

ALD #

FOCUS

The Journal of the Association of Lighting Designers

"More art, less tools..."

Michael Northen bursary winner Alex Fernandes' lighting design
for Being OK at Edinburgh College of Art

In the footlights this issue:

- Michael Northen bursary winners
 - Experimenting with design-led performance
 - World Stage Design reports from Cardiff
 - James Laws remembers a green *Cabaret*
 - Scott Palmer's new book, *Light*
- ... and much, much more...

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From the Chairman....



So about two weeks ago the summer just switched off but it's been a pretty good one by UK standards. Now it's the avalanche of shows opening all over the place for the autumn rush and I hope that means you're all busy out there!

Having commended the World Stage Design exhibition and its accompanying festival of events in the last issue, I can now tell all of you who didn't make it that it was a mightily impressive and truly international event. Much credit to Sean Crowley and his team for getting on a magnificent exhibition and a worthy week of events and performances that must have left the considerable number of overseas visitors, exhibitors and contributors feeling more than fulfilled. There is a very good catalogue which I'm sure can be obtained via the SBTD. I'm pleased to say that the ALD events organised by Nick Moran were a great success. I was especially pleased to find seminars that went considerably beyond just the technical and practical side of lighting design and got into serious debate about the aesthetic intentions and art of light. Interesting that quite a number of the non-UK designers often worked with space (sets) as well as light.

So now we have the Knight of Illumination Awards up and coming with some interesting nominees chosen by our panel of judges. They are all mentioned further into the pages of Focus so suffice it for me to congratulate them all. Good to see some new names alongside revered and

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established ones. Also important to note that we have created a new category for projection design which I regard as an important step forward.

Plasa is with us shortly and along with it a number of interesting sessions on light so look out for those. In particular there is a panel seminar discussing the role of programmers within the design spectrum which is a good cue for me to remind you all that our professional categories are widened, specifically to include programmers and video designers as part of the creative process of lighting design, and I would like to see more of you joining the ALD and participating.

Finally let me appeal to all our membership to make huge efforts to attend the forthcoming AGM on 26 October, held again this year at White Light. AGMs sound dull but we do our best to make it an entertaining and fun occasion as well, with some success I might add. It's also a real opportunity for you, the members, to put forward your own points of view and to have a real influence on the directions the ALD is taking and what you would like us to be doing. We have a large membership that is very representative of lighting design in the UK and beyond, but even so it's hard to get the kind of direct participation that every organisation wants from its members. So please come and support your ALD, and if it's not possible to be there in person there will be a webcam connection as we implemented last year.

Have a great autumn!

best regards, Peter 🍀

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BEING A PROFESSIONAL MEMBER

Johanna Town on the benefits of being a Professional Member

So the autumn season is upon us all, when the shows come thick and fast from the end of August through to Christmas and we are out and about across the country. It's the time of year when it's great to promote the ALD to all those lighting designers who have not already become members. But more importantly it is a great time to promote our new category "Professional Member" to the technical people you are mixing with this autumn: from the ex-student who is just starting out to the hardworking programmer sitting next to you right now. It's time to get the message out there to join the ALD and become a member of the best lighting association in the country – because the stronger we become as an association the more we can all do for each other. It's the "all for one, one for all" approach to lighting design.

The ALD was formed 50 years ago because there was a group of lighting designers who were carving out a new and unchartered career as a "freelance lighting designer". These individuals thought that meeting up together once in a while to share their ideas and problems would be a great idea and it was.

Now, 50 years later, the face of theatre is very different from how it was then and we have

become a theatre nation of freelancers with fewer and fewer technicians working full time for any one organisation. The ALD has always wanted to support everyone working in the creative lighting industry. This is why we have expanded the Professional Designer category to include the Professional Member, in order to support lighting designers and working professionals.

My first appeal is to any students whose student membership has just run out and then have automatically become Associate Members. You might be sitting in this Associates category hoping that one day you can join the Professional Designers, but there is no need to wait – you can become one of our new Professional Members. To be a Professional Member you don't need to be a designer, you just need to show that you are working full time in the lighting industry, either in a theatre or corporation or as a freelancer. My second appeal is to all our lovely Associate Members who have been associates for years because they are working in a theatre full time or working in the corporate lighting industry but are not as lighting designers. This is a great time to re-join as a Professional Member – especially if you are out there trying to carve a career as a freelancer, because this is so integral to why the ALD was formed in the first place.

So why become a Professional Member (PM)?

As an ex-student, do you sometimes miss having your peer group around you to ask that specific lighting question? Are you tackling a tricky contract and you would like some advice? Do you miss chewing the fat of some tricky lighting problem over a beer on a Friday night? Well, these are things we can help you with. We can support you if you feel you are having a hard time with your place of work and offer advice on where to go and what to do.

- PMs can join our Facebook group and ask for technical or legal advice.
- PMs can also access "Liteline", where you can ask an ALD Exec member a question you might not want to ask on Facebook and one of us will respond directly.
- There are our monthly socials both in London and expanding in the regions where PMs can mix with others who are working in the industry, which is always an advantage because you'll hear what is happening at that moment.
- PMs also have the privilege of being able to promote their work and skills on the ALD website as well as access to members' bulletins that list job and training offers.

The ALD golf team relaxing with a pint after the Plasa Golf Day



There are many skills to lighting – maybe you are into projection or programming or maybe you have a talent for production LX work? We understand all of these roles and have professionals in these fields that could help you.

- But, most importantly, as a PM you will be able to vote and change how the ALD operates and then as a body we can improve the working environment of the lighting industry for the future.

The AGM is coming up on 26 October at White Light. I am attending and we are hosting an afternoon break-out meeting for Professional Members, so I do hope you will be able to come along for a catch-up. The sub-group committees have been busy this year working on assistant and associate guidelines, and we are presently working on improving the ALD rider. It would be great to discuss these and other subjects with you, our PMs.

Lastly, with our HQ relocating next door to the old White Light West End office, we will have cheaper running costs and will be passing those savings on to you by reducing rental costs of our hot desks. The desks are for all members who need somewhere to work in London, so do pop in next time you need a quiet sanctuary in the heart of the city.

I can't finish this month's article without thanking Plasa and especially Bryan Raven and Amanda Adler for another fantastic Golf Day in

September. The sun shone and we all enjoyed two rounds of golf and a great lunch. Along with 14 other teams the ALD golf team helped raise nearly £4,000 for Light Relief. So a big thank you to Kevin Sleep, Stephen Andrews and Ted Moore for making up our team – we didn't win but we also didn't get any of the booby prizes either. The next one is in April 2014 if you want to help raise money for what is ultimately the lighting designers' charity. 🍷

ALD hot desks – work in the heart of the West End for less than the cost of an overpriced sandwich!

What do you do if you need to work while you're in London between meetings or have time to kill before you can get your train home?

The ALD has two desks available to rent at rock-bottom prices in the West End. Warm, dry, quiet with WiFi access, tea and coffee and maybe even the company of other LDs!

The cost is £6.50 for five hours or subscriptions are available for 50 hours of ad-hoc access for £65.

More details can be found at <http://www.ald.org.uk/aldhotdesks> or contact office@ald.org.uk for more info. 🍷

The ALD hot desks: a place to work, drink tea and catch up with other LDs





MJ in front of his WSD exhibit. Photo by Declan Randall.

There's no stopping Marko, who this issue regales us with tales from five countries across two continents, from pop to opera, and spanning the entire colour spectrum...

MARKO'S UK TOUR

Mark Jonathan finds himself in three countries in one day

I exchanged lighting opera in the Rocky Mountains for a holiday in the Swiss Alps. Hiking and cycling high in the mountains and swimming in Lac Lemman, I try to clear my mind of clutter and get physically and mentally refreshed by the mountain air, golden sun rises, red and purple sunsets, and the curious phenomenon of shooting stars at night in an environment not polluted by street light. The dark sky with the curious high speed flashes of the meteors igniting was followed by an August full moon which was so bright it was almost like daylight in monochrome. Of course, my foray into paradise didn't last long and "I hit the ground running" as I bounced between the first day of rehearsal for *Jackie the Musical* at the newly refurbished Gardyne Theatre in Dundee and Scottish Opera's *Don Giovanni* in Glasgow. I was also lucky enough to be selected to exhibit at World Stage Design in Cardiff. So I found myself doing Scotland, England and Wales in under 24 hours, twice, in a combination of taxis, planes, trains and cars.

Arriving at WSD, exhibitors were greeted by a large team of volunteers led by the incredible and tireless Sean Crowley. What an operation as over 100 designers from around the world arrived with their exhibits. It was an extraordinary achievement. I know how hard it is to get designers to respond to exhibition deadlines as

that's always going to take second place to the design and production deadlines we're trying to meet. Sean's production team was very patient with us all through the months of preparation but the pressure was on as many of us arrived the day before the exhibition. I was lucky to have Nick Dew with me who put together my video clips but I was out of my comfort zone as we tried to line up the pictures. There was a tremendous feeling of camaraderie as everyone carefully climbed over each other's exhibits in their state of assembly. It was great to exhibit with ALD members Durham Marengi, Declan Randall and Peter Mumford and many designer friends. The exhibition opened a day later and we could really appreciate the wealth of imagination and brilliance that had been brought together encompassing all the design disciplines.

Apart from the great atmosphere of taking part I quietly wonder how the cost, which is considerable when you add everything up, compares with the publicity and marketing opportunity. It's difficult to tell. Alongside the exhibition there were many events and talks. I was pleased to attend Rick Fisher's "illuminating" talk on the various productions of *Billy Elliot* and the journey he went on creating the lighting rig and its expansion and contraction dictated by budget or touring time schedules. I also

attended a talk on LED sources given by the German lighting designer Jürgen Nase. While the American university professors present in the auditorium were caught up in ensuring that their students took on board the comparisons between the effect of LED colour versus tungsten and discharge colours on scenery, they seemed to miss the point that the British in the room were concerned about the colour of LED light on skin and its ability to fade in and out... gently. It's still bumpy.

