

ALD #

# FOCUS

The Journal of the Association of Lighting Designers

*"More art, less tools..."*

October/November 2014



*Light Killers*  
Charioteer Theatre  
Edinburgh Festival Fringe  
Lighting design by Manuel Frenda  
Photo by Veronica Billi

### Lighting up this issue:

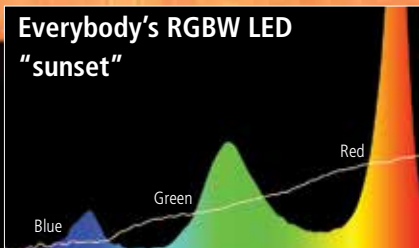
- The 2014 Knights of Illumination
- Postcards from Bournemouth and Beccles
- Mark Fisher's Edinburgh round-up
- Michael Northen bursary winners
- The Backstage Heritage Collection

... and much, much more...

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# Source Four LED

*Lighting that's believable*

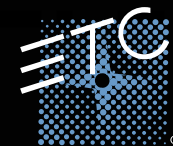


Graph represents R08 spectral distribution.



Liola, National Theatre, London,  
lighting design by Neil Austin,  
photo © Max Narula

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# From the Chairman....



Well, I'm delighted to report that The Lumière Scheme fundraising has got off to a great start, and I would like to express my sincere thanks to those who have contributed already. When I announced the plan to initiate this project to create a "pathway" into lighting design at the last AGM there was a general murmur of approval all round from those present and since then there has been lots of positive reaction both verbally and in emails. Therefore I have no hesitation in "shaking the tin" and asking you all whether you can contribute to this extremely worthwhile investment in our young and up and coming designers. It's not about the amount, it's the intention – no contribution is too small and all are significant – not that we are not looking for substantial contributions but every fiver helps!

Look out for the "Environmental Issues" seminar at Plasa – organised by our Eco subgroup to be chaired by Nick Moran with a panel including Tim Atkinson (Entertaining Sustainability), Craig Bennett (Business Development Manager at White Light), Adam Bennette (ETC Europe), Paule Constable (Lighting Designer) and Jonathan Dawson-Butterworth (Lighting Designer). It will be an event not to be missed but I'm guessing places will go like hot cakes with that line-up.

On a general note, and if you're still reading, I'd

really like to encourage more feedback from you, the membership. It would be great to get responses to articles and comments and suggestions. The ALD is constantly trying to increase and improve what we do but we do need input.

I wrote about design rights and royalties in the issue before last and since then have written to the Equity Creatives Committee asking them to engage with this area. I have received a very detailed reply from Hilary Hadley at Equity explaining in some detail what Equity is able to do, but as she points out Equity can only represent its members and there are few members in the lighting design area. It's a "hen and egg" situation: our designer members don't believe that Equity is doing enough for creatives generally and Equity says that it can't take things significantly forward until a majority of designers join. Same old story, but there is a new light on the horizon in the newly formed Stage Directors UK. Now we have associations for all the creative team and a powerful membership. I have hopes that directors, designers, sound designers and lighting designers can create a unity that will have great influence. Nothing like being optimistic!

Now, don't forget the Lumière Scheme, please!  
Best wishes to you all,

*Peter*

## Highlights

- 4 **Professional matters**  
Jo at the Estonian National Opera in Tallinn.
- 6 **Upstaged by a horse**  
Marko in Denmark, Birmingham and Nottingham.
- 10 **2014 Knights of Illumination**  
This year's winners and nominees in the theatre category.
- 22 **Paines Plough Roundabout**  
The ALD/ABTT members' meeting.
- 24 **Office Oracle**  
All the news from the ALD office.
- 28 **Lighting from Edinburgh**  
Mark Fisher reports from the Fringe.
- 36 **Equity update, part one**  
Report from the Equity meeting in Edinburgh.
- 38 **Michael Northen bursary winners**  
This year's MNB winners.
- 42 **Backstage Heritage Collection**  
A new lighting history project.
- 45 **The Assistant Lighting Designer's Toolkit**  
Paul Davies reviews this new book.
- 46 **Equity update, part two**  
More from Equity's Guild House.

# PROFESSIONAL MATTERS

## Johanna Town on art versus tools



I am writing this article on a plane home to the UK – and, no, Marko’s piece is on the following pages!

I have just spent three weeks lighting *Rinaldo* for Estonian National Opera in their beautiful capital city, Tallinn. It is a very simple but beautiful compact opera house that still practises a full repertoire system, which is very rarely done in Europe these days. Each day a new opera or ballet is performed and up to 20 different shows come into the theatre in any one month with never two months the same. Within this schedule they introduce five new shows a year and we were the first after the summer’s break.

Unlike a seasonal repertoire where designs are agreed to fit into that season, we witnessed major daily changes to lighting and set that would not normally be contemplated in national



opera houses today. It’s a lot of hard work for a small team of stage and lighting technicians.

On my first day I met a compact lighting staff of two teams of five, one programmer and four on stage, working a daily two-shift system six days a week. It was also very nice to meet three female electrical staff as well as a brilliant female

head of workshop and production assistant.

Being the first show of the autumn, everyone had just returned from their summer holidays. My chief, Anton, was going to be my main programmer as the new Grand MA had arrived just a few days before. They had also just invested in some new Clay Paky 700s to replace some

**Read Stuart Porter's view from a programmer on page 47.**

older Russian fixtures. It was great to be using all this new equipment, although we both spent quite a few late nights watching YouTube videos on how to programme the desk.

My three weeks were taken up with a lot of "information transfer" between Anton and me. I was asking him to achieve effects and types of cue changes that we have come to expect from any of these great lighting desks but which he had never programmed before so we had to clarify desk management systems and programming protocols.

Initially I wanted him to programme the show how he felt fit; after all, it was going to be in his repertoire for many years, but it soon became clear that this was not going to work, and with my limited knowledge I would need to be clearer on how the show was to be programmed. It was hard work getting the desk in order and we worked right up to an hour before the premiere.

Ergo, how much should a lighting designer know about

the tools they are working with? Have we been spoilt with good programmers and technicians who fully understand the tools they have? Anton will soon be equally adept with these skills, but whose responsibility is it?

Is it ours? As lighting designers, should we have a full understanding of every lighting desk we are going to be presented with or should we expect the programmer or chief electrician to be able to interpret our design ideas?

In my case I felt management should have given the staff greater training opportunities with the new desk and more time for programming. As this wasn't implemented, I went away every afternoon and watched more videos, read training manuals and spent any free time available working alongside Anton to make sure the show and my design was not compromised. This is what we do in theatre, but is it right? Your thoughts, please. 🍷

*October/November 2014*

*Rinaldo  
Estonian National Opera  
Lighting by Johanna Town  
Photo by Harri Rospu*



# UPSTAGED BY A HORSE

## Mark Jonathan travels to Denmark and through time



July 24th, 11.30 am: taxi to Heathrow. Fast track security to BA lounge. 14.30 Flight to Copenhagen, land 17.15. Catch train to Aarhus, arrive 21.46. I find the taxi rank outside the station and clearly, pronouncing every letter, I ask the driver to take me to SønderRinggade 13. The friendly driver looks blankly, I show him the address. "Ah, SonnerRinggeler," he says. "What happened to the Ds?" I ask. "We have an extra three letters in our Danish alphabet," he says, "but we don't necessarily pronounce them all." "Hmm," I think, "maybe Danish is going to be a bit of a struggle." Tine, the owner of my rooftop apartment, is waiting outside the door at street level. She greets me and bounds up the 99 steps to the top floor, as I drag my overloaded

wheelie-bag behind me. "Hmm. No lift," I think. "Never mind; it'll be great for my fitness even if I have got tendonitis of the right Achilles."

The apartment has all mod cons including the latest high-tech coffee machine. The next morning, after the obligatory Danish pastry, delivered by Tine, I set off for the Musikhuset in Aarhus, the home of the Danish National Opera. The charming and skilled lighting department is waiting on the steps of the scenic get-in to greet me. I had met Ib before, and he has been my point of liaison since December when I had come for the recce and model showing. This is opera, so everything is planned months in advance and my rig plan had to be delivered in May. Everything is rigged and ready to go. The schedule is longer and more relaxed than I'm used to. Rehearsals move on to the set early in the rehearsal process so I have the luxury of watching rehearsals on the set. We focus in the evenings after rehearsals finish. The electricians send out for an evening meal; some days it's a Danish speciality, and other days it's another nationality's. I soon settle into the system. I hire a bike and Nicky Shaw, the designer, who's been before, gives me some cycling tips after work. It stays light until late. Denmark has cycle lanes, everyone obeys the traffic lights and there isn't anything like the density of traffic or pedestrians

that London has to cope with. In fact, the only thing that is overcrowded are the bike stands. All the Danes cycle and they all seem to be pretty fit.

I settle into the rhythm of life and get up, skip down the 99 steps, hop onto my bike, swim 60 lengths in the outdoor pool and turn up for work. I wondered if anyone would notice the slight smell of chlorine wafting up from under the production desk where I had hung my towel and Speedos to dry off.

Although we were doing a big production of Massenet's *Don Quichotte* with a full symphony orchestra, the opera technical staff is not large and their job roles are a bit different to what I'm used to. Ib will also programme the show and follow the score, taking his own cues. Meanwhile, Kristian, the production manager, will also stage manage the production and, to my surprise, turns up in a costume and plays the onstage guitar part as he's a fully trained musician as well. At this point Ib will also give fly cues while following the score and operating the lights. Ib favours calling the cue number by the page number. I know some other LDs use this system and although it's not the system I generally use I decide it's an ideal production to try this out. Besides, it seemed best to let Ib work with the system he is used to and proves to be very accomplished at. The advantages

*Don Quichotte*  
Danish National Opera  
Lighting by Mark Jonathan  
Photo by Kåre Viemose



are that you know how many pages there are until the next cue. It's easy to add more cues in a chronological order. The disadvantage is when you decide to move the cue to a different page so the cue number changes to the new page number. If you have more than one cue on a page you use points.

The opera is a great success. We have a dramatically designed coup de théâtre at the end of the opera: as Don Quichotte dies, he leaves his bed and the bedroom transforms to the moonlit, mist-laden forest where Dulcinée, the love of his life, and a real white horse are waiting to welcome him. Of course, the horse upstaged the curtain call by having his own solo

October/November 2014

call which included standing on his hind legs and bowing, much to the approval of the audience.

