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ALPD #

The People in
Performance Lighting

The Association for Lighting
Production and Design
www.thealpd.org.uk
Dec 2024 - Jan 2025
£5.00 / FREE to Members

WORKING IN EUROPE

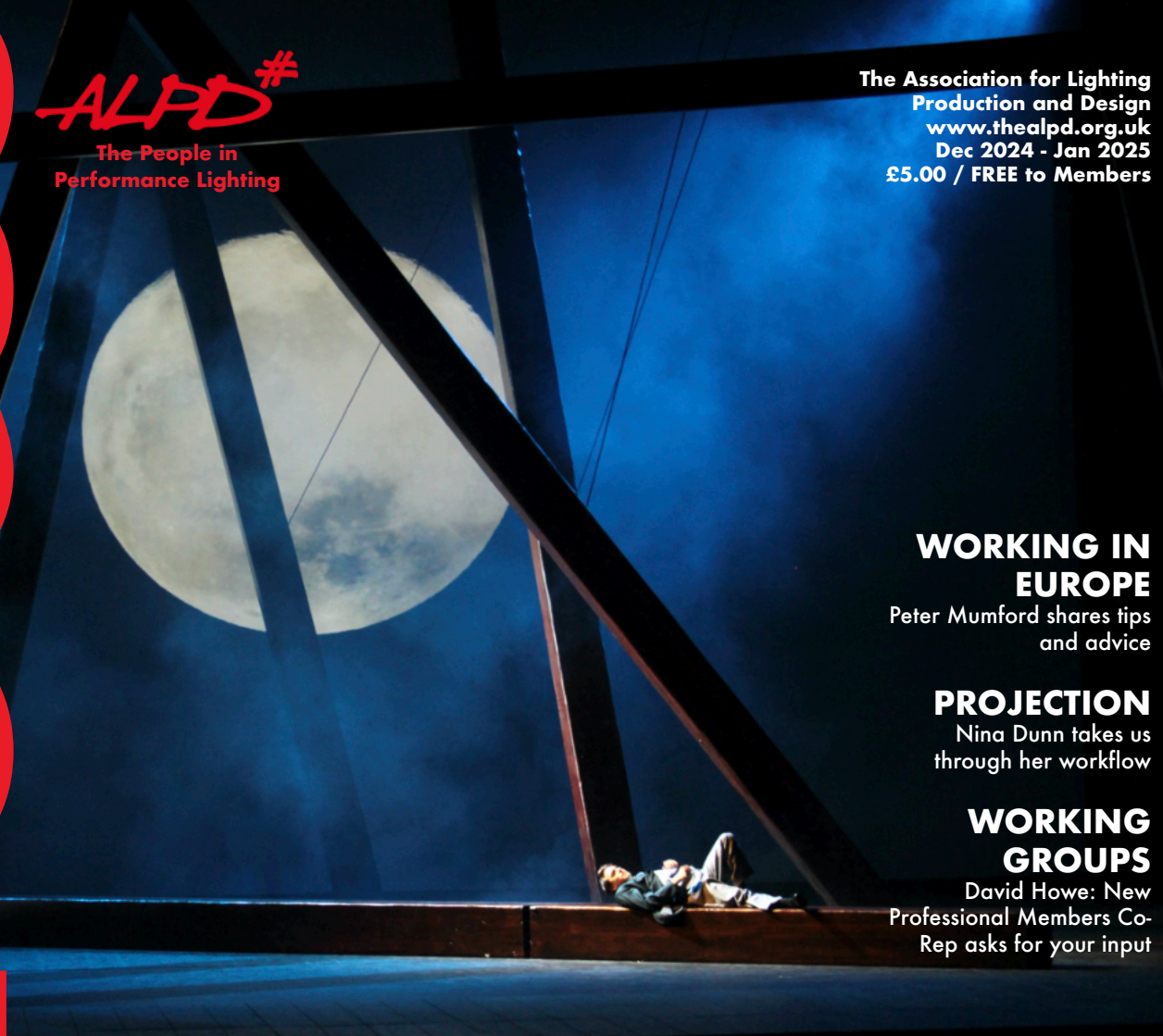
Peter Mumford shares tips
and advice






PROJECTION

Nina Dunn takes us
through her workflow

WORKING GROUPS

David Howe: New
Professional Members Co-
Rep asks for your input



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Title page: *Falstaff*, Greek National Opera, Lighting Designer Peter Mumford Photo Ga-Ken Wan. See p10.

Welcome to our Winter Focus. As I write this I am up on a hill in Mold, North Wales, in the gorgeous snow-filled surroundings of Theatr Clwyd.

The theatre is still a building site and we are making Panto in just the auditorium and stage space, as the builders work around us on the rest of the building. For Theatr Clywd as for many theatres around the country, Panto is a vital lifeline, as an organisation financially and for the community around them who support an almost sold out run every year. Theatr Clwyd also do a recording that goes out to care homes and schools who can't attend.

The collaboration of the management with builders and staff to make this work is obvious and like last year in the big tent, everyone is mucking in to be ready for tonight's first preview.

Looking after your team as a freelancer is so important and under estimated, I often find it hard to balance having enough time to support and nurture relations with team creative and team technical, both of which we have to do!

Here at Theatr Clywd my technical team is just Chris and Dave and every year together as a team, we make Panto-magic on quite a grand scale. Rock and Roll Panto requires lots of eye candy and

sparkle and they produce it on a grander and grander scale each year.

Where I might spend my time on a drama or opera collaborating mostly with my director and designer to create my show, I find more and more, with the scale of musicals and pantos, that it is the programmer, prod LX and often hire shop who are my true collaborators.

We would love to hear more from you, the designer, programmer, production LX and hire shop about how you feel about our ever changing complex world of lighting; and how we work together to make the art we all love so much.

If like me you

**From the Chair of the Association for Lighting Production and Design
Johanna Town**



Robin Hood 2022 (top), Mother Goose 2024, Theatr Clwyd



hate writing, we can always do an interview chat or just jot down your thoughts and we'll edit it.



Sleeping Beauty 2023, Theatr Clwyd

Now back to doing what I love most: lighting those Panto Portals in this year's pixel-tape spectacular.

Wishing all our members a very festive season and prosperous 2025.



A WARM WELCOME TO OUR NEW MEMBERS

Professional

Helen D Garcia-Alton, Baltimore

Associate

Amelia Fenwick, London

Affiliate

Zoé Ritchie, London

Ben Dowdeswell, East Lothian

Student (Sponsored)

Jessica Lilian Ricci, Glasgow

Olly Whitehead, Barrow On Trent

Matthew Sheldon, London

Aimie Partridge, London

Jack O'Neill, London

Harry Macdonald-Preston, London

LIGHTING LUNCH

The popular afternoon of festivities will be back again on 16th December, returning to the Phoenix Arts Club, 1 Phoenix Street, London WC2H 8BU. Welcome drinks will start at 12:30, and a buffet lunch, speeches, drinks and entertainment commence until 18:00. Everyone is welcome, but ticket numbers are strictly limited to 140 this year. Ticket sales are live via www.lightinglunch.co.uk at £70 plus a booking fee of £1.75.

The ALPD will add to the pre-Christmas cheer by announcing Fellowships at this event.

LUMIÈRE WORKING GROUP

After a number of years of hard work leading the Lumière Working Group, Charlotte Burton is stepping down as Chair, although happily she will remain on the Group. We are delighted that Jason Addison (a former Lumière) has taken over the role as Chair and Administrator of the Group.

ALPD: AGM

The AGM will take place on Saturday 11th January 2025 at RCSSD. Do put it in your diary and come along if you can. Or join online. We will offer a live stream. After

the AGM we will be having a talk and Q&A session from professional photographer Patrick Baldwin on how to take your own photos in a theatre environment, both on a camera and on a smartphone. The AGM agenda and full details will be emailed to you very soon.

FREELANCERS STUDY

The Arts Council has now published its study on freelancers working in the cultural sector, the first time it has commissioned research of this scale into the lives and working conditions of cultural freelancers.

