

ALD #

FOCUS

The Journal of the Association of Lighting Designers

"More art, less tools..."

February/March 2016

A Christmas Carol
Noel Coward Theatre
Directed by Phelim McDermott
Designed by Tom Pye
Lighting designed by Peter Mumford
Photo by Peter Mumford

Lighting up this issue:

- The ALD Lumière Scheme, part two
- Postcards from Australia and New York
- The Isaac Theatre Royal, New Zealand
- An Inspector Calls revisited
- Opera della Luce

...and much, much more...

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From the Chairman....



Welcome to 2016 and may it be a happy and successful year for all! There will be many new events organised by the ALD but one of the first will be a seminar at Excel as a part of BVE 2016. This seminar is entitled "Broadcasting the Live Stage Picture" and will be concerned with the process of recording/filming live productions for television, telecast and web. We've been broadcasting live productions since the very early days of television but the technology has changed so much that the process is quite revolutionised. However, there are still issues about the transferring of a live performance to the screen and differences in the respective aesthetic too. I think this will be an interesting debate from all angles, chaired by the renowned TV lighting director Bernie Davis, and worth catching on 24 February. The ever-expanding ALD is becoming incorporated, a necessary move which reflects the continuing success and growth of our organisation. Along with this move we hope to involve more members in the actual running of the organisation and continue to recruit new blood.

I hope to see further advancements in our informal but crucial alliance with the SDUK, SBTd and ASD. The meetings that have begun over the past year promise to spawn working relationships that could benefit creative teams in particular so I hope to see this continue.

In 2015 we launched a pilot version of the Lumière Scheme in collaboration with Chichester Festival Theatre. With financial support from our members and matching funding from Chichester our first "Lumière" experienced six months working alongside first a number of distinguished lighting designers at Chichester and then a further three months with individual freelance designers. More from Charlotte Burton our successful applicant further into the pages of this issue but I think it's been a great start and proved that the project has a definite place as 'pathway scheme' into lighting design for live performance. I'm very keen to expand this but we still have a way to go fundraising to achieve the aim of launching four young designers each year. However, it's my hope that within the next few weeks we will be able to announce a second six-month Lumière opportunity. The ALD membership has been very supportive both in terms of donations and practical support but we still need help.

Message for the new year? Encourage your colleagues in all areas involved with lighting to join – the stronger we are the more that we can achieve. Second, be an active member, taking part in debates, contributing information, using the website, attending social occasions and standing up to be counted when the ALD is trying to deal with more controversial issues. 🌸

Peter

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MARKO'S MUSINGS

Mark Jonathan takes on the Italians in Bozo-land



My agent forwards an email from the Opera company in Bolzano, Italy, that is presenting the production of *Lulu* that I had previously lit at WNO in 2013. They are asking when I will arrive. It seems that I have been left out of the emails that connect to Paul, the WNO chief, withdrawing and anyone asking me to come instead. They make an offer that is insufficient and we tell them to forget it. Things go quiet for quite a long time. I think this is while the new opera management ask people other than me if the opera could be lit by the in-house electrician. Their lack of respect for what a lighting designer does would be amusing if it wasn't also intensely annoying. This production is not average by any means; it's really quite

complex and relies on the atmospheric vibrancy of the lighting. I can only imagine the carnage that would ensue if I don't go. We sit back and wait. After some weeks, the offer is doubled. Based on my previous experiences in Italy I don't trust them. I do, however, have a nice chat with Barbara, the technical director. I mention my previous experiences to her and she urges me to think of them as Germans and not Italians. I tell Barbara that I'm only interested in coming if we can make the transfer as easy as possible. She is agreeable to replacing their lighting desk with an ETC desk so that we can load in all the data and ETC in Rome is also amenable to this idea, which is fantastic! Barbara is also open to me bringing my regular associate James Smith who can programme the desk and cover for me when I'm away. The management have left things far too late for them to have exclusive service during the production weeks. Barbara seems keen to make it as easy as possible too. I am encouraged.

I should explain that Bolzano, also known as Bozen (and by me as *Bozo-land*), is in the Alto Adige or the Süd Tirol. It passed to Italian control from the Austrian Empire in 1918 and although there were attempts to Italianise people's names there is a strong Tirolean influence and most people are bilingual.

The pessimist in me wonders if I will find the worst of both races rather than the best. With very little time, James and I set to translating the WNO rep rig to a rig that is as similar as possible but uses the equipment available to us at the opera house in Bolzano.

As seems normal with Italian managements they are over laden with bureaucracy and they need a *certificate of residence* and an A1 before agreeing to pay me and importantly not to tax me. In a normal opera situation there is plenty of time to apply for these forms. An A1 from the NI department of the UK HMRC normally takes 72 working days to get. I'm sorry, HMRC, this is unacceptable in the modern world. You need to sharpen up. You're sharp when it comes to collecting tax. I ring and tell them this. They take pity on me and give me a fax number. The fax number doesn't work. This is repeated three times and each time I hang on for ages then I'm given another apology and another fax number. Finally, I speak to a very helpful chap who stands by the fax machine while we send the form. I have a similar experience with the certificate of residence which can be applied for online and that speeds things up. Except mine was refused the day before I was leaving for Italy. There is no explanation for the refusal or any number to ring. It just says apply in writing,



A quaint street in Bolzano

which I already know adds months to the response. Another phone call follows, and I hold on for ages. The taxman says it could just be their computer and that I could try again online. This time it goes through. James has a similar experience.

Meanwhile the Italians are adamant that they won't pay me if I don't have the forms, and just for once I hold my ground and say, "Well, you know what? I'm not that bothered about having my Christmas and New Year trashed. I'm quite happy not to come." Just for once the

Italians realise I'm not bluffing and that it's not my fault that things have been left so late, and they agree to pay me. While I won't come if they don't pay me it transpires that they won't pay me until I sign the contract. I send them a photo of the signed contract. As I'm leaving they say it's got to be a scanned copy not a photo. I say I shall miss my plane and I'm still not that bothered about coming, and they then decide the photo will do. By now, they have masses of plans and paperwork clearly demonstrating that I intend to do the job. I am required to be in attendance during the entire pre-Christmas fit-up. I point out that this is not normal. Barbara tells me that whenever the LD hasn't attended before it's not been a success and the production has had to be re-rigged. I wonder if that's the electricians or that they weren't given a proper plan. Anyway, re-rigging would not be possible with our steel set that even in its smaller version is over ten metres high. I wouldn't have minded quite so much but this now means I must go to Bolzano before Christmas, then go away and come back all at my expense.

Unlike most of the rest of the world, Italy doesn't pay travel or accommodation so it's essential that these costs are considered before agreeing a fee. The local airport is shut for

repairs so the nearest airports are Verona and Innsbruck – both about two hours away – and then Munich and Milan about four hours away. Bolzano is like Bethlehem: there is no room at the inn. It turns out that the South Tirol's largest city is very popular during the Christmas period because of its quaint Christmas markets. Italians flood in and I wonder if it's because it feels like it's another country and not Italy without the hassle of travelling beyond the border. The opera house doesn't have any deals with hotels and apartments and there is not much time left. Just days before I'm due to start, the lovely production assistant, Martina, takes pity on our plight and starts ringing around and searching on the net. I'm reminded of how essential the company managers who usually arrange our accommodation and book our flights are.

This late in the day flights direct to Milan, Verona and Innsbruck are very expensive on the last weekend before Christmas when I am required in Bozo so I decide to go via Switzerland a few days earlier and then on the Sunday to go on by train: four trains to be exact, taking eight hours, and that's not allowing for the incapability of the Italian railways to run on time. The great train aficionado, LD Paul Pyant, would be very proud of me, I think. I make the journey but my last train from Verona is delayed

MARKO'S MUSINGS

Mark Jonathan

by 90 minutes so I trade in my first class ticket on the Rome express for a cold, bone-rattling local train that calls at every station as we weave our way northwards through swirling fog. I arrive in Bolzano late on the Sunday evening and find my hotel across the road. The room isn't that warm so in the morning, in my best Italian, I report this to the young lady at reception. Her older superior butts in, also in Italian, saying that I obviously didn't know what I was doing with the heating knobs. Something snaps inside me and I tell Signora that I know more about knobs than she does, adding that I have been fiddling with them all my life. She then replies in English that if I'm going to be like that I can move to another hotel. This is my first experience of what I would start to call "Willkommen in Süd-Tyrol". I back off a bit knowing that the place is full to the brim and I don't want to end up in a stable with the migrants.