It's now mid-August. I've mastered the Danish pronunciation and I reverse my journey back to London. The next day I'm in Nottingham for tests on the set of *Time and the Conways*, ingeniously designed by Madeleine Girling, who has created a number of layers of clear plastic that will be painted on. This will allow ghostly visions of the past to appear between them. The pressure is on me to prove to the creative and technical team that we can make it work. My main worry is that we may have unwanted reflections, such as exit signs, or be able to see things such as the rig. My concern about exit signs is unwarranted as under

*The Birmingham Rep braced*  
by the new library



the new regulations the exit lights will only go on in an emergency or power loss. However, the far-too-bright LED indicator lamps can be seen in the plastic. Some judiciously placed black wrap or gel will be needed. I'm happy to be back at the Nottingham Playhouse; its very well managed and all the production and technical departments are skilled and work well. The lighting and sound department led by Karl Bock is a joy.

Then it's onto final rehearsals of *Rudy's Rare Records* in London which then moves to Birmingham Rep just as we go into fit-up. It's also a joy to be back in Brum. I've not been back since the refurbishment of the Rep and the new library was built. There are four new theatre flats for the creative team to stay in and they are very nice. The theatre and the library FOH merge and this adds space and vibrancy. I'm not

Page 7

# UPSTAGED BY A HORSE

**Mark Jonathan**

convinced by the external architecture of the library. It dominates the skyline and seems so out of place next to the neo-classical building on one side and now dwarfing the Rep on the other but like much of Birmingham one fine building is contradicted by some of the most ugly concrete monstrosities I've seen. Certainly, the library is not ugly but, for me, it seems a strange concoction.

I chuckle in rehearsals as I get used to Jamaican humour and the beat of the rap and reggae songs, quite a change after the sumptuous Massenet. Along with refurbishment, the lighting department at the Rep is better than ever under the brilliant

management of Andrew Fidgeon, known to all as "Fidge". There is some excellent focusing from Simon and fantastic programming from Liam Jones, who is an expert at dropping chases into the desk to the beat of the music. They are ably supported by "big" and "small" Alex. So, the whole affair is a treat. We are slightly stunned on the first preview when the whole audience jump to their feet and give the cast a standing ovation. This is repeated every night. My associate, James Smith, arrives in Brum in time for the second dress. He will cover for me. The next day, after the first preview, I manage to do LX notes in the morning and run for the train to Nottingham, leaving James to cover

the afternoon rehearsals. By 2pm I'm in the rehearsal room in Nottingham to watch the final run through. I pop down with Jasper Gilbert, the production manager, and meet Sarah, the head scenic artist, and we look at the painting progressing on the plastic. By 7pm, I'm in my theatre flat in Brum having a quick supper and with minimum time needed to "commute" to the back of the auditorium I'm ensconced for another full house and standing ovation. This is repeated on Saturday. Sunday is calm, and on Monday I hand over to James and jump in a taxi with my bags, back to New Street station and onto Nottingham. I arrive to find the rig is up and the set is ready. We set some deads and start focusing. Like Birmingham the lighting team here is tip-top. I lit here last year so they know me and everyone is relaxed and ready to go. Steph is back up the scope and Nick cracks on rigging some tricky specials that we need. There are various meetings as the painters need to see their work under the stage lighting. The consensus is that more paint is needed. I'm tending to light the plastics from behind rather than like a transparency while the overhead rig is focused off all the reflective surfaces.

We start lighting and soon we are in tech. Act one is set at the end of the First World War it's a birthday party and the Conway family are having fun. The light is warm and comfortable. Cooler, ghostly images appear from time to time. Act one ends leaving a character on stage, and the sound and lighting is left to suggest the passing of time. I have had this crazy idea of rigging two trapezes per side, hanging down

## **Marko's tips 'n' tricks**

*I'm very impressed that in both Birmingham and Nottingham during previews I was given an iPad Mini with an interactive cue list. I could see when the cue was running and, by tapping on the cue, I could write my notes against the cue. No fumbling in the dark with a pen. The next day I could use the list to do my notes and that night check off if I had solved the problem against the list. I would like to see the split times counting down but maybe that's something that can be added. I think it's best to sit at the back so as not to disturb the audience with a backlit screen and it does rely on the Wi-Fi working where you chose to sit.*

Rudy's Rare Records  
Birmingham Repertory Theatre/  
Hackney Empire  
Lighting by Mark Jonathan  
Photo by Robert Day



the programmer, has come down from Brum and he refines the moving light focus with speed and alacrity. James has skillfully managed the production electrics side of this two-storey set, which moves from being a play to a musical and with it from tungsten lighting to some LED razzamatuzz. We open on Wednesday and it's time for more standing ovations. While I enjoyed working

from the fly floors, just above head height, with a mix of cool colours. The fly man sets them swinging before the scene change and the lights move, casting shafts of light through the wooden slats of the set, symbolising the transient nature of time. We deceive the audience and, when the lights come back up in act two, the actress we left standing on the stage is in a new costume and time has moved on 19 years.

Act two is harsher, and I follow this with cooler lighting. This time the ghostly images are warmer, reminiscent of happier times. Act

three follows the interval and J B Priestly "time shifts" us back to the party in 1918. This time the audience has the knowledge of the future and we know that all the characters who are so full of love, happiness and ideals aren't going to achieve them. The play is very well received. I pack my bags and set off once more for London but not before we have a model showing for *Arcadia*, which I will be lighting soon.

The following week, *Rudy's Rare Records* transfers to the Hackney Empire. The lovely "Hoff" is full of enthusiasm as is the producer, Joanne Benjamin. We dress on Tuesday. Liam,

with LED for the crisp colour chases in time to the music, it's so sad to see the Empire's new LED houselights. At first you are beguiled by the apparent warm colour tone of the lights. Then you realise that the beautiful red and gold auditorium looks dead. The LED doesn't make the colours of the auditorium vibrate with life and the magical feel that used to excite me as a child going into an old theatre is gone. I talk to the staff and their hearts are broken that the warmth has gone. 🍷

# THE 7TH ANNUAL KNIGHT OF ILLUMINATION AWARDS

**This year's nominees and winners in the theatre category**

## **Dance**

**Winner:**

***Paul Keogan***  
**No Man's Land**  
**English National Ballet**  
**at The Barbican**

The judges said: "In a set part battlefield, part bomb-factory, Paul Keogan's lighting created a fearful, hermetic and stifling atmosphere. Dense with the smoke of detonated shells and the sulphurous yellow of explosives, the result was unforgettably charged with horror and tragedy."



*Photography by ASH*



*Photography by ASH*

**Nominees:**

***Natasha Katz***  
***The Winter's Tale***  
Royal Ballet at the  
Royal Opera House

***Ed Yetton***  
***The Little Match Girl***  
DanceEast, Ipswich



*The Winter's Tale*  
Lighting by *Natasha Katz*  
Photo by *Johan Persson*



*The Little Match Girl*  
Lighting by *Ed Yetton*  
Photo by *Phil Conrad*

# KNIGHTS OF ILLUMINATION

**Musicals** **Winner:**

**Adam Silverman**  
**Urinetown**  
**St James Theatre**

*Photo by Johan Persson*



*Photo by Johan Persson*

The judges said: "Vividly illuminating a dank urban setting, Adam Silverman's high-contrast lighting used a cunningly lurid palette to accentuate both the drama and the comedy with delicious viciousness."

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

**Nominees:**

**Jon Clark**  
**American Psycho**  
Almeida Theatre

**Paule Constable**  
**The Light Princess**  
Lyttleton, National Theatre



*American Psycho*  
Lighting by Jon Clark  
Photo by Manuel Harlan



*The Light Princess*  
Lighting by Paule Constable

# KNIGHTS OF ILLUMINATION

## Plays

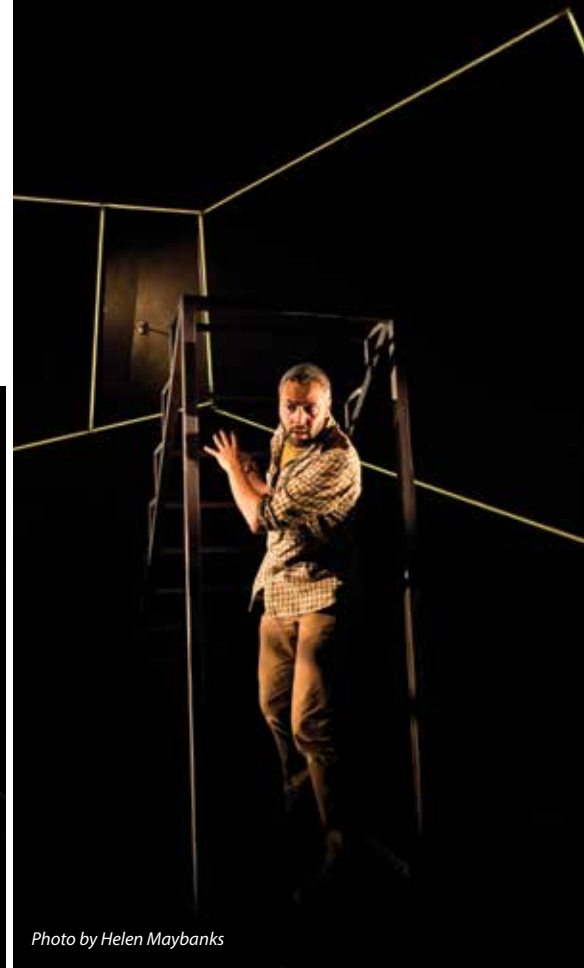
**Winner:**

**Andy Purves**

**The Believers**

**The Drum at Theatre  
Royal Plymouth**

The judges said: "Working in audacious harmony with the set design, Andy Purves used fluorescent tubes of light to carve and delineate abstract, rectangular dramatic spaces that loomed thrillingly out of total darkness."



**Nominees:**

*Lucy Carter*

**Emil and the Detectives**  
Olivier, National Theatre

*Tim Lutkin*

**The Crucible**  
The Old Vic



Above:  
*The Crucible*  
Lighting by Tim Lutkin  
Photo by Johan Persson



Left:  
*Emil and the Detectives*  
Lighting by Lucy Carter  
Photo by Alastair Muir

# KNIGHTS OF ILLUMINATION

## Opera

### Winner:

*Joachim Klein*  
**Bluebeard's Castle**  
Oper Frankfurt at  
Edinburgh Festival Theatre



*Photo by Monika Rittershaus*



*Photo by Monika Rittershaus*

The judges said: "The traditional, claustrophobic setting of Bluebeard's lightless ancient castle was abandoned in favour of a vast, open revolve on which Joachim Klein used clouds of vapour and glitter through which he illuminated the two singers with bold emotional power and great beauty."



