

ALD # FOCUS e

The Journal of the Association of Lighting Designers

"More art, less tools..."

Porgy & Bess, Copenhagen Opera House

Lighting designed by Johanna Town

Designed by Liz Ascroft

Photo by Miklos Szabo

Against the cyc this issue:

- Nick Moran on scenography in Prague
- Palle Palmé lights Les Mis and Flashdance
- Postcards from Sochi, Tokyo and NYC
- Tom Dexter Scott in New Zealand

... and much, much more...

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April/May 2014

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From the Chairman....



Well, we have certainly reached an age when lighting designs can be regarded as being accurately reproducible in re-stagings, revivals and tours, pretty much as reliably as set designs. We have people skilled in the art of relighting shows and the equipment and recording facilities to ensure that a design will maintain its visual integrity in new situations. Therefore the whole business of design rights and copyright, and also royalties, becomes even more relevant to our profession. There are many discrepancies in this area and it is yet another aspect of contractual negotiation where lighting designers are not really represented other than by their individual agents or even just by themselves. Managements, both commercial and subsidised, seem to be able to make up their own conditions according to their own whims. Some are fair and others not, but the ground rules can be changed pretty much without negotiation as far as I can see.

It is, in my opinion, high time that lighting design rights on a production, be it a ballet, opera or play, were clearly defined in terms of licence. Many ballet companies accept a rights licence of five years before there needs to be a renewal fee, which I would say was reasonable. However, it is my understanding that one of our foremost opera and ballet companies now claim 20 years before a renewal fee can be negotiated, which is a long time

to wait! There are even commercial managements that refuse to pay a proper royalty to lighting designers. The problem is that we as lighting designers have very little ability to negotiate because as individuals we know that if we turn down a job, our place will rapidly be filled. We work in a freelance world and, although we stand together at ALD functions and Christmas lunches, we are ultimately in competition with each other.

Now, as we all know the ALD is not a negotiating body even though we make recommendations regarding contracts and minimum fees. So without "raising the red flag" I just want to point out the inequalities in these areas (which I'm sure many are aware of) and again encourage more discussion and openness to see if there are ways that we can achieve standard agreements about rights and standard (and equal) agreements about royalties, particularly within the commercial sector, but also in the subsidised arts.

Fees will always vary according to demand/experience, etc. but certain principles can be applied in these very important areas. There are many managements that operate totally fairly in their negotiations and I would like those to be the benchmark, not those who operate on the basis of the lowest common denominator.

I will be interested to see if you, the members, will respond to this and how. 🍀

Peter

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MARKO'S MUSINGS

Mark Jonathan has his grumpy hat on ...



Tell me, am I turning into a grumpy old git? “No,” I hear you cry ... “You’ve always been grumpy, you’re just older now!”

I may have mentioned previously that my dentist asked me: “Do you know you grind your teeth in your sleep?” Never mind about what I do in my sleep – sometimes I find myself grinding my teeth during the day. Certainly, one of my recent experiences led me to my latest tombstone quote which is: *It didn’t need to be this hard ...* and if it’s a bigger tombstone one might add: *you just needed to listen.*

Since I last wrote I’ve been to Houston’s Brown Theater at the Wortham Theater Center, the 2,400-seat home of Houston Ballet. I had already lit David Bintley’s *Aladdin* in 2008 in Tokyo,

revised it there in 2010 and re-worked it in its UK version for BRB so I knew how complex the production is. Why does having done something before make managements think putting it on again somewhere else will be easy? It’s probably best if I don’t go into details except to say it’s not fun to find oneself sitting in the “*I told you so*” chair when things don’t run as smoothly as the over-optimistic, Texan tech scheduler assured me it would, months previously. I had plenty of time to re-read the emails assuring me that my concerns were unfounded and that everything would be ok as I sat for hours waiting to do some lighting. The lighting could only be done when all the stage work notes were done and, no, these could not be prioritised and, no, only one thing could be done at a time. I was given a couple of extra calls for which I was most grateful, but these were to be with only one flyman, a programmer and the lighting supervisor. So, all the substantial ground-based scenery had to be imagined. This is the USA so, no, one couldn’t even bring on a prop because the props man couldn’t be called. After the carnage of the dress rehearsal the management realised that we’d better do another dress rehearsal. On the day of the premiere, work notes started at 8am. I came in at 10am and waited until 12.30pm when I was able to start my lighting notes. “Lunch” was called at 12.45pm in

order to accommodate the afternoon rehearsal. “*Fifteen minutes,*” I thought as I went for lunch, remembering one of my old tombstone quotes: “*You should have seen what he could have done if you gave him any time.*”

On the positive side, what I can say is that I only achieved what I did because of the Herculean preparation of the lighting translation done by ALD member Peter Teigen, who is the lighting consultant at Birmingham Royal Ballet, and the incredible patience and hard work proffered by Lisa Pinkham, the resident lighting designer at Houston Ballet, and all the staff.

Of course, the production was a fantastic success and there was a standing ovation and it’s broken its box office target by a vast amount, so it wouldn’t have broken the bank to have listened to me and allowed me to have a bit more help, would it? Of course, this is all now long forgotten but few people apart from ourselves and our loved ones might get close to knowing the physical strain and mental stress that these experiences can put upon us. We can’t go off on long-term sick leave caused by “stress” with full pay as two senior members of management have done in one European opera house.

I find myself up to my old travel tricks of “*well, I think it looks ok in the diary*” ... The ballet opens on Thursday. I get on the plane on Friday. I travel



*Left: Blithe Spirit, Gielgud Theatre
Designed by Simon Higlett
Lighting designed by Mark Jonathan
Photo by Johan Persson*

overnight, land at London at 7.30am on Saturday morning, have a shower at Heathrow and go straight to a 10.30 runthrough of *Blithe Spirit*. Just for once everything runs smoothly and to time. My advice would be to try to avoid abusing your body like this if you can. I ask stage management to keep an eye on me and to not let me be seen sleeping during the run. I manage the rehearsal, although when I watch a second run on Monday I realise that I did sort of doze off as I could see the pencil notes in the margin were completely illegible or, in the case of the final scene ... absent. At the end of the run, while the director gives actor's notes, I slip off my shoes and stretch out on a sofa in the rehearsal room. The next thing I feel is my big toe being gently squeezed by the stage manager; the actors couldn't concentrate because of the noise of my snoring.

April/May 2014

I am pleased to report that I can counter my teeth-grinding experience with a stress-free, happy production period in Shaftesbury Avenue at the Gielgud. I have the treat of Adam Povey as production electrician and the legendary Victoria Brennan as programmer. We are amused as we find that the "lighting" desk is not only doing what it's designed to do but is also firing smoke, books that fly across the room and pictures that drop off the wall and driving fans that make curtains billow and finally that fall down. Top marks to Vicky who never took out any of the actors by firing the books at the wrong moment. I'm sure it would have been frightening if I'd been programming.

Now, back with my grumpy hat on:

Do I have to spend my whole life grinding my teeth at continued Arts Council and local council funding cuts?

It's a big "boo" to Nottingham County Council who has cut its entire funding of £94,500 to the brilliant Nottingham Playhouse. For sure, the Playhouse must and will survive but the idea that these cuts can be endured without any effect on the output or the quality is unlikely. The cut made by the council was part of a £154 million saving. Just to put things in perspective.

Meanwhile, word reaches me that another company I worked for recently, the Welsh National Opera, has received a cut and I'm sure that many readers will echo similar situations. When will central government realise how much the arts gives to the country and the world for such a small amount of "seed" money? When will they realise how fragile and tenuous the survival of these organisations are? I think when I started out in the theatre there were more than 100 producing theatres across the UK, employing actors, staff and entertaining audiences. I wonder how many are left now? If you didn't read the recent interview with Michael Grandage in the Daily Telegraph then find it online. Michael was standing up for threatened cuts of £14 million to dance and drama awards and scholarships awarded to trainee actors and dancers. He also points out that the UK's creative industries – theatre, cinema, publishing, music and museums – now make £71.4 billion a year, or about 5% of the nation's economy. As we see our income chain

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MARKO'S MUSINGS

Mark Jonathan

being whittled away it becomes harder for us to argue against an inappropriate offer. Recently, one management was shocked that I objected to their fee for a production that is transferring. "Tell them it's less per day than I'm paying my assistant, my cleaner and my decorator." Just in case you wondered where LD freelance fees sit in comparison.

The Opera Awards are in their second year and we note with disappointment that the lighting design category has been removed. Why? Meanwhile, I'm delighted that the Knights of Illumination Awards, founded by Clay Paky, continue to go from strength to strength. The categories that the ALD is responsible for (plays, opera, musicals and dance) will continue to be judged by a panel of professional critics under the chairmanship of David Benedict. These categories do not require you to nominate your work.

I'll finish by mentioning that it was a great treat to be invited to visit the Clay Paky factory in Bergamo, Italy. It was intriguing to see the care that is taken in the complex assembly of the spotlights. Marco Zucchinali put together a great light show to the music of Michael Jackson in the Clay Paky theatre to put the CP products through their paces. Thank you to the Clay Paky team led by Pio Nahum and to Durham and Jenny

Marengi who managed to organise the visit amidst their very busy schedule. See Durham's postcard from Sochi opposite, as well as others from Peter Mumford (page 30) and Nick Schlieper (page 34). If I were sending you a postcard, it would be to tell you about the sun that is now setting across the Alps – in the distance I can see Mont Blanc. Of course, I'm not grumpy! 🍷



Marko with "Adam Povey as production electrician and the legendary Victoria Brennan as programmer" on *Blithe Spirit*

Tips 'n' tricks...

Thanks to Paul Pyant for the tip below. Paul was recently nominated for an Olivier award for *Charlie and the Chocolate Factory* and is currently lighting *Fatal Attraction* at the Haymarket Theatre. Paul was also recently invited to Buckingham Palace for drinks with the queen!