I've just finished lighting *Jackie the Musical* in Dundee. I had some LED Par cans in the rig and while the response on snap musical cues was "spot on" I had to be careful not to expose them on a slower fade as they too were horrendously bumpy. It's been fun to commute between early rehearsals of Mozart's *Don Giovanni* and circa 1970s pop music. *Jackie* has had complete standing ovations and the audience dancing and singing through the medley encore. Incredible to see. I'm back in Glasgow now for the final runs of *Don G*. After David Essex and Rod Stewart I'm ready for Mozart and Da Ponte. In light and colour terms I'm exchanging all the shades of the musical rainbow for what I think will be much more muted shades of warm and cold, although there will be a lot of looming shadows, rippling water and a fire-filled descent to Hell in our dark Venetian design. 🍷

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Rick Fisher shines some light on (sorry...) Billy Elliot at WSD. Photo by Jamie Platt.

This issue's top tricks and tricks...

In Rick Fisher's talk at WSD he told us how through the tech and previews he keeps **a running list of changes and improvements** he might make to his rig if, or when, there is a next time. I always forget to do this.

And my top tip is **Assume nothing... Double check everything**. Do the fly bars that are on the architect's plan exist? *The ones I chose last week didn't*. Is my plane booked for the right day? *Poor James Smith who was working with me got to Edinburgh airport the day after his flight was booked... Expensive? Yes!*

THE ALD AT WORLD STAGE DESIGN, CARDIFF

Ten days of seminars, exhibitions and workshops – Nick Moran fills us in

What a fantastic event! And as those of you who follow our twitter feed (@The_ALD) will know, it even made it onto the pages of the Daily Telegraph!

World Stage Design happens only every four years. It is organised by OISTAT, a body formed at the height of the Cold War to help theatre makers from both sides of the Iron Curtain make and maintain links. Now it has spread far beyond Europe and North America, with headquarters in Taiwan, and national centres in 50 countries.

WSD2013 provided a showcase for contemporary theatre and performance design, including the work of lighting designers. The range of work on display was impressive – entries were invited from all round the world and 80 finalists were selected for the exhibition in Cardiff. This included work from ALD members Mark Jonathan, Declan Randall, Durham Marengi, Priman Lee (ALD member from Hong Kong) and the ALD Chairman Peter Mumford. From these finalists, a panel of judges had the difficult job of selecting winners.

In the exhibition spaces and beyond there was much discussion around the vexed topic of how best to display performance design work, and in particular lighting design. For my money, Marko's beautiful exhibit of the lighting for the opera *Lulu* (WNO), which included large format

prints of full stage photographs, the plan and high quality video clips, did it best. That said, my point of view is not the same as most people who saw the exhibition, if only because I can read a lighting plan and am very familiar with photographs of large scale opera stages. It sat alongside an exhibit by Marie-Jeanne Lecca, the costume designer for the same piece, which hopefully helped some people who were less familiar to make more sense of what they were seeing in the pictures on Marko's exhibit. I'd be interested to know what others think as this could help us all exhibit lighting design more effectively the future.

The judges' meeting went on into the early hours of Thursday morning. In fact I'm told that debate continued almost to the door of the ceremony hall. The winner in the Lighting Design category was Xochitl Gonzales from Mexico with a magnificent-looking dance piece, *Ex-Stasi*. The HD video of highlights from the piece was one of the most eye-catching screens in the exhibition.

Alongside the exhibition, OISTAT organised Scenofest – a programme of lectures, master-classes and workshops, formal and informal meetings, panel discussions over seven packed days in Cardiff. The Royal Welsh College of Music and Drama were great hosts, working with student volunteers from around the world to facilitate everything. Rick Fisher and Tim

Routledge both gave well received presentations: Rick's on lighting for the West End and Tim's on the lighting for London 2012 ceremonies.

The ALD was asked to put together two panel discussions for Scenofest. The first on the art and aesthetics of lighting design included thoughts from lighting designers Priman Lee, Yaron Abulafia and Peter Mumford and well informed comment from Scott Palmer. Peter and Yaron in particular both left the packed audience with plenty to think about, while Scott gave us several insights gained from the extensive research that informs his recent book (see page 32).

The second panel, on the triumphs and tragedies of lighting in opera houses, included contributions from Trui Malten (talking about her experience of La Scala) and Declan Randall (who spoke about lighting the Wexford Opera festival). Yaron made another appearance, talking about how and why his work rarely uses the standard repertory rig, and Peter once again shared some of his wisdom gained from many years of experience. All being well, thanks to Declan we will be posting video clips of both panels on the web soon, with links from the ALD website.

Yaron Abulafia was also one of the keynote speakers. In a 90 minute interview with Professor Pamela Howard, he talked through some of the striking and original work that has already made



Nick Moran is Senior Lecturer in Lighting for Live Performance at Central School of Speech and Drama, London.



Left: Jamie Vartan's set for *Misterman* won the prize for set design (lighting design by ALD member Adam Silverman)

him a respected LD. His focus appears to be the emotional impact of his work on the audience and he speaks with real conviction gained as much from his academic research as from his practice. I'd strongly recommend trying to catch sight of anything he is involved in lighting. His promised book, based on his PhD research into the ways in which audiences are affected by performance lighting, is hopefully not too far away.

OISTAT has a slightly smaller annual budget than the ALD, so there is no big team at its centre to plan, organise and administer this huge event. Instead it relies on the financially unrewarded efforts of many people to make it work. Top of that long list has to be the seemingly tireless Sean Crowley, who with Ian Evans and their team at the Royal Welsh College of Music & Drama made it all seem as smooth and professional as any international event I've attended. They were ably helped by a team of student volunteers, drawn

mostly from the UK and North America, who helped keep the wheels on the juggernaut. I hope they are all really proud of the achievement.

Perhaps the lasting legacy of WSD2013, alongside the friendships made and remade over the seven days, will be the online catalogue of work from all the Cardiff exhibitors and everyone else who entered the competition. You can find it at www.wsd2013.com/exhibition/gallery. The next WSD is in 2017. As I write the venue is undecided. If you think you are making unique or outstanding work, please do document it and think about exhibiting. If you have the chance to visit the next WSD – don't miss it! 📌



Above: The winning lighting design entry from Xochitl Gonzales from Mexico, entitled *Ex-Stasi*

EDINBURGH FESTIVAL FRINGE

Critic **Mark Fisher** takes us on a whirlwind tour of this year's lighting

Below:

Embers by Samuel Beckett

Lighting design by Aedin Cosgrove

Artistic director Jonathan Mills likes to build his programmes for the Edinburgh International Festival around a theme. In 2013, his focus was on arts and technology. He had in mind not only the high-tech gizmos of the future, but also the innovations of previous eras, whether that be the anatomical discoveries of Leonardo da Vinci or the pioneering video art of the late Nam June Paik in the 1960s.

In the theatre programme, the final week of August was dominated by Samuel Beckett. He is not a playwright we automatically associate with technology, but when he branched into radio and

television, it is striking how much he pushed the boundaries of what was technically possible. It is said that the BBC Radiophonic Workshop owed its existence to the 1957 premiere of *All That Fall*, which called for pioneering animal sound effects and audio techniques. Consequently, four of the five productions presented here by Dublin's Gate Theatre and Pan Pan had their origins in radio or television.

The transition to the stage raised a further set of questions and, as often as not, they were answered by the lighting designers. This was particularly the case in the two Pan Pan shows, *All That Fall* and *Embers*. To bring these radio plays into the theatre with any integrity required a radical approach. Beckett, that most exacting of playwrights, would never have countenanced a straight adaptation of work he had written with a specific medium in mind. He did not treat radio simply as theatre without pictures, but as a medium in its own right. He saw that it had its own qualities, its

own constraints and its own possibilities, and he wrote accordingly. To put the plays on stage as if they were regular theatre scripts would have been to miss the point.

The solution by director Gavin Quinn was to keep them as radio plays. Even though they were presented in a theatre, they remained something the audience listened to, much as Beckett intended. That meant it was down to set and lighting designer Aedin Cosgrove to create the visual stimulus.

In *Embers*, performed in the traditional proscenium King's Theatre, the stage was dominated by a massive skull, created by sculptor Andrew Clancy and surrounded by strings of radio speakers hanging from the ceiling. The skull was a reminder of the play's morbid themes and of the interior nature of the script, the reflections of a man called Henry and his dead wife Ada on life's various failures. At first, the voices appeared to be disembodied. Only gradually did you notice the two actors hidden away inside the eye sockets.

That could have made dull viewing for 50 minutes were it not for the choreography of Cosgrove's lighting design. Always in motion, the lights seemed to swing over the skull, bringing it in and out of the gloom, while sending glints off the dangling speakers. The colour was also in constant



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



Left:

All That Fall by Samuel Beckett

Lighting design by Aedin Cosgrove

live image of his face was projected. It gave us a cinematic intimacy with every crack and crevice of his world-weary expression, an effect made all the more vivid by the high-definition lighting of James McConnell. It was a 30-minute performance in which the lead actor never uttered a word, yet it was intense, moving and sad.

Elsewhere in the International Festival, the lighting designers had some very particular challenges set down for them. For Luis Alcaide of Chile's Teatrocinema, working on *Histoire d'amour*, it was how to keep the two actors illuminated while fast-changing comic-book images were projected around them like a living movie. For the Wooster Group's Jennifer Tipton, working on *Hamlet*, it was how to keep the focus not only on the live actors but also on the archive footage of a 1964 Broadway production of the play starring Richard Burton. And for Paul Claydon of Edinburgh's Grid Iron, working on *Leaving Planet Earth*, it was how to get to grips with the multiple spaces of the Edinburgh International Climbing Arena where three audiences at once moved from room to room, and out into the vast climbing space itself, as if being trained for life on a new planet.