I stroll to the theatre. The electricians have got started and everything seems to be fine. Barbara welcomes me warmly. I relax as the brilliant production manager Richard Norton appears from behind a road box. He's drawn the "short straw" and nobly come out to ensure that Johan Engel's substantial, towering set is assembled correctly.

Over the next couple of days we check out the local restaurants. One moment we're in a trattoria with pizza and pasta speaking Italian and the next it's Schweine or schnitzel mit pommes served by goose-stepping waiters in leather trousers. In all cases the grumpy Süd Tirol welcome persists despite my cheery attempts at guessing whether to ask for a table in Italian (*tavola*) or German (*Tisch*). No warm welcome awaits us even in the Italian restaurants, not even on a second visit. While the welcome around Bolzano is as frosty as the weather, the welcome in the theatre is warm and, more than that, both the electricians and stage crew demonstrate that they are enthusiastic, experienced and very skilful, which is a great relief. They start work at 8am and change shifts at 4pm when, for a few hours, things steam along as both shifts overlap. The electricians and stage crew speak Italian but the flymen speak German. Richard and I recover



over Glühwein in the city square before being snarled at in another Süd Tirolean restaurant.

The city is a mix of Tirolean charm and elegance with crass modernity; old, narrow streets with shuttered windows dating back centuries sit next to horrible charmless, modern architecture. So sad. The theatre is in the charmless category and looks like it's built from white Lego. James thinks it looks like a crematorium as it comes complete with a smoking chimney. It has a good sized stage with plenty of room. The FOH lighting is curious. It's a modern house with a high ceiling and no lighting bridges. All the FOH lights are at the sides of the auditorium except for four profiles that are in a projection box at the back. I ask



Using the Bosun's chair

Barbara why it's like this and she explains that as old opera houses in Italy didn't have lighting bridges the architects decided that a modern opera house didn't need them either. Very unhelpful when you're transferring a show from the Wales Millennium Centre.

I had decided what to do with the FOH in the UK and despite the lack of bridges it looks like it will work. I leave the Bozos on 23 December, this time allowing time for failed connections. I should have gotten an even earlier train from Bolzano though, as straightway I miss the second train from Verona to Milan. I keep my friend waiting in Milan but we still have time for prosecco before we travel on the express to Switzerland. This train is also

delayed and we miss our final connection and have to wait in the convenient station bar at Brig. It's now late on the 23rd and we tumble off the final train having countered the delays with "Christmas cheer". I shall relish the few days of Christmas that

are left. However, it's a disaster across the Alps. No snow has arrived; it seems all the Alpine precipitation has gone northwards to Cumbria.

My three days off pass quickly and soon, long before dawn, on the 27th, I set off on another four trains back to Bozo-land. I arrive in Verona just ahead of James, who has flown in and made it despite the frozen fog that shrouds the home of Romeo and Juliet. We have lunch and travel on to Bozo, first class on an express train that is completely sold out. The city is also full to the brim. We start focusing the next day, everything having been left ready to go. As well as a telescope and a Genie lift, the Italians use a Bosun's chair where needed. I gather they are mountaineers and climbers so they are not

daunted by the challenges that our very high lighting rig presents. WNO has provided plots, and we mark out the floor. Unlike the usual opera schedules we have tons of time but it seems that no sooner have we started, it's time for more days off as we get the 31st and 1st off. Remember we're paying to be there from our fees; it makes me wonder if the management were paying for our accommodation if they would put operas on quicker. It's so much speedier to have James on the desk. We have run the entire opera and everything was looking good by the time I have to pop back to London. I get another train and fly out of Verona. The next day I travel on to Copenhagen. My hotel looks across the water at the stunning new Royal Danish opera house and to my right the new playhouse. I have two very nice nights there; the second evening is spent in a splendid palace but that's another story...

By Sunday, I'm flying from Copenhagen to Munich. There is time for lunch in the best restaurant I can find at the München Bahnhof. It's an Italian and I don't want pasta or pizza! Courtesy of German railways I take the four hour journey without changes back to Bolzano and make it to the evening orchestral rehearsal with ten minutes to spare where progress is slow but meticulous. The city is close to empty now.

MARKO'S MUSINGS

Mark Jonathan

Unlike our earlier experiences in a traditional Tirolean restaurant, which started with my best attempt to ask "*Könnte Ich ein Tisch für zwei Personen haben?*"; whereupon the glowering, leather-clad waiter would snarl "*Erste stock*" and we would climb to the first floor; on repeating my question in my best Tirolean German, the next waiter would click his tongue and, in the usual Süd-Tirolean welcome that we have become used to, growl "*Zweiter stock*". It was only after this had happened a few times that we realised they only made the tourists climb the steep staircases to the second floor. Now that the place is empty we are allowed to sit on the ground floor with the locals. Another incident occurs at the Spar supermarket. I have got some bread rolls but have failed to weigh them and print out the price label. "*Zurück,*" (Go back) shouts the Fraulein on the till like the offstage chorus in *Die Zauberflöte*. I do as bidden and am tutted at by the hausfrau who can't believe I could be so stupid. I return to the till and decide to apologise profusely in Italian. "*Mi dispiache,*" I say, "*primo volta,*" ("it's my first time") and I normally buy my rolls in the bread shop..." I say cheerily. She ignores me, only speaking to tell me the amount. On my way out I tell the manager

what I think. The manager shrugs her shoulders and walks off. I think they need to get some better ointment for their piles. When overcome by depression in Bolzano my humour is always restored by stopping and looking in the windows of the local uniform shop where you can buy leather trousers and bright coloured waistcoats and dirndls. I roar with laughter as I look at the shop sign: *Kuntner*.

I'm only back in Bozo-land until the "Generale" on Wednesday as I need to get back to London. In commuting back and forth I will have taken 24 trains, two taxis and five planes. Thank God my next job is in London but first, as the snow has now arrived, I'll just get another couple more planes and trains and go skiing. I've always dreamed of lighting in a theatre that's close to the mountains. I'm afraid it won't be Bolzano, but how about Geneva? ❄️

No caption needed...



TIPS 'N' TRICKS

Working recently in Italy I am reminded of the importance of a watertight contract and that even with a contract things can go wrong. It's essential that clear payment dates are established and this doesn't mean that the accounts department can delay the payment by 30 or 60 days after an agreed payment date. As far as I'm concerned the payment date is the date. Of course, the first payment and any interim payments are more secure as you have something to bargain against. **"No pay = No work."**

It's the final payment that could go wrong. As I was so suspicious of my most recent foray to Italy I insisted that the final payment should be immediately after the dress rehearsal rather than the customary premiere. Needless to say the accounts department stalled and the opera opened and closed without any sign of payment. Worse, a week after that the accounts department announced that I would be taxed 30% including retrospectively on the first payment but I should not worry because I could claim this back 13 months later in February 2017 from the Italian tax authority!

We objected firmly, having made it clear that this was a deal-breaker at the protracted contract stage and adding that we had gone to great efforts to provide the paperwork required

and that there was a reciprocal treaty between the UK and Italy. "Oh," said the Italians out of the blue, "you obviously haven't read article 17 for artistes and athletes", which allows the host nation to tax entertainers and footballers. Luckily, the administrator at my agency is fluent in Italian and told them to "eff off". While I work in entertainment I am not an entertainer. To my surprise we won and got paid only a few weeks late which reminds me that the contract is an agreement of what the intentions are but that still doesn't mean that's what will happen. However, it's much better to have a contract than not.

As this is a *contractual tip* I went in search of a *technical trick*. I asked James Smith who was working with Howard Harrison and they said: Focus the profiles hard to a shutter and add a frost for a lovely smooth focus. "Everyone knows that," I said, but maybe it's worth just mentioning it. Thank you, Howard and James. 🌸

Do you have a tip or trick you would like to share? Just email your idea to editor@ald.org.uk.