Paul says: "Just lately I am getting very fed up with companies deciding not to pay travel expenses **after** the event ... By the time you have been to the production meetings they insist on, rehearsals and other meetings you could end up spending hundreds of pounds on travel, etc. Make sure you agree at the contract stage what the producer will and won't pay for and get it in writing. Make sure that if you are called for a meeting beyond what was agreed (usually to help cover over the cracks left by someone else!) then **they must pay**. The same goes for hotels. It's such a balancing act but should be thought about. If I am required for a meeting in town before 11am, it can cost me £56 each trip...whereas after 11am I can do the same trip for £14.60. Believe me, it mounts up. Silly, I know, but multiplied over an annual workload it's incredible how much you spend!" 🍷

A POSTCARD FROM...

Durham Marengi, Sochi, Russia



There's not much chlorine in here then...!



Above: "The control room team" (L to R):
Alex Passmore, Andy Voller, Durham Marengi,
Helen Marengi, Chris Henry, Jennie Marengi,
Ben Hornshaw, Nick Collier (seated),
Akhad Achilov, Rich Gorrod

Greetings from Sochi, Russia, where I am lighting the Paralympic opening and closing ceremonies. We have completed the opening, with some beautiful work from director Daniele Finzi Pasca, and we are now preparing the closing, which is not without its issues.
The Russians are very keen to use everything they have paid for in this ceremony that has not so far seen the light of day, which is a challenge to the creative team – and we can expect some surprises on the night!

Durham

PROFESSIONAL VIEWS

Johanna Town lights the largest cyc of her career



I am writing this issue from sunny Copenhagen, where I am in the middle of lighting *Porgy & Bess*. All is going well, but with two casts to rehearse in during the technical rehearsal sessions there has been little time away from the theatre. I can't complain, though – my journey to work every day is by a lovely small ferry boat and I have been blessed with gorgeous weather and gorgeous sunsets.

My personal sunset challenge has been to light a 13m high by 50m wide wrap-around painted cyc, the largest cyc the workshop and crew have ever had to handle – me too, coming to that! This monster could not be lit from the front as it wouldn't fit into the repertoire; also, due to an extremely high (12m) set, none of the lighting bridges could hit the cyc without washing all the borders! So, after Liz Ascroft, the designer, and the chief did some tests in the workshop to check the paint finish would allow it, we eventually decided to light it from behind, top and bottom,



and then the bottom from the front as well, just for good luck. Interestingly, I didn't think this was a good idea to light both front and back, but it does work and has given us some very different effects to play with. I would definitely do it again. I am extremely conscious that it seems slightly incongruous to be working in such an eco city as Copenhagen, and that with so much cyc and

now BP to hide the lamp source, I have created a lighting monster backstage that must be burning more electricity than the whole of the rest of Copenhagen put together.

So, apologies that this issue is only going to be a few parish notices from my production desk.

First, I would like to give a really warm welcome to Stuart Porter. Stuart has agreed to be our new

*Below: Porgy & Bess
Copenhagen Opera House
Lighting designed by Johanna Town
Designed by Liz Ascroft
Photo by Miklos Szabo*

Professional Members Rep on the Exec and he brings with him lots of years of experience as a programmer that will be invaluable to the ALD Exec as well as our Professional members. A little more from Stuart on page 10.

Insurance has always been a sticking point with our members and we continue to look into providing insurance and the costs that this may incur. For the time being, BECTU or Equity membership has been the best solutions in ensuring you are covered. Over the years it has been unclear as to whether BECTU is the right contract for a designer and Equity has never really been clear. Well, these two policies are now under the brokerage of Hencilla, which has given us a very clear breakdown:

Equity

The Equity policy provides cover for the member's activities as an "Artist", which is defined as:

Any individual person or their personal service limited company where that person is the sole director and employee who:

- exercises professional skill in the provision of entertainment in the theatre, music hall, films, radio, television or like media; or
- exercises professional skill in carrying out their duty of stage manager, choreographer, theatre designer or theatre director in the provision of entertainment in the theatre, music hall, film, radio, television and the like media; or
- is a teacher or voice coach engaged in the teaching of performing arts; or
- exercises professional skill in modelling; or
- is a professional make-up artist.

It is important to note that the Equity policy

excludes cover when the member is working under the direction, supervision or instruction of a production company (it is assumed that the production company's insurance will apply in such circumstances).

BECTU

The BECTU policy provides cover for members in respect of any activity related to their individual employment within broadcasting, entertainment, cinema, theatre and live events.

I hope this helps our professional members and professional designers a little in working out which policy suits them best. For further information you can always contact Ian in the office.

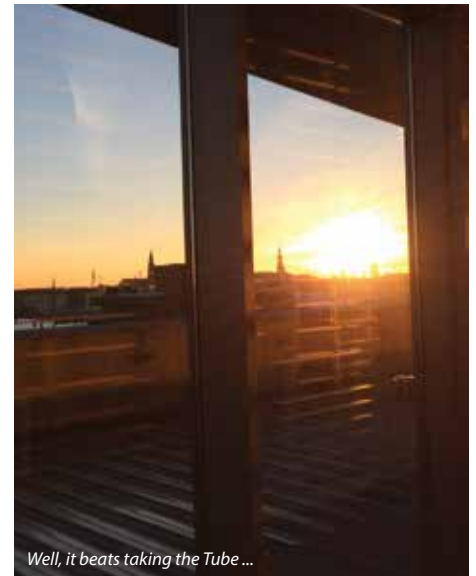
The new ALD rider is nearly finalised and will be up on the website for everyone to use soon. Please do use the rider as it does help continuity in the industry and managements will start to expect them as standard as more people use them. We have also nearly completed a "contract" that members can use when management fails to issue its own. It is just being run past the lawyers now and we will let you know when it's ready. Please do not do a job, however small, without a contract, and if a management refuses to issue one (sometimes they just don't know how to write one) the combination of our contract and rider will give you protection.

I would like to remind members that it is nearly Light Relief Day (24 April). Every year lighting designers all over the world give their royalties for that day over to Light Relief or Behind the Scenes charities. So if you have a show on that day and you receive royalties then please consider donating to your charity. It does so much good

work for people out there when they need it. Just go to their website to see what they are up to and how to contribute. Thank you. (www.lighrelief.org.uk)

Lastly, PLASA Focus: Leeds is on at the end of April. There are going to be some more great talks and debates organised, after the success of PLASA London, so please do try to pop in. The Leeds show is a lovely intimate show where you can really talk with the manufacturers and attend some amazing talks. The ALD will be holding a members' social on the evening of the 29 April and it would be great to see you all there too.

Now, I had better get back to this cyc ... 🚧



INTRODUCING ...

Stuart Porter is the new professional members' rep

As I've been a freelancer for 24 years, doing a number of roles (primarily as a West End lighting programmer, an associate LD and occasionally a technician) it seems as though I am in a good position to represent the professional members on the ALD Executive. Instead of talking about all the shows I have done, as this issue of Focus is talking about international productions, I thought I would share one my early international experiences with you .

Over the years I have done a considerable number of these; most of the time the details are all sorted out at the contract phase and all the niceties have been ironed out with the management or producer. This includes things such as having an apartment over a hotel if the job is going to be longer than a week – making a cup of tea and having a glass of fresh juice in the morning becomes a hard thing to achieve in a hotel room with no fridge or kettle. However, about twenty years ago, I was asked by a respected lighting designer to be the lighting programmer for a cultural event in Dubai. Dubai at the time was just starting to be developed into what it is today, so not many of us had been there before. We were informed that we needed to be at a hotel in Gatwick by a certain time – our travel details would be revealed to us then – and to bring

sandwiches as the airline involved did not do an in-flight meal. Our suspicions should have been raised then but our inexperience and the excitement of a job in the sun made us gloss over this fact. Once the party was assembled we went through customs and spent freely in duty free: we had been informed that there were no drinks on the plane, but we could bring our own, to go with our own snacks for the eight-hour flight. We left the terminal laden with our suitcases, tools and duty-free shopping to be driven to a part of Gatwick I can still now locate, and we were unloaded on to the tarmac, the bus leaving us stranded in front of what was obviously a transporter plane. We all boarded the plane. On it was all the lighting kit and next to the kit was a row of wooden bench seats, our seats for the eight-hour flight to Dubai. Then there was the sudden realisation by the LD and crew chief that being stuck on a transport plane on a wooden bench with not enough room to move your legs was actually unacceptable and perhaps not the way to travel to Dubai. We were all extremely grateful for our economy class seats the next day with Emirates. I now check my flight details rigorously and have to say I have now grown a little more accustomed to business class, which wins hand down over a bench any day. 🍷

Stuart has worked in many areas of the entertainment industry primarily as programmer and associate lighting designer.



In addition to being the Professional Members' Representative, Stuart has also volunteered to coordinate the new working group for programmers.

Stuart says: "I would like to start by clarifying what a programmer should actually be able to do. The freelance programmers market is very competitive and it would be a good idea to clarify what calling yourself a programmer entails. We also need to distinguish between operators and programmers. This is all so that lighting designers have the ability to create and have the information stored as they've envisaged it by a competent programmer. This, I am certain, is a discussion that will go on for a while, but it is important that the established programmers contribute in order to clarify, rather than feel threatened by, a qualification to survive."

If you'd like to contribute to the discussion or join the working group, please email Stuart at stuart.porter@ald.org.uk with your thoughts. 🍷

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SCANDINAVIAN LIGHTS

Lighting designer **Palle Palmé** lights *Flashdance* in Stockholm and *Les Mis* in Denmark

This year started for me with a new musical at the China Theatre in Stockholm. In past years we have done *Dirty Dancing* (2012) and *Rock of Ages* (2013) at this venue and this year's challenge was to do the musical *Flashdance*. The director was Anders Albién (who I have worked with many times before in productions such as *Dirty Dancing*, *Rock of Ages*, *Spamalot*, *Legally Blonde* and *Little Shop of Horrors*, among others) and the set designer was Andreas Bini.