*Rodelinda*  
Lighting by Mimi Jordan Sherin  
Photo by Clive Barda

October/November 2014

**Nominees:**

**Ian Scott**  
**Owen Wingrave**  
Aldeburgh Festival  
at Snape Maltings

**Mimi Jordan Sherin**  
**Rodelinda**  
English National Opera  
at the Coliseum



*Owen Wingrave*  
Lighting by Ian Scott  
Photo by Robert Workman

# KNIGHTS OF ILLUMINATION



*Photo by Gia To*

The judges said: "Ethan Wang's beautifully filmed and poetically edited projections of the life cycle of rice enveloped the stage in a complete visual experience that felt like a series of huge, magnificently coloured paintings brought magically to life."

## Video

**Winner:**

**Ethan Wang**

**Rice**

**Cloud Gate Dance Theatre  
of Taiwan, Sadler's Wells**



*Photo by Liu Chen-hsiang*

**Nominees:**

**David Haneke**  
**The Fall of the House of Usher**  
Welsh National Opera

**Tim Reid**  
**1984**  
Nottingham Playhouse



Above:  
*The Fall of the House of Usher*  
Mark Le Brocq (Le Medecin) and  
William Dazeley (L'Ami)  
Video design by David Haneke  
Photo by Stephen Cumiskey

October/November 2014



Right:  
1984  
Video design by Tim Reid  
Photo by Manuel Harlan



# New **LEE** Filters Swatch App

Our new LEE Swatch iPhone app puts the complete range of LEE lighting filters on one screen, with an innovative colour picker so you can easily build palettes anytime inspiration strikes.

You can review detailed information about each colour including spectral charts. It's easy to rapidly cycle through similar filters and compare data so you can find the perfect fit for your project. There's a full search and list capability but also many innovative tools for those who prefer to select colours intuitively.

If you're stuck for inspiration the App includes a growing library of professionally selected palettes designed to embody specific moods. These are easy to edit and make your own.

Your palettes are automatically saved and with one tap you can email full details, complete with colour swatches.

The App also contains many popular tools from our website, all completely redesigned for ease of use on an iPhone. These include a Gel Comparator to find the LEE match to competitor's filters, a Colour Temperature Calculator for the Mired Shift aficionados, and a Diffusion Finder that gives you relative diffusion across the LEE range.



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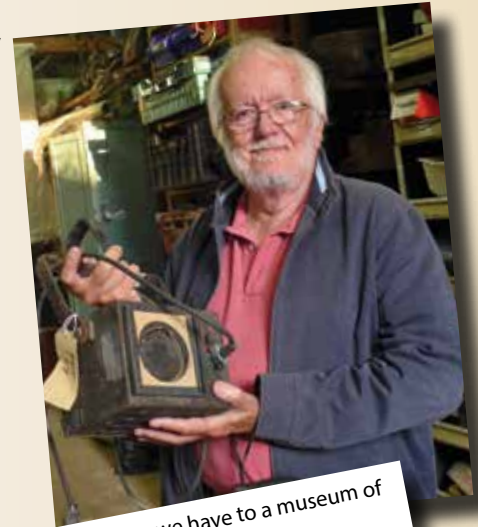
<http://appstore.com/leefilters>



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## A POSTCARD FROM...

**Jim and Pat Laws, Richard and Molly Pilbrow, Jane Thornton, Robin Townley, Jon Primrose, Shane Guy, Lucien Nunes, David Fitch, Peter Willis, Andrew Candler and Rob Halliday**



**G**reetings from Beccles, home to the nearest thing we have to a museum of lighting – the Jim Laws Collection! We gathered here for a delightful lunch, a lovely tea and several trips down memory lane (Richard found the Patt 27 Float Spots he first lit shows with at school, Jane the 72-way System PR console she worked at Windsor fresh out of college, Rob some of the National Theatre's Lightboard he's been obsessed with for years).

More importantly, we gathered for a fascinating meeting discussing how historic lighting equipment, and other historic technical equipment, could best be documented and preserved into the future. The result: the formation of the Backstage Heritage Collection. You can find out more about the aims of this organisation elsewhere in this issue, by going to [www.backstageheritage.org](http://www.backstageheritage.org) – or just by getting in touch and joining in! 🇬🇧

***Find out more about the Backstage Heritage Collection on page 42.***

# MEMBERS' MEETING – THE ROUNDABOUT

**LD Emma Chapman hosted this joint ALD/ABTT meeting – Claire Gilligan reports**

If you have never been to an ALD meetup/outing and you are thinking, oh maybe I should, the answer is YES, you should. Let me tell you what happens at a typical ALD gathering for a visit.

This time, the Roundabout Theatre, currently touring the UK and on its fourth location, was erected inside the Hackney Studios, London. 30 members of the combined ALD, ABTT and STLD gathered outside, where there just happened to be a coffee shop. We waited while the venue had some open auditions going on. When we were suitably gathered LD Emma Chapman led us into the space.

We discover this creation is the outcome of brainstorming by designer Lucy Osborne; lighting designer Emma Chapman; Howard Eaton; James Grieve and George Perrin, the artistic directors of Paines Plough; and theatre consultants Charcoalblue. While an array of technical information about the build and what the space offers was discussed, what really struck me was the message behind it. I think James Grieve was the one to say it to the group. The idea for this structure is powered by emotion; the design and focus is for theatre to get back into the local communities and the youth. The blue-sky aim is for this to be up in school playgrounds and fields and used by local councils so that theatre can reach anyone, everywhere. He

mentioned, when he was a kid growing up in Folkestone some years ago, the most exciting thing to come to Folkestone was the travelling circus. He wanted to recreate this feeling again and send it out further afield.

The space is unique. We were shown a time lapse of the fit-up – it's very quick – and Rachel Shipp, the touring production manager, talked to us in more depth about how she runs the crew on the fit-up and the space she needs.

What amazes me – and it was designed with this in mind – is that no ladders are required, just a mallet and some Allen keys. Some things are a two-person lift and the hand winches on the masts are a six-person lift to get them into place. All this means there is no centre pole, which offers a full, open, in-the-round performance space. They can start a fit-up on



Monday and have a show on Tuesday afternoon, after building a theatre from scratch: roof, seating, power, lights – everything. Lighting is with pre-focused LEDs in the ceiling centre circle, and the circumference triangles are a mix of tuneable warm and cool white LED units plus RBGW LED units as well.

*Both pages:  
The Roundabout  
Photos by Paul Zanre*

Yet the space is not set there: rows of seats can be removed, and the lighting lends the space to anything from tea parties to DJs to plays and back again, something Peter Small (programmer) and Emma worked with Avolites to create.

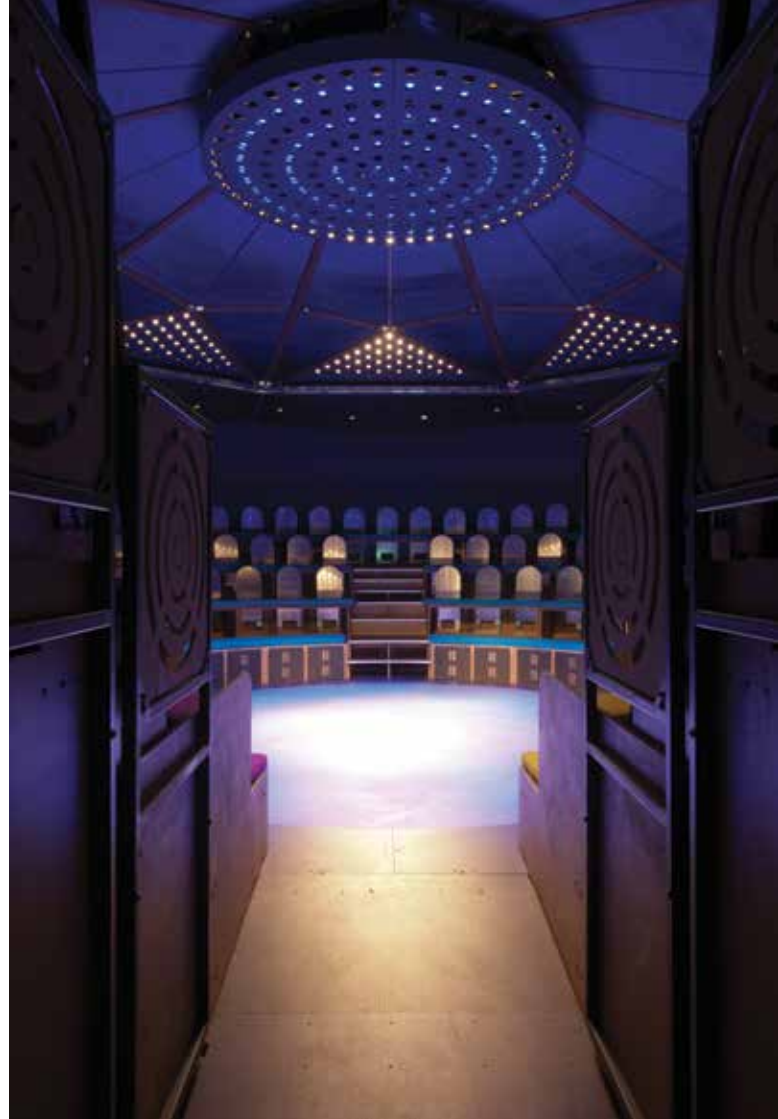
We were then all welcome up to have a play with the lighting desk, talk more one to one with the creators and ask questions we may not have wanted to ask to the whole group. We all chatted, took photos and just looked about in the space until we were kicked out for the next set of things to happen. We returned to the coffee shop to discuss the space further.

Please do join us for the next meeting/outing. If you have a place you think could be of interest, or a show in a large/small/unique surrounding, please do get in touch:  
[meetings@ald.org.uk](mailto:meetings@ald.org.uk) 🍷

***Watch the time-lapse fit-up at:  
[www.youtube.com/watch?v=i\\_Juab5NaiU](https://www.youtube.com/watch?v=i_Juab5NaiU)***

***Read more about the Roundabout in Edinburgh in  
Mark Fisher's review on page 28.***

*October/November 2014*





# OFFICE ORACLE

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

### 2014 AGM

We can now announce that the 2014 Annual General Meeting of the Association will take place on Saturday 8 November.

