacific Lighting Ltd (HK) resulted in a favorable response. Company director Mr Hugh Chinnick is renowned for meticulously restoring old generation lighting equipment and fortuitously had enough fully refurbished Patt 23s available to cover all my needs.



Photo by Zoey Li Yao

Most of the younger generation lighting crew had never seen the Patt 23 in the flesh and were fascinated as they were taken out of their bubble-wrap packaging and hung onto the square rig. It was with a warm nostalgic glow that I enjoyed the quick and easy focusing of the old familiar 23s and it brought back memories of much simpler lighting designs of a past generation.

Ultimately, the two generations of lighting fixtures worked in perfect harmony as the Patt

February/March 2015

23s contributed profoundly to the production, and as Adrian commented, "looked gorgeous". The incorporation of such an old and venerated lighting fixture such as the Patt 23 brought back memories of my first collaboration with Adrian at the Bristol Old Vic, in the studio, in the round (Titus Andronicus), lit with only Patt 23s and Patt 123s, quickly and easily focused and plotted – all in time to be in the pub before closing time! 🍷



Photo by Zoey Li Yao

Left:
A CAD drawing of the set with four-sided box made of translucent voile.

Above left:
Hedda Gabler
Set designed by Lee Yun Soo
Lighting by John A. Williams

Above right:
The Patt 23s being rigged.

GUI LIGHTING CONSOLES?

New Associate member **Stuart Sampson** explains

I am very surprised lighting desks have withstood the graphical interface revolution. The drawing board hasn't, nor has the craft of typesetting. Sound and video editing, photographic image manipulation, and handling just about every other medium have also succumbed to control by that little desktop rodent, so why not lighting?

Yes, you might say there are offline editing applications for most good desks, but they are really just emulations. Theatre desks are still based on banks of faders even though they all now have memory management systems borrowed from the PC world running in the background to deal with saving cues, but computer technology is only having to come to the fore to deal with the increasing number of "intelligent" fixtures invading theatre lighting, and not always in an intuitive way.

It seems it falls to architectural lighting to make fuller use of the personal computer technology we have all become accustomed to in other spheres of life. Searching round for a Mac compatible two universe "dongle" system, I chanced upon an offering by a French firm. This makes much greater use of graphics, which surely must appeal to visual thinking people like lighting designers.

Originally it was intended to take the hassle out of programming LED fixtures and DMX patching, but it has grown in an interesting way. First, the patching setup includes the ability to

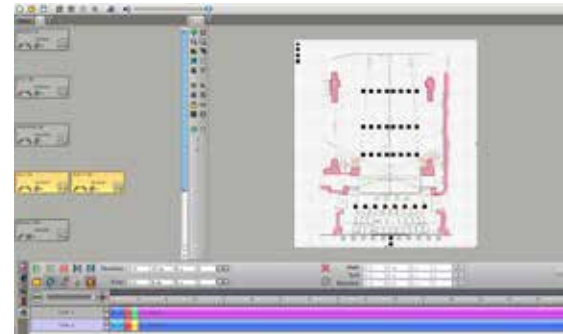
position each new fixture on a venue plan which you can use later to select it for control when plotting, and the display can be set up to mimic the output intensities.

Second, there is another pane where each lighting state or "scene" appears as a button. This can be used like a sub by clicking it during performance to activate its state or chase with preset fade in and out, but the button can also be dragged into a timeline or crossfade pane to build up sequences and it remains editable.

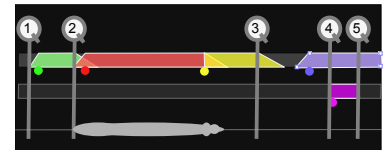
The software is at its best when designing pre-programmed lighting displays and can create complex effects synchronised to real time or prerecorded music. Its ability to deal with live theatrical performance is still a little "clunky". Only the latest version has anything resembling a GO button which sadly doesn't appear to take full advantage of the "drag and drop" facility to build and edit sequences.

In my humble opinion the timeline, into which you can assemble a sequence of states, could be developed to allow graphical editing of crossfades and it would be a simple matter to set up the existing markers to freeze the replay until a keyboard key is hit. Name and number the markers and you've got a cue stack.