For the two former musicals we have used a big LED wall as the main part of the set design and that gave me as the LD a special challenge when you "compete" against a large light wall. This time we have divided the LED wall into smaller units and have also used a big Barco projector in the front to project some scenes on set pieces that are flying in. We also projected outside the stage on the proscenium with very good results. The lighting rig was also rather new for me. I used Martin Vipers in a show just before this and found them very reliable for musical use, with a sharp beam, very fast zoom and iris and good colour mix – we have 24 of these in the show (some with special gobos) together with eight MAC2000 washes and 14 Sharpys that hang on a special moving bridge. I used this effect only once in the show, where we lower this bridge down almost to stage level

in the same time as the solo singer is standing on another bridge that moves in the opposite direction upwards. It is an amazing effect! I programmed the show myself on a GrandMA2 Light with Fredrik Stormby programming the Hippotizer on another GrandMA2 Light which we later combined together in one desk. Two followspots are used heavily in the show, as well as lots of smoke machines! LEDs are used in the set together with pinspots to uplight some of the scenery on stage.

Altogether this show is the absolute best we have done so far at the China Theatre – I am looking forward to the next big musical next year. Even Tom Hedley, the writer of the book, was amazed with the result of the show, saying this is the best version so far! It will run all the way to Christmas 2014.

Just after I finished *Flashdance* I headed to Denmark and Aarhus (the home of Martin Lighting) to do *Les Misérables* at the Aarhus Theatre. The director is Georg Malvius and the set/costume designer is Ellen Cairns and it is our fifth *Les Mis* together. We started in Tallinn, Estonia, in 2002, and after that went to Fussen in Germany a couple of years later. Two years ago we did it in Turku, Finland, and last year we were in Tampere, also in Finland. We all think that this version is the





Palle started in lighting at a very young age at the Halmstad Theatre. From there, he moved on to Stockholm in 1983 as lighting operator and was technical manager at Berns Salonger. He's been a freelance lighting designer since 1992.

best visually of all we have done. The Aarhus Theatre has a huge rig of moving lights, all of which we are using in the show. I have been programming the whole show myself and with great help from Anders Tinggaard, the lighting operator, we have gained a fantastic result. The Viper Performances are the workhorses of the show and are extremely reliable. When I light musicals I always try to use the TW1 when there is a good position for them because of the colour mixing – especially the cyan range. I have still not found a moving light that can match colours like Lee 203, 202, 201 and 200 like the TW1. We are also using a small numbers of Source4s, mainly as extra frontlights and sidelighting – everything else is from the moving lights. We were among the first productions back in 2002 to do *Les Mis* in our own way and we have done it in similar style all five times. We have changed a little in the set design only because of the size of the theatres but have kept the main look, with a big tree in the centre, a painting with surrounding frame and a huge bridge on the opposite of the stage.

The Aarhus Theatre is a great place to work – the people are so positive and everything you ask for is possible. Because the theatre was

forbidden to use real pyrotechnics, the special effects person at the theatre did some amazing work with the Atomic strobes, which were heavily black wrapped, only letting a little light out. Doing this at different angles and in different colours we were able to make the fight scenes on the barricades look really realistic. I really hope to come back to this theatre for more productions – when the working climate is as good as here, theatre is really great to work with! 🍀

*Opposite page:
Flashdance, China Theatre
Stockholm, Sweden
Set designed by Andreas Bini
Lighting designed by Palle Palmé*

*This page:
Les Misérables, Aarhus Theatre
Aarhus, Denmark
Set and costumes designed by Ellen Cairns
Lighting designed by Palle Palmé*



SVOBODA'S LEGACY – A LESSON FOR LONDON?

Nick Moran compares London today with Prague twenty years ago

This is the story of a city that was once the place for cutting-edge theatre and live performance, where the latest technologies were used to create groundbreaking work that moved all who saw it, and that still features in today's textbooks. But now, less than two generations after this peak, the city's leading lighting designers say they can't do good work because the technical infrastructure – people, equipment and buildings – is no longer there. The city is Prague, but in 20 years it might be London.

Prague is where, every four years, there is the biggest exhibition and competition for stage design anywhere in the world, the Prague Quadrennial. Based loosely on the trade expo idea, countries are invited to create an exhibit that represents the best they have in contemporary theatre design. The next PQ is in 2015, and many people are already preparing for it.

Why does this world event happen in Prague? Well at the time it began – in the late 1960s – theatre makers from the East found it almost impossible to come to the West. Europe was divided by the Iron Curtain into the Soviet Bloc in the East and the pro-American capitalist West. The movement of people in the East was severely restricted by the state, so any international festival that might include them would have to be on their side of the Iron Curtain. Czechoslovakia

(as it was then) was more liberal than most of the Soviet Bloc nations and Prague was at the forefront of technical and artistic developments in theatre and live performance. This was in no small measure due to the international reputation of the Lanterna Magika, led by its director Alfréd Radoc and scenographer Josef Svoboda. Radoc and Svoboda and their collaborators were determinedly internationalist, and authorities in Prague were keen to show them and their work off to the rest of the theatre world, so Prague was the natural choice for an international exhibition of theatre design.

I got into professional theatre and lighting design without any formal training (don't tell my students) and it took me a while to come across the names of most of the "giants" on whose shoulders we stand. Appia and even Gordon Craig were unknown to me till much later. But Svoboda (who was, after all, still alive then) was a name I knew – and not just because of the signature Svoboda Batten that ADB produced. Svoboda was a name spoken with reverence by many of the theatre people who informally trained me. He was a theatre magician who worked with the latest technology to create multi-layered performances that left a lasting impression on all who saw them. He was a multimedia theatre artist almost before the word "multimedia" had been coined.





*Nick Moran is Senior Lecturer in Lighting for Live Performance at Central School of Speech and Drama, London. His latest book, *Electric Shadows: An Introduction to Video and Projection on Stage*, has recently been published (and is reviewed on page 36).*

So if you have been to Prague recently, outside the PQ festival, you might wonder where the legacy of all this world-renowned experimental work is now. Prague is a tourist city, and most of the theatre and performance is aimed at that market – much as it is in London. However, the standards of technical presentation, even in the main spaces of Prague’s National Theatre, are generally lamentable – and it’s not just me who thinks that. Danni Tesar is a Prague-based LD and technical manager with a growing international reputation. He recently went on the record to say that Prague’s National Theatre (which produces opera and dance as well as drama) is organisationally and technically unable to make scenographically ambitious work.

I met Danni in December last year when, like him, I was invited to speak at Theatre 3000. This was an unusually forward-looking event in Prague, at the Lanterna Magika. We were joined by the ever-delightful and thought-provoking Yaron Abulafia, video artist Frieder Weiss, and members of the multi-talented Marshmallow Laser Feast based in East London (among others).

Danni used his presentation to take the audience step by step through the production process of the opera *The Sorcerer’s Apprentice* at the National Theatre in Prague. He told them about poor pre-production planning, unhelpful

systems of working, under-skilled crews and out-of-date or simply broken equipment. He went on to speak about how, in the institution that had fostered Svoboda’s groundbreaking integration of the projected image into stage design, there were no longer the skills in house to facilitate even the simplest digital projection. He was speaking in Czech and I was listening in translation, but the message was clear: “without addressing these fundamental problems we cannot move forward”.

Danni also talked about managers who fail to schedule sufficient time for technical rehearsals, let alone for the kind of experimentation that Radoc and Svoboda engaged in to produce their signature works. We witnessed an example of the result of this short-sightedness when the Lanterna Magika presented a dance performance on the evening of the first day of the conference. *Caves and Creatures* is an ambitious multimedia dance work, made with some of the top dancers from the National Ballet. It had moments of real beauty, but too often these were undermined by poor technical coordination, late cues and compromised lighting states. Talking to the lighting designer and video designer later we discovered the piece had to be more or less thrown on, with very little time for focusing, let alone lighting, and no real tech.

Theatre 3000 and *Caves and Creatures* confirmed for me that there is no lack of ambition to make visually engaging and thought-provoking theatre in Prague – it’s just that on the national stages there is no longer any organisational will to facilitate this.

What happened to the legacy of Radoc, Svoboda and the Lanterna Magika company? How did the national stages of Prague lose the ambition and know-how to make work with the same kind of international impact as that of these “giants” of twentieth-century theatre?

As the Iron Curtain rusted away in the late 1980s the Lanterna Magika company that had once been a source of pride for the city increasingly became seen as a source of revenue. The spectacular shows were no longer seen as steps on a road towards a new kind of multimedia theatre but as a profitable end in themselves. They were presented throughout the tourist season as spectacle, provided for tourists. They quickly became a particular type of spectacle, from a particular period in time. With no encouragement or support for continued experiment, the Lanterna Magika became old fashioned, to the point where Prague theatre makers can be heard to say the that legacy of Svoboda is a stone around their necks!



love story transformed into images". It was made by Kristýna Täubelová with a multinational Prague-based team. The show's design uses paper and light as its primary scenographic materials, alongside the bodies of the performers. Making the show, and re-staging it in the Richard Burton Theatre for WSD, took patience and time, and the end result certainly justified the time and trouble taken. Jan Benes was (amongst other roles) the lighting designer on that show and on one of the performance highlights of PQ in 2011, *Me Here You There*. This piece for two performers achieved beautiful visual storytelling with the minimum of technology. For example a vivid

impression of movement was created by shining a Minulette Fresnel and a pinspot on a cylinder of Rosco mirror foil rotating on a record deck!

Could the same thing happen here? What if the UK's National Theatre can no longer afford the time for the kind of play and experiment that produced (for example) *War Horse*? If *Complicité* and Katie Mitchell lose the funding that helps them make their experimental work, how long will it be before London can't make another *Charlie*

and the Chocolate Factory or a new production of *Miss Saigon*?

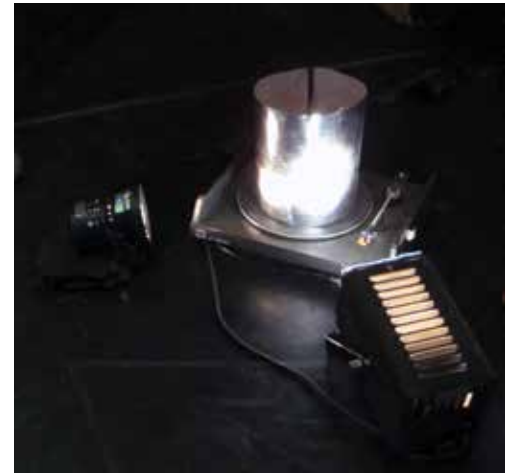
Prague still has innovative theatre makers, producing visually and ambitious work, but almost exclusively at a small scale, and with tiny budgets. Some of you may have seen the show *Simple Tragedy* at WSD in Cardiff, described as "a simple

Me Here You There was a labour of love, devised by Jan, his sister and her partner, in a theatre space Jan had access to after hours. This is not a sustainable way of making work, however.