The Christmas Lunch

I think a very good time was had by all at the 2015 Christmas Lighting Lunch. It began with about 14 people in 1993, and of course it's much bigger now and lovely that it brings together so many people from the lighting industry from students through to the venerable veterans. As ever, I read out a long list of apologies from those of you who weren't able to join us. Unbounded thanks to Dan Crowther and Jason Larcombe who did the hard work of bringing it all together and of course to the generous sponsors who paid the drinks bill or gave services and help. I wonder if we should get Solpadeine to sponsor the event next year! Thanks to Caz Williamson and Claire Gilligan for organising the Behind the Scenes collection and to everyone who contributed to the collection which raised £700! 🌸

PROFESSIONAL MATTERS

Johanna Town on the City versus the arts



Happy New Year

A very happy new year to you all. I am getting these wishes in now because as I write it is still the first week of January. I know the magazine won't land on your doorstep until February but I am making up for the last issue – written in November, with three more shows in my diary – Christmas cheer seemed a long way away then.

I do hope you all had a very merry time and are starting 2016 with a bang and a cheer.

Skills

At the beginning of the new year, I caught up with an old friend, Charlie Lucas, a lighting designer and associate. Charlie started his career as an analyst working in the City. He was recently asked by an old City chum: "How does

working in theatre compare with the stress and deadline pressures of working in the City? Surely the skills just don't compare?" Well, the results of their discussion showed what an array of different talents we use to make a show. In many cases these far outweigh the City job. So as a new year booster to us all and a reminder of what amazing skills we all hold, I thought I would share this analytical look at our work, and what is involved in getting this wonderful world of entertainment ready for everyone else to enjoy.

The City or the arts? – I'd choose the arts every time, but remember we are a talented bunch.

Lighting up London

Whilst on the subject of amazing lighting talent, I managed to catch a bit of Lumiere London on my Sunday off. The tube was already packed with families and friends wrapped up for a walk on the streets of London. I was amazed by how many people came out on a cold Sunday evening.

Could you be a business analyst in the City? You'll need these skills:

Articulate: Explaining complex technical concepts to "non-technical" people – e.g. directors, set designers, producers

Analysis and prioritisation: The initial list of lighting "needs" for the show usually far outweighs the constraints of budget, time and equipment

Listening and interviewing: Talking to a director to establish their vision for a production, or conducting a site visit to a new theatre

Communication skills: The ability to build a rapport with different interest groups, for example liaison with theatre technical departments

Technical communication: To detail in a clear, concise and unambiguous manner – errors due to misinterpretation can be very costly

Flexibility: Ability to regularly and rapidly switch between the big picture and intricate technical details

Working to deadlines: A strong aptitude for prioritising and re-prioritising tasks as situations change

Adaptable: Working in a different theatre every other week, with new teams and idiosyncrasies

Teamwork: Working as a member of the "creative team" on productions, all of the classic teamwork skills are essential

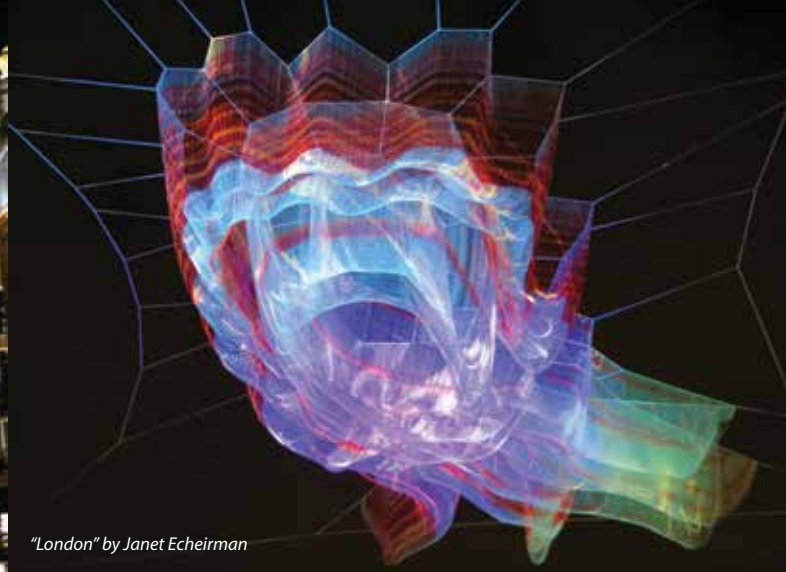
Leadership: Running a team of people you've worked with many times before or people you've only just met

Budgetary: There's usually a budget for the lighting to be honoured

Multi-tasking: The ability to switch between a number of projects that are in different stages of the process and be aware of upcoming deadlines

Self-motivating: Tight timescales in the theatre can only be met by doing the groundwork in advance and there's no one checking the prep is done

"Les Luminéoles" by Porté par la vent



"London" by Janet Echeirman

The organisers, through the artworks, lead us to places I didn't know existed in London: hidden cafes, parks, buildings and statues dotted around central London, often not noticed, places we all dash past running from one meeting to the next. We heard many passers-by make the same comments as us as we wandered round the city: "I didn't know this was here" and "What a lovely hidden gem." Walking down a closed Oxford Circus and Regent Street was magical in itself.

I enjoyed watching children and adults in awe of what can be achieved through the medium of light and how what they were seeing made them feel. It made me very proud of our industry. Proud of all that talent, not only the creating

artists and their work, but also the talent of all the people who installed it and made it happen over four nights. If you worked on this event, thank you.

I so enjoyed passers-by discussing how the flying fish – "Les Luminéoles" by Porté par la vent – were fun to watch and interact with. The cloud (my name for it) – "London" by Janet Echeirman – was so beautiful and ethereal, as it mixed beautiful colours on its gauze-like netting. I could have watched it for hours. My personal favourite was "The Travellers" by Cédric Le Borgne: floating neon men in a small park near St James and the cheeky, often unnoticed, neon figures sitting on the tops of buildings around the park, looking down on us, surprising the audience who glanced up.

It seems the event itself had taken the authorities by surprise because of the amount of people that showed up. I really hope it happens again and remains the free flowing, go where you like, see what you like event of this year.

The artworks made it a very enjoyable and amazing evening; additionally, the sense of freedom and space to wander around our amazing capital city without the busy day-to-day was unifying. We were connected through the artwork. The works of art opened our eyes and helped us see and embrace what was in front of us, something our industry does really well in all the art forms we embrace. On that note I would like to wish you all an inspiring 2016. 🍀



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23–25 February, ExCeL London

The ALD will be presenting a seminar at the BVE London trade show this year at ExCeL.

Broadcasting the Live Stage Picture

Wednesday 24 February 2016
12.10–12.50pm, AV & Live Theatre

Lighting for live performance is created for the audience at the event. Increasingly, shows and events are being broadcast live or recorded for future presentation and exploitation. How does the addition of broadcast technology change the appearance and perception of the full stage picture. What are the considerations and constraints that lighting designers need to consider when their work is being captured by camera?

This panel discussion will investigate the differences and commonalities that are present in theatre, concerts and large-scale events.

Chair: Bernie Davis (NT Live, Royal Variety Show, ROH Broadcasts)

Panel members: Durham Marengi (Rio 2016 Olympic Ceremonies, Diamond Jubilee Concert, New Year's Eve at the London Eye), Peter Mumford (ENO, National Theatre, RSC, NY Met Opera and ALD Chairman), Rob Sinclair (Queen and Adam Lambert, Kylie Minogue, Florence & The Machine).

February/March 2016

Earlier in the day, Bernie Davis will be presenting another seminar entitled **Lighting techniques for live environments that are broadcasted** at 10.45–11.30am, also in the AV & Live Theatre.

Topics covered will include tips for lighting techniques across corporate environments, theatre, live events, including concerts to large internal events; making lighting part of the performance; ensuring an effective balance between live audience experience and broadcasted content; and collaborative working with live and broadcast teams to deliver a high quality production – what works and where are the challenges?