The full study can be accessed here: <https://tinyurl.com/freelancerstudy24> or point your camera at the QR



OFFICE SPACE TO RENT

eStage have two desks in their office space at Leicester Square that are available to rent. The desks are part of the eStage studio space on Level 2 at PopHub, a creative community project based above the Odeon Cinema, 41 Whitcomb Street, WC2H 7DT, London. The desk spaces come with side drawers and chairs and are not shared, so you can set up and leave as much as you can fit.



£150 pm - First month at half price for ALPD Members. The space also includes: Access to AO plotter, business address registration, bookable meeting rooms are free for up to three hours per day, fibre broadband, communal eating space and kitchen with microwave and kettle. If you are interested, please email lan.taylor@estage.net or call 07779118800

ALPD OFFICE HOLIDAYS

The ALPD Office will be closed between 3 pm on 24th December and 10 am on 30th December. Urgent emails will be dealt with as necessary.

In a serious emergency, don't forget our 'liteline address':

liteline@thealpd.org.uk #

News and information from the ALPD office by Amanda Laidler

DATES 2024

Lighting Lunch at Phoenix Arts Club 16 Dec.

DATES 2025

ALPD AGM 11 Jan. 2025 at RCSSD
New Technology Showcase at RCSSD 30 Jan.

Prolight + Sound Frankfurt 8 - 11 Apr.

Showlight Dijon 19 - 22 May

Profile Awards 5 June
Alexandra Palace Theatre

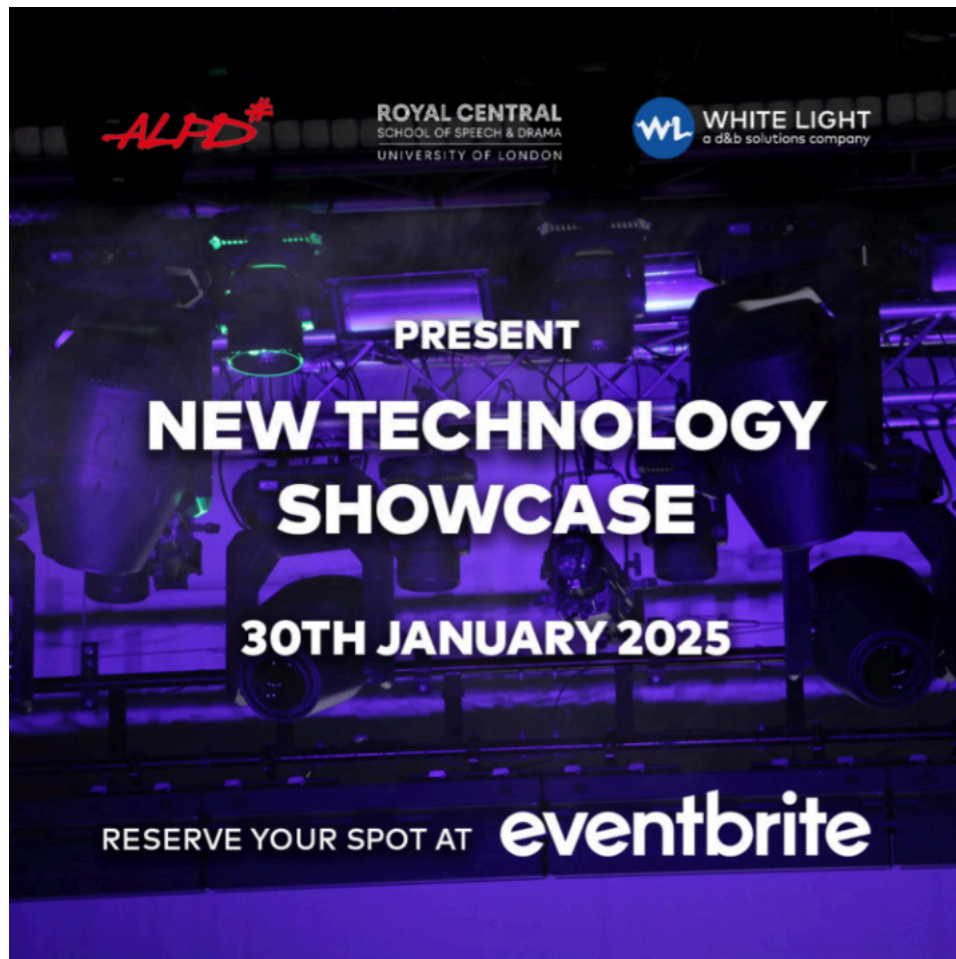
PLASA Focus Leeds: 13-14 May

ABTT 4 - 5 June

Contact Amanda directly at office@thealpd.org.uk



UPDATE



The New Technology Showcase is returning once again to the Royal Central School of Speech & Drama on Thursday 30th January 2025.

This is an opportunity for attendees to see leading lighting manufacturers demo their latest product ranges as well as be joined by industry experts offering specific product demonstrations. There will also be an opportunity for a Q&A session with the representatives from the manufacturers.

As the leading lighting supplier to West End and UK touring theatre, WL is delighted to once again host the Showcase in collaboration with the ALPD and the RCSSD, allowing those in attendance to experience some of the industry's latest products first hand.

The ALPD are also pleased to announce that they will be presenting their Awards for Excellence on the day!

Join us afterwards for a drinks reception hosted by WL.

Timings: 13:30 Doors Open | 14:00 Showtime. #

Please register at eventbrite: <https://tinyurl.com/NewTechTickets>



p6 FOCUS - The ALPD Magazine

TheatreCraft 2024 at the Royal Opera House: the annual event to introduce young people aged 16-30 to the offstage careers in the entertainment industry - and the ALPD was present to inform and support.

The many organisations represented at the event offer advice and information about the wide range of careers available. Drama schools, universities and colleges sit alongside companies and theatre groups offering apprenticeships.

Alongside the 72 exhibitors there were 66 tours and workshops. The Royal Ballet and Opera ran events all day, but there were also sessions at @Sohoplace, and the Adelphi, Prince of Wales, Trafalgar, Garrick, Lyceum and Duchess Theatres.

Interestingly, at this event, we had more questions about non-college based training from both sixth formers and from those who had done a university degree in an unrelated subject and now decided to follow a career in theatre. These people

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were more interested in learning on the job, or finding an apprenticeship. Is this a reflection on the present financial climate, I wonder?

Up on the Gallery of the Paul Hamlyn Hall, a 'Creative Careers CV clinic' was taking place. Individuals could book a ten minute session with a theatre professional to get feedback and advice on their CVs from 18

industry professionals. Our new Professional Rep David Howe kindly gave up a couple of hours of his time and found himself advising not just aspiring lighting designers but those looking for careers in other departments. Partnering with TheatreCraft to run this event are Masterclass, Royal Opera House and SOLT/UK Theatre, and the principal sponsors were White Light & John Good. Over 40 volunteers

helped to run the day at the Royal Opera House and across the West End.

This inspiring annual event attracted over 1,000 young people this year. If you know any young people interested in a career in theatre, do let them know about it. Well worth the pre-dawn start to be in the heart of London for 8.45 am! #



SHOWLIGHT 2025 - TICKETS ON SALE NOW!

Date: 19 - 22 May 2025

Venue: Le Parc des Expositions et Congrès de Dijon, France.

Exciting News! Showlight Delegate Tickets are on sale now! Don't miss your chance to be at the first in-person Showlight since 2017.

The much-anticipated quadrennial networking event for lighting practitioners takes place at Le Parc des Expositions et Congrès de Dijon in France from 19-22 May 2025 with Robert Juliat as its headline sponsor. Tickets for this unique networking event are now on sale and can be booked direct from the website (see Contacts). Delegates have a choice of three ticket options: Full Delegate, Day Delegate

(Papers Only) or Student. Full Delegate ticket holders can enjoy the whole event which, in addition to the



SHOWLIGHT CONTACTS



Tickets:

www.showlight.org/tickets

Papers: papers@showlight.org

Exhibitors: exhibit@showlight.org

Sponsors:

sponsorship@showlight.org

students@showlight.org

Website: www.showlight.org

Facebook: [@showlightevent](https://www.facebook.com/showlightevent)

LinkedIn: [@showlightevent](https://www.linkedin.com/company/showlightevent)

Papers Sessions on all days, includes daily lunch and coffee/tea breaks, Monday evening's Welcome Reception, Tuesday evening's Company-Sponsored Dinners, the new Wednesday afternoon Workshops and the grand Showlight Conference Dinner.