Creative people need more stable support than late-night access to a space to create work while everyone else is asleep in bed! Even creative theatre makers need food and a safe place to sleep.

Creative and innovative performance making based on experiment seems not to be in favour right now. In the face of ever-deeper cuts in core funding, the city council doesn't or won't make the case for paying anyone to experiment. The once great national stages seem not to be interested in encouraging it, and the commercial sector seems only interested in presenting a rather old-fashioned style of spectacle for the tourists. Am I writing about Prague now, or London in some few years' time?

Already theatre makers in some UK cities are finding it harder to fund experimentation. Without time to experiment, there is little chance of interesting new work. It would not take much to kill off what is left of England's experimental performance scene – a few lost ACE grants on top of reduced or no funding from local councils; exclusion from the big city festivals in favour of more crowd-pleasing mainstream work; removal of support from colleges and universities as these institutions are forced to focus on more profitable courses, ones that don't need expensive theatre spaces and facilities.



It could happen here, and it would be a tragedy if it did. We are all standing on the shoulders of giants who took time to experiment and innovate artistically and technically. Let's not turn their legacy into a stone around our necks, but instead use it as inspiration for innovative theatre makers, and a reason to fund their experiments. 🚩

Opposite page and left: Me Here You There at the Prague Quadrennial in 2011.

Above: The show's special effect (shown in the image opposite).

All photos by Nick Moran

CHARLIE & THE CHOCOLATE FACTORY

Meetings Rep **Raffaele Cericola** reports from Drury Lane

On 5 February, the ALD and STLD (in collaboration with Bernie Davis) visited Charlie and The Chocolate Factory, the musical staged in the West End at the Theatre Royal Drury Lane.

In this stage adaptation of the famous film and book, we find ourselves in a world full of magic, both visually and technically. The lighting design by Paul Pyant is a great help to the magic and mystery of this great musical, is outstanding and cutting edge, and makes you think anything is possible.

The musical is directed by Sam Mendes, with choreography by Peter Darling, whose mastery is evident in spotlessly timed performance with pre-recorded, projected images in some scenes, as well as in the choreography for the big celebration when Charlie eventually finds that elusive golden ticket.

The performance begins with an animated sequence that documents the entire process of making chocolate, comic book-style, by illustrator Quentin Blake and, once finished, the set opens to reveal to the public its wonder.

Set and costumes were designed by Mark Thompson. The set is undoubtedly a major element of the show. Thompson excels himself in contrasting the greyness and junk-yard inventions of the Buckets' home with the colourful hilarity of live TV news broadcasts introducing gluttonous Augustus Gloop, spoilt-rotten Veruca Salt, gum/fame-obsessed Violet Beauregarde and Mike



*Backstage at Drury Lane
Photo by Gary Stevenson*



Raffaele is a Professional Designer member of the ALD. He has designed the lighting for various scales of shows and has been technical director for theatre festivals and artistic director for events and concerts.

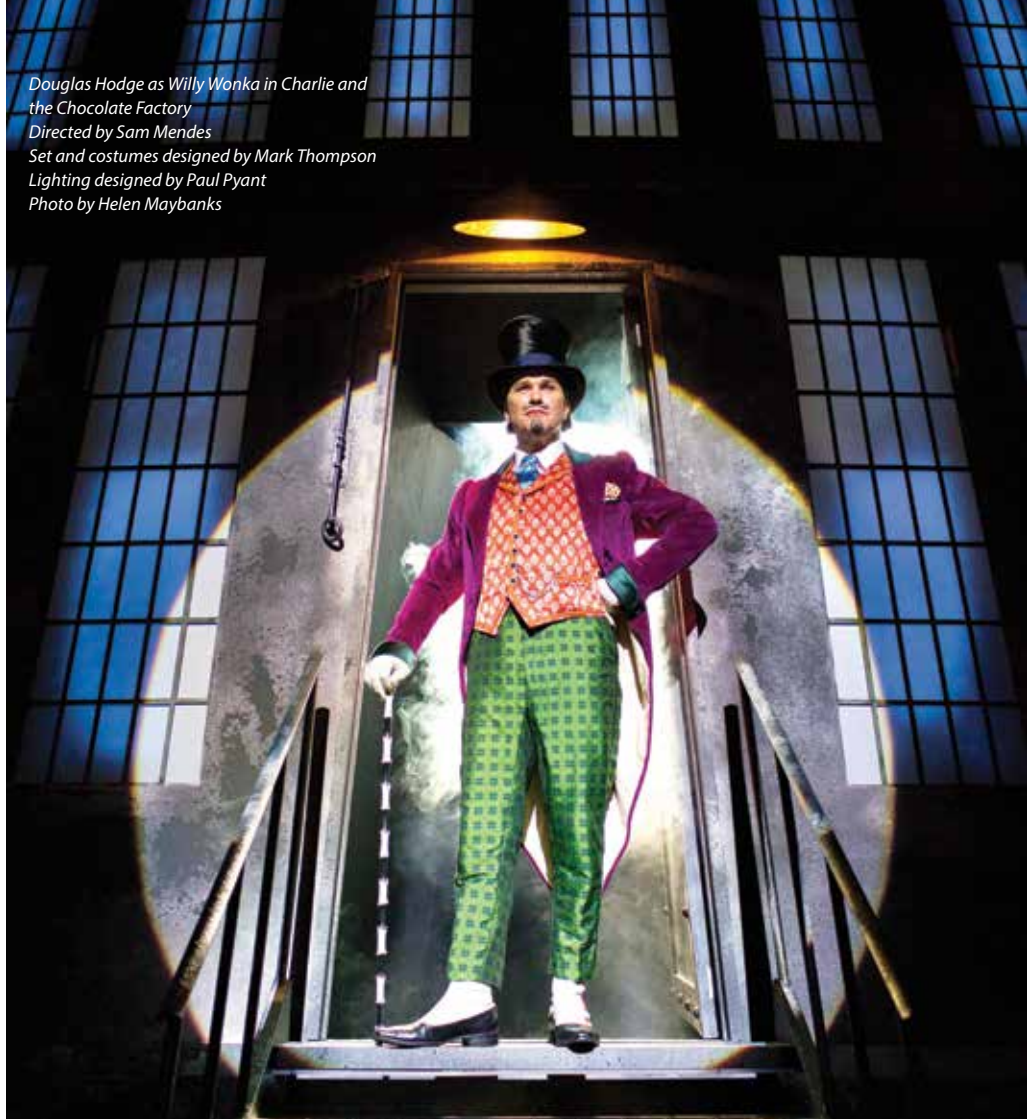
Teavee, who is glued to 24-hour television and computer games. And the updating to make the narrative even more relevant for today's youngsters is inspired. Jon Driscoll, the video and projection designer, and Jamie Harrison, puppet and illusion designer, work together to create something original and wonderful for the audience. The Oompa Loompa ensemble scenes are amazing, comprising an incredibly talented group of actors who perform their choreography perfectly in sync with one another.

In the scene with the song Pure Imagination, Willy Wonka and Charlie get into a telephone cabin and magically rise up into the night sky, full of bright stars, magically designed by Paul Pyant.

The ALD would like to thank Mark Fox and Steve McAndrew for their fantastic help on the day, and also David Howe, the associate lighting designer, who explained the immense and magnificent work of the lighting design. 🍷

April/May 2014

*Douglas Hodge as Willy Wonka in Charlie and the Chocolate Factory
Directed by Sam Mendes
Set and costumes designed by Mark Thompson
Lighting designed by Paul Pyant
Photo by Helen Maybanks*





OFFICE ORACLE

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

Subscription fees

2014/15 subscription fees are now due for all members. If you do not pay by standing order, you should have received a letter reminding you of how much you need to pay, together with a list of the contact details we currently have listed for you.

If you are either a Professional Designer or Professional Member, we are pleased to announce that we can now offer quarterly payments by standing order to enable you to spread the increased subscription across the year. Payments are due each 1 April, July, October and January, but we are adding a small surcharge for this method as we will no longer be receiving the full subscription at the start of the year. Therefore each payment will be for £22, meaning that you pay an extra £3 across the year. The Executive hopes that this instalment plan will be especially useful all members of the Professional membership who may find paying a lump sum in one go a strain on the cash flow at the start of each April.

Please note, however, that if two consecutive payments are missed then we reserve the right to stop your membership immediately until such time as the arrears are paid in full. Stickers for the current year subscription to put onto your membership cards will be sent out once the second payment from July has been reconciled at our end.

Please email the office to be sent a form if you wish to take advantage of this method.

Finally, we have a new membership card design after we finally ran out of the blue and white version last year, some seven years after we first issued them. Everyone on the database who has been a member for more than three years will automatically receive one with the confirmation of their 2014/15 subscription being paid.

Membership subscription rates as of 1 January 2014:

Professional Designer	£85 (+£10)
Professional Member	£85 (+£10)
Associate	£45 (+£5)
Student	£30 (+£5)
Retired	£30 (+£5)
Non-Profit Organisation	£30 (+£5)
Corporate Members	£400 (no change)

Membership drive promotion

On a related note, we continue to run the promotion to encourage membership uplift that was introduced in 2011. Therefore, if a current member introduces a new member to the Association then they will receive a discount of £5 on their subscription for 2014/15.

And more! That is a £5 discount for each and every member that successfully completes the application procedure and fulfils the criteria to become a member in any category. Therefore, if you are a Professional introducing two new members, then you've just countered the increase in fees this year!

All the information can be accessed and downloaded from our website: www.ald.org.uk/membership/.

Please ensure that your name and membership number as on the ALD database are in the "Proposer's Name" section of each application form, and your account will be credited when they receive their welcome pack on their doorsteps.