See the BVE website to see the full seminar programme:
www.bvexpo.com/seminarlist

To register to attend the show visit this link: <http://bit.ly/20CLi4Q> 📌





OFFICE ORACLE

News and information from **Ian** and the ALD office

2015 AGM

The AGM took place on the morning of Tuesday 15 December and was a swift meeting in advance of the annual Lighting Lunch. There were no major talking points to be discussed and so the Chairman and Treasurer's reports were delivered, along with the re-election of the Officers and Executive of the ALD. All voting decisions were carried unanimously.

ALD Special General Meeting

Since the Executive was given the go-ahead to explore the process of incorporating the Association of Lighting Designers into a company limited by guarantee, a new set of memorandum & articles of association have been developed to enable the ALD to move into its next phase of development, and a special general meeting has been arranged to devote proper time and discussion to the issue before voting takes place. It will take place on Saturday 20 February 2016.

At the time of going to press, the location is still to be confirmed, but it will be in central London for those wishing to book their travel in advance, and it is likely to start no earlier than 1.00pm. You can now register to attend the meeting so that we can gauge how many may be attending and can cater accordingly. Either visit <https://2016aldsgm.eventbrite.co.uk> or contact the ALD office directly as soon as possible. Further details will be sent out electronically. If you are not internet enabled or we do not have your details, please contact us as soon as possible.

The documents will be sent out to ALL members early in February to read in advance, but only those members with voting rights will be able to take part in the final decision. If you haven't received a copy of the documents by the time you read this, please contact the ALD office to have them sent to you. If you have any feedback or queries about the process or documentation, please contact us via incorporation@ald.org.uk.

If you would like to receive the documents by post rather than email, please contact the office as soon as possible.

As with our AGMs, non-voting members are welcome to attend and speak at the meeting. Should you wish to change your membership to

enable you to vote on this issue please visit the website to see if you are eligible to make the switch. This process must be completed no later than 24 hours before the meeting.

For voting members who cannot make attend the meeting in person, you can appoint a proxy in the same way as for an AGM. Please see page 10 of the 2015 Members' Directory for further information.

If passed, the incorporation process will be undertaken as soon as we are practicably able to, but we expect the 2016 subscriptions process to be carried out as we previously have done in early April. Please note that we will need to set up a new bank account for the new company, and so ALL standing order instructions will need to be changed prior to April 2017 subscriptions becoming due.

ALD Sponsored Students Scheme 2016

This Corporate Members' funded scheme for students studying on higher education courses with an element of lighting design has again been popular with just under 100 students 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.

If you no longer wish to remain a member beyond the end of your sponsored period, you need to contact the ALD Office to formally resign your membership.

2016/17 membership sticker cards have been sent out already to those who renewed their sponsored status, so if you have not received one, then the likelihood is that we did not receive an application from you.

The Executive has already approved changes to the scheme for 2017, and these will be announced in the summer when we launch the next edition.

Subscription fees

2016/17 subscription charges will be set according to your membership category on 1 March 2016.

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

Please note that, as outlined in the SGM section, we will have to set up a new bank account should the Association approve the incorporation into a company limited by

guarantee. For this reason, we are not currently accepting any new standing order instructions to our bank account. If applicable, we will send out instructions about how to change your payment instructions for your 2017 subscriptions later in the year.

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 at 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.

ALD email bulletins

With the new website now up and running, we are now working from the new database that is hosted from there. You should receive bulletins if you have opted in, but please check your settings on the website, as you can select whether to receive one, any or all of our email bulletin options.

We are still using Mail Chimp to distribute the messages for us and we do receive occasional bounce notifications, so please check whether your 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 are more likely to receive them.

2016 members' directory

Due to the potential change in the structure of the Association, it has been decided that the 2016 Members' Directory will not be produced until after the SGM on 20 February. We therefore hope that it will be included with the next mailing of *Focus* in early April. We would therefore ask all members to check the details they have listed in the current issue before 1 March 2016 to ensure they also tally with those on your account on the new website, as this will be the information we use to create the directory. If you are having trouble accessing, updating or confirming your details, please contact membership@ald.org.uk and we can update them on your behalf.

For those members utilising the range of electronic media, the online database can now have Skype and Twitter handles listed alongside the standard phone, mobile, email and website contacts. We shall no longer be listing fax numbers as a result.

We've received a few enquiries from members about the worth of producing a printed catalogue every year in this electronic age. We are currently considering producing them in alternative years (the next one would be in 2018) as we still have a percentage of members who are not using electronic communications or just like to have a printed copy on their shelf in the study to draw upon when they need it. We would be interested to hear your thoughts on the subject...

OFFICE ORACLE

Student members' visit to Lee Filters Wednesday, 16 March 2015 11.00am to 3.00pm

Student members of the ALD are invited to Lee Filters' factory in Andover to see the process and techniques that are used to produce the lighting filter of choice for the both professional and aspiring lighting designers.

The visit a guided tour of the manufacturing and distribution centre where they produce and ship worldwide. You will learn some history of LEE Filters and they'll also treat you to a buffet lunch.

As an extra bonus, award-winning lighting designer Lucy Carter will be present to describe the process of mixing and creating new colours as she did with numbers 511, 512, 513 and 514 of the 700 Designer series.

For more information about a company that has been a long-standing Corporate Member and supporter of the ALD please visit www.leafilters.com.

Timetable:

10.45am Arrival and coffee

11.00am Factory tour

1.00pm Leave the factory for lunch (provided by Lee Filters)

3.00pm Finish

Due to the logistics of the tour, we are strictly limited for numbers on this visit, so please register for your place as soon as possible. All places need to be booked before 10.00am on Thursday 10 March, and each place needs to be booked separately so that we can supply a list to Lee in advance. Therefore, if you wish to register more than one person, you will need to make individual bookings.

PLEASE REGISTER via EVENTBRITE:
<https://aldstudentsleevisit16.eventbrite.co.uk>

Please note that you will need to make your own travel arrangements to Andover.

Please select the appropriate ticket type depending on your travel method as there will be transport to/from Andover railway station. Travelling by train takes about 75 mins from London Waterloo via South West Trains.

Those travelling by road should note that you are able to park close to the factory.

Members' monthly social evenings

The monthly socials at the Coach and Horses are slightly erratic at the start of 2016.

February's will take place on Saturday 20 February after the Special General Meeting (again, see above). Sponsors for the evening are Electronic Theatre Controls (ETC). Full details of

this part of the day will be confirmed as soon as the venue for the SGM is known.

The usual last Friday of the month date in March is Good Friday, and so we have decided to move this to Friday 18 March, and will be sponsored by City Theatrical.

Otherwise we only have September (30th) and October (28th) available to sponsor, so if any of our other Corporate or Commercial members wish to discuss any of the available dates please contact your Executive Committee Representative: companies@ald.org.uk.

ABTT fellowship

The Association of British Theatre Technicians has bestowed a fellowship on ALD member Geoff Joyce. As a facilitator and training programme leader, Geoff has undertaken, through personal conviction and resolve, to ensure that when national structures have fallen by the wayside, there has been a relevant, accessible and vocational training provision available to young people wishing to commence careers in technical theatre. 🌸