This year we are returning to the "room above a pub" format that we used in 2010 and 2011, although our preferred venue is no longer available, and so we are still finalising the location for the day. Please watch email bulletins for further information once we have the final list for discussion. If you do not receive email bulletins and wish to receive the information, please contact the ALD office

The day will be broadly the same as previously, although we may start discussions in the morning as we are expecting to discuss the future development and structure of the organisation and expect to hold a number of votes in the afternoon on specific issues arising from the discussions. We will be supplying lunch to attendees.

All members are invited to attend, but as laid out in the constitution, only Professional Designers, Professional Members, Fellows and

Life members are eligible to vote. The day will start late, morning allowing out of London members to travel.

Although it is unlikely that we will be able to live webcast the event as the last couple of years, we are investigating other methods for those who cannot attend to keep in touch with the proceedings and be able to have an input and react to the discussions taking place.

### Attention students and recent graduates!

Do we have your correct contact details?! You have just finished your current academic year. Do you have your term time address on our database? Do we have the correct one? If you have graduated this summer are you moving away from your study area?

We frequently receive post returned to us as "Unknown at this address" during the autumn. If you are moving over the summer, please ensure that you update your information on the website directory or contact the office. An incorrect address can result in you not receiving membership renewal notices and places the continuation of your membership at risk.

### Sponsored Student Scheme 2015

This corporate members' funded scheme for students studying on higher education courses with an element of lighting design is open again for applications in September. The closing date for applications is Christmas 2014.

All current student members have been contacted with an email that includes a link to the website where you can download the new form to fill in and return to the office complete with a counter signature from one of your tutors as proof of your student status in order to maintain your current membership beyond April 2015.

**Please note that even if you are currently a member of the scheme you will need to apply again to continue your free membership through to April 2016. If you do not, your membership will revert to a normal student category and you will need to pay the annual subscription for a student (£30 p.a.)**

### 2015 ALD members' yearbook

It is that time of year to ensure that your updated contact details and yearbook entry is up to date. The 2015 yearbook will be sent to you with the February/March 2015 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. Professional Members have an allowance of 50 words, as well as profile picture. 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.

Deadline for any changes to be received by the office is strictly **20 December 2014**.

### New website

Our new website is finally nearing completion, and has been delayed by a decision to update and modernise our membership database, which in turn will help to minimise the manual processes for many of the mundane tasks. This means that more of our communications about membership subscriptions and renewals will be sent by email, thus saving money on an increasingly expensive postal option. Although we have email addresses for about 90% of our members, it will be even more important to keep it up to date to ensure you receive everything. Please contact the ALD office if you want to check or change your contact details. 🍀

October/November 2014

## IN MEMORIAM: PASQUALE QUADRI



**P**asquale (Paky) Quadri, founder and chairman of Clay Paky, passed away on 7 September 2014 at his home in Torre De Roveri, Italy.

The story of Mr Quadri, truly passionate about technology and the culture of

innovation, is closely intertwined with the history of show business, and it is studded with great international successes: it was Quadri who conceived most of the Clay Paky products, from the very first lighting effects such as Astrodisco, which became an icon in the discotheques of the 70s and 80s to the legendary automated lights used in rock concerts and TV, such as Golden Scan and Sharp, up to today's innovative B-EYE.

The company that Quadri founded in 1976 is one of the most brilliant examples of "made in Italy" that is successful in the world. Quadri never gave in the temptation of moving the company to countries with lower costs and taxation, even though his most dangerous competitors came from those same countries: Asian companies which for years have copied

his ideas, despite the 80 or more patents held by Quadri. Thanks to him, Clay Paky has obtained a total of more than 50 of the most prestigious international awards in the sector of professional show lighting.

In March of this year, Quadri was awarded the prestigious Lifetime Achievement Award at the MIPA Awards held in Frankfurt during Musikmesse, the most important world trade show for musical instruments, professional sound and equipment for stage shows. Quadri was the first representative from the lighting industry to receive this prestigious prize. At the beginning of August this year, Quadri signed an agreement to transfer the ownership of Clay Paky SpA to OSRAM, one of the two most important manufacturers of lighting sources in the world, with the objective of securing further expansion for the company, also thanks to the current management team, confirmed by the German company.

Pasquale Quadri, 67, is survived by his wife Antonella, his daughters Alessandra and Francesca, and granddaughters Melissa and Martina.

The ALD sends its condolences to all of Paky's friends, family and colleagues. 🍀

*Obituary taken from [www.claypaky.it/pasquale-quadri/comunicato\\_Paky\\_ENG.pdf](http://www.claypaky.it/pasquale-quadri/comunicato_Paky_ENG.pdf)*

## Professional Designers' shows opening in October and November

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](http://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 October 2014 Richard C Lambert** *Damn Yankees* Landor Theatre
- 4 October 2014 Palle Palme** *Phantom of the Opera* Vanemuine Theatre, Tartu, Estonia
- 4 October 2014 Malcolm Rippeth** *The Coronation of Poppea* Leeds Grand Theatre, then touring
- 8 October 2014 Nigel A Lewis** *Les Miserables* Pamoja Hall
- 9 October 2014 Jon Clark** *Made In Dagenham* Adelphi Theatre
- 12 October 2014 Katharine Williams** *Bluebeard* Ovideu Opera House
- 13 October 2014 Johanna E Town** *Uncle Vanya* St James Theatre
- 13 October 2014 Nigel A Lewis** *Safe Drive Stay Alive* Various
- 15 October 2014 Johanna E Town** *Each Slow Dusk* Pentabus
- 16 October 2014 Charlie Morgan Jones** *Why Does The Queen Die?* O'Riley Theatre, Oxford
- 18 October 2014 Peter M Vincent** *10 x 10 National Play Writing Competition & Festival* Chesil Theatre, Winchester
- 22 October 2014 Simon Wilkinson** *Bondagers* Royal Lyceum, Edinburgh
- 26 October 2014 Richard C Lambert** *Gotta Sing! Talent 2014* Criterion Theatre
- 29 October 2014 Nigel A Lewis** *The Sorcerer* Hampton Hill Playhouse
- 30 October 2014 Katharine Williams** *The Faerie Queen* Middle Temple Hall, London
- 31 October 2014 Charlie Lucas** *The Little Witch* The Place
- 6 November 2014 Mark Dymock** *Return To The Forbidden Planet*
- 8 November 2014 Palle Palme** *Inferno with Joe Labero* Gothia Towers, Gothenburg
- 13 November 2014 Katharine Williams** *Am I Dead Yet?* Bush Theatre, London
- 15 November 2014 Nigel A Lewis** *Lahing Kayumanggi – 20th Anniversary*

## Contact us

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### Focus Magazine

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To submit ideas for articles, information, correspondence, corrections and any comments about *Focus*, please email [editor@ald.org.uk](mailto: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](mailto: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*

**Derek Carlyle, Marlow, Bucks**

**Paul Lim, Victoria, Australia**

**Daniel Walker, New Jersey, USA**

### *Professional Member*

**Peter Darby, Victoria, Australia**

### *Corporate Member*

**AED Distribution UK Ltd**


## **STOP PRESS!**

**Elliot Griggs** has been named as the inaugural winner of the New Talent in Entertainment Lighting Design competition. In May 2014 the Worshipful Company of Lightmongers, in conjunction with the ALD, announced the creation of an annual award as part of their support for education and training in the field of entertainment lighting, for those lighting designers who are at the start of their career. Elliot was presented with his prize at Plasa and his entry was exhibited at the ALD stand for the duration of the show.


ALD chairman Peter Mumford said, "Elliot presented a very good portfolio with an interesting choice and range of projects, as well as a good selection of images to support his descriptions of how and why he made his creative decisions in each production." 🌟

## Diary dates 2014–2015


**17 October** Theatrecraft 2014, Royal Opera House, London\*

**31 October** Monthly members' social evening†   
Sponsored by Zero88

**8 November** 2014 ALD AGM (location TBC)\*

**28 November** Monthly members' social evening†   
Sponsored by Martin Professional

**22 January** New Technologies Showcase\*  
2015 Annual Pub Quiz\*  
Central School of Speech and Drama, London

**27 February** Monthly members' social evening†   
Sponsored by Robe

**12–13 May** PLASA Focus: Leeds\*

**24–25 June** ABTT Theatre Show, 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.

# LIGHTING THE FESTIVAL

## Critic **Mark Fisher** on this year's Edinburgh Fringe

The first time you walk into the Roundabout, it's like stepping into the Tardis. In front of you is a circular stage, 4.6m in diameter, surrounded by five rows of shiny aluminium-backed seats. Reaching a height of 5m, the ceiling is what gives the room the feeling of an interstellar craft. It is dominated by lights: eight concentric circles in the middle supplemented by a set of nine triangular panels around the circumference. All told, there are 627 individual LED light fittings.

This is the mobile space created by Paines Plough which made its debut at Summerhall on this summer's Edinburgh Fringe. After 40 years in business, the new writing company now has the chance to tour plays all over the country and perform them in exactly the conditions they were created. "The brief from Paines Plough was to create a portable pop-up theatre which had the same technical design in any space that we popped it up," says lighting designer Emma Chapman. "One of the challenges that Paines Plough has had is that when they tour a work, every space has a different equipment list, different height, different audience numbers, so the work changes from when the designers plot it to it being relit on tour."

The 168-capacity auditorium takes seven people a day and a half to erect, but they can do it without anything more complex than an

Allen key. It means there's no need to reset the lights for every town the company tours to. What the audience sees is exactly what the lighting designer intended. "This lighting system has the same positions, the same lighting concept, everywhere we go," says Chapman. "We don't need to refocus it. It's a plug-and-play technology. We plug the desk in and it just runs the show."

Because every performance is in the round, with the actors making use of three entrances, the space does not lend itself to scenery or even props. I saw two plays there: *The Initiate* by Alexandra Wood, directed by George Perrin with lighting by Chapman for Paines Plough; and *Show Six* by Mark Ravenhill, directed by Caroline Steinbeis with lighting by Lizzie Powell for the Lyric Hammersmith. In both cases, effectively, the lighting was the design. Every scene change was made instantaneously by switching to a different lighting state.

"The minute you put furniture on the floor it starts limiting things," says Paines Plough co-artistic director James Grieve. "The real dynamism of the space is its fluidity. It's been a conscious choice for the shows we're doing to strip it back to actors and words."