Get recruiting!

Members' Monthly Social Evenings

The monthly socials continue at the Coach and Horses on Friday 25 April when AC Entertainment Technologies will be the sponsors for the evening.

Other dates currently sponsored in 2014 are:
30 May Ambersphere Solutions
27 June Lee Filters

If any of our other Corporate members wish to sponsor any of the remaining available 2014 dates please contact your Executive Committee Representative: richard.lambert@ald.org.uk.

Phoenix Artist Club Membership Offer

ALD members have been offered half price membership of the Phoenix Artist Club, which makes an annual membership £60. The offer is open to all membership categories.

You can find more details about the club here: www.phoenixartistclub.com/.

If you are interested in taking up this offer, please contact the club's membership manager Deborah Charnley either by email (deborah.chnrley@phoenixartistclub.com) or by popping into the club on any evening using your ALD card as proof of membership.

ALD at PLASA Focus: Leeds

PLASA Focus takes place on 29 and 30 April at the Royal Armouries in Leeds.

This year we can be found at stand RA-E2 which is close to the entrance and opposite the registration desk to the Royal Armouries Hall, where you will also find a number of the other associations. The bar is about ten feet away! Do come and say hello. We will also be able to take cash and cheque payments of your 2014/15 subscriptions if you do not pay by standing order.

Following the ALD seminar on Tuesday 29 April (see below), there will be a social meeting at the Adelphi pub from 5.00pm onwards. The Adelphi is halfway between the Royal Armouries and Leeds train station; a map can be found at www.theadelphileeds.co.uk/findus/.

We will be gathering in the small room to the right of the stairs as you come through the main entrance. The first round of drinks or so will kindly be sponsored by Hawthorn Theatrical, who will have members of their team present, led by Martin Hawthorn himself.

The Adelphi is even having a pub quiz that evening and we've been invited to join in. Non-members are welcome – though there will be membership forms available.

We hope to see you in Leeds at some point during the show.

"And The Award For Best Lighting Goes To..."
ALD Seminar at PLASA Focus: Leeds
Tuesday 29th April, 3.15pm–4.15pm
Bury Theatre

Continuing with our panel discussions from recent PLASA trade shows in Leeds, in 2014 we will address how we talk about the artistic side

of lighting design for live performance, what is meant by "good" or "outstanding" lighting design, and find ways to talk about this most ephemeral of art forms.

Questions under discussion will be "Is 'good lighting design' the same thing for the LD as it is for the director, the other designers, the general audience, the critics or other lighting specialists?" and "What are useful ways to describe the aesthetics of light on stage?" The panel will address these issues and will share examples of what they think is good (and perhaps bad) lighting design.

The discussion will be chaired by Nick Moran, ALD Education representative and Senior Lecturer in Lighting for Live Performance and Design at Royal Central School of Speech and Drama.

Panel members include lighting designer and Deputy Chair of the ALD Mark Jonathan, Scottish arts critic and commentator Mark Fisher, who has covered Edinburgh Festivals for the ALD for the last couple of years, and also Scott Palmer from the University of Leeds who has chaired our Leeds seminars for the last couple of years and is also an Education representative for the ALD.

For a complete list of all the seminars across the two days of the show please visit: www.plasafocus.com/leeds/seminars/.

Free registration for PLASA Focus: Leeds 2014

Don't miss your chance to see the latest innovations in pro audio, lighting, AV and stage technology on Tuesday 29 and Wednesday 30 April at the Royal Armouries in Leeds. See page 28 for more information.

OFFICE ORACLE

Awards and nominations

Andy Collier – Unsung Hero Award Winner

The Stage's annual awards include an Unsung Hero Award sponsored by the ABTT, which was awarded posthumously to Andy Collier. The award recognises those working outside the limelight whose contribution is crucial to an organisation's success.

Andy was nominated by the ALD in recognition of his contribution not only to the Association but also to the wider world of theatre technology. He was also nominated by a number of other people and organisations that he had worked with and for throughout his career.

The awards were held at the end of January at London's Theatre Royal Drury Lane. Andy's award was accepted by his son Ben, from ABTT chairman Mark White.

Andy joined the ALD Executive in October 1995 and filled several key positions, starting as Associate Member Representative, then as Corporate Member Representative, before excelling in the role of editor for *Focus*, re-generating it as a full-colour magazine that led from the front page with its pictorial content as well as the grammatically incorrect tag line that he judged each article submission by: "More Art, Less Tools", a direct response from the membership when asked what they wanted to read in *Focus*.

Below: Ben Collier accepts the Stage's Unsung Hero Award on behalf of his father, Andy



This huge job was made so simple by a man who loved light, design and how to communicate that widely to all ALD members and the wider industry, and where his knowledge and experience was perfectly encapsulated in 40 pages every other month.

The 2014 WhatsOnStage Awards

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

Each year, the awards shortlists – covering the best of London theatre (and a bit beyond) – are drawn up with the help of thousands of theatregoers who log on to nominate their favourites across all 20+ awards categories. The 2014 awards ceremony took place on Sunday 23 February.

The WHITE LIGHT Best Lighting Designer Award was entirely populated with nominations for ALD members this year!

Congratulations to **Adam Silverman** who won the award for his work on *Macbeth* at the Trafalgar Studios, after gaining 26% of the vote.

Other nominees:

Paule Constable for the Michael Grandage Season at the Noël Coward

Peter Mumford for *Ghosts* at the Almeida

Tim Lutkin for *Strangers on a Train* at the Gielgud

Philip Gladwell for *Limbo* at the London Wonderground

A full list of all the winners and nominees for all the categories can be found on the awards website: awards.whatsonstage.com/.

2014 Off West End Theatre Awards

The Offies are here to recognise and celebrate the excellence, innovation and ingenuity of independent theatres across London.

The point of these awards – as with everything at OffWestEnd.com – is to help raise the profile and status of independent theatres in London by giving them greater power to promote their work individually and collectively and to reward the new talent that they nurture and that is essential to the future of the theatre industry.

The Best Lighting Designer Award in 2014 was won by **Howard Hudson** for his work on *Titanic* at Southwark Playhouse and *Lizzie Siddal* at the Arcola Theatre.

Other nominees in the category were (ALD Members in bold):

Ben M Rogers for *Chess* at Union Theatre
Dan Herd for *The Life and Sort of Death* of Eric Argyle at Soho Theatre

Johanna Town for *The Life of Stuff* at Theatre 503
Phil Bentley for *Orpheus* at BAC

William Reynolds for *Dances of Death* at Gate Theatre

Matt Leventhall for *Fishskin Trousers* at Finborough Theatre

Hartley T A Kemp for *Land of Our Fathers* at Theatre 503

Joshua Carr for *The Love Girl* and *The Innocent* at Southwark Playhouse

Stuart Glover for *The Merchant of Venice* at Brockley Jack

Oliver Fenwick for *Woyzeck* at Omnibus Clapham
William Ingham for *The Mystery of Irma Vep* at Jack Studio Theatre

Neil Austin for *The El Train* at Hoxton Hall

For more information and the full list of nominees in all categories, please visit: www.offwestend.com/index.php/pages/the_offies.

The 2014 Olivier Award Nominations

British theatre's most sought-after awards have been a mark of theatrical greatness since they were inaugurated in 1976 as the Society of West End Theatre Awards. The society is now known as Society of London Theatre (SOLT) and its glittering awards are now the Olivier Awards in honour of a theatrical legend.

On 13 April 2014, the Olivier Awards will return to the Royal Opera House for an evening of West End glamour, prize-giving, celebration and spectacular, exclusive performances. The Best Lighting Design Award is sponsored by ALD corporate members White Light and once again sees ALD members filling the list of nominees:

Paule Constable for *The Light Princess* at The National Theatre

"Paule Constable, who has previously won four Olivier Awards for her lighting design, is nominated this year for her work creating a fairytale backdrop for the Tori Amos musical, moving from dark, foreboding woodland to a wondrous enchanted lake."

Peter Mumford for *Ghosts* at The Almeida and Trafalgar Studios

"Two-time Olivier Award winner Peter Mumford's stunning work on Richard Eyre's acclaimed production

complemented the story's oppressive theme, creating a haunting atmosphere that transformed the mirrored set from the promising warmth of sunrise to the shadowy gloominess of dusk."

Tim Lutkin and **Finn Ross** for *Chimerica* at The Almeida and Harold Pinter Theatre

"Tim Lutkin and Finn Ross' arresting, kaleidoscopic lighting played a crucial role in changing dimensions within Lucy Kirkwood's epic that required the pair to help depict a story that spanned decades and crossed continents in one innovative cube set."

Paul Pyant and **Jon Driscoll** for *Charlie & The Chocolate Factory* at Theatre Royal, Drury Lane

"Paul Pyant and Jon Driscoll's spectacularly varied work played a vital role in bringing Roald Dahl's story to vivid, rainbow-bright life. Every scene required a unique spin, from Mike Teavee's technicolour, strobe-lit scenes to the gloomy streets of Charlie Bucket's world."

Another ALD member, **Michael Hulls**, has been nominated in the Outstanding Achievement in Dance Award.

"This would be the first Olivier Award for Hulls, a lighting designer who has worked exclusively in dance over his 20 year career, though he has previously worked on many Olivier Award-winning productions including Akram Khan's DESH and Push."

Other nominations in this category are listed here: www.olivierawards.com/nominations/view/item221828/outstanding-achievement-in-dance/.

A full list of all the nominees in all the categories can be found on the awards website: www.olivierawards.com/nominations/. 🌸

Professional Designers' shows opening in April and May

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.