Professional Members' shows opening in February and March

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

- 1 February 2016** **Jack Weir** *Road Show* The Union Theatre
- 4 February 2016** **James Whiteside** *Deathtrap* Salisbury Playhouse
- 5 February 2016** **Mark Dymock** *Mrs Roosevelt Flies to London*
Malcolm Rippeth *The Herbal Bed* Royal Theatre Northampton
Laura Hawkins *Torn* Traverse Theatre Edinburgh
- 8 February 2016** **Andy Webb** *One Guy Two Guvnors* Dulverton Studio
- 10 February 2016** **Jamie Platt** *Mr Incredible* The Vaults
- 11 February 2016** **Elliot Griggs** *Martha, Josie and the Chinese Elvis* Hull Truck
Laura Hawkins *30:60:80* Platform Glasgow
Nic Farman *The Spanish Tragedy* Old Red Lion Theatre
- 13 February 2016** **KC Wilkerson** *Dogfight* Chance Theater
- 15 February 2016** **Mark Dymock** *Kiss Me Kate* Queens Theatre Hornchurch
- 16 February 2016** **Peter Harrison** *Pink Mist* Bristol Old Vic
- 17 February 2016** **Andy Grange** *The Birthday Party* Cheltenham Everyman
- 18 February 2016** **Alex Wardle** *Shadowlands* Yvonne Arnaud Theatre, Guildford
- 24 February 2016** **Rick Fisher** *Billy Elliot UK tour* Theatre Royal, Plymouth
- 25 February 2016** **Tom E White** *Romeo and Juliet* The Watermill Theatre
Jason Addison *The Castle* Hull Truck Studio Theatre
- 26 February 2016** **Nic Farman** *A Local Boy* Brighton Dome
- 29 February 2016** **Mark Jonathan** *The Rape of Lucretia* Silk Street Theatre, London
- 2 March 2016** **Mark Dymock** *Loveplay* ALRA
Chris Withers *Disgraced* English Theatre Frankfurt
- 3 March 2016** **Palle Palme** *Hairspray* Tivoli, Copenhagen
Johanna E Town *Don Quixote* RSC Swan Theatre
- 7 March 2016** **Nic Farman** *Così fan tutte* King's Head Theatre
Nigel A Lewis *Arms and The Man*
- 8 March 2016** **Callum MacDonald** *A Midsummer Night's Dream* Suffolk One
- 10 March 2016** **Charlie Morgan Jones** *Savitri* Crescent Theatre
Charlie Morgan Jones *L'enfant et les Sortilèges* Crescent Theatre
Nina Dunn *The Damned* United West Yorkshire Playhouse
Elliot Griggs *Martha, Josie and the Chinese Elvis* Hull Truck
Charlie Morgan Jones *Riders to the Sea* Crescent Theatre
- 12 March 2016** **Peter Vincent** *Juno and the Paycock* Chesil Theatre, Winchester
- 14 March 2016** **Nigel A Lewis** *Macbeth* London
Johanna E Town *The Nap* Sheffield Theatres
- 19 March 2016** **Tom E White** *Leaper* The Lyric Hammersmith
- 20 March 2016** **Johanna E Town** *Brainstorm* NT Theatres
- 28 March 2016** **Malcolm Rippeth** *Only the Brave* Wales Millennium Centre
- 31 March 2016** **James C McFetridge** *The 39 Steps* The Lyric Theatre, Belfast

Diary dates 2015–2016

- 20 February** ALD Special General Meeting (venue and time TBC)
Monthly members' social evening†
Sponsored by Electronic Theatre Controls 
- 23–25 February** BVE trade show, London*
- 16 March** Student members' visit to Lee Filters, Andover, Hampshire
- 18 March** Monthly members' social evening†
Sponsored by City Theatrical 
- 29 April** Monthly members' social evening†
Sponsored by Stage Electrics 
- 10–11 May** PLASA Focus: Leeds*
- 27 March** Monthly members' social evening†
Sponsored by Ambersphere Solutions 
- 22–23 June** ABTT Theatre Show, London*
- 24 June** Monthly members' social evening†
Sponsored by Robert Juliat 
- 29 July** Monthly members' social evening†
Sponsored by Lee Filters 
- 18–20 September** PLASA Show 2016, London*
- 18 September** 2016 Knight of Illumination Awards, 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.

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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.

Content deadline for the next issue: 15 March 2016

New members

Welcome!

Professional

James Bawn, Leeds

Kate Bonney, Edinburgh

Paul Froy, Glasgow*

Anne McMills, California, USA

Mark Payne, Goudhurst, Kent

Matthew Swithinbank, London

Pia Virolainen, Germany

Johannes P. Volk, Germany

Affiliate Member

Alex Johnson, Wolverhampton

Dan Saggars, Bushey, Herts*

Associate Member

David Stewart, Gloucestershire

Student Member

Matthew Freeman, Norwich

Corporate Member

City Theatrical*

Sponsored Student Scheme

Guildford School of Acting

Kieran Hancox

Bernie Hanlon

Guildhall School of Music & Drama

Jay Brown-Young

Ettienne Olivier

LAMDA

Will Abell

Laurence Blackburn

Davie Byden-Oakes

Meg Carr

Sebastian Money

Liverpool Institute of Performing Arts

Alex Gardner

RADA

Daniel Bywater

Sam House

Ali Hunter

Marine Le Houezec

Cillian McNamara

Daniel Smith

Rose Bruford College

Rhodri Morris

Ryan Stafford

Royal Central School of Speech and Drama

Jack Hathaway

Alex Howell

Kevin Rahrig

Neil Smith

Royal Conservatoire Scotland

Emma Campbell

Benny Goodman

Ryan Greenfield

Paddy Hepplewhite

Jack McWeeny

Daniel Thompson

University of South Wales

Dominic Boston

Edward Smith

James Walton

LUMIERE PART TWO

Charlotte Burton reflects on the past six months

It is fair to say that I have worked on a variety of productions on the second half of the Lumière scheme. From being left to re-tech *Mr Foote's Other Leg* at the Haymarket (Mr Mumford was at the Opera House) to the next day being at Sadler's Wells teching a show with dancers jumping on a trampoline floor and being thrown into ball pools, it is safe to say that I could not have predicted last January that this is what I would be doing by the end of the year!

I got to work with Katharine Williams on *Weaklings* at Warwick Arts Centre, with Natasha Chivers on *Gravity Fatigue* at Sadler's Wells and with Peter Mumford on *Mr Foote's Other Leg* at Hampstead and the Haymarket, *Little Eyolf* at the Almeida and *A Christmas Carol* at the Noel Coward.

A big highlight for me was taking *Mr Foote's Other Leg* into the West End. Having seen the show develop at Hampstead and worked on it with the great team there, I was able to see the work that I had done be useful in re-creating the show in another theatre. You can work really hard on documenting a show to sometimes wonder – is anyone ever going to read this? Fortunately, this time they did. It was great to see what was useful about what I had produced at Hampstead and what had got lost in translation. It's easy to know a show whilst

you are still working on it and to assume people will know what you are on about, but having a new team work on the production showed me what I could improve on when creating the accompanying paperwork. I was also glad that I then had the opportunity to re-document the show and then take these techniques onto the next couple of projects.

It was great to work with knowledgeable programmers, to ask them questions and listen to their experiences and to work alongside them within a lighting team. As programmers work closely alongside lighting designers, like assistants, it was also interesting to see these working relationships and how people interact with one another. In a similar vein, having been at Chichester for three months, it was fun to go into multiple venues and see how their buildings run

and how their lighting teams work. To see what was unique to venues or to see a new way of running things was intriguing and was really useful to see how my job incorporates with their team.

Three of the productions on this part of the scheme had AV. It was interesting to see how it was incorporated into the design of the show and how the lighting and AV designers worked together. In *Gravity Fatigue* the AV was an accompaniment to what the dancers were doing and therefore lighting presented the performers and AV together, whereas in *Little Eyolf* the AV provided narrative moments



which were a part of the overall design and the lighting enhanced this. Striking the balance between the two is something that people are still developing but I think as long as designers are working together, to me, the two are going to meld well. Personally, I find it interesting to see how this will continue to evolve in other productions.

(FYI, the Almeida's green room is brilliant and comes in second in my list of favourite theatre green rooms. Unfortunately for them they are currently being beaten by Chichester... they have a garden! A garden! Although the Almeida wouldn't be able to have a garden even if they wanted to... Maybe I am being unfair... Chichester is the no. 1 green room for the summer and Almeida is the no. 1 green room for the winter.)