Conditions on the Edinburgh Fringe are not always conducive to the lighting designer's art, but it's an event of such enormity that

flux; a bright white to pick out jaw and cheek bones; sandy brown for a skeletal chill; a grey beam from stage right to set the skull in profile. . .

In *All That Fall*, staged in the church-hall style space of the Hub, things went one step further. This time, Cosgrove's lighting was the set. The audience sat in rocking chairs scattered around the room facing a bank of spotlights, 14 across and 12 high, on one wall. Hanging down from above were strings of yellow-tinted bulbs. This time, there were no actors. Instead, we were listening to a recording, a cryptic evocation of the life of the elderly Maddy Rooney busying herself in small

town Ireland. While it played, the lights faded in and out, sometimes taking recognisable shapes – a crucifix, an approaching train – other times more abstract, building to an eye-wateringly bright full-beam assault at the end. Cosgrove made it a radio play – and then some.

Lighting also played a fundamental role in the Gate Theatre Dublin's staging of *Eh Joe*. Here we found Michael Gambon wordlessly sitting on a bed while the voice of Penelope Wilton, forcing his character to confront the misdemeanours of the past, was heard as if in his head. Between him and the audience was a gauze on which an enormous



Left:
Ciara by David Harrower
Lighting design by Philip Gladwell

Right:
Leaving Planet Earth by Catrin Evans and Lewis Hetherington
Lighting design by Paul Claydon

you do always come across great examples. One surprise (largely because it was badly publicised) was a Brazilian season at the Edinburgh International Conference Centre, the highlight of which was *Water Stain* by Armazém Cia de Teatro.

It was about a 40-year-old married woman troubled by a teenage head injury and now suffering the hallucinatory consequences. Lighting designer Maneco Quinderé took advantage of the real pool of water at the back of the stage to reflect ripples on the rear wall to beautiful effect. At the same time, he had to cope with the bubbling blue film projections on the same wall and to switch the emphasis upstage when the action dictated. It all added to the professional polish of a good-looking show.

Also notably good looking were two one-woman shows at the Traverse Theatre. George Brant's *Grounded*, produced by the Gate Theatre Notting Hill, was about an American pilot who, instead of flying planes, finds herself working as a computer operative remotely controlling drones many thousands of miles away.

Lucy Ellinson performed the whole thing inside a small box with transparent gauze sides, designed by Oliver Townsend. She was standing on an LED video dancefloor (on hire from Themes Incorporated, a party props supplier) made up of eight 0.5m square panels, each with 16x16 RGB pixels. This allowed lighting designer Mark Howland, working with video designer Benjamin Walden, to create the impression of clear blue sky or the pixelated images of in-flight cameras. Howland complemented this with 27 Par-16 lamps positioned in the ceiling of the set. It was an usual arrangement that added to the distinctiveness of a powerful production.

Early in David Harrower's *Ciara*, the eponymous art gallery owner talks about her most popular paintings: "Light is key," she says. "Light sells." Thanks to lighting designer Philip Gladwell, it was also one of the things that distinguished this Traverse production starring a mesmerising Blythe Duff as the grown-up daughter of a Glasgow gangster. On a large warehouse-style set by Anthony Lambie, Gladwell's slowly evolving design, starting with streams of light cutting through the rear brick wall and moving to a ghostly night-time darkness, gave shape, atmosphere and texture to a production by director Orla O'Loughlin characterised by its poise and stillness. 🌸

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MICHAEL NORTHEN BURSARY WINNERS

This year's judging took place at the ALD office on Shaftesbury Avenue, making full use of our central London facilities. Presentation of this year's awards will take place on the Theatres Trust stand at Plasa on Monday 7 October at 11.00am. In attendance will be an array of lighting designers and industry professionals to present the awards and offer feedback and guidance to the winners and fellow young emerging lighting designers.

This year's entries all demonstrated a very high standard, each displaying great talent, and were ultimately a very promising bunch of unique, fresh individuals – all of whom are at the beginning of exciting careers in lighting.

After much deliberation, however, the judges came to the decision that the following three entries were most deserving of this year's awards.

WITH THANKS TO... *The awards were organised by Sean Gleason on behalf of the ALD, with many thanks to judges Natasha Chivers, Lucy Carter, Matt Drury, Mark White, Peter Mumford and Sean Gleason.*



ALEX FERNANDES

Winner: Michael Northen bursary

This submission was very impressive; Alex's passion and skills were at the forefront throughout his entry. Alex's truly collaborative and innovative approach to lighting design

clearly stood out amongst the rest, and alongside this, his detailed, inspiration-led research and experimentation displayed a very encouraging attitude and future potential.

Alex's discussion about the importance of his approach and how his decisions clearly do have an affect on audiences' perceptions, appreciation and ultimately their enjoyment really did demonstrate his wider creative approach and attitudes.

Alex particularly demonstrated that his limited resources would never hinder and didn't influence the quality of his outcome, looking on it as "a tantalising opportunity". This positive approach and his inventive responses to the challenges he faced particularly impressed and truly demonstrated that less is often more.

His reflective response throughout the entry was a welcome sight and, along with his good eye for detail, really did make for an insightful and interesting read!

Production credits:

The Metamorphoses
by Mary Zimmerman
Bedlam Theatre, Edinburgh
Dir: Paul Hughes
Design: Lillis Meeh
Photo: Mihaela Bodlovic

Soldier and Death
by John Rushton
Princes Mall, Edinburgh
Dir: Paul Hughes
Photo: Mihaela Bodlovic



The Metamorphoses



Soldier and Death



NIC FARMAN

Winner: Francis Reid award

Production credits:

The Blind and the Intruder
by Maurice Maeterlinck
Old Red Lion Theatre
Dir: Benji Sperring
Design: Jacob Hughes
Photo: Pete Langdown

Woyzeck
by Georg Buchner
Dir: Sebastian Rex
Design: Anne Soboleva
Photo: Sebastian Rex

The Blind and the Intruder



Nic's portfolio thoroughly demonstrated his great creativity and collaborative attitude to his design process. His sketches, paperwork and photos each demonstrated his clear and concise approach towards his work, and clearly displayed his ability in the realization of his designs.

His striking use of imagery and photos impressed, particularly in the research and developmental stages of his work, and showed a good analytical response in developing such ideas into reality.

Nic's use of light, in particular on a bare and empty stage, and with an emphasis on colour and angle, proved most promising for the judges, and demonstrated great sculptural work.

The judges also commended Nic's enthusiasm and great work ethic, demonstrating a good solid CV, with clear professional development and progression since graduating from Rose Bruford last year.

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Woyzeck

MNB WINNERS



JAMIE PLATT

Winner: ETC award

This was a great demonstration of a well presented and concise entry, with great images, notation and impressive realisation of his work. The entry really did show a good sense of development and insight into his process behind each of the designs demonstrated.

It was particularly Jamie's passion and his own hands-on approach to learning alongside his own desire for personal development that stood out to the panel. Through his clear and concise lighting plans and cue synopsis, Jamie displayed exactly what was used and how his desired results were achieved.

Jamie's photos clearly demonstrated a clean and particularly stylistic approach and, in particular, he reacted cleverly with the scenic elements he was working with in order to create some fantastic results. 🌟

Production credits:

The Merchant of Venice
by William Shakespeare
Richard Burton Theatre, RWCMD
Dir: Jamie Garvin
Design: Gabriella Slade
Photo: Kirsten McTernan

Arabian Nights
by Dominic Cooke
Bute Theatre
Dir: Poppy Burton-Morgan
Design: Sarah Vigers
Photo: Simon Gough



The Merchant of Venice



Arabian Nights

KNIGHT OF ILLUMINATION AWARDS

The ALD would like to congratulate all the nominees of this year's KOI awards

The Knight of Illumination Awards, organised by the STLD, the ALD, Ambersphere Solutions and Clay Paky, will provide public recognition for outstanding achievements in lighting design by lighting designers and video content designers working on productions in the UK, in a number of professional areas. This year's Knight of Illumination awards will take place on 6 October in the Platinum Suite at London's ExCeL Centre.

Dance

Damien Cooper and Matt Cox – The Oracle – Queen Elizabeth Hall

Fabiana Piccioli – iTMOi – Sadler's Wells

Jean-Philippe Roy – Sideways Rain – Sadler's Wells

Honourable mention:

Adam Silverman – Aeternum – Royal Ballet

Musicals

Paule Constable – Barnum – Chichester Festival Theatre Tent

Natasha Katz – Once – Phoenix Theatre

David Plater – This Is My Family – Studio, Sheffield Crucible

Opera

Jon Clark – Written on Skin – Royal Opera

Jean Kalman – Death in Venice – English National Opera

Mark Jonathan – Lulu – Welsh National Opera

Plays

Charles Balfour – The River – Theatre Upstairs, Royal Court

Jon Clark – The Effect – Cottesloe, National Theatre

Mike Gunning – The Drowned Man – Punchdrunk at Temple Studios

Honourable mentions:

Oliver Fenwick – Bracken Moor – Tricycle Theatre

Peter Mumford – Old Times – Harold Pinter Theatre

October/November 2013

6TH KNIGHT
OF ILLUMINATION
AWARDS

Organised by:



Video

Opera nomination: Michael van de Aa – Sunken Garden – English National Opera at The Barbican

Theatre nomination: Lysander Ashton – Feast – Young Vic

Dance nomination: Ravi Deepres – Raven Girl – Royal Ballet

Honourable mention: Finn Ross – The Curious Incident of the Dog in the Night-Time, Cottesloe, National Theatre and Apollo Theatre

DESIGN-LED PERFORMANCE

Fridthjofur Thorsteinsson explains the reverse engineering of the production process... or the chicken-and-egg design dilemma

In 2009, as tuition fees were rocketing, I jumped on an MA while it still meant I would only plunge myself into moderate debt, rather than extreme. Having always been fascinated with the interdisciplinary aspects of theatre I decided to study set design to broaden my skill set and experience. I got accepted to Central St. Martin's College of Art and Design (phew – feels even longer than my alma mater: the (Royal) Central School of Speech and Drama).