"Any design is supporting the writing," agrees Chapman, who also lit the other Paines Plough festival shows, *Our Teacher's a Troll*, *Every Brilliant Thing* and *Lungs*.

Four years in development, the Roundabout is designed by a team led by Chapman, designer Lucy Osborne and lighting specialist Howard Eaton, with technical consultation from Charcoalblue and Gillieron Scott Acoustic Design. Getting the lighting right was central to the project. Eaton, managing director of Howard Eaton Lighting, considered off-the-shelf LED pixels but found they didn't provide nearly enough light for theatre work. Slightly more specialised narrow-angle pixels proved to be poor at dimming and colour rendering. He reached a similar conclusion about narrow-angle array fittings which, in any case, didn't fit the space. The only option was to start from scratch by combining the best products he could find. "It's now very powerful," says Chapman. "One pixel can light an actor in the space – and we have over 600 up there."

They initially planned to use RGBW pixel LEDs throughout, each fitted with a 13-degree lens that would allow the designer to go as tight as a conventional system. The problem came with the white LEDs which were no match for the colour temperature of a conventional tungsten lamp. The solution came in the form of a warm white/ultra white chip. Like the RGBW chip, this tuneable white has four LEDs in the package but, instead of colours, it has two warm and two

*Show Six by Mark Ravenhill  
Directed by Caroline Steinbeis  
Lighting by Lizzie Powell  
Photo by Helen Maybanks*



cool whites that can be mixed together in any configuration. The resultant colour rendering was far superior, so they opted for a combination of RGBWs and the tuneable whites.

“I was very much of the opinion that we couldn’t replace tungsten,” says Chapman. “What Howard has beautifully done is to find a warm light which is very similar. It’s the best warm white I’ve seen in an LED chip.”

Eaton’s team designed software to mimic the smooth dimming curve of a conventional light, getting round the jerkiness that LEDs can suffer from. They also made it possible to run effects; for example, to add movement across the actors’ faces or create the illusion of clouds floating through the space. With the minimum of tweaking, the LEDs can double as disco lights, allowing the Roundabout to be put to different uses as it tours.

They also designed and built a fitting to house the LED board, collimator and driver electronics. The driver has four 16-bit dimmers, which means each LED needs two DMX slots. Each fitting has a footprint of eight DMX slots. Working closely with lighting

company Avolites, they took on a Sapphire system for plotting, with a Tiger backup to run the shows. The stage manager has responsibility for cueing, using Qlab on a Mac Mini. This gives them the flexibility either to bring in a programmer to light a big show or to make do with presets and effects on small shows.

Because it’s all so new, Chapman is convinced there are many discoveries to come as they apply the system to different shows. “It’s much more versatile than when we first approached Howard,” she says. “It’s got more colour ability, more angles and much more direction. It’s a little bit like having Svobodas or banks of PAR cans but you can control each individual one.”

At an ALD panel discussion at the PLASA Focus event in Leeds earlier this year, someone half jokingly suggested there should be an award for the best lighting in the most trying circumstances on the Edinburgh Fringe. Away from the kind of control they have in the Roundabout, this rough-and-ready festival can be hard work for the lighting designer. Despite the odds, however, there were a number of shows that gave lighting a central place this year.

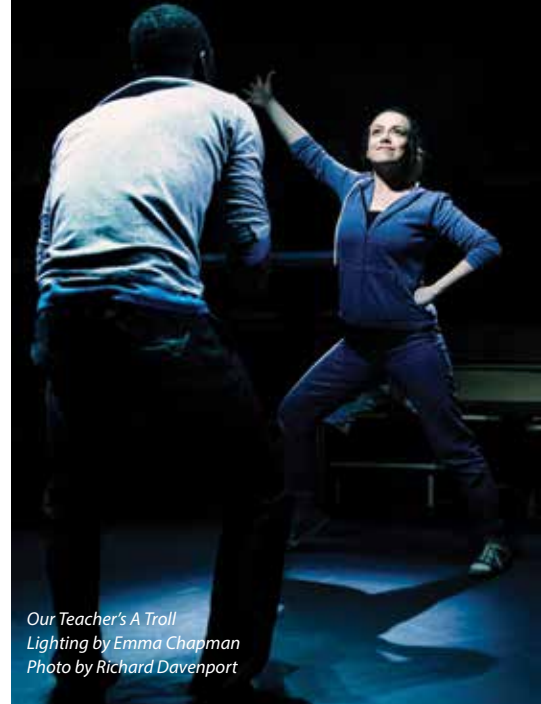


*Light Killer*  
 Lighting by Manuel Frenda  
 Photo by Veronica Billi

Among them was Charioteer Theatre's *Light Killer*, which was about two beings who radiate light. I'm afraid I didn't manage to see it, but reportedly lighting designer Manuel Frenda achieved the effect by making use of ultraviolet light and giving the actors hand mirrors to redirect light onto their bodies. Meanwhile in *Light*, Theatre Ad Infinitum imagined a dystopian future by means of hand-held torches, silhouettes, beams of red light and

fast scene changes in intense darkness. Directed by George Mann, with Matthew Leventhall credited as lighting adviser, the production had a technically accomplished silent-movie sci-fi aesthetic, although, for me, the novelty wore off pretty quickly.

Most unusually, a lighting designer stepped into the spotlight in *How to Disappear Completely*. The one-man show by Canada's Itai Erdal was created in response to the death of his mother.



*Our Teacher's A Troll*  
 Lighting by Emma Chapman  
 Photo by Richard Davenport

Taking to the stage carrying a functioning operating board, he interspersed his personal tale with his thoughts on lighting and the show's 78 cues. The PAR can is his favourite, he said, because of the way it becomes warmer as it fades, a quality he proceeded to demonstrate. Reminding us that "lighting is the most temporary element in the theatre", he created a metaphor for the ephemerality of life itself. 🍷

# A POSTCARD FROM...

## Georg Spindler, Bournemouth

I just returned from Bournemouth, where I designed the lighting for Big Little Theatre School's "Broadway Showtunes". The show is a musical theatre "song and dance" concert-type production and involves sections from 16 musicals that are turned into short medleys performed by the company of students aged 8 to 19. The majority of the show is performed by the older students and the talent these kids showed during the week was absolutely amazing.

The pictures show an excerpt from our tech rehearsal and some of the performers of the *42nd Street* section joining my fabulous lighting programmer Hans Peter Jessen from Norway and me at the lighting console. It was my sixth production for this fantastic company and it is always great fun to return to the Pavilion Theatre. (The fact that the theatre is literally at the beach makes for some relaxed lunch breaks in the sun...).

I would like to take the opportunity to thank the great team of the Pavilion Theatre for their fantastic work, as well as Craig Bennett of White Light and David March of AED Distribution for their help to get this show up and running. The LX team was truly international this time and I thought I'd share this with you, despite the maybe less exotic location for most of you. 🍷



# THE ECO EXPERT PANEL

## The panel answers questions from ALD member **Oscar Wyatt**

Send your question to the expert panel now at [eco.group@ald.org.uk](mailto:eco.group@ald.org.uk) or continue the conversation at [entertainingsustainability.com/group/aldeco](http://entertainingsustainability.com/group/aldeco).

The ALD has assembled a group of expert professionals, ready to respond to members' questions on sustainability and environmental issues. They bring together experience and know-how from a variety of sectors including education, sales, hire, strategic planning and auditing as well as creative sustainability organisations.

For more information on the panel, see [www.ald.org.uk/members/ecoexpertpanel](http://www.ald.org.uk/members/ecoexpertpanel).

Oscar Wyatt, freelance designer, assistant and re-lighter, continues to probe the panel:

*Can reusing older tungsten units be more efficient than purchasing new LED units, given the emissions created during manufacturing and shipping? If so, can ways of pooling spare parts be found to help theatres keep these older units working safely? In the case of lanterns for which spares are no longer available, can manufacturers or a third party release data so parts could be 3D printed or otherwise help to cheaply make parts?*

### **Philip Norfolk:**

Our industry has a fantastic record at keeping old gear working – you can still buy a lamp-holder for a Patt 23 ... we should not be ashamed here. However, often you might get a supplier who will use your parts request to drive a new sale ... buyers should do a little direct research before they scrap an item.

### **Tim Atkinson:**

Your gear needs to be putting in some major mileage to make savings from buying LED replacements, especially when you take embodied carbon into consideration. We've always been pretty resourceful when it comes to fixing equipment, but pooling resources as time goes on would help prolong product life further. We'd be happy to create some kind of parts shop on the website ([entertainingsustainability.com](http://entertainingsustainability.com)), or it could be done through our existing Backstage Classifieds. That's exactly what we made it for!

Why limit 3D part printing to defunct kit, though? It would be just as useful to be able to print a gobo holder for a Source Four LED at 3am!

### **Craig Bennett:**

Tungsten may be argued to be energy efficient due to the fact that the lamp is off when it is not needed. The counter argument is that the lamps do contain environmentally damaging materials and do waste heat and energy when in use. By building retrofit lamp bases, old fixture housings are able to be reused, and this would be beneficial as the majority of the manufacturing energy used in older products relates to the mining, design, shaping, painting and transportation of the body of the unit. This is a question of utilitarianism; tungsten is considered to hold a desired quality

of light by the design community. Does the maximisation of art, through the use of tungsten, balance against the manufacturing implications of LED and (as argued by the design community) a less useful artistic tool?

### **Ian Garrett:**

Yes. Though it depends on the 3D printer and the filament you use – it can be expensive today to 3D print things with the heat tolerance you'd require, and that might tip these scales. LED fixtures would probably benefit more from 3D printing replacement parts.

### **Rob Halliday:**

Yes ... and keep in mind that the Source Four, which we still think of as "new", is actually relatively old now – it first appeared in 1992, and in the UK in around 1994, so the oldest units are now 20 years old – and many of them are still in good service, with the manufacturer still in business and able to supply parts. We also forget how remarkable the Source Four is compared to the lights that came before it – 1K or 2K units that were big, heavy and tended to fall apart, and often just ate their way through lamps. In the tungsten-vs-others efficiency debate, remember: you don't actually change Source Four lamps that often. 🛠️

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

# TWO YEARS LATER...

## Updates from four former Woodroffe Bassett lighting interns

*In 2012, Woodroffe Bassett Design, alongside the ceremonies production team, selected four interns from interview to work with the lighting design team on the London Olympic and Paralympic Games: Matthew Compton and Stuart Dingley for the Olympics and Matthew Peers and Jack Weir for the Paralympics. Each has continued their journey into the industry and, two years on, we thought it would be interesting to hear their thoughts on their time at the Games. The interns supported the work of the entire design team throughout the rehearsal process working at the off-site rehearsal space as well as the stadium. The role provided a realistic insight into the creation of a series of unique stadium scale shows as well as hands-on experience in many aspects of production.*

October/November 2014

### **MATT COMPTON**

#### **What were you doing before your internship?**

Just graduated from uni (Mountview).