Day Delegate (Papers Only) tickets give delegates access for one day to attend the Papers Sessions.

Student ticket holders, like Full Delegates, will have access on all days to the Papers Presentations, Workshops, and receptions and dinners. See website for full details. #

SHOWLIGHT 2025 – SPONSORED STUDENT SCHEME APPLICATIONS

Showlight is proud to offer a sponsorship scheme for a number of students and recent graduates of university, college or school courses related to lighting for the performing arts, events, broadcast, film and architecture.

We are now inviting international students to apply for placements which allow free of charge entry to Showlight 2025 in Dijon, France from 19-22 May 2025. At least 30 places are up for grabs, and you'll need to be available for the entire four days as they will be packed with special events you won't want to miss!

All students get to enjoy the full Programme of Papers, admission to the accompanying exhibition of major lighting equipment manufacturers between Papers Sessions, the networking opportunities of the daily morning and afternoon tea breaks and lunch, as well as a place at one of the Company Dinners on the Tuesday evening and the Conference Dinner on Wednesday evening.

Also included is participation in the new Showlight workshops on the Wednesday

afternoon, and inclusion in a series of creative tasks Showlight has planned for students to design, build and pitch to the rest of the conference. Student coordinator, James Simpson, will also be running some introductory workshops for students to get to know each other and to help them get the most out of the conference, including networking both online and offline.

Each successful applicant is sponsored by one of the Showlight exhibitors and will receive a £500.00 stipend to put towards their travel and accommodation. In return, each student is requested to make themselves available to their sponsor to help with their stand fit up on Monday 19 May and the de-rig on Thursday 22 May and will benefit from being part of the team during the exhibition opening times. Stands are small so this is an easy set up and a chance to build a relationship with your sponsor, get to know key people from their team and what it is to take part in a bespoke exhibition.

Showlight is an invaluable environment for those just starting their careers in lighting to network with and learn from established professionals and potential future employees within the industry. It also enables you to make new friends from other educational establishments who will be going into the same industry as you.



If you are attending (or have recently graduated from) one of these courses and want to be involved, submit your application via the link on the Showlight website at <https://www.showlight.org/students>. Please answer all questions and provide a link to your portfolio and/or LinkedIn profile, or other professional social media site, as part of the selection process.

Tutors: If you are a tutor running one of these courses, please be sure to make your students aware of this fantastic opportunity!

Showlight only comes round every four years, so don't delay in getting your application in! (Photos: Showlight 2017) #

WORKING IN EUROPE

Lighting Designer and former
ALPD Chair Peter Mumford shares
his experiences working in
Europe post - Brexit

Orfeo ed Eurydice
Staatsoper Hannover
Director: Lisaboa Houbrechts
Design: Clémence Bezat
Costumes: Anna Rizza
Choreographer: Diego Tortelli
Lighting Design: PM

Theatre, like all art forms, cannot and should not be limited to a single territory, language or culture. However localised the birth of any piece of art is, the message should be universal. So it's both inevitable and desirable that our work spreads its wings beyond the confines of Great Britain.

That means that at some point in one's life as a creative in theatre, there will be the opportunity to take your work all over the globe and share it and show it in other cultures.

What a privilege and a pleasure that is.

My first experience of working in Europe was a very long time ago, even before the UK joined the EU - let alone dropping out again with Brexit!

Fortunately the vast majority of theatres, concert halls, art galleries and arts organisations all over the world share the view that art is universal and bridges both borders, taste and cultures.

So when the experimental theatre company (early 70s) that I was working with was invited to Berlin (we had no experience of touring whatever!) we just loaded a Hertz truck with all our bits and pieces and drove there for a festival and that seemed to be fine!

Of course things have changed over the years - carnets for touring equipment, some visa situations but overall the arts is viewed sympathetically throughout Europe, and the theatres and arts organisations want to be free to invite artists to visit, create work and share ideas and for the most part their respective governments have supported that.

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Obviously it was simpler when the UK was a proper part of Europe - freedom of movement was bliss and so appropriate for the arts and music world, allowing projects to move around, reinvent themselves in different locations, without even having to consider the politics of relocation.

However, it is true to say that despite all the initial fears that came with the dreaded Brexit outcome there are plenty of UK theatre designers, lighting designers and directors working all over Europe without the encumbrance of too much visa bureaucracy and it's not as bad as we feared initially.

I don't personally know of anyone in recent times who has experienced either needing a visa (or failing to get visa) to work on a show in the majority of European countries, certainly provided it is within the time limit of 90 days. Equally I've not experienced work being lost because of visa problems.

I'm no expert on this and it's essential to check the situation in whichever country you are about to be working, but for the majority of cases if you are contracted for a project of 'cultural importance' you should be able to work visa free within the ninety day limit.

There will be many reading this with much experience of working out of the UK, so I hope they will pretty much concur.

Of course, at the very start of Brexit things were different for a while. For example the production of *Peter Grimes* for Teatro Real in Madrid in 2022 that I

was working on had been planned for a couple of years previously, but suddenly the entire creative team had to get a visa to work in Madrid, when just weeks previously it would not have been necessary. On that occasion it took me, and others on the creative team, several weeks and trips to the Spanish Embassy who were very new to the whole idea. I finally did get a visa stamped into my passport and then nobody ever asked to see it!

Since that period of time most European countries have recognised that particularly the opera, ballet and music world is dependant on global casting and some freedom of movement and stopped requiring work visas within the 90 day limit. For most projects that is enough time.

Not a visa issue but the one thing to watch out for in Italy is that the managements will insist that the government will not allow them to pay flights and accommodation in advance and will insist on including everything in the fee. It's really important to calculate exactly what your expenses will be and get your agent to insist on a signature payment as you will be booking all that yourself!! Prices can vary enormously depending on the time of year. Also important to get an A1 tax agreement if

you don't want to be taxed at source - these can take a while to get from the UK tax people.

There are always exceptions to every rule but generally speaking lighting designers (and set and costume designers) will find that the work that they are most likely to be offered in Europe will be either opera, ballet or a musical. Obviously that's because language is much less of an issue not being really tied to text in a specific language in the way a play is.

Wherever one is working on an opera it's quite probable that it won't be in your native language whether you're working in the UK or the USA. Working in the Italian opera houses you would notice that the surtitles will be in the Italian and English.

How lucky are we that English is the international language - what a privilege, and what an aid that is for those of us who are not great linguists!

I have a little French and a very little bit of Greek but after that...

There was a time when if working abroad one would be given an interpreter but nowadays it's not so common as our native tongue is spoken pretty widely.

As I write this I'm in Bergamo in Italy working on a new opera production and I'm afraid that my Italian is limited to

Left:
Roberto Devereux at
Teatro Donizetti
Bergamo
Director:
Stephen Langridge
Design:
Katie Davenport
Lighting Design: PM

Right: Falstaff (Verdi)
Greek National Opera
at the Stavros
Niarchos Theatre in
Athens January 2022.
Director:
Stephen Langridge
Design:
George Souglides
Lighting Design: PM



musical terms and then it's Google translate! However, both my programmers speak quite good English as does the head of lighting and the technical director so communication is not much of a

problem - I just feel guilty at my own ignorance when they say to me "I'm sorry my English not so good"!

Fortunately too, the process of theatre making has many common denominators

across the globe - lighting equipment, scenic construction and stage manipulation are all pretty international.

Certainly in the lighting equipment area the vast majority of the lights and controls

that we use are manufactured outside of the UK so that should be pretty familiar territory.

However there are some differences which anyone working in Europe will

discover. For me, the prime one is that whereas we are used to having one person (DSM) that calls every technical aspect of the show and has been constantly in rehearsal, probably knowing the ins and outs of the production better than anyone else, in most European countries the lighting (and video) is in the hands of a 'light caller' while the stage cues such as flying and scene changes are called by the stage manager. Generally speaking neither will have been in the rehearsal room constantly and usually the person calling the lights not at all. So it's often the situation that the people calling the show don't really learn it until it gets on stage and the light caller will very often be from a musical background rather than a technical one.