I have learnt a lot about lighting design and how to develop my skills as an assistant lighting designer. This includes being thrown into the job straight away to seeing how productions and designs develop to discovering all you need to have laugh in a tech session is some dancing fountain speakers playing Abba (*right*). Working on the scheme

February/March 2016



has given me the opportunity to work with a variety of designers, programmers and lighting teams in a variety of theatres. I've been able to see how regional theatre compares to the West End and how dance and opera operate differently to theatre. It has been an opportunity I will always be thankful for and will never forget. 🍷

Images (left to right):

Technical rehearsals for Mr Foote's Other Leg with Andi Davis at the Haymarket

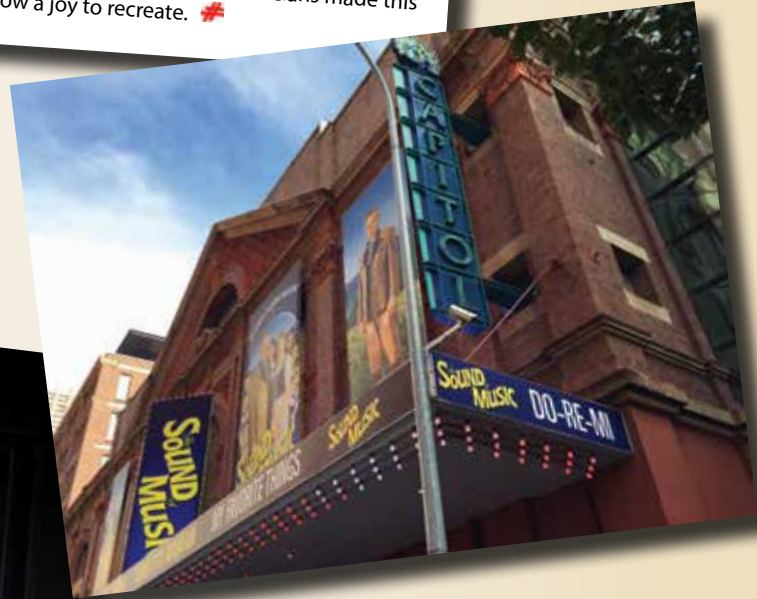
The famous dancing fountain speakers

*Technical rehearsals for Gravity Fatigue at Sadler's Wells
Lighting by Natasha Chivers*

A POSTCARD FROM...

Stuart Porter, Australia

Hello from the Capitol Theatre Sydney, Australia. I am setting up the Australian tour of *The Sound of Music* as associate lighting designer. Having done several versions of this show, it is good to be catching up with it again in Sydney. The team in the picture is the team of brilliant technicians who helped me to achieve a great looking show: Regan Owens, head electrician and production electrician; me; Ellie Garnet, the deputy; Charlie Simpson, floor LX; and Jason Frripp, lighting programmer. The production manager, Frank Harlow, and his team of highly skilled technicians made this complicated show a joy to recreate. 🍷



ZIRCON FILTERS

A new concept in LED filter design

Regular lighting filter can often quickly fade when used with LED lights – the Zircon range is different. With a lifespan of up to 200 times longer than standard filters and at more than double the thickness (180 microns), Zircon filters are not only slower to fade, they are durable and easy to use, too.

The four Warm Amber filters correct a range of different colour temperature white LEDs giving them a warmer feel. While the three Diffusion filters offer different strengths of diffusion specifically designed for LEDs.



LONGER LIFE FILTERS FOR LED

LEE Filters

leefilters.com



TELLING A STORY WITH LIGHT

Kevin Cawley lights the Isaac Theatre Royal in Christchurch, New Zealand

This project was a unique and rare opportunity for me. I had lit productions in the ITR in the past, and now I could use those same theatrical talents on the façade of the building. In the earthquakes the façade was damaged, but not destroyed. Thanks to Neil Cox and his team and their tireless work we have our theatre back to the same as it was before. It's stunning – you would think it's a refurbishment, not an entire rebuild.

Concept

The use of light and shadow on this type of historical architecture was most important but not original. The key to this design was to use a theatrical production process, detailed focusing, then plotting or setting different scenes for every occasion and that was original. Several lighting acts will show this wonderful piece of historical architecture in its beauty, splendor and glory.

Inspiration

We took inspiration from the theatrical production process, detailing what we do in the theatre. We tell a story to convey emotion and create moments of theatrical wonderment. This is what we needed the façade to do in all the acts. The theatre needed to speak for itself.

1. Look at my splendour.
2. Look at what I do.
3. Be entertained and enjoy yourself.

Solution

Act 1. Scene 1. This is when nothing is happening in the theatre. We created a stunning and excellent mix of warm colours carefully crafted to accentuate the masonry of the façade.

Act 1. Scene 2. Under the veranda. Just a subtle 5k to light the walkway with 4k of uplight on four columns for contrast.

Act 2. Scene 1. This is when a production is in rehearsal. There is a hint on the facade of what is to come in the following weeks. The light plotting for this depends on the theme and nature of the production.

Act 2. Scene 2. Under the veranda. The foyer is illuminated and we now add 4k of downlights to the mix to increase the intensity (things are about to happen)...



Act 2 Scene 1



Act 3 Scene 1



Act 3. Scene 1. It's opening night so the façade is now performing to its maximum, again depending on the theme and nature of the production. (There may be colour and movement if appropriate.)

Act 3. Scene 2. Under the veranda. Along with all the 4k and 5k we added four large custom-built chandeliers and festoons (proclaiming "this is it").

To achieve this design we used Philips Color Kinetics LED fittings, which are extremely energy efficient, and to programme the effects

we spent many hours in a programming suite. The entire system is computer controlled and all fittings are individually addressed to give us total control. When you have total control you can achieve total visual comfort. There was a shortfall with the budget so funds had to be raised. All parties took this into consideration.

Summary

All of my lighting designs are only as good as the people operating them.

I was so fortunate to have one of the best lighting programmers I have ever worked with, Matt Mard. Matt, like me, comes from the

theatre so it is such a pleasure to hand this over to him, as he understands how great lighting design speaks to people. This is another ray of hope for the Christchurch community after five years of rebuilding to have our Isaac Theatre Royal back. 🌟

FROM THE ARCHIVES

An Inspector Calls again, with thanks to Nick Hunt

All photos in this article:
An Inspector Calls
2015/2016 UK tour
Lighting design by Rick Fisher
Photos by Mark Douet

Editor's note: This article has been reprinted from the January 1996 issue of Focus, a few years after An Inspector Calls had transferred to the West End from the National Theatre. As the show is going out on tour again this year (still lit by Rick Fisher!), we thought we'd revisit the original, twenty years later. Enjoy!

On the 12th of December 1996 members met at the Garrick Theatre where Rick Fisher talked about his work on *An Inspector Calls*.

Imagine that you are sitting in a plush Victorian theatre, looking at the red and gold house tabs and the warmly lit proscenium. The sound of an air raid siren takes us back to the early 1940s. Suddenly there is a sharp crack as a little trap in the forestage is flung open and a small boy emerges. He looks around at us and the theatre, and, seeing the curtain, tries to lift it. It will not rise, so he turns his attention to the old wireless sitting on one corner of the stage. After some coaxing, this warms into life, and dramatic Hitchcockian music fills the auditorium. As if in response to this, the curtain begins to rise, but slowly, gradually revealing a bleak landscape of cobbles, bomb craters, distant isolated houses and a huge sky filled with storm clouds. Rain is pouring down, and the only warmth comes from the windows of a house which stands on stilts in a crater. Inside we can hear the animated conversation of a

dinner party. The small boy looks up enviously – he would like to be inside in the warm, and so would we. Finally, the house opens up like a clam shell, and the action spills out onto the main stage.

Now imagine that the small boy is played by the chairman of a respected professional association – is, in fact our very own Rick Fisher

– for that was how he introduced us to *An Inspector Calls* at the Garrick Theatre, London.

After this spectacular opening, Rick gave us some background to the production. The Royal National Theatre asked Stephen Daldry to direct a play for the Lyttelton Theatre, which would be suitable to tour. Stephen suggested reviving a production of *An Inspector Calls* which he





had done for the Theatre Royal, York, designed by Ian MacNeil and lit by Rick Fisher. The RNT agreed to this, and since then this production has been transferred into the West End (twice), to Broadway, and to Vienna, and toured the UK, Australia, Japan and the USA. The show is, in Rick's words, "produced like a musical", in the sense that it is theatrical and uses everything the theatre has got – music, lighting, settings,

costume – to "up the stakes" to the maximum. This powerful approach has not found favour with everyone, but most people love the way that a good play has been given new life.