#### **What was your most memorable Olympic experience?**

Running around the track with an Olympic torch made out of newspaper and orange gaffa tape, so that the lights could be timed and spot operators could practice.

#### **What was your least favourable Olympic experience?**

Walking up hundreds of steps to get to the control room with a box full of "delicious" sandwiches.

#### **Looking back, what do you think you gained from your internship that has assisted the progression of your career so far?**

I feel I gained more of an understanding



Matt Compton

towards lighting for an event rather than for theatre and the different techniques used.

#### **Did your internship alter your ambition, motivation or direction for better or worse?**

It definitely altered it for the better. It opened my eyes to a completely different side of lighting that I hadn't even considered. It has made me want to pursue a career in event/music lighting.

#### **What would you like to see yourself doing in five years' time?**

I would like to be a lighting designer for large music events.

#### **What advice would you offer other students contemplating how to gain real-life experience within the industry?**

Don't be afraid to give up your time for free. It's a great way to go and meet new people (industry professionals) and gain good contacts. If you make a good impression and a good cup of tea, they will remember you and it will pay off in the future.

# TWO YEARS LATER...

## Woodroffe Bassett interns

### STU DINGLEY

#### **What was your most memorable Olympic experience?**

The late night programming sessions were quite memorable. We were one of the few people in the stadium along with a police dog, a groundskeeper and the Olympic flame!

#### **What was your least favourable Olympic experience?**

Running laps of the 400m track to work out the time taken for the torch to travel around. I'm sure we got it first time!

#### **Looking back, what do you think you gained from your internship that has assisted your career so far?**

I think it's the ability to look at any scale of production and be able to break it down into logical parts. It was great to watch a group of top LDs and programmers work together to deliver a show of such magnitude and expectation to the world.

#### **Did your internship alter your ambition, motivation or direction for better or worse?**



Stu Dingley

I think the internship made me focus on the realities of what I needed to learn and achieve to work at that level.

#### **What advice would you offer other students contemplating how to gain real-life experience within the industry?**

Work a few jobs in a warehouse and get out on site as much as possible. It has helped me to get to know how the industry works and can also be a lot of fun. It is good to have an understanding of every role in the crew and it helps you narrow down the area you want to work in most.

#### **What have you been doing since the Games finished?**

The week after the closing ceremony, I went out on tour as an operator/video tech touring America and Europe. This year I became their lighting director, programming new tracks and lasers into the show.

#### **What would you like to see yourself doing in five years' time?**

Hopefully continuing to work with enthusiastic people and touring the world!

### JACK WEIR

#### **What was your most memorable Olympic experience?**

The countdown till the show went live around the world. An amazing feeling.

#### **What was your least favourable Olympic experience?**

The long hours, particularly on overnight programming sessions.

#### **Did your internship alter your ambition, motivation or direction for better or worse?**

I think being able to experience something of that scale first hand has really motivated me in my own career path because suddenly it become very real.

#### **Looking back, what do you think you gained from your internship that has assisted the progression of your career so far?**

The confidence to approach other professionals and talk to those who were also part of the huge team that it took to put the ceremonies on. To have an appreciation for the



*Jack Weir at the Paralympics*

amount of work that is involved in the design process on an event of this scale.

***What advice would you offer other students contemplating how to gain real-life experience within the industry?***

Get really good at writing good emails. Once people begin to reply to well written emails, the opportunities (usually) follow – as long as what you are asking for is realistic.

***What have you been doing since the Games finished?***

I'm now preparing for my final year at Guildhall, as well as enjoying my own success as a lighting designer by lighting several shows in venues across London when I can!

***What would you like to see yourself doing in five years' time?***

Affording to keep a London roof over my head and food in my fridge whilst continuing to do what I love would be ideal!

*Matthew Peers*



***MATTHEW PEERS***

***What was your most memorable Olympic experience?***

Seeing the setup for the control side of the lighting system was really interesting. I remember trying to take in the huge stadium with so many lights.

***What was your least favourable Olympic experience?***

Perhaps not realising at the time the full significance of the unique event and missing out on observing a production meeting because of paid work.

***Looking back, what do you think you gained from your internship that has assisted the progression of your career so far?***

Appreciation of the needs of the a creative team from a production point of view and the importance of logistics and people skills involved.

***Did your internship alter your ambition, motivation or direction for better or worse?***

The internship was great motivation to keep up to date with the latest technology and

always think ahead to what is next. I realised a lot of preparation helps to achieve better results later on especially when the pressure builds and deadlines have to be met. This also gave me an insight into large-scale events which I aspire to work on in the future

***What advice would you offer other students contemplating how to gain real-life experience within the industry?***

As a student you can email professionals about a role you are researching and get some good advice. Once you graduate you're a stranger, unless you keep in touch, so make the most of your time as a student and maximise the contacts you have.

***What have you been doing since the Games finished?***

I've completed my studies at university and am awaiting my results. I recently completed a placement with PRG Lighting and I am currently working as a sales coordinator at Artistic Licence. 🍀

# EQUITY UPDATE

## Richard Lambert reports from the Equity meeting in Edinburgh

The meeting was presented by Emmanuel De Lange who is Equity's new dedicated low-pay, no-pay industrial organiser.

Low pay within our industry is endemic: around 50% of Equity members (who are primarily actors) earn less than £5k pa; less than 15% of Equity members earn more than £20k pa; and almost 50% of Equity members have done unpaid work in the past year. This has meant that most workers in our industry have private financial reserves or a second income stream, which must have an effect on who is able to work in the performing industry.

The National Minimum Wage Act 1998 has not been applied across our sector – and neither should it be. It is supposed to be a minimum and not a suggested wage. There's also the Working Time Directive which ensures minimum breaks between work periods and stipulates entitlement to holiday pay.

So what are the issues and why isn't the NMW applied unilaterally? Those under profit share think they don't have to offer NMW. This is unlikely to hold up in litigation! The big question is the definition of "worker". In most cases, the NMW does apply!

So what the alternatives to employee/ employer contracts? Someone could be in a partnership, for example a law firm, or a firm

of architects. Those in a partnership are not "workers" and the firm has protection from litigation in the event of a fallout.

Generally, when all goes well, you don't hear complaints, but if someone is fired, or abused, then the producer could be in for a backlash via NMW legislation. In recent cases brought by Equity, the actors felt abused or mistreated and so sought assistance against the producer. If the actors are deemed "workers" rather than "partners" then they have a case to claim. An industrial tribunal would look at process rather than formative agreement, so, for example, once a "director" states the schedule then the participants are then "workers" even if the contract was profit share.

Equity has created documents that set out fringe agreements which should work for both parties. It specifies that NMW should be paid. If there are profits, then this can be distributed to the cast up to the Equity minimum (currently £340 pw). Any profits over and above this can go to the producers. Holiday pay and travel expenses should also be paid.

Equity would support any smaller company or start-up company/producer to enter into their fringe agreement. The fringe agreement should not be seen as an ongoing "forever process", but a way to get into commercial theatre with

minimal risk of litigation and a structure that supports all of those involved. Although Equity, as a union, is there to support the workers rather than the employers, if a contract is established that creates a solid employment situation without legal repercussions from performers then it also works for the producers, so it's a win-win arrangement.

It's clear that there will be groups of people who want to get together to put on a show, again without fear of litigation after the event. For this to work then a partnership should be established. This means that a structure should be established under collaboration. So from within the partnership someone who undertakes the role of director would be nominated, and someone to take on the role of designer, etc. The accounts would be open book, rehearsal schedules agreed in collaboration, time off from rehearsals allowed for work or auditions, purchases collectively agreed as they bite into the funds and affect possible profit outcomes, etc.

Equity is willing to help any company set up such an arrangement. It is likely to stipulate that should the show transfer and become successful (which is often the claim, nearly always the goal, although rarely the result) then money for the collaborative part of the show should be back-paid to the partners.

# EQUITY'S GUIDE TO LOW PAY & NO PAY

*Look inside to find out about contracts and employment, information on working time, holidays, enforcement and the National Minimum Wage*



Freelancers such as lighting designers are on a less solid legal framework. They may have more control over their attendance at rehearsals and production schedule. The director might be more collaborative and less controlling of their working

practice. The less employer control in existence the harder it would be to prove the LD was a "worker" under protection of NMW. However, once a director or producer insists for attendance at a rehearsal, preview, or press night then the relationship shifts.

Equity will always help its members even if the agreement wasn't on an Equity contract. They recommend that some form of contract is ALWAYS used, even with friends. Create one and charge £1 if necessary so there's an offer of service (a "consideration") for a fee that's accepted. This is the first question anyone will ask in a dispute – "let's see the contract".

October/November 2014

## Read further updates from Equity on page 46.

Although there are organisations that help link managements together, such as SOLT and TMA, currently there isn't a group for fringe companies, fringe producers and fringe venues. Perhaps it's time there was more collaboration so everyone can achieve what they want with a clear understanding of expectations? This would go some way to remove the suspicion that there are some fat cats living off the cream of low pay/no pay at the expense of those involved in fringe productions.

With fund starter programmes and investors involved, and recent legal cases, concern is growing amongst producers. It's time we all got up to speed and got smarter on how we go about our business! 🍷

For more information:  
For advice on setting up shows under partnership or setting up on an Equity fringe agreement, contact Emmanuel at [edelange@equity.org.uk](mailto:edelange@equity.org.uk)  
[www.equity.org.uk/campaigns/low-pay-no-pay](http://www.equity.org.uk/campaigns/low-pay-no-pay)  
[www.uktheatre.org/ratesofpay/](http://www.uktheatre.org/ratesofpay/)  
[www.solt.co.uk/rates](http://www.solt.co.uk/rates)  
[www.equity.org.uk/resource-centre/rates-and-agreements/](http://www.equity.org.uk/resource-centre/rates-and-agreements/)  
[www.ald.org.uk/resources/](http://www.ald.org.uk/resources/)

## Correction

Richard Lambert's review of "Hot Ice" in the last issue of Focus mentioned the addition of Sharpy moving lights. AC Lighting would like us to point out that these were in fact Prolight Prime units supplied by AC.