This doesn't mean that they are not good at what they do but it does mean that you need to work (in opera certainly) from a score quite precisely and cues that are visually driven, rather than musically, need to be explained quite carefully. It's just different, it doesn't mean it doesn't work, you just have to work with it!

Programming the lighting can be very variable. Here in Bergamo I have two very good programmers and we have the board out at the production desk and work in just the way one would expect to, both

Top: Peter Grimes at Teatro Dell'Opera di Roma
Director: Deborah Warner
Design: Michael Levine
Lighting Design: PM

Bottom: Die Tote Stadt Opernhaus Düsseldorf
Director: Daniel Kramer
Design: Marj Horwell
Lighting Design: PM



Roberto and Alberto have a good eye for the stage and a good understanding of what we are trying to achieve. However it's not always so. In some theatres I have had to work with up to ten programmers! Of course they are mostly really 'operators' and the concept of the lighting programmer as a part of the creative process, like an editor in film, has not quite arrived. Added to that you can't have the lighting board at the production desk - it stays back in the control box and I feel that that limits communication. Usually in that situation there will be an English speaking HOD or translator beside you but it does slow the process down.

The thing to remember is that you can't change a theatre's 'modus operandi' overnight and also to remember that the theatre you are working in does get large and complex shows on in their own way. So one has to see what their system is, how the crew shifts work etc. and when they change around and then work back into their way of working, amalgamating your own methods with theirs, rather than getting frustrated.

There are many beautiful theatres across Europe which it's a real privilege to be invited to work in and many of them are adopting new procedures which are more compatible with the UK and the USA but

there is always much to be learned from working in different environments and cultures and we do need to respect that.

When I first worked in places such as Greece and Lithuania (many years ago) there was literally no such thing as stage management, no real concept of the significance of cues or cueing - everybody just learned what to do over a period of time and practise. That has changed dramatically over the last few decades - although it was quite fun having to teach Spiros (my chief LX) to memorise every cue in the show while Jimi onstage was learning all the flying and stage cues without any prompting!

Europe is such a huge part of our culture and we should be proud to be considered an important contributor to the current European scene as we share a mutual history and aesthetic and it's because of that European cultural sensitivity that despite Brexit we are still European as working artists.

As I recently walked through the corridors of Rome Opera, seeing the photographs on the walls I realised that those such as Visconti and Callas and many more heroes had walked those same paths many decades before ...and that is really something. 🌟

PETER MUMFORD
Author Peter Mumford trained originally as a designer under Ralph Koltai, adding becoming a leading lighting designer internationally, with "Work nowadays spread fairly equally across drama, dance (ballet) and opera", earning two Olivier awards and double Tony nominations on the way. A true Renaissance man, he has also directed for both TV and theatre, produced for the BBC and Channel 4, previously chaired the ALPD, and grows olives on a greek island.



FOCUS caught up with David Howe, Lighting Designer at large and the new ALPD professional members co-rep (with David Ayton).

FOCUS: David, you've just returned from Germany.

David: Yes, to revive the *Rocky Horror Show*. It's a European tour, remaining popular 16 years after it started. It's a cool show, going to all sorts of different venues from traditional theatres to the large Dortmund Arena. Sung in English, with a local

language narrator. This revival opened in Berlin but had rehearsed in a theatre and hotel that had originally been built in the 1990s for Andrew Lloyd Webber's *Sunset Boulevard* situated in the tiny hamlet of Frankfurt - Niederhausen.

FOCUS: It's like a mini-Vegas idea: audiences used to be bussed in to stay for the weekend or a hen-do, have a nice

hotel, meal and show, a day at a spa. Not quite the West End experience.

David: The Niederhausen theatre is just for rehearsals now, I wouldn't call it derelict, but *Sunset* is long gone and they never put anything else into it.

FOCUS: Sounds glamorous! Tell us about your path into the lighting profession.

David: I knew I wanted to do something technical in theatre, after being involved with my local Am-Dram society. This led to going to Central School of Speech and Drama in 1991. A two-year technical theatre course - you did everything, as there

wasn't a lighting design course at the time. At some point something mundane came up like "Go to the studio and fix the lighting of the Christmas tree", but I remember that thought "Lighting! That could be it!". And it was! I joined the ALD in 1992.

FOCUS: What was the next step?

"Let's talk to each other more directly!"

Meet David Howe - the new ALPD professional members' co-rep talks about his own career and plans for the association

David: I was lucky to get an incredible placement, shadowing the wonderful Paul Pyant, and Central supported this. The course at the time wasn't about essays and academic writing - if you were offered opportunities they just said, "Go for it!" I shadowed Paul for 4 shows and then went back, finished the course, and in 1993 was offered a rare assistant lighting designer job straight after graduation, plus, again luckily, a knock on the door from White Light who asked, "Would you like to work for us?" Which proved to be handy with insight of the industry and equipment as well as their encouragement to take time unpaid and develop my design career. This was all in the late 90s so I can't imagine a corporate environment nowadays being that generous.

FOCUS: Do you think young people coming out of college today have similar chances?

David: We are much more aware of career paths now and yet opportunities like my experience are few and far between which is sad. My gut is that college courses should be treated as a foundation experience, learning about the industry, how we work and the core skills required when you leave. Colleges also have also the ability to open doors giving the students the opportunities to meet

and make those important contacts.

FOCUS: So rather a vocational, than academic course?

David: Experience counts. I did a careers' market the other day at the Royal Opera House for the ALPD (see TheatreCraft, page 7). People ask me, how do you get into the industry - I'm thinking of doing an MA. And my response is: "Really? Is that the right thing?" You really start learning after you've come out of college - working on productions is the key experience, is everything.

FOCUS: College courses being too academic?

David: They are interesting, but in my view too academic. Courses are supportive of their students, but often they're too worried about essays and ticking the boxes for the degree. As you know, it's a very practical job. It's also a very instinctive job, nuance is everything and everyone has a different response so how can you grade or mark a piece of work or process. Every production is a collaboration with creative minds often working outside of the academic framework.

FOCUS: Is that the professional experience speaking, or the new Pro-Rep at the ALPD?

David: Ha! I think part of being a lighting designer is you've got to have an opinion, and I don't think I can change my opinion based on any role for the ALPD. Other members might disagree but that's what makes us who we are as designers. I look up to the people who have been in this Rep role previously. Mark Jonathan, was the first lighting designer I ever met in real life. He came in to light a show at college and I was his assistant electrician! I learned a lot from Marco and from other previous reps, Jo and Lucy all of which have an amazing ability to engage with the membership.

FOCUS: Do you think it helps to be based in London?

David: I was born outside of London, but moved here for college and have never left. I now work everywhere, but it is useful being in London as often many of my projects originate here as do my co-collaborators and I don't want to do everything on



Zoom! In person conversations are everything for me.

FOCUS: Is that a preference you would also have as a members' rep?

David: Many of the professional members know each other or at least are aware of one another. I'd really like to actively promote direct conversations between us as the issues we come up against in our working lives, have often been experienced by others and by sharing solutions can often be a huge weight off our shoulders at times of stress.

FOCUS: So, you're not a fan of groups and blogs?

David: I'm not a huge fan of groups or blogs - I'm on the end of an email or a WhatsApp, or even a phone call. Let's just keep in touch with each other a bit more. I think a direct response to a question is often easier and has clarity than something read by many others without context.

FOCUS: How about opening your shows and inviting members to meet in front of the stage and chat about it?

David: I've sometimes thought about that, but for smaller productions, will people turn up, or are they only interested in some glamorous design in the West-End?

FOCUS: It's the smaller shows where you can ask more questions! And it's often designers at the beginning of their career, who are interested in real-life design presentations of shows, with a scale they understand. Which brings me to *The Mind Mangler* ...