- 1 April 2014 Andy Webb** *The Billie Holiday Story* Aylesbury Waterside, then touring
2 April 2014 Ben Pickersgill *Into the Woods* Bridewell Theatre
4 April 2014 Will Evans *Aliens Love Underpants* Dundee Rep, then touring
7 April 2014 Will Evans *I Believe in Unicorns* Pleasance, London, then touring
8 April 2014 Tim Mascall *The Notorious Mrs Ebbsmith* Jermyn Street Theatre, London
10 April 2014 Malcolm Rippeth *The Girl's Guide to Saving the World* HighTide Festival Theatre
10 April 2014 Charlie Lucas *Snakes and Ladders* Fairfield Halls, then touring
11 April 2014 Ben Pickersgill *The Little Sweep* Blackheath Halls
16 April 2014 Catherine Webb *Dorian Gray* Riverside Studios
22 April 2014 Tim Mascall *Martine* Finborough Theatre, London
22 April 2014 Edmund Sutton *The London Cuckolds* Theatro Technis, Camden
23 April 2014 Malcolm Rippeth *Not the Worst Place* Clwyd Theatr Cymru and Sherman Cymru
23 April 2014 Johanna E Town *Our Country's Good* Croydon, then touring
24 April 2014 Michael Grundner *Showboat* Neuse Musiktheater Linz
1 May 2014 Ben Pickersgill *Marry Me* A Little Assembly Theatre
5 May 2014 Richard Lambert *Best of Friends* Landor Theatre

Contact us

The Association of Lighting Designers

PO Box 955, Southsea PO1 9NF

Tel: 07817 060189

office@ald.org.uk www.ald.org.uk

The Executive

President: **Richard Pilbrow**

Vice President: **Rick Fisher** rick.fisher@ald.org.uk

Chairman: **Peter Mumford** peter.mumford@ald.org.uk

Vice Chairman: **Mark Jonathan** mark.jonathan@ald.org.uk

Executive Director: **Ian Saunders** office@ald.org.uk

Treasurer: **Guy Lee** treasurer@ald.org.uk

Professionals' Rep: **Johanna Town** jo.town@ald.org.uk

Professional Members' Rep: **Stuart Porter** stuart.porter@ald.org.uk

Corporates' Rep: **Richard Lambert** richard.lambert@ald.org.uk

Students' Rep: **Sean Gleason** sean.gleason@ald.org.uk

Meetings Reps: **Will Evans**, **Claire Gilligan** and **Raffaele Cericola** meetings@ald.org.uk

Education Reps: **Nick Moran** and **Scott Palmer** education@ald.org.uk

Committee members

Paule Constable paule.constable@ald.org.uk

Jack Knowles jack.knowles@ald.org.uk

Jason Larcombe jason.larcombe@ald.org.uk

John Leventhall john.leventhall@ald.org.uk

Declan Randall declan.randall@ald.org.uk

Katharine Williams katharine.williams@ald.org.uk

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Editor: **Kelli Zezulka** editor@ald.org.uk

Editorial team: **James Laws**, **Rob Halliday**, **Raffaele Cericola** and **Sofia Alexiadou**

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

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

New members

Welcome!

Professional Designer

Gary Bowman[†]

Howard Hudson*

Tim Lutkin, London*

Paul Keogan

Seb Williams, Letchworth*

Mark Wood, Chesham

Associate Member

Chris Barham, Bristol

Chris Gatt, Malta

Tom Kitney, Canterbury

Marco Miglioli, Milan, Italy

Adam Stringer, Knebworth

Student Member

Oliver Hancock, Ringmer

Non-profit Organisation

Julie's Bicycle, London

* Re-joining the association

† From Associate Member

Diary dates 2014

25 April

Monthly Members' Social Evening[†]
Sponsored by **AC Entertainment Technologies**



29–30 April

PLASA Focus: Leeds*

29 April

ALD seminar: "And the award for best lighting goes to..."
3.15pm, Bury Theatre, Royal Armouries, Leeds*

29 April

5.00pm onwards: members' social, Adelphi pub, Leeds*
Sponsored by **Hawthorn Theatrical**



30 May

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



11–12 June

ABTT Theatre Show, Old Truman Brewery, London

27 June

Monthly Members' Social Evening[†]
Sponsored by **Lee Filters**



1 July

Annual subscription payment deadline

25 July

Monthly Members' Social Evening[†]
Sponsored by **PRG**



5–8 October

PLASA Show 2014, ExCeL London*

* The ALD will have a presence at these events.

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

BY DESIGN DAY 2014

For giving, not forgetting ...



“We really can’t tell you how much this saved our home and family.”

“For everybody who contributes to Behind the Scenes, thank you. You helped save my life.”

“I can’t thank you all enough. Light Relief does life changing work, and my life has been changed by what you do.”

By Design Day 2014 Champions:

Neil Austin
Rick Fisher
David Korins
Hugh Vanstone
Gregg Barnes
Wendall Harrington
Rob Milburn

Michael Bodeen
Ken Billington
Howard Harrison
Ken Posner
Paule Constable
Don Holder
Jennifer Tipton

Without the help of either Light Relief in the UK or Behind the Scenes in the US and Canada, these people – and many more – would have been in real financial difficulties as a result of illness or injury.

A major fundraiser for both charities is By Design Day, being held this year on Thursday April 24. **You can make a personal donation, hold a collection at work or – if you are a designer – you can support the day by giving a day’s royalties to one or both of these charities.**

To date Light Relief has awarded more than £60,000 in grants to help lighting professionals and their families, while Behind the Scenes has issued almost \$450,000 in grants to professionals working in all disciplines. And calls for our assistance are increasing on a daily basis. Without your support, our work would not be possible.

Both organisations are registered charities, so contributions to Light Relief can be easily gift aided by UK taxpayers, making them worth even more. Donors who have been lucky enough to slip into the top tax bracket are also eligible for tax relief. Contributions to Behind the Scenes are tax deductible in the US. The exact amounts of all personal contributions will be kept confidential.

So please – put Thursday 24 April 2014 in your diary and help us to help others.

The annual Edinburgh Lighting Drinks were held on Sunday 5 August 2013 at the C nova Broadway Bar within C Venues on Victoria Street. I would like to express my thanks to Hartley T A Kemp (freelance lighting designer and artistic director of C Venues) and Richard Williamson (production manager of C Venues) for giving us exclusive use of the bar and their continued support of this event.

Many thanks must also go to Cooper Controls, HSL, Philips Entertainment, Rosco UK, White Light and XL Video for their very generous sponsorship of the bar. We were left with some surplus money on the night, which has been donated to Light Relief. Combined with our donations from 2011 and 2012 we have raised over £1,300 for Light Relief in the last three years.

The occasion was once again attended by many lighting designers from both the UK and abroad. We were also able to welcome some of the many lighting technicians who were working at the Fringe as well representatives from some of the companies who kindly sponsored the event.

Having been up at the Fringe myself for a few weeks last year it was great to meet all the different types of people and talk to them about their various projects and roles.

Here’s hoping we can do it all again later this year!

Andrew SJ Grant

EQUITY UPDATE

Richard Lambert with updates from the Equity Creative Team Sub-Committee

General topics under discussion at our last meeting included:

Intellectual property and copyright is unclear in certain areas so guidance will be sought from a lawyer in this field.

The sub-committee has set up a Facebook group for creative team people to join and share. This is not limited only to Equity members. Please join this page and participate! Here's the link:

www.facebook.com/pages/Equity-Creative-Team-Sub-Committee/704190652934991

The Creative Team Sub-Committee has not been formed with representatives from all creative team disciplines. Due to the nature of the election process we have two lighting designers but no costume or set designers. The Sub-Committee will urge Equity to address this in time for the next set of elections in two years' time. In the meantime the Committee would like to co-opt to complete the skillset.

It was also noted that there is a disproportionate lack of older women working in our industry.



Equity membership benefits:

- pay and conditions guidelines publications
- representation in disputes
- accident and backstage insurance
- Equity members' personal pension
- tax and welfare support
- legal support
- Job Information Service
- professional name protection
- lobbying and campaigning
- Equity card

Equity cannot carry on its work on behalf of its members unless it has members (and their membership fees). Please consider joining Equity and strengthen the position for lighting designers and other professionals working within the field of lighting or video. #



The ALD is represented on the Equity Creative Team Sub-Committee by Richard Lambert and Edmund Sutton. If you have any questions or would like more information about joining Equity, they can be contacted at richard@lambcolighting.co.uk or edmund_sutton@hotmail.com.



PLASA FOCUS: LEEDS

This year's show is at the Royal Armouries on **29 and 30 April**



PLASA Focus: Leeds 2014, the leading event for entertainment technology in the north of England, is taking place at the Royal Armouries Museum, Leeds, on Tuesday 29 and Wednesday 30 April 2014.

130 exhibitors will debut new products fresh from international launches at Prolight + Sound, and a highly acclaimed PLASA Professional Development Programme will run alongside the event, providing visitors with access to over 20 free seminars and product demonstrations.

The exhibition takes place across two halls, with exhibitors including Avolites, ETC, Clay Paky, Chauvet, Neutrik, MA Lighting, Philips Entertainment, Prolyte, Robe, A.C. Entertainment Technologies, Robert Juliat, Highlite International, SES Entertainment, Link, Martin by Harman, Pearce Hire, White Light, Leisuretec Distribution, TMB, MilTec, Pro Light Concepts, Northern Stage Services and Hawthorn, among others. Visitors can also expect to see the ALD at their stand: R-E02.

The ALD will present *And the Award for Best Lighting Goes To...* in the Bury Theatre on Tuesday at 3.15pm. The discussion, chaired by Nick Moran, will address how we talk about the artistic side of lighting design for live performance, and what is meant by "good" or "outstanding" lighting design, and the panel will share their own experiences. Panel members include Mark Jonathan (lighting



designer and vice-chairman of the ALD), Mark Fisher (Scots critic and arts commentator) and Scott Palmer (University of Leeds).

Other Professional Development Programme highlights include *Wireless Lighting Control with DMX & RDM*, presented by Isac Alkstrand of Wireless Solution, and *When DMX Gets Surreal – Bringing DALI into the Picture*, presented by Wayne Howell of Artistic Licence. The complete line-up can be viewed on the show website.

PLASA Focus: Leeds is renowned for its friendly, informal atmosphere which attracts over 2,000 members of the north's entertainment technology community each year who come to see new products, learn, network and do business.

Visitors can register for free, which covers entry to the show as well as the Professional Development Programme: www.plasafocus.com/leeds. #



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FREE!