In my final research project I worked with the concept of a design-led performance; starting with designing and then creating the performance. To some more experienced performance makers, this may seem an obvious process. In fact quite a few have experimented on similar notes. To others, including myself, this is baffling.

So, how do you begin? You see, designing for performance, once you get your head around it, is relatively straightforward. The performance offers challenges to which the designer responds. At the end a product must be delivered, that has quite a definite brief, although there are opposite extremes. The quality of the work is based on skill, resources, etc. – but if the play is set to happen in the living room throughout four acts (at the end of which the main female protagonist moves into a room offstage to shoot herself in the head), there is only so much you can do. At its core, design, in

any discipline, is a response to a need. Without a script (libretto/music/choreography/concept/starting point) there is, however, nothing to respond to.

How design can lead anything in relation to the content of a performance, which it is not already leading, also needs consideration. It already leads elements of conventional performance. Costume and set can determine staging, how performers can move, where they can be placed in the space, how they connect to the audience, etc.

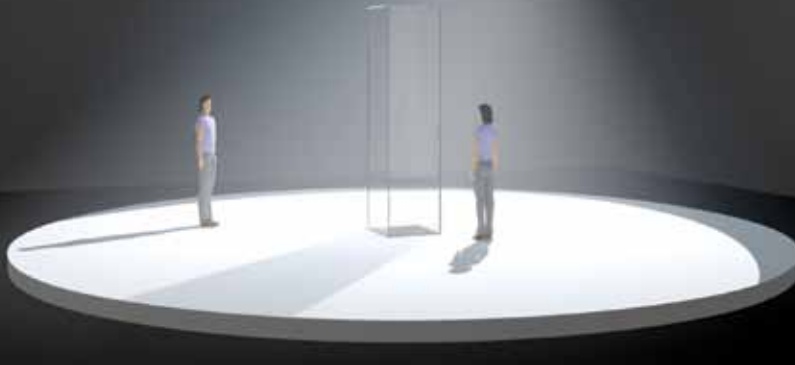
My project, I must admit, was not entirely design led. As it progressed the methods developed, but to begin with there were content ideas that required staging, rather than the opposite. But the design ideas evolved, and so did the content. When it then came to piecing the performance together, fitting it into a standard three-act structure (with a prologue and an epilogue) felt very inorganic and forced.

Then I discovered *Postdramatic Theatre*, a book published in 1999. Its author, German theorist Hans Thies-Lehman, compares various work from the late 1960s to 1990s, which all has in common that it does not adhere particularly to dramatic structure. These include Wilson, LaPage, Brook, Bausch, Kantor, Schechner, the Wooster group, DV8, Forced Entertainment, Station House Opera, Complicite and many more.





DESIGN-LED PERFORMANCE



While a design-led process' results are not required to be postdramatic, I encourage everyone experimenting to consider the approach. It offers a mindset which certainly helped me rid myself of the preconceived notion of needing a dramatic structure, with a clear and defined ending: a tangible outcome for the audience.

My starting point became the rapid melting of the Snæfellsjökull glacier in Iceland, tying in with the effects of global warming. For the first design idea I fused together attributes of the glacier and the Icelandic medal of merit, playing on the idea that while medals are to commemorate human achievement no one will ever receive the honour of being responsible for global warming, even though it is a human achievement. I roped in

a staged project, without starting with a story. The title *Bráð* was born, meaning all in one "the produce of melting", "prey" and "what is happening soon".

Keeping within scope I mostly worked with elements available at CSM's Platform Theatre; space, lights and steeldeck. Additionally PRG's kind support from Martin Locket, Jon Cadbury and Peter Marshall enabled me to achieve a higher production quality and freedom than otherwise. Another important resource was time, of which there was very little. As of such, it was quickly apparent that the original set design would not be the actual one. Lastly, there were only a few professionally trained singers in town, and many of them became unavailable after joining

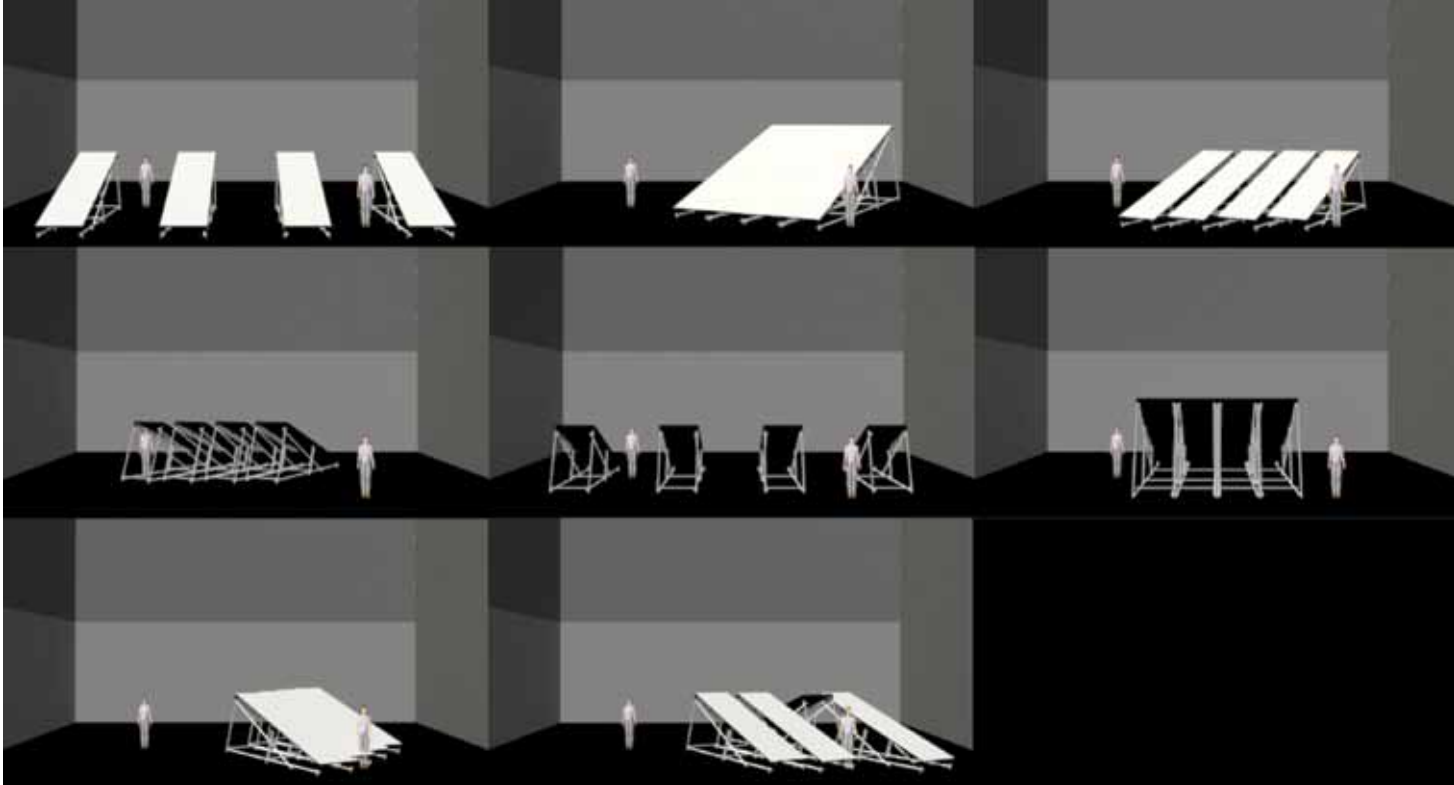
a composer to create "a staged work in music", an opera, if you like. Helgi R Ingvarsson, a composition fellow at Guildhall, was immediately inspired by the chance to

compose for a

the project. Eventually we had one soprano, an actor, and some members of the Icelandic Choir in London. Throughout I kept simplifying my designs, but always tried to keep elements from different ideas that had influenced the performance.

For that sake, most of the set ideas involved steeldeck, painted in white. But while the final set design might have been required to fit a certain bill, the process to reach that point may be filled with different ideas and from there springs the performance itself. The final outcome was five staged images, based on a selection of design ideas, between which the performers moved. The music was then fitted to these, although there was some dialogue. It is important to remember that no performance is solely lead by one aspect. It is a ballgame that requires all participants to catch the ball and pass it on to someone else.

The eventual set design was a lot simpler than the original idea, due to available resources. This, however, offered an interesting angle to the experiment: while the process centres on designing, none of the design ideas are required to be the final outcome – albeit, of course, they may be. What is important is reaching creative decisions sparked by those ideas and being willing to dream – yet let go as easily.



And the purpose of all this? If only to make composers aware of the staging of their work and encouraging them to engage with it, I am happy. Should a successful piece of work spring out of this later, even better. In any case, it is a healthy exercise in considering the space, developing visual dramaturgy and challenging your practice.

My next design-led project will be in collaboration with a student of composition at Julliard. This time it has sprung purely from visual ideas, which then attract content. Please get in touch via [@fff.fi](https://twitter.com/fff.fi) if you have thoughts, questions or ideas. I would love to hear from you. 🍷

MANY HANDS MAKE LIGHT WORK

Katharine Williams pays tribute to our collaborators

Beautiful lighting that propels a show forward into a dynamic language of performance is more and more prominent on our stages. When a lighting designer is thanked on press night of a show, those accolades are gifts to the designer as well as gratitude for the creativity, work, trust and faith of a diverse group of people that each contribute to the light work that unfolds on stage each performance.