Even as it is, being able to select fixtures visually and manipulate lighting states like clips



The example below shows a timeline for the start of a show. Cue 1 fades up the house lights (coded green). Hitting GO crossfades into cue 2 (coded pink) which runs for the duration of the intro music (envelope on timeline 3). Lighting for the first scene (yellow) snaps in on the last phrase of the music and holds on cue marker 3. Hitting GO on cue 3 then fades to black and brings up the lighting for the next scene (blue). Hitting GO on cue 4 leaves the set lighting unchanged but snaps on the practicals plotted as purple on the second timeline. They snap off again on cue 5. The coloured circles are drag handles in case the segment has zero duration.



in a video editor means you can almost plot a show without having to refer to any numbers!

If professional and semi-professional theatres can trust their sound and media control to desktop or laptop applications like SCS or Qlab, isn't this the future for their lighting? 🍁

REMOTE DEVICE MANAGEMENT

Flashing rig? **Richard Lambert** may have the solution

According to Wikipedia, “Remote device management or RDM is a protocol enhancement to USITT DMX512 that allows bi-directional communication between a lighting or system controller and attached RDM compliant devices over a standard DMX line. This protocol will allow configuration, status monitoring, and management of these devices in such a way that does not disturb the normal operation of standard DMX512 devices that do not recognise the RDM protocol.”

What this means is that for several years now manufacturers have been integrating two-way transceiver ICs into their DMX ports in preparation for RDM implementation.

This potentially allows the rig to tell your desk its patch, or the console to accept the address or change the address for components of the rig. How cool is that?

I’m told that there are customers out there impatiently waiting for full RDM implementation, angry ‘cause it’s taking so long to become standard and commonplace throughout our industry. Just because I haven’t met any doesn’t mean they’re not there. It would be cynical to assume that this is a manufacturer/boffin driven protocol that nobody really wants!

But behind the smoke and mirrors of this magical new protocol is one big ol’ gotcha...

On several occasions I’ve been asked to do

technical support for sites where some of the rig seems to flash like a pulse. You might think there’s a DMX glitch from the console or in the DMX network. Perhaps you’d wonder if another DMX control signal is coming from some of the intelligent lights that have flipped themselves into a master mode and sending DMX with collisions?

What actually might be happening is that whenever the RDM controller devices (such as consoles, wireless receivers, network nodes) send out RDM messages to “poll” the rig, these messages are read by the DMX receivers and falsely decoded into DMX levels. The result is spurious flashing of the rig. It will be fairly regular, for example every six seconds.

So, why is this happening? If the rig is 100% high-quality full-spec DMX decoders then the RDM messages would not be misread. However, the reality is that we often mix different types of equipment and don’t really know if there’s a full-spec DMX decoder or a cheap PCB in the control decoder of the device.

There are many theatres running on a tight budget who have bought a few pieces of “this and that” over the years. These are the theatres that could so easily get themselves in a pickle when they upgrade part of their control network.

So how do you avoid it?

Well, some manufacturers would like you to only buy from high-end pedigree companies (like

themselves) and possibly have a smug holier-than-thou sentiment when your bargain imports start flashing because you’ve upgraded to a networked “RDM ready” system or added a wireless section. You might be encouraged to replace some of the fixtures in the rig under the illusion that they’re too old, or no longer up to spec, because you bought cheap – but even then there’s no guarantee that you won’t swap like with like when it comes to the DMX decoder. And who asks their dealer “can you guarantee this device won’t flash when I introduce an RDM transmitter into my theatre” before buying their latest deal of the month?

If you haven’t avoided it, how can you resolve this issue? There are a few things you can try:

- 1) Introduce an old-fashioned DMX opto-splitter into the DMX line which doesn’t have the latest firmware so won’t be capable of allowing RDM poll messages to propagate into the rig.
- 2) Buy an RDM blocker – some manufacturers are already adding hardware switches on their splitters to let you choose whether you allow or block the RDM messages.
- 3) When your dealer proudly states “and this is RDM compliant”, ask if they have anything older that isn’t! It might even be cheaper and cause less trouble when going into a pre-existing rig!
- 4) Contact the manufacturer to see if the RDM polling can be disabled.
- 5) Most RDM messages are in the lower end of the DMX stream. If you change the start address of any adversely affected fixtures or dimmers to a higher start address you’ll likely avoid the false reading and flashing. 🚫

(Opinions expressed here are of the author and not linked to any specific manufacturer.)