David: ... oh my goodness, *The Mind Mangler*! Well, that show has seen lots of different scales and lots of different sizes. And it continues. It was created by Mischief Theatre - the *The Play that goes wrong* writers. This play originated from a character in another Mischief production I designed *The Magic Goes Wrong*, which sat in the West End and toured. *The Mind Mangler* is a two-hander play giving a character a whole show to himself and his stooge.

FOCUS: - the Penn and Teller co-written show?

David: that's them! They, with the Mischief writers, created such a good character that it supports this smaller show. Originally it opened at the Edinburgh Fringe in 2022, then in 2023 we made a small one-nighter tour with about 20 lights touring the UK, it even made some stops for one-nighters in the West End a-top existing shows (That alone is a member meeting itself). Afterwards we all thought the tour was nice and that it

would be about it for a while, but then the phone rang as the entertainment booker of a large cruise company had seen the show, and asked whether we could do a version for one of their cruise ships? Next thing you know we are on a shiny new Virgin Cruise ship making a bespoke version of the show to fit their on-board theatre and entertainment programme. It's out there now and continues - there are cast changes every 5 or 6 months so for the Director and SM team it's a constant cycle of creation. In early 2024 the script had a small change, and I was asked to go and make some alterations. I asked where the ship was - Melbourne Australia! I was flown out 3 days later to make those changes. No problem for a Cruise ship owner.

FOCUS: A different world from the Fringe. And then the little Fringe show made its way stateside -

David: - which was another of those lucky turns. I happened to be in New York and went to see the Mischief team perform another of their other shows on Broadway, whilst I was there, I was invited to go check-out an Off-Broadway venue as the NY Producer wanted to bring *The Mind Mangler* across the Atlantic for a season. Turning it around quickly and with US Visa timelines being as they are, I



ended focussing and plotting the show via Zoom from my home office, before I was able to get out to New York. In the meantime, I was incredibly lucky to have a very special associate onsite - Ken Billington!

FOCUS: - lighting design legend and Tony Award winner!

David: It was a bit mad, but it worked out just fine – I was on the “evil” Zoom with comms working from a previous EOS show file and using Ken's eyes in the room to balance colour and calling follow spots, he enjoyed telling us the last time he called a Followspot plot was 1970! I was lucky he was available. It shows our community of ALPD designers is wide and diverse and it's in our nature to be collaborative with each other helping each other when we can in our work.

FOCUS: – so what's your message ?

David: As a Professional Membership Group, take a moment to get in touch via any of the channels, the ALPD is something for us all, let's use it to connect and help each other out. Share experiences that are useful for other fellow members who might be following you into venues, countries, contracts or just the land of contractual and business decisions we have to make on each show.

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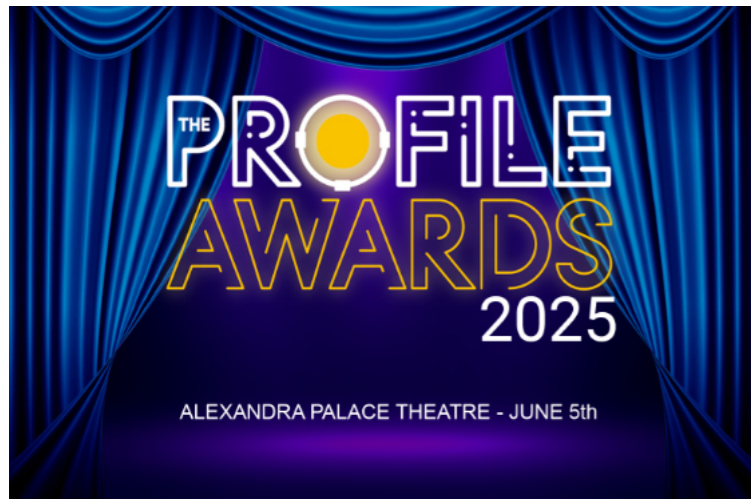


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Lighting design and lighting programming students from UK colleges are invited to participate at the Profile Awards 2025, and the Student Virtual Lighting Design Award, sponsored by AC Technologies.



Create a three minute animation using FREE WYSIWYG 2024 visualisation software of a light show to music of your choice within a detailed model of the Royal Albert Hall.

You can use the embedded orchestra layout or make a staging and performer

design of your own. The model will be provided by Durham Marengi and have a geometric truss structure with eight DMX Universes of patched Ayrton lighting fixtures upon it. Though we prefer that entrants use the patched overhead lighting rig within the WYSIWYG model you are allowed to change your preferred fixture type to other manufacturers, add SFX such as lasers, particle generators and atmospherics and the animations can be set to music of your choice. Students can register for the

WYSIWYG license via the link at www.profileawards.com/student-virtual-lighting-design-award, during the application process students will be prompted to select a free 4 universe or 8 universe version for 149 USD. Thanks to our friends at CAST for the duration of the Virtual competition

the 149 USD fee will be waived for students in the UK. Entries will be judged by the professional Profile Awards TV and Theatre nominees and the chosen Virtual competition student nominees will be published in May 2025. These students will receive an invitation to The Profile Awards event with the winner being announced live at the Awards at the Alexandra Palace on the 5th of June 2025. The deadline for MP4 video entries to info@profileawards.com is the 30th of April 2025.

To enter ask your course tutor to contact info@profileawards.com to download the WYSIWYG files of the Royal Albert Hall and your patched Ayrton lighting rig. Good Luck! Check out this year's nominations and winner in The 2024 Awards section of The Profile Awards website.

www.profileawards.com #

Top: Previous Winner Tom Lee, Rose Bruford, 'Exigence'
Bottom from left: Previous Nominee Joseph Martin Central 'Hungarian Dance', Nominee Jake Joyce Lincoln 'Girl Like Me', Nominee Ed Frearson Guildhall 'Breathe'

p22 FOCUS - The ALPD Magazine



Dec 2024 - Jan 2025



Photos: Manuel Harlan

Starring seven-time BAFTA Award-winner Steve Coogan, *Dr. Strangelove* is the first-ever theatrical adaptation of Stanley Kubrick's comedy masterpiece.

Written by Armando Iannucci and directed by Sean Foley, it tells the story of a US General who decides to go rogue and declare a nuclear attack on Russia; who, he discovers, have a Doomsday machine capable of destroying the world! The show features a lighting design by Olivier Award-winning ALPD member Jessica Hung Han Yun who approached White Light (WL), a d&b solutions company, to supply her lighting rig.

Prior to its run at the Noel Coward Theatre, there was much anticipation leading up to the opening of *Dr. Strangelove*; largely due to the cult status of the film. As such, did the movie version influence Jessica's design? She answers: "I had in fact watched the film many years ago and remembered enjoying it and the lighting specifically. The iconic image of the war room light and the shafts of light

in the background have always stayed with me. Similarly, the quality and texture of the light is so vivid in the film; largely due to its legendary cinematographer Gilbert Taylor who has a great eye for light and shadows. As such, when I was approached to be part of the production, it was a no brainer! And given I was so captivated by the film's style and visual



"That perpetual feeling of an unsettling environment"

Jessica Hung Han Yun helps *Dr. Strangelove* make the leap from screen to stage

aspects, I was more than happy to allow this to have some influence on my design".

Once she agreed to come on board for the show, one of Jess's biggest tasks was allowing the story to make the leap from screen to stage. She explains: "To state

the obvious, theatre and film are two completely different mediums, so there was always going to be a huge difference in the feel and look of the piece. However, I was keen to keep the essence of the original movie running throughout. Hence the challenge was how we could bring this to life in a theatrical sense without simply creating a carbon copy.

This largely arose through a focus on the various locations and creating transitional lighting that embodies that perpetual feeling of an unsettling environment as we move through the different set pieces".

Given the show's ambitious nature, this meant that, despite knowing what she wanted to achieve, Jessica's design kept evolving through both the rehearsal and technical period. She comments: "My main objective with the transitions

was that they almost acted as storytelling actions in little tableaux. That said, we weren't entirely sure how these would work until we saw them incorporated as part of the actual show. Similarly, the colour palette developed hugely throughout the production process. The



original movie is black and white so having to bring it to stage was brand-new to all of us as we were adding colour to it for the first time. We initially looked at some photos from behind-the-scenes of the original film and it was quite fascinating to see how the palette of the costumes evolved and what these eventually became for the stage version”.