There are the directors that support us and encourage us and believe in us to make something out of the ordinary. The ones that re-block a scene to make use of a new lighting diagonal that wasn't possible in the model but appeared during the fit-up. The choreographers that work tirelessly with us to plot a complex sequence where the lighting and the dancers move together so closely it feels like they are breathing together.

There's the video designer who re-colours every image to match the colour correction gels in the show. The set designer who works with us to build the sidelight positions into the design, who creates and textures the set so that light can fall through it in the most beautiful way.

The costume supervisor whose department add thousands of glittering sparkles into the fairy costumes so that they glimmer in the sidelight. The composers and musicians who, without even knowing it, choose the colours that we will use in the show by making music in rehearsal that demands exactly the right shade of light for that moment to feel right...

For each strong lighting decision, there's a production manager overseeing that it's the most right thing for the show, and supporting it through to fruition. There's a producer that invests, whether it's for the hires budget; or the extra fee for an associate or programmer; or whether the investment was the one that a couple of years ago allowed the chief electrician to invest in lovely new fixtures for her department. Or perhaps it's new gobos in the moving lights so that the lighting and the projection can melt into each other seamlessly.

Brilliant lighting is so often simply a physical expression of a brilliant lighting department. Lanterns that work properly, and are focused with the care, attention and the ability to get the best out of each piece of equipment. Fixtures rigged where they are drawn to be rigged, and placed there with the same care and attention that they were added to the plan with in the first place. A perfect front of house wash, because the chief cared enough to call the LD and explain that "Bridge two doesn't see as far upstage as you think it does..."

Great lighting is conjured in every creative decision that programmers make, as they work with commitment and passion to make the show as good as it can possibly be. By the deputy with the smile on their face who turns up to ask for the jobs list as the tech rehearsal breaks for lunch. In the perfectly focused "I just thought I'd get something rigged and see if that was what you wanted" that actually gets you a lunch break and the change to see the blue sky outside the theatre



*A Midsummer Night's Dream at GSMD
Lighting design by Katharine Williams
Designer: Hayley Grindle*

for a few minutes. And by the engineer from the desk manufacturer that emails over the bug fix so that the new fixtures are working by the time you get back into the auditorium.

The absolute joy of a brilliant DSM. The supportive stage manager running the tech. The ASMs who manage to walk for lights and reset for the dress at the same time. The wardrobe person who magically manages to change the lead's hat so you can actually see her eyes. The fringe on the wig that disappears for the same reason. The sound designer who makes the time to re-work the big transition with you. And it's every actor, dancer and performer who works with the light to create something even more beautiful than existed before.

I've not listed everyone here. Every show is different, and it would take the whole magazine. What I do know is that every person that is involved with lighting has a unique opportunity to move the design forward positively, and to add their own contribution to the light on stage being as good as it can possibly be. And each of those many hands allow the light to work better, and to shine with a dynamic glow that is all the more beautiful for their own individual contribution. 🌟

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

USING A WRITTEN CONTRACT

Our Equity Rep **Richard Lambert** with some words of warning



It's come to the attention of the ALD that at least one member is struggling to get paid from a summer event. The production manager phoned to request additional crew days and, during these work days, subsequently requested additional extension four-hour work slots – each time, done verbally, for a fee, stated by the production manager.

The contract is clearly in place, even though it's verbal.

There are three items that make up the verbal contractual agreement:

- 1) An offer of services
- 2) For an agreed fee
- 3) Accepted

However, after the event, the daily fee (offered) was disputed, no monies at all have been paid, and in fact it's now become difficult to get responses to emails asking what's going on.

So, what's the lesson to be learnt here?

If you're going to be taken for a ride then it's sometimes hard to spot it beforehand. There are folks who are good at this! However, taking action afterwards is so much harder when there isn't a paper trail. Without a written contract in place, or even a letter of engagement, basically the agreement becomes someone's word against

another's. (Even an email exchange that has terms of agreement is better than nothing). It's really imperative, especially if you haven't got a history of working for that person, that you formalise the contract.

There are often "signposts" on the way to you being left high and dry and that there's going to be a problem...

- the contract remains unsigned
- the producer doesn't like to use contracts
- you can't get the correct information for invoicing
- the producer asks you to spend money on the behalf of the production "because there isn't time to transfer the money over" that you need for the lighting purchase, lighting hire, gel or haze, etc.
- the down payment date comes and goes and seems to have been overlooked

All of these issues should make you think twice before proceeding or getting into too much debt without a resolution. You're not a credit bank or charity, and you never agreed to be an investor in the production, so why should you spend your own money or resources on it? We're all busy in a production period, but it only takes five minutes to do an online transfer. It is the producer's job

to do that online money transfer, just as much as it's your job to focus the lights and create the cues. Why should you manage to fit in your job description when they can't do the same?

So in conclusion? Please look after yourself and always use a written contract. Don't dip into your own pocket to help a producer either make money at your expense, or lose your money. 🚫

A committee update from Edmund...

The first meeting of the new Creative Team Sub-Committee (CTSC) was in September (postponed from July due to busy work schedules). I have also been elected to represent designers on the Stage Committee, one of the three major industrial committees. We hope to be able to have a shake-up of how Equity deals with producers. One of the major priorities will be to look at royalties for recordings and broadcasts of live performances. The ALD will be discussing industrial representation at the AGM, which will hopefully include a discussion about Equity, its problems and benefits.

As ever, if we want conditions to improve, we all have to act together. If we are separated, we cannot do anything. To join the union, visit www.equity.org.uk and click "Join". 🚫

SAVE TUNGSTEN!

Campaign updates from **Paul Green** and **Michael Hulls**

The Save Tungsten Campaign Facebook page was established as a way to reach a much wider audience and to give our supporters a forum to discuss issues and express concerns over the new legislation. We have over 1,700 supporters spanning 45 countries. Our supporters represent all areas of the entertainment industry including theatre, film, TV and events. It's not only lighting designers who are expressing concerns at the new legislation but also venue managers, electricians, producers and lighting manufacturers. We will continue to use our Facebook page as a method of communication with our supporters as to how the legislation will affect lighting and dispel any rumours.

Follow or join the discussion at:
<http://www.facebook.com/SaveTungsten>
<http://www.twitter.com/SaveTungsten>

Or email us at:
savetungsten@ald.co.uk

Thanks to everyone who has given their support!

Paul Green
Social Media Campaign Co-ordinator

As a lighting designer for dance I was recently commissioned to create a standalone light installation for a dance venue's 2015 programme. Standalone as in a gallery-style immersive experience without any dancers ... just light and sound: a lumiere et son! The lights shall be my dancers and the way the lighting moves and unfolds in space and time shall be the dance.

So I need some pretty beautiful "dancers" or lights to do this and first on my wish list was an array of softly glowing tungsten filaments ... Nothing in recent lighting technology comes close to replacing that beauty ... It's such a fundamental beauty, the warming and comforting glow, energy made visible by the invisible force of electricity running through a fragile tungsten filament that makes tiny wires glow and creates light, feelings.

So, well aware that there may be extreme difficulty in sourcing the necessary tungsten lamps in a year or so, I set out to find a supplier of GLS E40 500w and 300w lamps at a reasonable price, the kind of lamps that the old Strand Pattern 60s and 137s require and I first marvelled at 40 years ago, and apparently are still in use up and down the country in all scales of endeavour from small community and amateur theatres to national opera houses.

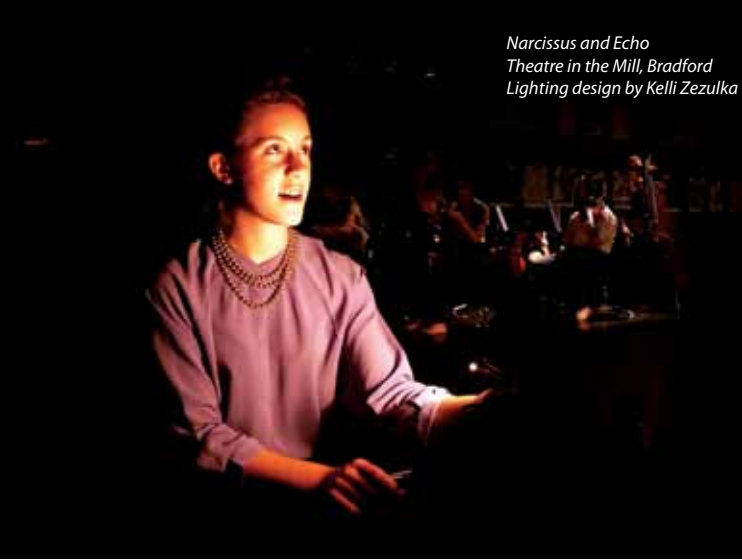
Quickly I came across the Specialist Lighting Company (SLC) who was able to supply me with 160 versions of each, from the manufacturer Radium, a subsidiary of Osram (so, if you can't get them I'm sorry if I just bought up the last available supply... sorry!)

I asked Michele Hawkes at SLC to give me a view from a lamp supplier/wholesaler on how recent legislative and technological developments have affected the market. So here it is... And very generously they have offered free delivery on orders received from ALD members!

Thanks, Michele!

Michael Hulls





***The lights shall be my dancers
and the way the lighting moves
and unfolds in space and time
shall be the dance.***

—Michael Hulls



Michele from SLC explains the issue from a manufacturer's point of view...

We are seeing a decline in spend on tungsten lamps in the domestic market but this is mainly because:

- *there is no longer the availability in the high street*
- *in the current economic climate, people are actively looking for ways to save money particularly with their increasing energy bills.*

People can now make more informed buying decisions through the internet, etc and are buying LEDs, halogen and fluorescent energy-saving lamps but there is still very much the demand for tungsten.

October/November 2013

Feedback from our customers is that the halogen energy-saver lamps give a harsh light, particularly in the clear versions. The pearl/frosted tungsten lamps are in high demand, as the light is less harsh and there is no patterning effect when placed in ceiling chandeliers, etc.