Turning to the lighting, Rick told us that the main stylistic element grew out of a problem he had with the 'cobbled' floor during the original production in the Lyttelton. Rick found that if the floor was lit from the front, it tended to look

very 'plastic', so increasingly he used shallow side angles to light the main area, with very little FoH. This means that the actors are strongly lit, even unnaturally bright against the storm-dark sky and gloomy house and street. Emphasis is given to the actors, particularly their faces, and the set recedes except at particular moments.

Rick gives credit for the sky to the scene painter – and a beautiful job it is too. The black rim-lit clouds seem three-dimensional, and even appear to move on occasion. Rick lights them in seven colours (Supergel 14 and Lee 143, 161, 200, 241, and 364) to give different atmospheres and 'weather' at different times. The Supergel 14

was chosen to go against the paint to give a 'monochrome' look, rather like the effect of sodium street lighting.

At a few points through the show there are particular lighting 'moments'. These include a point where the shadow of the eponymous Inspector is cast onto the wall of the house, and a speech during which another character is 'caught in the headlights' provided by pair of

FROM THE ARCHIVES

Nick Hunt

beamlights. There is also a section when Stephen Daldry requested that “the theatre’s working lights should be switched on”. This is achieved by a 5K rigged on the upper circle front, deliberately hitting the prosc. and casting a shadow of the house border across the set.

Apart from these elements and the side lighting (mostly PCs and profiles), the cyc lighting (all fresnels) and some practicals, there is not much else. The real rain is lit from the side with PAR battens and from behind by fresnels; some howies provide more crosslight with a different quality; and some waterproof floods light up through the craters and traps. Rick took great pleasure at the Lyttelton in cutting one overhead bar after another, until only three remained (cyc, rain backlight and a special). Rick is also proud of the one Patt. 23 in the show, and this in a nutshell is the lesson that I took away from the meeting – it ain’t what you’ve got, it’s what you do with it. 🍁

www.aninspectorcalls.com



AND NOW...

Will Evans, the current associate lighting designer, says: It is very rare to be part of a theatre show with so much history. *An Inspector Calls* (the RNT version) is 24 years old this year and is still going strong, currently on its 2015/2016 UK tour. It is genuinely one of my favourite lighting designs for many reasons, and I feel privileged to be its current associate LD. It's probably one of the only major touring shows to have no moving lights or LEDs (doesn't need them either!); the design has changed little since the first tour apart from a few other minor things to make touring life easier. We still tour five original custom-made narrow beam Par 38 battens. Over the years many people have tried to find a replacement for these but nothing else lights the falling rain at the start quite like them! I do, however, want to know where the one Patt 23 was – I'd like to put it back please, Rick!

Rick: Well, I used to say that every show should have a Patt 23 or Patt 23N in it and indeed *Billy Elliot* still does! For *Inspector* it was the only shutterable light that was small enough to sit by the telephone box when it used to be placed more in the auditorium. It did the shadow that is cast onto the closed house of the Inspector's first arrival. I want to say that no show with such a long and intermittent life as *Inspector* can remain such a great piece of theatre without a lot of people, including the large band of relighting associates, touring electricians, stage managers and technicians who look after this still amazingly effective show with real dedication over the decades. I hope it will still keep being revived as it is still so relevant and impactful on audiences. 🍁

A POSTCARD FROM...

Peter Mumford, New York



Arrived last Wednesday to receding snow (just missed the blizzard!), straight out of previews at The Met. Quite a jump in size and scale but exciting. The photo above is Act 1 being built for the first time (set designed by Rob Howell) – I don't get to light it for a day or so. The turnaround here is huge – a different opera every evening and production work on the new works during the day. It's a big machine on a tight schedule so you just have to run with it – but if it all works out it's very rewarding. Back in ten days or so... ❄️



OPERINA DELLA LUCE

Margie Heymann on a unique way to teach colour

Teaching children (and even adults) the basics of the physics of light and colour is a formidable task. However, Italian lighting designer Liliana Ladeluca and composer Andrea Basevi created a mini-opera named *Operina della Luce* that manages to be didactic as well as entertaining and involving. Originally produced for the Genova Festival of Science in 2013, *Operina* is presently on tour in celebration of the International Year of Light 2015. The text was written by famed children's author Roberto Piumini, while Ladeluca acted as both director and lighting designer.

The score of the mini-opera focuses on three musical instruments, each represented by a primary colour. Blue, which contains the shortest wavelengths, is associated with the flute – the instrument with the highest pitch. At the other end of the spectrum is red, represented by the bass clarinet with the longest wavelengths and lowest pitch. In the middle, both in pitch and position on the visible spectrum, is the marimba, represented by the colour green. Each instrumentalist plays a solo lit by its associated colour while the narrator–electrician, Lucio, tries to keep himself in the followspot, which insists on dancing to the music – demonstrating the close relationship between light and music that forms the leitmotif of the piece.

Ladeluca chose Rosco Supergel R26 Light Red, R80 Primary Blue and R90 Dark Yellow Green as the all-important filters to create her additive primary colours. They were not only heat resistant enough to survive the entire tour but, more importantly, those three primary colours produced white light on all of the different sources they used in the show – from flashlights to followspots. As everyone who has battled with additive colour mixing knows, combining the three primaries to create a large variety of colours can be challenging but in *Operina* red, blue and green filters were used on small sources to make “white” light or used as individual colours.

The importance of the three primary colours is explained in a pantomime dance in which three clown-like characters illustrate the

primaries using LED flashlights. The action is punctuated by several songs during which the children in the audience are encouraged to sing with the performers. The filters were used behind the backdrop to illustrate each of the primary colours and to light the instrumentalists in their specific colour.

The prima donna, Bianca, the ballerina, represents white light, which at first she considers colourless and boring in the song “Canzone Bianca” (“White Song”). During her journey the audience is introduced to the





Red for the bass clarinet: the longest wavelength and lowest pitch



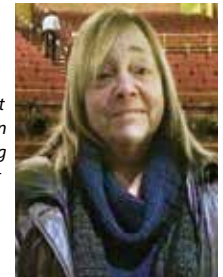
Using red, green and blue to make white

concept of shadows and finally to diffraction which is illustrated first by a prism and then by a water drop which produces a rainbow. Subtractive colour mixing is then explained when Lucio dons a clown suit and tries each primary colour on his costume. In the grand finale the primary colours are mixed to form secondary colours and finally white and the whole cast realizes that “life is colourful” as Bianca’s costume, sewn with red, green and blue LEDs, changes colour.

The show has been such a success that the publishing house Sillabe has printed it in the form of a book that includes pieces of filter which can be used by teachers during their science lessons.

You can follow *Operina della Luce* on their Facebook page (www.facebook.com/Loperina-della-Luce-1505972306326862) or view the performance in its entirety on YouTube. It is in Italian but the international language of light shines brightly in this piece. 🌈

Photos by Anna Biserni and Patrizia Ercole



After more years at Rosco than she can remember working – first as a product manager and then as a business development manager for southeast Europe – Margie Heymann now works as a consultant for Rosco from her home office in Italy.

REVIEWS AND COPYRIGHT

Richard Lambert with a website and a warning

You'll remember the *New York Times'* decision to remove the credit listing on its reviews? After much outburst on both sides of the Atlantic, which included Peter Mumford writing to protest, this decision was revoked.

Well, this prompted me to think that we need to look after ourselves. If our associates in live entertainment do not consider our contribution worthy of credit recognition then we need to raise our own profile.

We know from the many fantastic critics who have written in *Focus* over the years that reviewers do have an understanding and appreciation of the role light in particular plays

in live performance. However, for many reasons, we are often not mentioned in mainstream press reviews – but there's no reason why we can't notice and acknowledge each others' work.

Since we see and already critique every production we work on, we should use our talents to create reviews that include and celebrate the contribution of the design and production teams. Let's take our comments usually spilled over coffee and post them for posterity! (Well, perhaps some of our comments about the show and its participants!)

So, I've started a website that will be dedicated to reviews that have a focus on design and

technical elements. Please take a look. It's early days but I hope that by the end of 2016 it will be buzzing and happening. If there's anything you can do to help get this off the ground please don't hesitate to contact me.