Photo by Steve Lee

For more information:  
[www.ac-et.com/lighting/products/prolights/moving\\_lights/moving\\_yoke\\_32/prolights-prime-moving-head.asp](http://www.ac-et.com/lighting/products/prolights/moving_lights/moving_yoke_32/prolights-prime-moving-head.asp)

# MICHAEL NORTHEN BURSARY WINNERS

This year's judging once again took place at the ALD office on Shaftesbury Avenue. The presentation of this year's awards took place on the Theatre's Trust stand at PLASA on Tuesday 7 October at 12.00noon and in attendance was an array of lighting designers and industry professionals to present this year's awards and offer feedback and guidance to the winners and their fellow young emerging lighting designers. The event is open to all, with each of the winners' work on display.

This year's entrants demonstrated a particularly high standard, displaying great talent, and were ultimately a very promising bunch of unique, fresh individuals – all of whom who are no doubt at the beginning of an exciting career 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 Lucy Carter, Tim Lutkin, Matt Drury, Mark White, Bernie Davies, Mike Le Fevre and Sean Gleason.



**MAX NARULA** (Guildhall)

## Winner: Michael Northen bursary

This was an extremely impressive and comprehensive submission, ticking all the boxes and more! Simply, Max's passion and skills were at the forefront throughout his entry.

He displayed a great work ethic, demonstrating a good, solid CV, with clear professional development and progression throughout his studies.

Max's attention to detail was evident throughout, and he clearly has a solid skillset and practical experience, of which he consistently demonstrated throughout. His paperwork and drawing skills were of the highest standard and consistently displayed forethought, accurate implementation and self-critique.

This, alongside his strong understanding and appreciation of theatre design and his fellow practitioners – not to mention his stunning photography skills – made his entry a cut above the rest, and he is a well deserving recipient of this year's Michael Northen Bursary prize.



*The Hour We Knew Nothing of Each Other*  
Designed by Agnes Treplin  
Lighting by Max Narula  
Photo by Max Narula



*Napoli Milionaria*  
Designed by Dora Schweitzer  
Lighting by Max Narula  
Photo by Max Narula



Oliver submitted a particularly smart and slick presentation and gave us a clear insight into his own design process and working practices.

Through his use of images and his clear annotation throughout, he gave the judges a particularly descriptive breakdown of his own design choices and how these impacted on the process as a whole.

Oliver's reflective approach particularly impressed and displayed his desire to learn, develop and improve throughout.

**OLIVER BUSH (LIPA)**

**Winner: Francis Reid award**

**Production credits:**

*Below:*

*The 25th Annual Putnam County Spelling Bee*

*Set designed by Emily Buckland*

*Costumes designed by Sally Smith*

*Lighting by Oliver Bush*

*Photo by Allegra Whitehouse*

*Right:*

*Life on Wheels*

*Black-E Theatre Liverpool*

*Set designed by Emily Buckland*

*Lighting by Oliver Bush*

*Photo by Steve Rouche*



# MNB WINNERS



**JACK WEIR** (Guildhall)

**Winner: ETC award**

Jack submitted a particularly impressive and concise entry, with great images and notation, and demonstrated an impressive realisation of his work.

The entry really did take the judges on a journey into

his development and gave us a great insight into the processes behind each of his submitted designs.

It was particularly Jack's concise approach and passion that stood out to the panel. Through his clear paperwork and lighting plans, alongside great imagery, Jack clearly demonstrated a clean and particularly stylistic approach.

## **Production credits:**

*Top:*

*Richard II*

*Lighting by Jack Weir*

*Photo by Adam Trigg*

*Bottom:*

*Grim*
























*Designed by Anna Driftmier*

*Lighting by Jack Weir*

*Photo by Scott Rylander*



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<p><b>AED Distribution</b> 01494 370005 <a href="http://www.aeddistribution.co.uk/">www.aeddistribution.co.uk/</a></p> 	<p><b>ETC Electronic Theatre Controls</b> 020 8896 1000 <a href="http://www.etcconnect.com">www.etcconnect.com</a></p> 	<p><b>Northern Light Stage &amp; Technical Services</b> 0131 622 9100 <a href="http://www.northernlight.co.uk">www.northernlight.co.uk</a></p> 	<p><b>Robert Juliat</b> +33 (0)3 44 26 51 89 <a href="http://www.robertjuliat.com">www.robertjuliat.com</a></p> 	<p><b>White Light</b> 020 8254 4800 <a href="http://www.whitelight.ltd.uk">www.whitelight.ltd.uk</a></p> 
<p><b>Ambersphere Solutions</b> 020 8992 6369 <a href="http://www.ambersphere.co.uk">www.ambersphere.co.uk</a></p> 	<p><b>Hawthorn Theatrical</b> 01664 821111 <a href="http://www.hawthorns.uk.com">www.hawthorns.uk.com</a></p> 	<p><b>Philips Entertainment</b> + 31534500424 <a href="http://www.seleconlight.com">www.seleconlight.com</a></p> 	<p><b>Roscolab Ltd</b> 020 8659 2300 <a href="http://www.rosco.com">www.rosco.com</a></p> 	<p><b>Zero 88</b> 01633 838088 <a href="http://www.zero88.com">www.zero88.com</a></p> 
<p><b>Chauvet Europe</b> 01773 511115 <a href="http://www.chauvetlighting.co.uk">www.chauvetlighting.co.uk</a></p> 	<p><b>Illuminate Design</b> 01206 709694 <a href="http://www.illuminatedesign.co.uk">www.illuminatedesign.co.uk</a></p> 	<p><b>Point Source Productions</b> 020 8254 2620 <a href="http://www.pslx.co.uk">www.pslx.co.uk</a></p> 	<p><b>Schnick-Schnack-Systems</b> 0049 221/992019-0 <a href="http://www.schnickschnacksystems.com">www.schnickschnacksystems.com</a></p> 	
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# BACKSTAGE HERITAGE COLLECTION

## Rob Halliday fills us in on this exciting new project

Like most things these days, it started with an email. "Please call me, urgently," it said. It was from a name I didn't really recognise, though somewhere deep in my brain knew I probably should: Jason Williams.

So, I called – well, you do, don't you?

Turns out the reason the name was gently familiar was because fifteen years or so ago Jason, a theatre electrician, started collecting old lighting desks as they were thrown out. He built up quite a collection: Geminis and Galaxies, the generation of desk being replaced at the time as people started to add moving lights to their rigs. But also things from rock-and-roll – big Avo desks, Celcos, Zero88s. And

things from much further back: IDM, Strand's first memory control; MMS. Even, apparently, the Lightboard created by Strand for the opening of the National Theatre, a console I've long been obsessed with because, according to the spec, it could do things then that can't do now. Jason's ambition was to create a museum for all of the technology that has shaped the way we've all done our jobs. He called it the National Exhibition of Entertainment Technology (NEET), and for a few years it had a stand at PLASA where the old tech sometimes attracted more attention than the new.

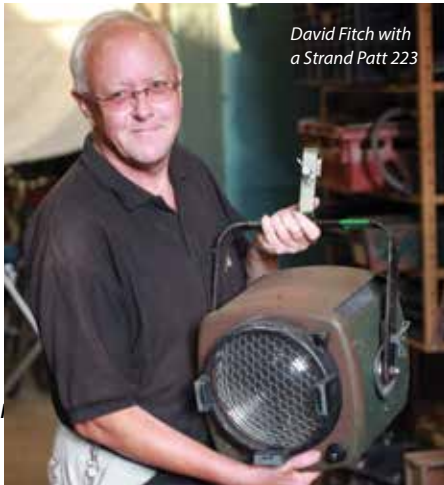
Somehow, though, industry support for the exhibition never really came through; theatre has a tendency to look ahead rather than back. Flash forward in time and Jason has other interests; though still fascinated by old lighting equipment, he no longer felt able to be its custodian. What, he was wondering, should happen to it?

I didn't have an answer, but his message happened to arrive in the middle of a maelstrom of other "lighting history" conversations. I tend to get sucked into these, first because of the Classic Gear column I write each month for Lighting & Sound International, but mainly because I find this history fascinating. So much of what we do now, the way we do things now, is informed by the way things were done then:

that RemDim button on your Eos is a direct descendent of the same function on a 1940s Light Console. Your Source Four is not that intrinsically different from a Patt 264 – the newer light is better made and brighter, the older let you make eight shutter cuts. The level wheel on your desk goes back to the MMS of the 1970s, and it turns out that is directly descended from the quadrant fader Strand used before that (look at the two side by side and the heritage is obvious). Yet on the Lightboard and Galaxy there were multiple group wheels so you could literally mix lighting on stage; now you have one channel control wheel and you can't. Having the old stuff in mind lets us keep sight of the functionality – much useful – we've lost along the way.

So, simultaneously I was eavesdropping on a multi-way conversation between those responsible for Strand's products from the mid 1960s through to the mid 1990s, stirred up by ex-Strand employee John Wright who is researching a book that will try to accurately tell the history of the company as it celebrates its centenary. And, sparked by that, I was having conversations with Jim Laws, the closest thing we have to a custodian of lighting history, about where the NT Lightboard might actually have ended up.

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



David Fitch with  
a Strand Patt 223



Some of it, turns out, is in a barn at Jim's place in Suffolk: the wooden frame, sitting on its side, and a couple of the control modules, including the moving light controller (yes, moving lights, in 1976!); Jason had the rest. It was Jim who gave Jason my phone number. So everything that follows is really his fault...

The upshot of all of this is that from the ABTT Show onwards, when ex-Strand chief engineer Martin Moore appeared in the country from America full of rabble-rousing zeal about helping John gather information, life has become a bit full of trying to solve the "history" problem. Which is this: for just about any other area of life, you can find somewhere to go look at history. There's a museum showing Concorde. There's a museum with the first E-Type Jag. There's even a museum of childhood, though it's alarming how many of the toys it contain are ones I remember playing with.

We have no museum of entertainment technology.

There are lots of private collections, it turns out. The ABTT has a committee that tries to keep track of the ones in the UK. And there are others elsewhere in the world – Fred Foster of ETC collects lighting consoles. Clay Paky

has a collection. Erasmus University College in Brussels has a collection. Gerriets has a collection. Compulite has a collection – and they do present it as a museum! Beverly Emmons' Lighting Archive website is a wonderful collection of information from the design perspective. But there is no one place you can go to find out about all of it, our history.