In the commercial market, lighting technicians tell us they are finding it difficult to replicate the same effect with either LED or the retrofit halogen energy-saving lamps, even with various filters, and they again are stockpiling supplies.

We still carry an extensive range of tungsten lamps including all the T theatre class lamps and K Class linear lamps for which, to date, we have been unable to source good LED equivalents.

There is no doubt that LED lamps are improving at a rapid rate with all the main manufacturers (GE, Osram, Philips, etc.) investing heavily in new products. But as a wholesale supplier we have found an increasing number of white box/import LEDs flooding onto the market. These are often of poor build quality and do not reflect the claims made on the box, particularly regarding lamp life and lumen output. We would always recommend going for a main brand lamp manufacturing where money has been on R&D and warranties are available. We suspect a lot of these unfamiliar white box brands will not be around in two to three years to fulfil promised warranty claims when the lamps fail. ❌

OFFICE ORACLE

All the information you need from **Ian** and the ALD's London office

New Focus Editor

The Executive Committee is pleased to welcome Kelli Zezulka to the role of *Focus* Editor following the sudden death of Andy Collier in July. It is testament to Andy's organisation that we were able to pick up the template for the basic magazine and get the previous issue printed on schedule, as well as Kelli's willingness to get things organised and laid out as the articles arrived.

From this issue, she will act as the link between the Executive and the magazine ensuring that it continues to reflect the interests of the membership as well as being responsible for developing *Focus* as the Association also grows and changes in the coming years. We would like to thank her for offering her services.

2013 AGM

Following the successful event last year, we can now announce that the 2013 Annual General Meeting of the Association will take place on **Saturday 26 October**, once again at White Light's base in Wimbledon, southwest London. This is the day after the October social evening in case out of London members wish to travel in and stay overnight.

The format for the day will be broadly the same as last year with the main business part of the event happening mid-morning allowing out of London members to travel. There will be a range of breakout and smaller meetings after lunch for various membership groups and interests.

Once again we have invited all of our Corporate members to attend and bring key pieces of kit about which they can chat to members. Following the positive feedback we received last year, the business part of the meeting will also be webcast live so that those members who cannot attend in person may have the opportunity to watch and listen live or to catch up later.

To register for either attendance in person on the day, or via the internet broadcast, please visit the Eventbrite page of the event to sign up so that we have an idea of numbers for catering purposes: <https://2013aldagm.eventbrite.co.uk/>.

For details on directions and travel options to White Light, please visit their website at: <http://www.whitelight.ltd.uk/contact-us>.

New Treasurer Required

As announced at the 2012 AGM last September, the Association is looking for a new Treasurer as I step down after ten years to be able to concentrate more on my newly expanded role.

A number of people in the aftermath of the AGM expressed an interest, and one person responded when we canvassed for interest back in February. However, with the next AGM less than a month away, we still do not have anyone willing to put themselves forward for the post.

As an officer of the Association you will be required to stand for election at the 2013 AGM and you would need to be able to show some knowledge and experience of using budgets, databases and accounting software. You are also required to be a signatory of the bank account. Your main duties are basic book-keeping for subscriptions received and invoices to be paid and ensuring that the ALD stays on a firm financial footing.

If no one comes forward prior to the AGM, the Executive Committee will look at other options that allow the Association to continue to function. This will no doubt include extra expenditure as we will need professional assistance. Any members interested in receiving further details of the position should contact the Office email address or phone number.



Others standing for election

Peter Mumford and Ian Saunders will once again be standing for the respective roles of Chair and Administrator of the ALD at the forthcoming AGM. If any member wishes to stand for these positions, they are of course welcome, and should contact the ALD Office for further information.

Other help required

The Executive Committee is always on the hunt for members who wish to help out with the running of the Association. This will usually mean being involved in one of its working groups on a specific subject or task.

We are now looking to create a small editorial team to give Kelli all the support we can in the creation of *Focus*. The final format, composition and responsibilities will be decided once the group is formed, but basically they will help with organising, commissioning and chasing content for *Focus*, to ensure there are always articles to fill future editions. If this appeals to you, please contact Kelli directly for more information: editor@ald.org.uk.

Because of Kelli's move to *Focus*, we are also looking for members to assist Will Evans on a meetings working group. Ideally we would like at least one person who is London based on the group to assist with organising and hosting London meetings which, due to the nature

of both our industry and our membership, is where we have most success. Please contact meetings@ald.org.uk if you are interested.

A long held aim of the Executive is to organise regional groups that can help promote the ALD at a more local level through both professional and non-professional companies and help to create a countrywide support of those working and interested in the lighting of live performance. If you live in Scotland, Wales, the north of England or the west of England and wish to help out on a working group please let the ALD Office know so that we can set up the mechanism to put you in contact with others. Equally, if you are in an area not mentioned and feel you can help contribute something similar in your area, please get in touch: office@ald.org.uk.

Members' Monthly Social Evenings

The October meeting is sponsored by Robert Juliat and is on **Friday 25 October**, which is the day before the AGM.

The final 2013 date is **Friday 29 November** and is sponsored by Martin Professional.

If any of our Corporate members wish to sponsor any of the available 2014 dates (some have already gone!) please contact our Corporate Members' Representative: richard.lambert@ald.org.uk.

ALD Sponsored Students Scheme 2014

This is a scheme funded by ALD corporate members for full time higher education students studying lighting design either full time or as a module in a technical theatre course.

The scheme allows for students to join the ALD on a year by year basis, with their membership being paid for by the association's corporate members. It is hoped that both student and corporate members will benefit from the increased opportunity to network with each other, creating contacts with the next generation of lighting designers and technicians.

Even if you are already a member of the scheme for the current year you will need to complete a new application form and return it to the office complete with proof of your student status in order to maintain your current membership. **Please note that if you do not apply, your membership will revert to a normal student category and you will need to pay the annual subscription of £25 to continue your membership.**

An application form for the 2014 scheme is available to be downloaded directly from the student page on the website (www.ald.org.uk/students/). The scheme allows students to apply for FREE membership period up to the end of March 2015. Your form must be countersigned by one of your tutors as proof that you are a current student. The closing date for applications to be received is Christmas 2013, but the earlier

OFFICE ORACLE

you submit your form, the longer your FREE membership will be.

For those student members that are currently on the scheme and who graduated this summer, your membership will automatically be transferred to the Associate category in October 2013, even though your free membership runs through to March 2014. At this time you will need to pay the annual fee of £40 for Associate membership if you wish to remain a member of the ALD. You will receive a subscription reminder letter about a month before the fees are due. If you no longer wish to continue with your membership, please contact the ALD Office to formally resign your membership ahead of the subscriptions becoming due. If we do not receive written confirmation of your wish to leave the association, you will be liable for membership fees for 2014/15 as of 1 April 2014.

Do We Have Your Correct Contact Details?!

You are about to start another academic year. Do you have your term time college address on our database? Do we have the correct one? Has it changed over the summer holiday? If you graduated this summer, have you moved away from your study area?

We frequently receive post returned to us as “Unknown at this address” during the autumn. If you have changed your address in the last few months of summer, please ensure that you update your information on the website directory or contact the office. An incorrect address can result in your not receiving a printed copy of *Focus* or membership renewal notices, and places the continuation of your membership at risk.

London Office Members’ Benefit

To be able to keep the office as a resource for members in the longer term, we have had to take the decision to move offices in order to reduce the rent that we pay. However, we are only moving to behind the other door in the same corridor, so the address and access system will remain the same. This change took effect as of 1 October 2013.

Because we will now be sharing an office, we have had to reduce the available hot desks to two in any single session. The office has WiFi, a printer, and tea and coffee facilities and is centrally located in Shaftesbury Avenue with both Leicester Square and Piccadilly Circus tube stations just a five minute walk away.

The Executive has also decided to pass some of the rent reduction on to Professional members to make the hot desk scheme even more affordable

to use. Therefore, booking a single five hour hot desk session (9.00–14.00 or 14.00–19.00) will now cost £6.50, a reduction of £1.50. Regular links to the specific monthly booking pages are sent out by email bulletin, or you can find all the information about the scheme here: <http://www.ald.org.uk/members/hotdesks>.

The cost of the subscription scheme has also been reduced to £60.00 for 50 hours of ad hoc access if you are caught between meetings or train journeys. You do not need to book a desk space if you are a subscriber, although booked hot desks sessions do take priority over subscription access. We do ask subscribers to record the times you arrive and leave in the book provided so that we can track the office’s use as we try to work out how best our members want to use this resource. Subscriptions are only available to those members who have paid their membership subscriptions for 2013/14. This is because you will need your ALD Membership card to collect the keys. You can purchase a subscription by visiting: <http://aldhotdesksubscription.eventbrite.co.uk/>.

Once the allocation of 50 hours has been used up, subscribers are welcome to buy another subscription or pay on the existing non-subscriber rate. Please be aware that the non-subscriber scheme continues to work alongside this and

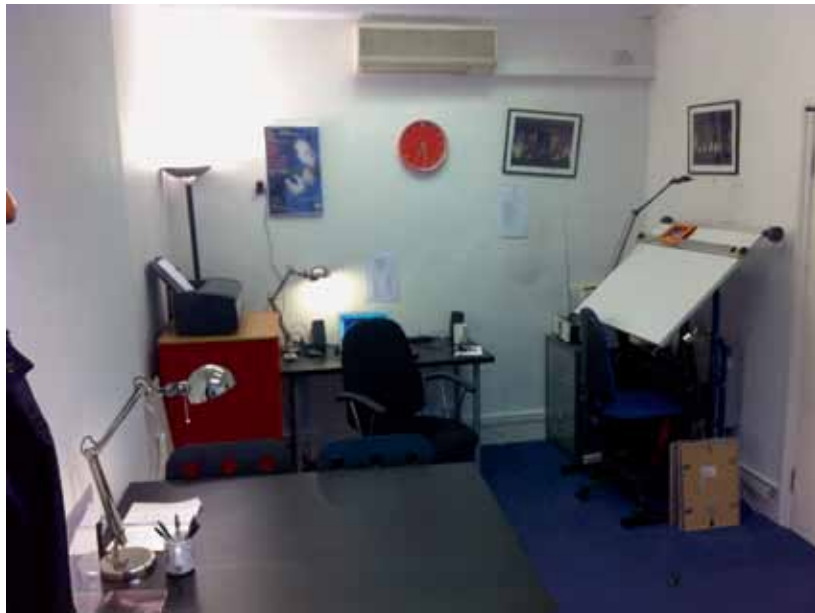
you may not be able to use a hot desk if they are all already being used. The payment of the fee for this subscription is also an agreement that you have read, understood and accept the terms and conditions of the office use as found here: <http://www.ald.org.uk/files/HotDesksTCs.pdf>.