MAKE/BELIEVE

The SBTD's national exhibition in Nottingham in pictures



Left and above: The exhibition and some of the exhibits (photos by Nick Moran)

Right: "The Good, the Bad and the Ugly" seminar, with members of the SBTD, ALD, ASD and SDUK present (photos by Ian Saunders)

A full write-up of the event will be included in the next issue of Focus...

Focus – The Journal of the Association of Lighting Designers – "More art, less tools..."

Exhibiting lighting designers

Dragon

*Citizens Theatre/Vox Motus/ National Theatre of
Scotland/Tianjin Children's Arts Theatre
Directed by Jamie Harrison and Candice Edmunds
Designed by Jamie Harrison
Lighting by Simon Wilkinson
Photo by Drew Farrell*



*Mignon
Buxton Opera House
Directed by Annilese Miskimmon
Designed by Nicky Shaw
Lighting by John Bishop
Photo by John Bishop*

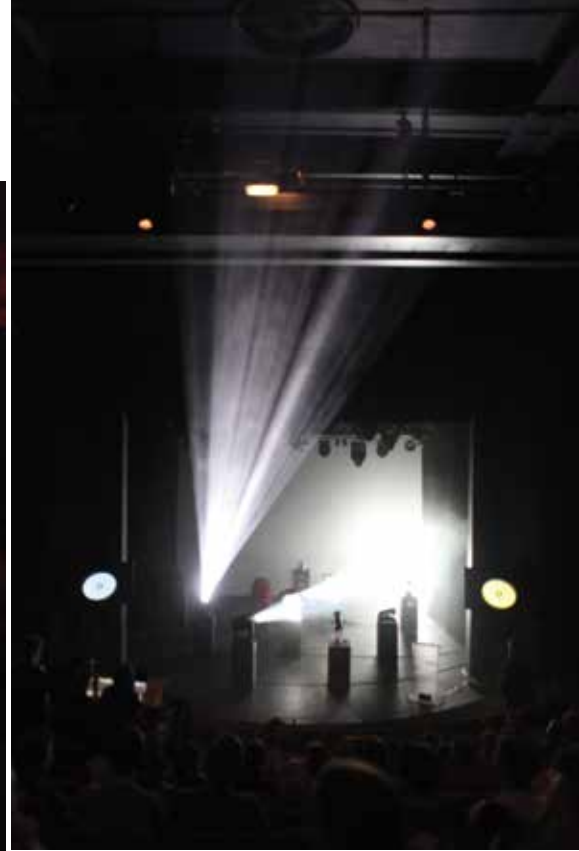
Flight Paths

*The Spa, Bridlington and stage@leeds
Directed by Adam Strickson
Designed by Jane Robinson
Lighting by Paul Halgarth
Photo by Malcolm Johnson*



NEW TECHNOLOGIES SHOWCASE

A few pictures of what you may have missed...



All photos by Rob Youngson



AND FINALLY... A caption competition!



























***Send your best caption to editor@ald.org.uk
and we'll publish the best in the next issue
of Focus.***

(Deadline: 15 March)

Correction!

In the last edition of Focus, we incorrectly labelled an image from PLASA as the "Clay Paky chillout zone". This was, in fact, the Robe Stand and the stage that Plasa used for the awards ceremony. Apologies for any confusion caused.

Corporate members *Thank you for your support!*

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<p>AED Distribution 01494 370005 www.aeddistribution.co.uk/</p> 	<p>ETC Electronic Theatre Controls 020 8896 1000 www.etcconnect.com</p> 	<p>Northern Light Stage & Technical Services 0131 622 9100 www.northernlight.co.uk</p> 	<p>Robert Juliat +33 (0)3 44 26 51 89 www.robertjuliat.com</p> 	<p>White Light 020 8254 4800 www.whitelight.ltd.uk</p> 
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<p>Chauvet Europe 01773 511115 www.chauvetlighting.co.uk</p> 	<p>Illuminate Design 01206 709694 www.illuminatedesign.co.uk</p> 	<p>Point Source Productions 020 8254 2620 www.pslx.co.uk</p> 	<p>Schnick-Schnack-Systems 0049 221/992019-0 www.schnickschnacksystems.com</p> 	<p>Goboplus Cut Colour Plus 020 3603 1335 www.goboplus.com www.cutcolourplus.com</p> 
<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>