Knowing what she wanted to achieve with her lighting design, Jessica approached the Hire Department at WL to supply her fixtures. She explains: “My rig consists of a mixture of MAC Encore Colds, ETC Halcyons, MAC Aura XBs, Solaframes, Par Cans, ETC Source Four Lustr 2s and Rosco Pica Cubes. I actually

had each one in a range of positions, mainly to help get around moving set pieces as well as static pieces such as the war room light. Specifically, the XBs were used as backlights, Halcyons were used as specials and cross light, whilst the Pica Cubes were utilised for footlights and for the plane in the bottom area as little backlight fixtures”.

Of course, with a show as ambitious as this, there will no doubt be some obstacles. Jessica explains: “The biggest challenge was that each piece setting had its own obstacles. A prime example is the war room light as this huge item flew in and obviously took up a vast section of the stage. As such, it became a case of

working out the right angles for the fixtures and where best to position them. Ironically, in this show, it was the most simple scenes, such as those that take place in Ripper’s office, which were often the most complicated!”.

Dr Strangelove has now opened and will run until 25th January 2025.

Jessica concludes: “I’m incredibly proud of what the creative and production teams have achieved on *Dr Strangelove*. I’d also like to say a huge thank you to the Hire Team at WL for their support throughout”.

This article was first posted as “White Light is the Perfect Medicine for *Dr. Strangelove*” on the White Light website.



I was curious about this book, because of the insights into lighting history which its promotional material promised, but it turns out that there is much more to it than that.

This book is one in a series published in the UK by Methuen/ Bloomsbury Drama. With *Light*, there are also companion volumes, *Space*, *Sound*, *Memory*, *Emotion*, *Movement*, *Bodies*.

The package that came through my letterbox was small. Imagine my surprise to find that the only illustration is on the front page: An Origami domestic lightbulb (C. Henrik Sorensen). However, Professor Wilcox has heavy digital backup from <https://bloomsbury.pub.tfts-light>

The first two sections are historical: Natural to Artificial Light and Modernism to the Postmodern Era. Section three consists of 4 main case studies of American projects which have theatrical connections.

Section one is successful. Treatments of and historical assumptions about darkness and the effect of lighting are analysed. In the segment on candlelight at the Wanamaker Theatre, the deployment of the chandeliers at the Wanamaker is discussed and some conclusions are drawn from this stagecraft and presentation, whilst other ideas may come to mind. The study production is *The Duchess of Malfi*, which made full emotional use of the facilities.

Sir Henry Irving’s delicate handling of gas light at the Lyceum and his gradual integration with electric lighting, when the new medium came of useful age, has resonances with our own time; how do we segue into the new world of LED? Do we assume the new light is better and gatecrash wholesale, with the aid of a mighty budget? Or do we change over stage by stage, selecting what we know to be better but keeping tungsten where we prefer it? Read what Irving did.

Next, the lighting of *The Bells* at the Lyceum under Henry Irving’s management is taken apart. Bram Stoker’s very full appreciation of lighting production under Irving is available on the previous link. Then we have *The Cherry Orchard*, with the range of time of day & emotions that we associate with a

Theory for Theatre Studies: Light

Jim Laws, editor of the first hour of Focus, reviews a new book by Dean Wilcox

Chekhov play, written in by the author for the new electric light.

Section two is headed The New Stagecraft and this is where I start to wonder about the choices made. Given that Wagner’s operas had their own enormous and innovative scope and that the way he staged them was quite conventional, a prophet was needed to indicate the way out of the mass of flamage. There

were several such prophets; however, Wilcox has chosen two who never fully realised their visions within mainstream culture. Adolphe Appia and Edward Gordon Craig both had far-thinking ideas about staging and lighting, which showed the direction that Art Theatres would develop. Given that they were great writers & communicators, their personal influences, via their own stage productions, were sporadic.

There were other prophets, such as the prolific producer and playwright David Belasco in the USA, whose techniques were recorded in *Stage Lighting*; a *Manual of the Stage Switchboard*, and *Theatre Lighting* (1930), great books by Louis Hartmann, Belasco's long-time lighting electrician. Belasco productions had innovative staging, were part of popular theatre culture and he had a big influence in early cinema. Perhaps his lighting journey with Hartmann could have been included. Please see my footnote and illustration that follows this review.

Max Reinhardt, who had an international career, involving mass spectacles and dynamic lighting, was included in Professor Wilcox's book, but only to question Reinhardt's most famous statement: 'I am told that the art of lighting a stage consists of putting light

where you want it and taking it away from where you don't want it.' Apparently, Wilcox argues, the problem is in knowing where and when to do these things. But surely, that relentless dilemma is what justifies and signifies the role of Lighting Designer. Check out YouTube clips from Belasco's 1935 film *A Midsummer Night's Dream*; wonderful lighting.

In Section 2: From Modernism to the Postmodern Era, we are given insight into Professor Stanley McCandless's Big Idea, lighting acting areas on a stage from 2 forward positions with a 45-degree angle to the horizontal, sometimes with warm in one light and cool in the other. This orthodoxy has been taught for so many years now and McCandless founded a long and successful academic career on it. But Richard Pilbrow, who makes the bibliography but not even the index in this book, updated this rational approach to embrace artistic lighting in one of the busiest of theatres, with his saturation rig at the Old Vic in the 1960s. He lit many of the repertoire show cycles there and established a lighting movement within Theatre Projects, which spread the concepts of dynamic lighting far wider.

If another staging prophet is needed for mainstream post-war theatre, an active and celebrated successor to Craig if you

like, then Josef Svoboda should surely be included. He is in one of the references in the link above but he isn't included in the book either, despite his staging and lighting achieving world-wide fame, in monumental yet sculptural ways, which echo Craig's aspirations.

There is a piece in the book on Loie Fuller, a dancer who performed with focused, colour changing lighting, of her own devising and direction, around the turn of the 19th to 20th century. She is a great choice for a progressive interpreter of meaning via light and she is well documented on film, as the link shows.

Because theatre memories are best as a shared experience, Part 3 of this book, *From the Gallery to the Community to the Stage*, is revealing in an unusual way. The experiences related within it, some of which are indeed innovative, have not been widely shared within the active theatre lighting world, because much of the work discussed is small scale or arising from a specific location and requirements. It is multi-directional in its initiatives. This section is best examined as case histories for particular circumstances, some of which were truly experimental.

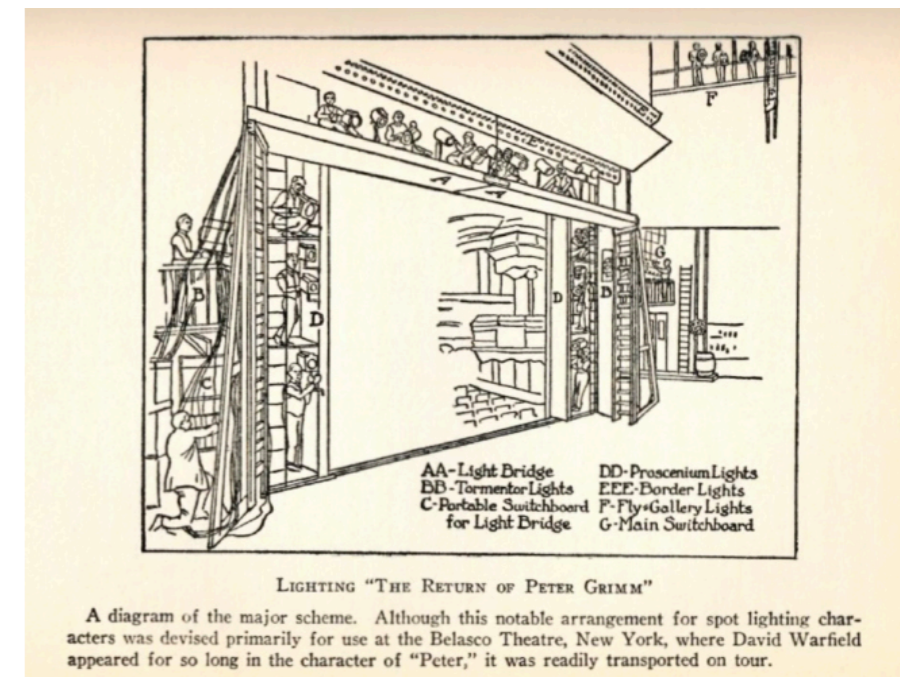
Some of the words are difficult. There is one, Phenomenology, which is the basis for a chapter and which, 2 pages in,

requires another 2 pages of explanation and discussion of itself. On the plus side, there are some excellent observations, about LED for instance. The lighting propositions covered here can only be appreciated by fully using the Bloomsbury link above.