If you wish to come and see the space prior to booking a session or taking out a subscription, or have any other queries about the hot desk scheme, please contact the ALD Office to arrange a mutually suitable time, or attend one of our Professional Member drop in sessions (see diary dates on page 30).

2013 ALD Members' Yearbook

It is that time of year to ensure that your updated contact details and yearbook entry is up to date. The 2014 yearbook will be sent to you with the February/March 2014 edition of *Focus*, but the information gathering starts now!

If you wish or require to update your details for inclusion into the new edition, please use the website or contact the office as soon as possible to guarantee its inclusion. Please note that the "Yearbook entry", the short descriptive paragraph under the contact details, should provide an outline of what you do or your past experience.



The ALD's new London office – right next door to the old one!

Professional Members have an allowance of 50 words. All other membership categories will be strictly limited to no more than 35 words. This should not contain show credit information, as these should be included in the credits section of your website entry. The editorial team will edit these entries as required to meet this criteria.

The deadline for any changes to be received by the office is strictly 17 December 2013. #

For more on the benefits of being a Professional Member and using the ALD hot desks, turn to page 5

New members

Welcome!

Professional Designer

Rob Casey, London†

Jane Lalljee, Cardiff†

Professional Member

Victoria Brennan, London

Paul Claydon, Stirling†

Hugh Davies-Webb, Hemel Hempstead*

Sean Gleason, London†

Erik Larsen, Denmark†

Martin Locket, Surrey

Tom Young, London

Associate Member

Matthew Bird, Stourbridge

Ian Locke, Croydon*

Nigel Pereira, Singapore

** Re-joining the association*


† From Associate Member

Diary dates 2013–14

2013

6–9 October PLASA 2013, ExCeL, London*

6 October The 6th Knight of Illumination Awards Evening*

25 October Monthly Members' Social Evening† 
Sponsored by **Robert Juliat**

26 October 2013 ALD Annual General Meeting, Wimbledon

29 November Professional Members' Meeting, London office, 14.30–18.00
Monthly Members' Social Evening†
Sponsored by **Martin Professional** 

17 December Deadline for Yearbook entries

25 December Closing date for Sponsored Student Scheme applications

2014

31 January Professional Members' Meeting, London office, 14.30–18.00

28 February Monthly Members' Social Evening†
Available for sponsorship

28 March Professional Members' Meeting, London office, 14.30–18.00
Monthly Members' Social Evening†
Sponsored by **Rosco** 

25 April Monthly Members' Social Evening†
Available for sponsorship

29–30 April PLASA Focus: Leeds*

30 May Professional Members' Meeting, London office, 14.30–18.00
Monthly Members' Social Evening†
Sponsored by **Ambersphere Solutions** 

** 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.

Professional Members' shows opening in October, November and December

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

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

- 4 October Kelli Zezulka** *Colour Music*, Leeds Carriageworks
- 4 October Katharine Williams** *The Noise*, Northern Stage, then touring
- 12 October Kelli Zezulka** *Bag Lady*, Lawrence Batley Theatre, then touring
- 15 October Simon Wilkinson** *Dragon*, Citizens Theatre, then touring
- 24 October Michael Grundner** *Catch Me If You Can*, Kammerspiele Wien
- 11 November Ben Pickersgill** *Footloose*, Watford Palace Theatre
- 12 November Katharine Williams** *Medea*, Rose Theatre, Kingston
- 14 November Jon Clark** *Macbeth*, Copenhagen Opera House
- 26 November Simon Wilkinson** *Christmas Carol*, Royal Lyceum, Edinburgh
- 29 November Malcom Rippeth** *The Night Before Christmas*, Soho Theatre
- 3 December Jon Clark** *American Psycho*, Almeida Theatre
- 6 December Katharine Williams** *Moominland at Christmas*, Theatre Royal, Bath

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

READINGS IN THEATRE PRACTICE: LIGHT

ALD member **Scott Palmer's** new book reviewed by **James Laws**

ISBN 978-0-230-55190-9

Palgrave Macmillan, 2013, £22.99

Part of the Readings in Theatre Practice series

This long-awaited book comes loaded with expectation. Any book titled *Light* is either going to be so generalised as to be facile or, as in this case, a small part of an academic whole. The Readings in Theatre Practice series is introduced by the series editor, Simon Shepherd. His master plan is to explore the tension between the material object and the magical transformation of theatre, in (so far) sound, clown, puppetry, direction and now light. This is carried out in *Light* by taking the documented messages from historical practitioners and analysing their method, styles and conventions of illumination.

The pleasant surprise to me was the sheer quantity and quality of the original narrations. Nicolo Sabbatini, godfather of dimming, relates his thoughts on darkening the auditorium and creating highlights, in 1637. A letter from Phillippe-Jacques de Louthembourg to David Garrick in 1772 shows how the master painter planned to revolutionise the staging, decor and productions at Drury Lane.

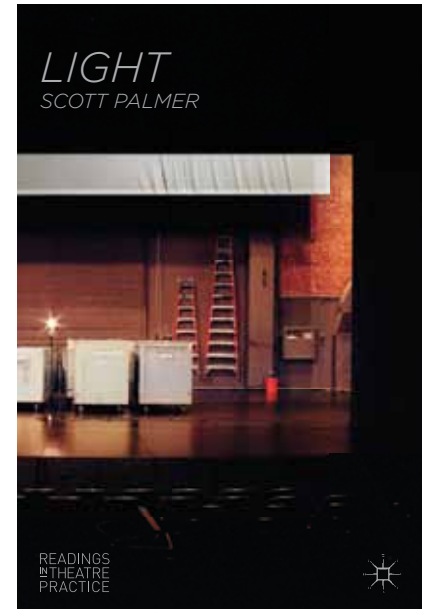
If a book is going to largely consist of original sources, they have to be introduced in exactly the right order for maximum effect. Here, the way the history unfolds is spot on. There are ten chapters, each considering an aspect of light: as *Spectacle* and as *Material*, for instance. *Lighting Operators*

and *Lighting Designers* get a chapter each, with ALD members contributing interviews (Peter Mumford, Rick Fisher and Paule Constable) and sometimes doing the interviewing (Nick Hunt).

I thought I would be disappointed by the lack of illustrations. There are 23, all monochrome. They all illustrate points made in the text. Some are predictable in an academic study: Craig's *The Steps*, for instance. But *Postcard commemorating the illumination of the Portsmouth Gas Offices for the 1911 Coronation* was not anticipated. I found my inner mind doing the illustrating as I read, which surely indicates well-chosen texts.

There is a very welcome and comprehensive index and a massive twelve pages of references to original texts. The author appears to have translated some original passages, to good effect. He tackles the job of putting over *The Dramaturgy of Light* as a concept with a chapter to itself. He deftly leaves it to Andre Antoine to give his thoughts on this subject:

Light is the life of the theatre, the good fairy of the decor, the soul of the staging. Light alone, intelligently handled, gives atmosphere and color to a set, depth and perspective. Light acts physically on the audience; its magic accentuates, underlines, and marvellously accompanies the inner meaning of a dramatist's work. To get excellent results from light, you must not be afraid to use and spread it unevenly.



This was written in 1903. Could we put it better? Scott Palmer has given us the means to rationalise how we add light to a stage. He shows us the steps the pioneers took to get us to where we are today. It's an interesting and worthwhile journey. ✨

AND NOW FOR SOMETHING COMPLETELY DIFFERENT

Meetings Reps **Will Evans** and **Kelli Zezulka** update

The ALD prides itself on provoking discussion and occasionally opening its members' eyes to new ways of working and viewing live performance. Along this vein we're pleased to announce a visit to The Puppet Barge in London on **Friday 8 November at 12noon**.

Running since 1982 (when it was converted from an ordinary Thames cargo barge), The Puppet Barge has hosted thousands of performances. It is now an established venue on the London theatre scene and is based in Little Venice, close to Marble Arch. Each year during the summer, the floating theatre makes a tour of the river Thames. The company has undertaken three British Council sponsored tours in the past. It has also received funding from The Arts Council, Richmond Council, Westminster Arts, Westminster City Council, the Lottery and various charitable trusts including the Gulbenkian Foundation, The Edward Harvist Trust and the Unity Theatre Trust.

A small intimate space, it only seats 55, yet it has a full working lighting rig with all the lighting designed by company co-founder Gren Middleton. Gren will give us a full guided tour of the barge and its inner workings, preceded by a performance of *All He Fears*.

All He Fears is a specially commissioned play written by Howard Barker and is an example of his Theatre of Catastrophe. Commissioned by

Movingstage and premiered at the Brighton Festival, the play features specially composed music by Matthew Scott and the voices of Ian McDiarmid, Harriet Walter and Stephanie Fayerman, marionettes carved by Gren Middleton, settings by Annabel Keatley, costumes by Juliet Rogers and wire rod puppets by Colleen Magennis. The play follows the fate of Botius, a philosopher of circumstances, who brings down upon himself, by an appalling intellectual collusion, everything he dreads. The work challenges the imagination with a visually striking and visionary journey. It is an extraordinary work. Characters include a prostitute, hooligans and a rat. The visuals resemble a moving living hologram. The play was chosen to represent British drama at the Mainz festival, Germany.