**29-30
APRIL
LEEDS**



The essential event for entertainment technology in the north of England

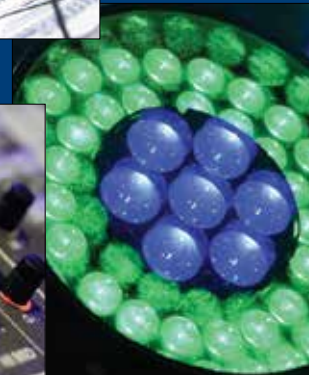
PLASA Focus is a regional event that brings cutting edge technology to a town near you.

Get your hands on the latest lighting, pro audio, video and stage technology and learn about new techniques from the industry's top talents.

The exhibition is free to attend and gives you free access to the PLASA Professional Development Programme - a two-day programme of seminars, product demos and training.

Register today for your free ticket

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plasafocus

LEEDS 2014, 29-30 APRIL

A POSTCARD FROM...

Peter Mumford, New York City, USA

Well, first things first, it's -17C here and that's bloody cold. I've had to invest in a furry hat and snow boots. I'm here for pretty much all of January and February – the great thing is that despite the cold these guys **deal with** the snow and nothing stops moving. I'm starting off at Brooklyn Academy of Music (BAM) and relighting the *King Lear* that began in Chichester and all is going well – lovely crew and the theatre is wonderful and I even managed to get all the movers I wanted (thanks to PRG). The show looks good in here – Robert Innes Hopkins' set sits well in the space and it's great for me to have more height and distance than I had at Chichester – previews have gone well. I'm also reviving *Butterfly* at the Met – you don't get much time for revivals there but again the lighting team is very good. So I'm dashing from Brooklyn to uptown according to the two schedules – *Lear* is pretty much done before I really start at The Met so it works out. Once these two are up and running I'm lighting *Love and Information* (originally at the Royal Court) at the Minetta Lane theatre downtown and a new production of the opera *Werther* at The Met. It's like "chalk and cheese" because the Minetta is really quite small and, of course, The Met is huge. There's a crew of about a hundred at The Met and just a handful downtown. I'm enjoying the contrast. So, that's all for now – "wish you were here" as the traditional postcard goes – but bring your snow boots!

Peter



AN ENGLISHMAN ABROAD

Tom Dexter Scott moved to New Zealand where he found himself working in theatre again, despite his best efforts ...

Eight months ago I packed my belongings and sent the majority to my parents to be buried in their loft. Some possessions were sold or lent to friends; others, like my collection of tech and show t-shirts, were thrown away or given to the local charity shop. My career in theatre was over, a plan I had been plotting for several months and only knowing that I wished to change employment with a vague idea of working in conservation or a national park. Those who know me well know I love my hills.

For a long time I dreamed of travelling to New Zealand and, with the terrible state of the arts in the UK and my passion lost for the job, now was the time. So on 25 June I made the 23 hour flight to Auckland. If truth be known I spent a lot of time looking for theatre work – you can't not after you've been doing it for nearly sixteen years – and as the notion of the volunteering and working in conservation was fading, mainly due to the fact that DOC (Department of Conservation) was having a big management re-shuffle, it meant theatre was the only way for me to make a living.

However for those who know NZ, the arts is not really pumping. Sure, they have some pretty big festivals, and the two major cities, Wellington and Auckland, have a scattering of playhouses, one of which in the capital lost its funding when I arrived.



Christchurch, which had been the art hub until a certain earthquake put an end to that, had worked hard to get the Court back up and running. While I was there I had a nice tour of a “temporary” theatre housed inside a warehouse – an idea not too dissimilar from the Royal Exchange after the 1996 bomb, except that the Court's seemed to be a little more thought out and purpose built, rather than a touring tent in building in a rush to get the theatre back up and running.

Dunedin had a tiny theatre that struggled with very little funding or none at all, depending on the show, and the vast majority of other houses either

played large-scale amateur musicals with a professional-sized budget or welcomed one-night tribute bands or comics along with the local dance troupe. Think of your art centre programme being played in a grand civic theatre.

I thought my employment opportunities would increase when I reached the capital but no such luck. I even looked at doing workshop and hire company work but, alas, nothing and

being that Wellington theatre is built on these businesses that was a little disheartening. There never really seemed to be any venue staff, just lighting companies owning the right to manage and staff the venues. My saving grace came from meeting others around the country and learning that the pool of technicians seem to know one other.

So, after I had chucked my t-shirts away, I was about to begin my collection once again after getting a call from the New Zealand Arts Festival.

My role here was mainly casual – get-ins and outs and working at a wide range of theatres and

AN ENGLISHMAN ABROAD

Tom Dexter Scott



spaces. My first port of call was at the botanical gardens (open to the public 365 days of the year) to install a British installation, "Power Plant", which comprised several artists with light displays dotted around the gardens. It was no mean feat to run 50-metre cable runs from four power sources, around a garden that is brimming with tourists and locals alike, and it was not made any easier when you add the flora and fauna to look after. The last issue the site manager needs is a complaint from the volunteer gardeners that yet

another 63 amp cable has just flattened the flower beds.

My next job took me to an old hall to do a fresh install, everything from truss, power and lights. I was also hired to do some focusing in other venues, a part of the process I have always loathed both as a designer and technician, but turning an empty space into a functioning theatre in

less than sixteen hours still gets me going.

After this I went to a proper theatre at St James and worked on a new show from Auckland using a LED tape on battens. That was the rig ... no FOH, only a couple of movers on spot bar one. I never saw the show but spent a delightful twelve hours assembling the battens as the company had neglected to prep them.

So then more truss and power installing at the Michael Fowler Centre, a kind of concert venue like the Albert Hall, with some focusing as well ...

It still amuses me that Selecon in New Zealand is what Strand was in the UK in the 1970s. You'd be hard pushed to find a light not manufactured by the home-grown company; they are everywhere.

I was soon shipped off to the Opera House, where there were some more English folks who'd been shipped over especially to work on the festival. Here, we rigged two shows on top of one other, with a combination of house dimmers and hired dimmers to confuse the plugging up. The entire stock of Pacifics in NZ must have been in use as well, as we were left with Shakespeares and some Patt 23s. I felt at home using these lanterns, and when I saw the board was a Strand 520 I almost wept. Ions and the like are in many of the houses now, but the Strand 520 is still floating about in many of the theatres here and is still doing a good job.

I worked all over the festival and the work was like anywhere ... although, some terms were different along with the equipment. I found it hard to get used to plugging a domestic plug in, rather than a 15 amp plug, but knowing if you'd run out of extensions you could borrow sound's AC was very convenient. My other issue was the piggy backing of plugs: they just plug in to a socket in the plug top. Fly bars were called battens and I had to say "loom" instead of "tripe" when it came



Power Plant at the Wellington Botanical Gardens as part of the New Zealand Arts Festival

cable. However, I never pronounced “data” the way our cousins across the pond do.

All the stock seemed to be hired, and the amount of lead time on each project was lengthy, but there were many venues housing several shows with many turnarounds in between. There were some students who worked on the festival and even an English backpacker fresh out of college last year. It’s good to see that even our Kiwi cousins have had some elements of fundamental training neglected but, by working on events like this, they can boost their knowledge and skill base no end.

April/May 2014

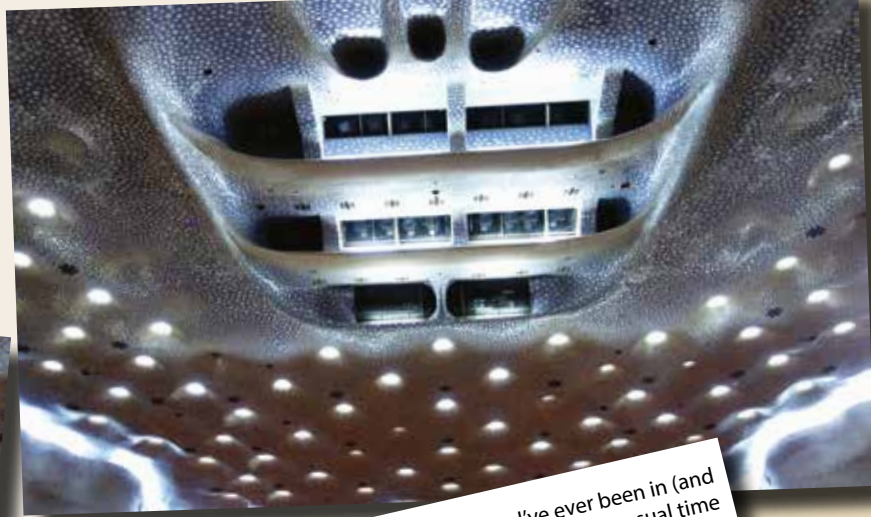
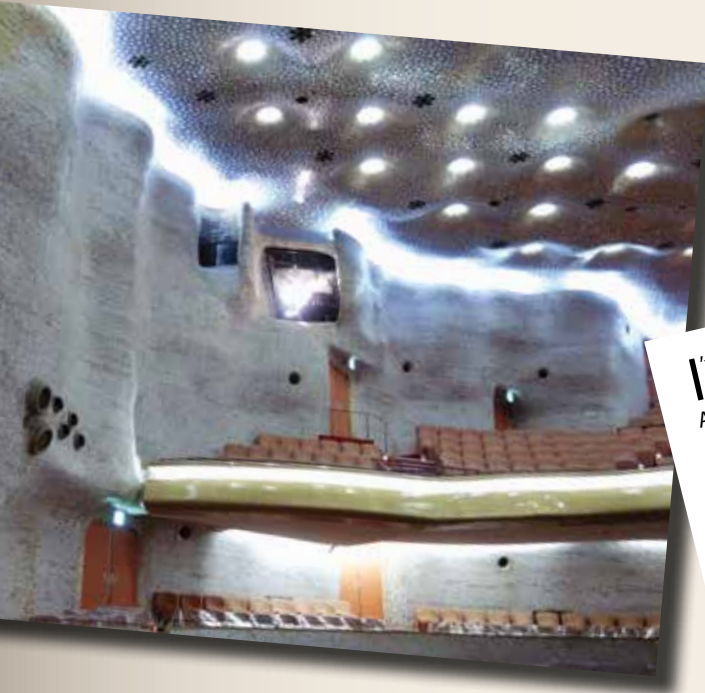
I’ll be honest, I had missed working in theatre ... but whether I will return full time to the industry when I touch back down in the UK is yet unknown. For now, I can say I’ve been there, and somewhat wished it had come about a little earlier. Like the UK, once you have your foot in the door the work starts pouring through, and if it weren’t for the fact that I’m about to travel to the south again, I’d be happily working in the Wellington art scene. But, for now, I can say I’ve done it and I’ve got the t-shirt ... Maybe I should start my collection again? 🍷



Emergency procedures at the Michael Fowler Centre. Dex says: “The earthquake one I found funny as I’d just been focusing up a 13 metre Genie, which was shaking enough as it was without an earthquake.”