So, what did I bring away from reading this 148-page book? That it is possible to write a medium size text book on lighting theory without illustrations or visuals of any kind, but you rely on others' choices if you give links instead. It is very hard for one author to write such a book and to carry the reader through both a journey of lighting history and a discussion of modern techniques. This is an age of specialisation and I somehow doubt that, whatever the target audience is, it will come away wholly satisfied.

That said, the Bloomsbury Theory for Theatre Studies series will doubtless be purchased by your local college library and be available from the public arts libraries, so why not check it out? You may find that it fills a gap in your studies, or even a slim one on your bookshelf. #

More about one of David Belasco and Louis Harmann's contributions to the art of creative stage lighting: Belasco had a bridge of spots, each manned by an electrician, perhaps the first vari-light bar, in 1911. The showmen changed focus and colour between scenes but amazingly, they also remembered their plots from the lighting rehearsals, which were carried out through two weeks of overnight techs (no cans 110 years ago), so they could follow actors during scenes and, significantly, conjure figures out of darkness. They had special Hartmann-designed baby tungsten 7volt spotlights, with individual dimmers remotely operated. See hand drawn image by Louis Hartmann (left). It is taken from *Theatre Lighting*, published by D Appleton & Company in 1930. David Belasco died in Manhattan, May 14th 1931. Louis Hartmann died in New York, Feb 10th 1941.



LIGHTING "THE RETURN OF PETER GRIMM"

A diagram of the major scheme. Although this notable arrangement for spot lighting characters was devised primarily for use at the Belasco Theatre, New York, where David Warfield appeared for so long in the character of "Peter," it was readily transported on tour.

I have been working as a Video and Projection designer for over sixteen years, after six years in film and broadcast. Strangely enough, I always thought that if I diversified my practice within the theatre crafts, I would move towards lighting.

In fact, I joked about doing so when I accepted my prized KOI award in 2015, but my current trajectory seems to be tending more towards helping to shape the space in physical terms.

Over the years, I have increasingly found myself thinking along the lines of an animator of spaces: I have become more involved in devising fly and automation sequences, including the previz of various options for the director to help them think ahead of time about how space, image, and music can work together.

The video designs I am now asked to create have gained an increasingly fulsome remit, providing a greater proportion of

the visual storytelling. A few examples include The Grange Opera's productions of *Orfeo and Dido* (lit by Jo Town); a double bill of *Bluebeard's Castle* and *The Seven Deadly Sins* in Buenos Aires (lighting by Jack Knowles); *The Shark Is Broken* played

in the West End and on Broadway (lit by Jon Clark) and *The Imagine Theatre pantos* I create with my team at PixelLux each year. I enjoy the greater challenge this presents compared to some of my lighter touch earlier shows and am blessed with a fantastic team both in-house at PixelLux and across our more

expansive pool of long-term freelancers without whom this scale of show wouldn't be possible.

Across the years, there have also been a few occasions where conversations around projection have come first, with the scenic design following after (usually prompted

by me asking WHAT will carry the imagery!). On a few occasions where the surfaces are simply required to serve that projected visual storytelling, I have been known to take on smaller-scale scenic designs.

When Carlos Acosta approached me to collaborate on his new take on the ever-popular *Nutcracker Ballet*, this time set in Cuba, his thoughts also turned first to projection. We had met whilst I was working on *Lazuli Sky* - a new ballet by Will Tuckett for BRB. The work was created during the pandemic - when the scenic workshops were closed, so we had to rely on projection with a minimal set drawn from stock items such as a BP, gauze and dance floor.

It makes a lot of sense to rely on projection to describe the environment when it comes to Ballet. Dance requires as much space as the stage can afford, so his idea of emphasising image rather than scenery in this story of ballet seemed fitting. In addition, there are magic effects, fantastical journeys and scale shifts inherent in the story, which lend themselves to using projection and animation.

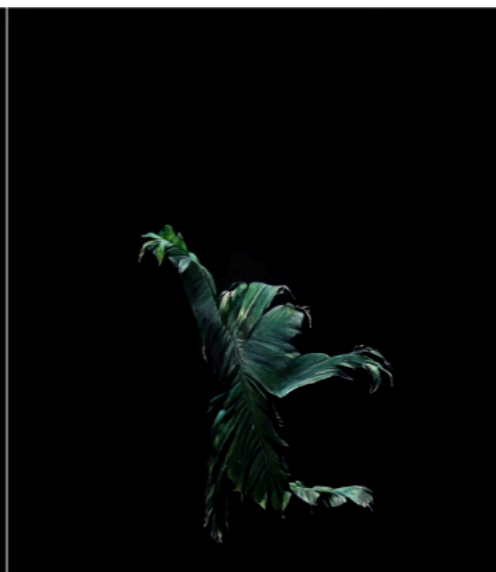
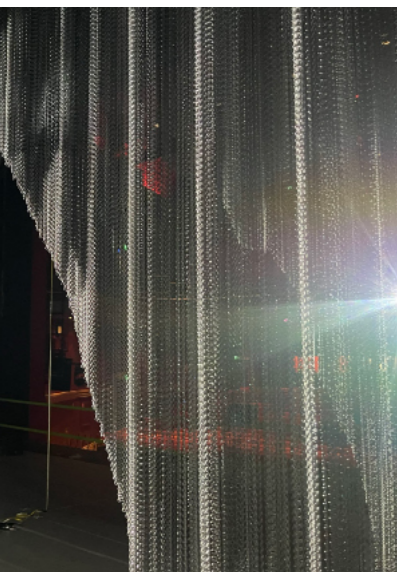
As we talked through the show, he also started to mention prop elements, and slowly, it became apparent that he wanted me to take on both. This is the largest-scale physical design I have ever taken on.

Animating space across virtual and physical

Creating the visual world of *Nutcracker in Havana* - Carlos Acosta's reimagining of a classic ballet.
By Nina Dunn



Photo Johann Persson



With a tour across the UK and exacting budgetary and time parameters, I knew I needed to keep it simple yet effective (a scenic designer's klaxon phrase from critics, I know!). I have learned that when presented with an exciting challenge, you just need to gather the right team around you, so I knew I needed to bring on board a brilliant associate possessing broad skills across design disciplines. I enlisted the help of Tyler Forward, who has experience in Lighting, Set and Video Design. We also

worked closely with Andrew Exeter, our lighting designer - incidentally and not insignificantly, as well as a set designer - on practicals, and to ensure this collaborative approach was known, I requested a shared Scenography credit in the program.

The first concepts I came up with were embarrassingly simplistic yet somehow also overly fussy. Still, there were some gems in there, like the inclusion of a classic car - the likes of which line the streets of Havana to this day due to a history of

closed trade borders - to transport Clara to the land of sweets.

I started to look at the space again and tasked myself with interrogating materials that could speak to the story, move and shape the space, and, of course, take imagery and light well. The holy grail of projection surfaces seems to be one that can act not only like a gauze with transparency and opacity depending on how it is receiving light but also one where things can pass through - all of which were re-

quirements for the choreography and storytelling. It was a conversation about how Cuban Christmas trees were decorated with beer cans and bottle tops in the early days after the 30-year-long ban on Christmas was lifted, which sparked the idea of using ring pulls linked into chains as the main gesture. This look would also evoke fly curtains seen in cafe doors, and eventually, we opted for a tracked chain link curtain (with several no-fly venues on the touring list at the time, so tracking was

crucial).