We hope this meeting will be a little something out of the ordinary, looking at challenging the preconceptions of small theatres, puppetry and boats!

We're limited to a maximum of 20 attendees so book your place as soon as possible at <https://aldpuppetbarge.eventbrite.co.uk/>.

The Barge will be moored on the Regent's Canal at Little Venice opposite 35 Blomfield Road, W9 2PF. Three minutes' walk from Warwick Avenue tube or 15 minutes' walk from Paddington station.

Meet on the canal side at **11.45am** for a 12noon start. Hope to see you there! #



The ALD held its first northern social in Blackpool on 30 August, which was the night of the Blackpool Illuminations switch-on. It was very well attended, with the Illuminations lighting designers popping over when they could. Ashley Lewis from Robe hosted the evening and people came from all over – including Derby, Oldham, Northampton and Leeds! We would like to make these monthly, rotating between cities every month. We have potential opportunities in Sheffield and Manchester before the end of the year, so keep an eye on members' bulletins and the Facebook group for more information as we get it.

If any Corporate members up north are interested in sponsoring the next social, please get in touch with our Corporate Rep, Richard Lambert, at richard.lambert@ald.org.uk. #



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HOW GREEN WAS MY CABARET?

James Laws takes a trip back to Farnham, 1974

This trip down memory lane was prompted by a piece on pages 36 and 37 of the May 2013 issue of *Lighting & Sound International* (LSI), entitled *The Green Cabaret*. In it Oscar Wyatt, the production's lighting designer, described the methods used to consciously reduce power consumption on this show at the Embassy Theatre, as part of his Royal Central School of Speech and Drama (RCSSD) LD course.

I was probably a few years older than Oscar (at 26) when I was resident LD/chief LX at the Redgrave Theatre Farnham, in 1974. This was in the days when rep was being rebranded as regional theatre. We had a resident company with visiting stars on occasion. For *Cabaret* we had Zoe Wanamaker as Sally Bowles. The MC was our own Martin Connor.

The Redgrave was a brand new theatre. *Cabaret* was the fourth production, after *Romeo & Juliet*, *Ring Round the Moon*, *Charlie's Aunt* and it played immediately before *Royal Hunt of the Sun*. I think this can be called opening with a flourish!

The editor has asked me, as is traditional, to write more art, less tools. This is difficult because my main question is: Were we greener in 1974 than a green production in 2013? This requires a glimpse at the technologies involved but I will discuss the artistic ambitions of our 1974

production and will explore whether these were much behind what we would aim for in 2013.

At Farnham we had a cutting edge rig of CCT Silhouettes and ABD Fresnels, the first such rig in the UK. Our open stage was a cavernous 20m across, with a 7m diameter revolve as our main scenic aid. There was no overstage grid, just eleven lighting bars fixed to the roof beams at 6.5m height. Only eight of them had circuit

James Laws is a Fellow of the Association. He started lighting theatre in 1968. He now specialises in lighting church interiors and other challenging architectural spaces. He teaches lighting history and candlelight.



outlets, so there was 60m of empty lighting barrel at roof height over the stage. There was no patching. Everything had to be rigged from pull-up ladders or Tallescope, so we had the most advanced lighting and the most archaic means of hanging it. Our dimmers were thyristor; at least we didn't lose any power through dimming, as did most installations then in use.



GREEN CABARET

The ways of defining “green” in this context are not always obvious. Oscar has worked through them pretty well. He has assessed the whole production, including the savings by installing LED rehearsal and get-in lights (replacing halogen?) in his calculations. We rehearsed and fitted up under the fluorescent stage working lights in 1974, so we were more economic than the usual sunfloods or white circuit battens of the time.



Tomorrow Belongs To Me

LED hire is a 2013 option for production lighting too, but, as it comes with a hefty premium of cost (and transport miles), it was rejected. We were lucky in 1974: we had brand-new halogen (when most people were on tungsten) and there was no possibility of hiring anything, due to the Redgrave's ethos of working with what we had in the theatre, plus the lights I had started to accumulate.

Again, we were fortunate that I had started

to collect the right lights for *Cabaret*, which is set in seedy early 1930s Berlin. My Pageants, Acting Areas and Arena Floods were redolent of pre-war dance halls. Paul Wright, our resident designer, persuaded me that they would look very pretty in pink and mauve! So, both productions used period fittings for the Kit Kat Klub; Farnham used old lights (because we had them) and RCSSD used bare 500W lamps, giving a look which manages

to combine a period feel with a current design trend. Their solution used half the wattage of ours, saving about 6kW.

However, when I add up the total wattage connected in the shows, we used 87kW and RCSSD used about 120kW. Admittedly, I have made some wattage option assumptions on their LSI kit list. So, what did we miss out on, with our 80 dimmers and our in-house rig?

Referring to my original cue sheets and checklists, the answer is, we were surprisingly detailed. We had 104 cues, all spun in real time from a Threaset preset desk. Somehow three of us managed to operate the manual lighting desk, two 16mm film projectors, (showing clips from *Triumph of the Will*), two 1kW followspots and two Revox tape decks. There was no amplification for the singers or for the four piece band; actors had trained voices in those days!

Most of the cues were within scenes, to tweak presets and to add specials, where there would be movers in 2013. Specials took up most of the rig. They included Linnebach projections* of swastikas, to echo the political narration on film and the anti-Semitic moves on stage. We had just discovered Lee Filters, which were essential with halogen lamps, as Cinemoid just melted



Fraulein Schneider's apartment

Set designer: Paul Wright

Costume designer: Jan Wright

Lighting and sound: James Laws.

With thanks to Paul Wright for the loan of his colour slides.

away. Amazingly, I was using 1/4 CT blue in the followspots; it must have been hot off the press. David Holmes, from Lee Filters Andover, often brought us new filters to try.

Because we were very detailed & disciplined with specials, our overall usage of electricity will have been quite small. The largest scene was the Kit Kat Klub, which had the pink acting area lamps and must have taken 30kW when fully lit. Next was Fraulein Schneider's flat, on the other face of the revolve, which took about 12kW. The other scenes, a railway carriage, Cliff's room etc, were minimal areas. I would guess that we used no more than RCSSD per show at 26.5kWh and we probably used less, on a very big stage. But I

was offered a job in a leading lighting design company on the strength of this show, so maybe less is sometimes enough.
























What conclusions is it useful to draw, if any? Clearly a state-of-the-art production in 2013 can use less electricity than we could, 39 years ago. But, costing in the resources of manufacture, transport and production time (we opened on a Thursday but lit in two sessions between 8pm on Sunday and 1pm on Monday), we were quite economic in today's terms, without aiming to be anything other than the best we could be.

Clearly, modern attention to detail would ensure there would be double or treble the cues today if Farnham could ever restage Cabaret and, because automation requires elaborate programming, each cue would be more carefully plotted and precise. But would the show open on a Thursday and would it be building the buzz of a new regional theatre?

We were the first college-trained generation to add spotlighting to darkness as a matter of course. We had few resources, so we made every light count. Maybe the present, very necessary, concern about energy consumption is also a movement to establish priorities within the current complexity and ready availability of lighting. 🍷

** Coincidentally, Rob Halliday's "Classic Gear" in September's LSI!*

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YOU? WRITE FOR FOCUS? YES, YOU CAN!

John Leventhall shouts: "It really isn't difficult to write for Focus!"

Members and colleagues, this is a call for Articles of all shapes, sizes and subjects in the life of lighting. Assuming you still want to read your bi-monthly *Focus* in future, we must keep those articles flowing. It's a tough task to get you to write about the many brilliant, interesting things that you do!

For instance...

Last week, you created a superb design with new LEDs and plotted the best cue state of your life under the worst time pressure and made such a connection with the director and designer that the result of the collaboration was hugely greater than the sum of its parts....

Why didn't you send us a few words about that?

"...Because I'm no good at writing."

"...Because I didn't have time."

"...Because I didn't think people would be that interested".

"...Because I didn't want to appear big-headed!"

"...Because other people do just as good things."

Nonsense! That's no reason not to tell us about your experiences.

When you read someone's experience in *Focus* and marvel at their pictures, do you think



"Oh what a big'ead!" No! You enjoy the read and think: "Gosh...wish I'd had that opportunity/idea/experience/met those people/written that article." Whether you've just lit the church hall or the Albert Hall, whether you gambled too many fixtures on the one effect, and won...or lost, whether you want to rant about the greatest kit or the worst catering....

Come on everyone! WRITE FOR FOCUS!

Whilst we love well-written stuff to paste straight onto the pages, of course, not everyone is a literary genius. It's dead easy, friends! You get help! None of those "because"s hold water! Because... there's an editorial team waiting to receive your scrawling and help you bash out a



John is ALD Executive member for development... which means he washes up the cups after meetings!

decent article. If you are totally illiterate that's still no reason not to have an article published! Do you think everyone submits perfect prose? Well, they don't! The editorial team will be really happy to ghost write for you or tidy up your draft or even listen to your funny or sad lighting tale over the phone or a coffee and make

it into a nice piece that everyone will appreciate! You don't even have to worry if it really is awful, we don't have to publish it! Very importantly - there's no pressure. We collect articles three to six months ahead so there's plenty of time to primp and polish your premium prose.

So please make your contribution to the life of the ALD by sharing your story, whatever the subject, whatever the inspiration - you are more than welcome to tell your tale or tout your opinion!

Send stuff to editor@ald.org.uk or office@ald.org.uk or call Ian Saunders on 07817 060189 and he'll put you in touch with us *Focus* folks.

Do it now! #

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