A POSTCARD FROM...

Nick Schlieper, Nissay Theatre, Tokyo



I've just spent two weeks in the weirdest-looking theatre I've ever been in (and that's saying something!), re-mounting *Love Never Dies* – in half the usual time AND with two casts!

It was built in the early '60s to designs by "a very famous Japanese architect" and you could be forgiven for thinking, ho-hum, yet another theatre designed by an idiot who doesn't even begin to comprehend the uses of the building. So imagine my amazement when I discovered that he was also a **theatre lighting designer!**

The walls are completely covered in millions of tiny, multi-coloured glass tiles, with a reflectivity factor approaching that of your average front surface mirror. The blobs on the ceiling are your actual mother-of-pearl shells and there is not a single piece of symmetry anywhere, including the highly original FOH positions. I have never seen so many crew on a stage before, anywhere. At one point during the fit-up, I counted 60 stagehands, all dressed ninja-fashion in black from head to toe and wearing identical hard hats in a fetching shade of blue. And that was just the ones I could see!

Amazing people, though. I've never encountered such friendliness en masse in any other country – and that goes a long, long way!

Nick

INSIDER KNOWLEDGE

Lighting in Italy

For this issue, we've asked Margie Heymann (consultant working for Rosco in Italy) and Raffaele Cericola (Italian lighting designer in the UK and one of the ALD's meetings reps)* to supply some useful tips for working in Italy – in particular, some useful Italian lighting phrases:

per favore, per piacere, per cortesia (please)
grazie (thank you) **This and "please" are the two most important phrases!**

fare una pausa (to take a break)

puntare (to focus)

effetto (cue)

luce di taglio (sidelight)

controluce (backlight)

luce a pioggia (downlight)

ribalta (footlight)

motorizzati (moving lights)

sagomatore (profile)

cinquemila (5kW)

diecimila (10kW)

proiettore a scarica (HMI)

bandiere (barn doors)

coltelli (shutters)

traliccio (truss)

a sinistra, a destra, su, giu (left, right, up and down)

cachet (fee)

Right: Teatro della Pergola, Florence, Italy



chiamata (call)
direttore di scena (stage manager)
disegnatore luci (lighting designer)
pianta luci (light plot)
fermalo così (lock it off)
pranzo (lunch)
buio (blackout)
Registra effetto numero... (Record cue number...)
*track*** (track)
in ... secondi (in ... seconds)
Quanto ci vuole? (How long will it take?)
A che ora è il pranzo? (What time is lunch?)
Perche il ritardo? (Why the delay?)

*Thanks also to Mark Jonathan for suggesting some of the above phrases.

** Pronounced "treeck"

And finally (fingers crossed you won't need this one!) ...

Il disegno luci del lighting designer è differente da ciò che è stato installato. (The lighting plot looks different from what's been rigged ...)

Interestingly, stage left (*sinistra del palco*) and stage right (*destra del palco*) are not used in some theatres in Italy. In the Teatro della Pergola, for instance (pictured above), city geography is used. Stage left is *La Cascine* and stage right is *Firenze*. 🚩

Got some tips you'd like to share about your favourite venue? Email editor@ald.org.uk and we'll include them in future issues.

ELECTRIC SHADOWS

James Laws enjoys reading Nick Moran's latest book



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.

This book is in the ETP Applications and Techniques Series. Having read it I can see that this is the right category. Whilst it embraces aspects of systems, design and education, at its heart it's a "how to" book.

Charged with writing a review, I was concerned that I wouldn't have enough recent experience of projection, and my video knowledge is zero. But I needn't have worried. Nick Moran takes his readers through the subject with the assumption that they will have gaps, or even chasms, in their grasp of this growing and increasingly specialist visual art.

He writes in a relaxed, chatty style that leads you on from concept to realisation of a projection on stage. If you read the whole book, you will find that you emerge much the wiser and aware of the many opportunities and pitfalls inherent in any form of projected scenery or action footage.

The first chapter explains why it could be useful to use projection techniques. Then we are taken through the physics of brightness and projection shape control. This leads on to screens and set design and the increasingly technical realms of content: the projected material. Finally, we see how it is all put together for a show. There is a useful appendix on copyright and another on cables and connectors.



Electric Shadows: An Introduction to Video and Projection on Stage by Nick Moran Entertainment Technology Press £23.95

As befits a book on a visual theme, the many illustrations are generally very clear and helpful, although some of them would have benefited from being larger or in colour. William Dudley's computer renders from *Woman in White* are lovely and the video plug-up schematics are very easy to follow.

Thinking back through the book, it is peppered with exhortations to check the leads between equipment are long enough/the right sort/the right pinning. It is this sort of practical detail that

makes any "how to" book really useful. I certainly learned a lot.

I would suggest that, if you are a newcomer to this art form faced with a meeting of creatives who think "projection would be a great idea for this show" and you have the responsibility for making it happen, you would be mad not to read Nick Moran on the subject before getting involved. Put the purchase of this book as item number one on the budget and don't spend another penny until you have absorbed the wisdom therein. #

*Before (opposite page) and after (this page):
Bad Girls
Directed by Maggie Norris
Set and costume design by Colin Richmond
Lighting design by Tim Mitchell
Sound and video design by Mic Pool
Photos by Nick Moran*



LIGHTING ASSOCIATIONS IN EUROPE

Greek lighting designer **Sofia Alexiadou** summarises the situation in Europe

Lighting design associations exist to further the art of lighting design and to promote individuals engaged in that profession. Unfortunately, in many European countries lighting designers still haven't lobbied to create such organisations. Here are the most important and active ones around Europe:



The **Association of Lighting Designers** (ALD) grew out of the Society of British Theatre Lighting Designers. This club of designers expanded its membership in 1981 to embrace lighting professionals from all fields. After original proposals that the new association should be a trade union, the first executive set out aims that embraced negotiations through the established trade unions, but which allowed the ALD to develop as a friendly society – an open forum for the discussion and furtherance of lighting art and the appraisal of production techniques and equipment. With the explosion of lighting design within the creative process in stage production of the late 1980s and early 1990s and the proliferation of lighting elements in educational courses in many colleges and institutions, the ALD has consolidated its role as

the focus of lighting throughout Britain. The ALD is the mouthpiece of the lighting industry and the main resource for information and discussion on the wide range of lighting topics that affect designers in the lighting profession.



The Association of Swedish Lighting Designers (**Svenska Ljussättareföreningen**, or SLF) was founded in 1992, at a meeting at Filmhuset (The Filmhouse) in Stockholm. At the meeting were approximately 60 of Sweden's lighting designers. The association that was formed has the aim to promote "lighting design as an artistic part in theatre and music productions and in any other connection where light design is called for by supporting good light design, claiming light design as an artistic part of the collective artistic process, being a forum for debate for light designers and towards other professionals, supporting the regrowth in the profession, creating the means for a professional education, achieving recognition from our trade union and seeking contact with related associations throughout the world."



Spain's Association of Lighting Designers (**Asociación de autores de iluminación de España**) is one of the most active organisations of our field in Europe. The AAI was founded in 1998 with the desire for lighting designers to join forces and achieve greater professional recognition. The AAI represents professional lighting designers in Spain and other parts of the world. Most associates work in the field of performing arts (theatre, opera, dance, concerts, circus, etc.), although it partners with other groups to develop its work in TV, architecture, events, consulting, teaching, etc. The AAI wants to become an important element in the lighting industry in Spain, so has the participation of business partners (sponsors), with the intention of developing training programmes for training of future designers and for expanding the knowledge of its professional membership.

VPLT.

The German Association of Lighting Designers, the VPLT (**Verband für Medien- und Veranstaltungstechnik**), actively represents the common interests of its members. The VPLT serves as the main contact for specific questions or advice on media and event technology. The VPLT supports its members with technical and legal issues. Its members work in theatre, opera, TV, film, advertising, industrial and product presentations, restaurants, hotels, nightclubs, live music of all kinds, public and commercial buildings, sports facilities, youth centres, mobile discos and touring theater.

The VPLT's objectives include:

- education and training
- public relations
- preparation of technical guidelines
- providing information to members on technical innovations
- lobbying at fairs and media
- maintaining contact with official bodies
- advocacy and contact



In France **L'association des Concepteurs Lumière et Éclairagistes (ACE)** aims to promote lighting and the profession of the lighting designer and to promote an

efficient and innovative use of light, disseminate knowledge related to lighting, contribute to debates on the environment and commit to respect the ethical rules for carrying out the project, support the quality of the lighting process and achieve the definition of a professional status.

Working on several continents, members of the ACE combine the fields of light and art. The 44 active members are practitioners who can demonstrate three years of independent professional practice in the field of sustainable lighting associated with architecture and urban planning. Associate members are assistants, agencies, lighting designers, stage designers, artists and other professionals whose activity is related to lighting design.

























The Italian Association of Lighting Designers (**Associazione Italiana di Lighting Designers, AILD**)

Lighting as a perfect blend of art, technology and professionalism is one of the basic concepts on which the AILD bases its activities. For several years, the Association has created a platform to define a precise identity to professionals who are working in an area that is emerging more and more in every area of life, from permanent habitats and architecture to live performance and beyond. The AILD also encourages research and development into new lighting technologies and the development of synergies with related fields, such as colour. 🇮🇹

Corporate members *Thank you for your support!*

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