Knowing how light would work within the space was crucial. The chains provide both an interesting surface for non-projected light whilst taking projection well - significantly bolder gestures and patterns like we use in the forest and snowflakes for the Act 2 diverts. The transparency and fluidity of movement in the curtains, combined with the endless array of possible shapes we could create using their arched-shaped cut, was exciting in its potential. We car-

ried out extensive sample tests, which told us what the model box and digital model couldn't and discovered a great deal during the bauprobe in the summer.

Once we had decided on the shape of the space, the design of the visuals could begin in earnest. A notion that carried through from the first designs was extending the physical space through projections. In the more realistic scenes, the visuals make sense of prop items such as the staircase and developing the detail on these

physical elements after the projection allowed us to cross-reference shapes and finishes used within the virtual to the physical where it would usually work the other way around. What had excited me most about the prospect of working with Carlos was the dialogue between him as an animator of people and me as an animator of space and how we would set about navigating dovetailing the two with the music at the heart of it all. He seemed to have a very clear vision of when the projected visuals would take the stage, for example, for the reveal of the rat king (where we used a combination of pre-filmed footage and AI-generated visuals via Stream Diffusion within Touch Designer) the transformation of the house from rural shack to mansion and the journey to the land of sweets (a sandwich of visuals on the gauze and BP created in Unreal Engine).

For my part, I was able to suggest moments where the stagecraft could support the dance, and he was open to re-choreographing sections to allow for us to best use the full range of spatial options available and to allow for our brilliant stage management team to achieve the scene changes



Projection storyboard image for Clara's journey to The Land of Sweets, featuring a scaled 1950s coupe with integrated lights, gauze and cyc projection and mappable LED lights within the chain curtains.

required. The curtain moves beautifully when tracked slowly, and the spatial reveals initiated by the cast could really be enjoyed. There were admittedly moments where I had envisaged that the visuals would animate more, but Carlos felt that the focus should be on the dance, and we decided to balance this and refocus on the dance.

I also loved leaning into the Cuban take on this story and encouraged Carlos to drive the concept through at each stage. It felt like a deep dramaturgical collaboration, which is rare for my stagecraft.

The projection rig consists of 4 Panasonic RZ21K projectors: 2 x cyc, 1 x floor and 1 x FOH run by a solo disguise media server. We had planned to use notch and camera tracking to allow the dancers to spread magic visuals across the floor on occasion, but we ended up deciding to save this for a future outing. Tech time was limited in relation to the ambition of the show, and we're all super proud of what we could achieve in the time, but all things being well, this *Nutcracker* will be touring again next year, and I can't wait to work into it further!

My next opportunity to create both space and visuals is already on the horizon, so I am excited to see where this journey takes me! #

NINA DUNN

Award winning independent Video & Projection Designer
Nina Dunn works predominantly in Musical Theatre, Opera, Dance and Plays where she bridges scenic, narrative and lighting disciplines using the infinitely flexible medium of integrated live video. Other areas of practice include Live Events, Museums and Public Art. She is the UK's most prominent female video designer and founded the Video and Digital Design module at RADA.



BRIAN CROFT 1938 - 2024



It is with great sadness that we record the death of Brian Croft, honorary member of the ALPD, lighting designer, production manager, managing director and CEO who crossed between theatre and rock and roll. He worked with all the great bands and artists notably the Rolling Stones. Deputy Chair, Mark Jonathan, remembers first meeting Brian when he joined the NYT in 1972 when Brian was production manager and lighting designer for some of the productions. "Although he had a great love of theatre he went on to contribute greatly to the technical advances in Rock and Roll later telling me about the arrival of the Par Can long before there was a moving light in the touring rigs. Our paths crossed again when he was MD for Vari-Lite Europe and I was head of lighting at the National Theatre in the 1990's. Brian recognised that we needed to move into the world of moving lights which at the time seemed inaccessible both financially and skill-wise. Brian made it possible and supported us as we started the tenuous journey into new technology which up until then could only be afforded by the big bands. We owe more to Brian, and his confidence that it was the way to go, than many might realise. Brian was a massive supporter to so many people forging their careers in lighting and was a keen attendee of the Christmas Lighting Lunch. We shall miss him and all his brilliance and boundless enthusiasm."

Rick Fisher added: "His interest in all forms of theatre and the people creating lighting continued throughout his life. He cared hugely for the work and our community.... A real loss." 🍷

MICHAEL "BIGLAD" BURGESS-SHAW 1979 - 2024

The passing of the popular Head of Stage at Theatre Royal Dury Lane, affectionally known as "BigLad", has shocked many in the lighting and production community, with social media reactions in their hundreds.

Lighting designer and ALPD member David W Kidd writes: "How wonderful that a building brings people together. BigLad and I met at an event at the Theatre Royal, Drury Lane for the final showing of the grand old stage lifts (electric and hydraulic) in January 2019.

BigLad was about to embark and oversee Lloyd Webber's major multimillion Pound refurbishment of one of the most famous theatres in the world. I was invited to the proceedings as the ex-chief electrician, a period of my career I am very proud of. We immediately bonded through our mutual love of the building, the profession and its people.

BigLad was on the front line of change in the West End, as old staffing structures evolved. Along with the in-house crew, he brought together managements,

producers, facility companies, television crews and production managers, skillfully changing the view of employers. Under BigLad, the crew was finally recognised as a fundamental part of the show. While the crew was already a vital part of any show; West End or anywhere, he led that change



in attitude, making employers grateful and appreciative.

A great legacy that must continue."

A GoFundMe page has been opened in his name to benefit his family, and the funeral will take place in his hometown of Stourbridge in the Midlands. 🍷

JACK THOMPSON 1966 - 2024

Jack Thompson, long time director of the Manchester International Festival, the driving force behind Factory/Aviva Studios, part of the team at White Light North, lighting designer for DV8, technical director for Manchester City of Drama and much, much, more.

Rob Halliday: "Jack's real strength was never saying no: however crazy or outlandish the thing he was asked to deliver, nothing was impossible, it was just a matter of figuring out how to do it, often in a cunning clever way rather than just by throwing money at it. It's the attitude all of us who work in theatre should have, but it was Jack's whole way of being. My memory is of Jack, on his bike, seeking out long-forgotten gems of buildings across Manchester that could be turned into remarkable performance spaces. Many have gone on to become permanent fixtures of the Manchester entertainment scene."

Johanna Town: "Jack was, as many others have stated, a legend, I will miss that cheeky youthful smile and your professional yet free-flowing attitude to life and work. I will remember you for your love of the hills of Manchester, walking, cycling and enjoying a local brew. Jack will truly be missed by all his friends, colleagues and family. 🍷



In our series 'It's Light, Jim, but not as we know it' we are looking at ideas and exploration of colour, texture, luminence - whatever makes lighting people tick, away from performance spaces and instruments. We'd love to show your inspirational photos. Please email to editor@thealpd.org.uk



Imaginative Light Trails

It's the season where lights, festoons and LED appear in every other heritage garden, stately home and wet park. New ideas stand out.

Canadian visual and immersive design studio momentfactory is bringing its night-time outdoor artgallery 'Light Cycles' to the UK for the first time, at Stonebridge Park near Birmingham. From the creators of the stunning visuals of the current Billie Eilish tour, expect contemporary edge and digital extravagance, co-created by dozens of international artists.

<https://lightcycles-experience.com/birmingham/>

The Lost Gardens of Heligan in Cornwall have a poetic approach. A new haiku by Simon Armitage, projected onto an ancient wall, marks the beginning of a year long collaboration with the Poet Laureate. 'Web' has been paired with a two meter large 'walnut orb-weaver', thankfully confined to its LED strings. Open on selected days.

[#](http://www.heligan.com)

ALPD #

PROMOTION!
Discount to members for recruiting newcomers: **£10 off next year's membership for Professional/Affiliate members and £5 for Associate. The new member applicant MUST cite them when applying.**

FOCUS Appeal!

FOCUS is your magazine from members for members of the ALPD. We really like to publish your show pictures, interview you, hear your thoughts on new tech or old niggles (production desks!).

Please do get in touch!
editor@thealpd.org.uk

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