How you can help:

- 1) Send invitations to review your productions – hopefully at press night
- 2) Offer to become a reviewer for the website and go see others' shows
- 3) Send photos (with proper copyright and credit!)
- 4) Spread the word to your marketing contacts so we get invitations to press nights

5) Tell us when you hear or see something that's original, different, challenging or otherwise worthy of recognition.

Please get in touch via the contact form on the website:

theatrereviews.design #

Theatre Reviews



Recently I designed and was associate producer for a Christmas skating show. It was an adult pantomime on ice at the Landor Theatre. Photos were taken and sent to *The Stage*. Clearly these were sent for review use, but subsequently *The Stage* went on to use them for a future article which they thought was clever.

The Stage sent a reviewer, Catherine Usher, to press night and of course she hated the show. No deep meaningful storyline, no tragedy, no emotional ripping of the heart ... one reviewer described the show quite accurately as "camp on a stick".

The Stage published Catherine Usher's article with a one-star review alongside a promotional photo of Prince Charming. (There were plenty of excellent reviews and the audiences loved the show, so although *The Stage* review wasn't good, this didn't upset us too much!)

But two weeks later, *The Stage* decided it hadn't done enough damage. The gossip columnist, Tabard (an anonymous editor), wrote a scathing article about the show. There really was no need to come back and finish off their roadkill; however, for whatever reason, *The Stage* thought this was necessary.

Alongside this article they published a photo I'd taken at a rehearsal. This clearly showed two



Bewitchment on Black Ice
Landor Theatre
Devised and choreographed by Nicky Scott
Designed by Richard Lambert
Photo by Sofi Berenger

of our cast members. This article also stated, "Sounds like the whole experience may be just a little humiliating for the cast."

Naturally, the cast was upset and furious. I was also annoyed that they'd used a photo I supplied for a purpose different to how it had been used. I've since found out though that I had lost my copyright of this photo when it was emailed to them without any disclaimer on its use! And that's the purpose of this article – to act as a warning to others. And perhaps also to highlight that you can't trust *The Stage*.

Tabard also scoured the internet to find additional negative comments about our show made by other reviewers. We all know this is possible with any show – there will always be some good and some bad comments. *The Stage* focused only on the negative comments and printed some of these to reinforce the slating of our show. (The majority of the reviewer comments were supportive and positive so there was absolutely no need for Tabard to do this!)

I take great exception to *The Stage* coming back to attack us in this manner

REVIEWS AND COPYRIGHT

Richard Lambert

and complained to its editor, Alistair Smith. It appeared to me just unhelpful and plain spiteful. It was very upsetting for the cast who have had great reviews and worked extremely hard learning to ice skate for the show!

Alistair replied that he considered Tabard's article and use of my photo. I told him to remove the photo that was under my copyright. He refused.

Anyone who knows me will not be surprised to learn that I wrote to the directors of *The Stage*. *The Stage's* MD, Hugh Comerford, wrote back saying *The Stage* would not remove the photo. I asked for Equity's help and supplied my letter to *The Stage's* directors, *The Stage's* letter of reply, and the original email. It appears that I don't have any right to have my photo removed

from Tabard's article since it was originally emailed out without any restriction on its use.

Equity has suggested a photo restriction disclaimer to use in future:

"These photographs are copyright to [either you or the company] and they are only to be used alongside any review and not to be taken out of context"

You may also want to consider adding:

"The right to use them only lasts as long as the production run"

Having lost this battle with *The Stage*, which I'm struggling to accept, I've started a Facebook page, "Boycott The Stage Newspaper". Hope you "Like" this page. Please post any *The Stage* reviews that you feel cross the line: www.facebook.com/boycottTheStage/.

For videos and (positive!) reviews from the show, visit the show's Facebook page at www.facebook.com/bewitchmentonblackice. 🍷

Bewitchment on Black Ice
Londor Theatre
Devised and choreographed by Nicky Scott
Designed by Richard Lambert
Photo by Sofi Berenger



WEB TIPS

More tips on using the ALD website from John Leventhall

We want to see your show photos – *upload some today!*

Go to 'My Shows' in the 'My ALD' drop-down menu at the top left of the page (when signed in). Hit the 'Add Photo' button against one of your shows. From there you can browse your photos and upload them.

Once uploaded, you'll see a white cross on the photo thumbnail. That tells the website where to centre the picture on your members' page slideshow. You can grab the cross with your mouse and reposition the centre to the best part of the picture.

Scroll below the thumbnail and you can (and should!) label your picture, assign photographer and show credits or even exclude it from slideshows. (It may take a few minutes or hours for a new photo to appear online in your slideshow.) A green bar at the top of the page confirms your changes.

A powerful facility is the slideshow editor: Click 'Configure my Slideshows' in the top menu to edit your whole photo portfolio. If you notice a show name is missing from a photo on your slideshow, navigate to the slideshow editor, click 'Show All Photos', then click the 'Save' button at the bottom of the page which pulls back in the show name.

Very important – add your profile picture. It's good to be able to put a face to a name! Go to 'My ALD'; 'Account Settings & Password'; scroll down, upload – simples! Your picture on the top left links to your profile management page.

And ... *use the forum*. The ALD forum is there for everyone. Log in and get talking lighting online today! See also www.ald.org.uk/forums/website-and-forum-use, and for help, please contact office@ald.org.uk or USE THE FORUM! #



SHOWLIGHT 2017

Call for speakers for next summer in Florence

The Showlight Quadrennial is one of the few international events organised specifically for lighting professionals by lighting professionals across the performance, television, film, architectural and event worlds. Taking place every four years, Showlight 2017 celebrates the tenth presentation of this eagerly awaited lighting colloquium.

A major part of the event is the conference programme, and Showlight takes pride in attracting a wide range of speakers on a broad range of subjects: from major international

lighting events to innovative use of lighting in the village hall; from state-of-the-art research to borrowing ideas from other lighting genres; from Broadway award winners to student practitioners.

Call for papers

Showlight is now inviting lighting designers and directors, associates, programmers, scenographers, equipment manufacturers and others to submit ideas for conference papers. Sessions should be twenty minutes in length to leave time for discussion and to enable more

topics to be covered. Seven main topics have been chosen for broad interpretation, although other categories may be explored!

- Description of innovative lighting designs
- Unusual and special rigs you have used
- "I tried this and it didn't work" – this could prove the most useful paper presented!
- Light sources – new sources, unusual sources, sources of last resort
- It's my design, and I'll cry – or cheer – if I want to!
- Special effects – how special, how effective
- The future and the past – techniques forgotten that could help us in the future.

Video clips showing the range of speakers and topics from Showlight 2013 in Český Krumlov can be found on the Showlight website at www.showlight.org.

About Showlight

Showlight has made a special name for itself by bringing together many of the most famous names in lighting. Delegates are given the opportunity to be part of the larger international lighting community, as those with established careers and reputations mingle with those just starting out in the industry. Thanks to the comprehensive papers programme, a rather unusual trade show and an informative and

2017 SHOWLIGHT



Florence, Italy | 20-23 May 2017

Florence





Palazzo dei Congressi

entertaining social programme – the highlight of which is a full conference dinner – Showlight is a unique opportunity to mix with others in the lighting industry.

Speakers at Showlight benefit from free registration which covers everything, including access to all the seminar presentations, the trade show, full participation in the visits programme, food and drink throughout the day and a place at the main conference dinner on Monday evening. Showlight is pleased to offer a contribution towards the speakers' travelling expenses.

Clay Paky is the main sponsor for Showlight 2017 which takes place at the historic Palazzo dei Congressi in the beautiful Renaissance city of Florence and promises to be another unique chapter in the history of the Quadrennial.

The Palazzo has a large seated conference hall surrounded by an exhibition area where up to 40 exhibitors will be located. Delegates will have plenty of time to visit the stands and to attend the presentation of papers. A full programme of visits to major and unusual cultural places is offered on the Monday afternoon.

Submit your ideas for a paper

To be considered as a speaker for Showlight 2017, please email the following details to the Papers Committee at papers@showlight.org: your name, contact details, a very brief summary of your professional background and a short outline that gives the flavour of your proposed paper.

Alternatively, complete the online form at www.showlight.org/papers. #






















NEW TECHNOLOGIES SHOWCASE

Photos by **Zak Macro**





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