For lighting, Jim Laws' collection is the nearest to that; assembled over the years as he needed lights to light shows and bought or acquired out-of-date, but still serviceable, fixtures no one else wanted. It currently occupies three barns, and is truly, jaw-droppingly amazing. You will find every Patt number ever made, including the sawn-in-half versions that you'll have seen pictures of in the classic lighting text books. You'll find prototypes of lights – the original blue Silhouette, the straight-edged 263. You'll find the Drury Lane Light Console, and the Glyndebourne desk with Francis Reid's stalls control, and much, much more.

Given this, it seemed only fitting that Jim issued an open invitation to his place, and a group of people who'd expressed an interest gathered together to try to hatch a plan. It was quite a group: Jim and Pat Laws, Richard and Molly Pilbrow, Jane Thornton, Robin Townley, Jon Primrose, who runs the Strand Archive website, Shane Guy from Nottingham Trent University, Lucien Nunes, who runs a collection called Electrokinetica that features stage lighting, David Fitch, Peter Willis, Andrew Candler, and me; others wanted to come but

couldn't make it that day. In the barns everyone found a long-cherished object from their past: Richard the Patt 27 float spots he first used at school, me the Tempus M24, the first computer console I ever used.

Then, we sat down in the garden (you might have seen our postcard on page 21) and talked and hatched a plan. It's still an in-progress plan, and probably always will be. Called the Backstage Heritage Collection, its aim is to preserve and document this historic equipment, to create a virtual-and-distributed museum.

The virtual part is to collect together as much information as possible about any item we find – so, to photograph and otherwise record an item, but then put with that any other information we can find, whether that be catalogues or brochures or, most importantly, the memories of people who designed, created, installed or used the equipment. Here, some of the stories are already fascinating and extend well beyond the technology: the guys



# BACKSTAGE HERITAGE COLLECTION

**Rob Halliday**

sent to North Korea to install a console being summoned by the home office to be told “we obviously can’t support you while you’re there ... but when you get home could you come and tell us about what you saw”. We’ll document anything: remember, the Vari-Lite VL1 dates from 1981 and so is now a historic item. This information will all be available online – since it’s in many ways an extension of what he’s long been doing at the Strand Archive, Jon has already made a good start on this. The ambition is for it to include information about the items held in the various other collections we’ve learnt about, so that the website becomes a collection of collections.

The distributed part: it’d be great to have a real museum, but if even the mighty V&A can’t keep a theatre museum open, the chances of that happening are low. What is clear is that these items attract interest wherever they go, so why not let people interested in some items look after them? Backstage Heritage has already collected some of the consoles from the NEET collection; they are currently at White Light in London, where they’ve attracted interest from everyone who’s passed them. Strand will have some of the half-lights from Jim’s collection at PLASA this year to mark their centenary. Drama schools might items to study (Rose Bruford already has a small Light Console wired up to control dimmers, and it is fascinating

to play with). Or they might become part of the collection of other, related museums – the National Museum of Computing in Bletchley is interested in some of the memory lighting controls; there’s a talk being planned about memory lighting control there next March. Where possible the aim is to get equipment to somewhere secure, where it will be appreciated and looked after, and where if you want to go see it you’ll be able to. We’re starting with lighting because that’s the

world all involved came from, but we hope others might extend this to every area of backstage life.

All of this will only really work with support. That might mean practical help – the more people involved the better, I say. It might mean sharing brochures, or memories, or even equipment you might have tucked away in the corner of your theatre. If you have the room and the interest, it might mean providing a home for some items – and that’s not limited to supply companies; an old manual lighting control might make a great exhibit in a theatre, particularly if the education department has lighting-related projects. Inevitably, it could mean financial support. We’re hoping the big players in the industry will want to help out (maybe they’d even like to display some of their own classic products). But there will also be online fundraising aimed at the countless people we know are interested in this history, who want to help out, but who can’t individually make a big contribution.

If you want to help, want to know more, or just want to start finding out about the equipment we’ve already documented, visit the website: [www.backstageheritage.org](http://www.backstageheritage.org). We held a launch event at the Theatres Trust Theatre Stage at PLASA, and then Richard, Jim and I, together with Robert Bell and Neil Austin, held a talk about the history, evolution and future of lighting control on a panel in the afternoon (reports to come in the next issue of *Focus*).

See how much trouble answering one little email can get you into... 🍀



Jane Thornton

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

# THE ASSISTANT LIGHTING DESIGNER'S TOOLKIT

**Paul Davies reviews Anne E McMills' comprehensive guide**

*Paperback: 454 pages, £24.99  
Publisher: Focal Press (13 May 2014)  
ISBN: 0415711215*



This unique, impressive book has the detail of a Broadway lighting show “bible” with each element of a lighting design clearly prepared, presented and documented to enable it be mounted in the US manner. The book starts with introductions and definitions (roles, tools and unions) and progresses through process (prep, load-in, tech, performances), the abundant paperwork, the industry (US, worldwide and non-theatre opportunities), the life (of a US assistant) and finishes with nine appendices (resources and checklists).

The author, Anne E Mills, worked as a New York associate and is now an educator based in California. There are clear influences from Ken Billington Associates; Ken wrote the forward and is a featured contributor, and the technical editor, Jim Milkey, refined the KBA house style so it is now nearly a Broadway standard. It references generously the UK – the author interned at Covent Garden and there has been significant input: plans and associated paperwork for designs by Howard Harrison, Andrew Bridge, Hugh Vanstone, Neil Austin are featured. Hugh, Rob Halliday, Andy Voller and Richard Pilbrow contributed and Focus Track/Moving Light Assistant are well described. For those of us who knew Chris Parry there is also a quote to make us smile, encouraging the use of an assistant as this allowed him to concentrate on the ideas.

In the US, regional theatre is often lit by professors from the many courses assisted by their students, and New York musicals are caught in a bigger-and-brighter-is-best war. Even transferring West End productions find they are more complex on Broadway where fewer fresnels are available, stages are wider, overhead bars are crowded and audience/producer expectations are for it to be brighter. The size of the rigs, powerful unions who define job roles and many interning assistants mean a design team of three to five is the norm. Being an assistant can be a paying career in New York.

One aspect of the book that is slightly uncomfortable is how the US assistant is encouraged to endear themselves to the designer – taking pictures of the designer’s favourite pencil and then going out to buy them is three steps too far. The care in keeping the unions (IATSE, etc.), hire shops (so lists/plots are contracts) and lawyers (with disclaimers) happy is very American, but also admirable is the detail and organisation. The book is aimed also at aspiring associate designers; the difficult challenge it does not address is how an assistant progresses to being an associate by developing a design understanding.

It could be useful to the UK designer, associate and assistant not as a “how to” manual but as a way to consider how paperwork can be made clear, to develop a personal style and,

if needs be, how designs will cross the Atlantic. Some of the paperwork listed is generated here by the chief electrician prior to, or at, a get-in and but it is not updated in real time as it is in the US. The UK designer has to be flexible about achieving the best result possible with the (often limited) time and resources – this is well illustrated in the book by Rob’s photos of the tech table and Anne’s description of a picture of Rick’s *Billy Elliot* plot as doubling as a magic sheet. It is vital reading for a designer or student going to work or study in the US – I wish it had been available fifteen years ago when I made the journey.

UK and US practice is converging because shows and designers cross the Atlantic, moving lights need to be tracked and paperwork to remount is more important as shows are toured or transfer to recoup costs. In the UK there are now more trained students who will learn good design practices by assisting, and this is an excellent resource for those students so long as they check carefully any actions are those their designer and electrician wants.

Focal Press has well supported the book; its many full colour photographs are detailed, and there are clear plans and many lists within tinted boxes. I highly recommend the book to dip into so long as it is read with one eye on what is possible here. 📖

# MORE FROM GUILD HOUSE...

## Edmund Sutton highlights some growing issues for lighting designers

Much has happened at Guild House since the last column.

### **SOLT/UK Theatre (formerly TMA) claim**

The latest round of SOLT/UKT contractual negotiations continues. Since there is so much overlap between the two organisations, both agreements are being negotiated to expire in April 2018. They are not yet finally agreed, but an important point to note is that Equity is seeking to clarify specific clauses to cover rebroadcast and transfer fees and royalties.

Electronic press kits are now included in the main fee, as is normal, but Equity has been seeking an explicit clause for a share in any income raised from publicity, and appropriate credit to be given.

Equity also seeks that the choreographers' copyright clause should go into the agreement for designers and other creatives. This is available to members if they log in to the website. The managements have agreed to such clauses.

The increase in minimum fees per year has been agreed as being 2% in subsidised theatre and 2.5% in commercial. Equity has absolutely refused a reduction in the rates for combined roles (e.g. set and costume design) and in transfer fees and is also hoping that it can be agreed that the minimum fees should only apply to designers on

their first professional job. This might take the form of a code of conduct, which the managements have resisted, or a mid-term review.

### **Low-pay/no-pay organiser**

Emmanuel de Lange is the new low-pay/no-pay organiser. When you see a company advertising almost nothing to design their third international tour, send him a note and he will get in touch with the company. Make sure to include as many details as possible. Remember Equity can only act for you if you are a member. Whatever your contract, if a producer breaches it, Equity will back you to the hilt and beyond.

Emmanuel gave a talk at our recent open meeting in Edinburgh on his work (see page 36). One company recently was able to agree a deal for a low-paid show to transfer to a much bigger theatre.

### **Year of the Fringe**

Equity is designating 2015 as Year of the Fringe. As part of that, Equity wants to encourage use of the fringe agreements and possibly develop a code of conduct for fringe venues to ensure that all those working on a production should be paid, and that the producer does not just take the money and run. An encouraging sign is the recent formation of the Society of Independent Theatres, with whom Equity could possibly make an agreement or code of conduct to ensure

that managements producing in these fringe venues use, for example, open book management and pay reasonable fees for the scale of work.

### **Inside the union**

The latest round of council elections were the first since the new structure. The council is smaller, and we have two creative team councillors – Dan Ayling and Paul Mead – following David Cockayne's decision not to stand for election after many years of service as the designers' representative on the council.

### **Broadcast royalties**

Peter Mumford wrote to Equity recently asking for assistance in negotiating secondary rights for transfers and similar and royalties for the recording and subsequent broadcast of live performances.

The union staff's response is best summarised as:

a. It is extremely difficult to negotiate with the recording companies, whereas by and large there is a desire on the part of theatre producers to negotiate agreements collectively, via SOLT or UKT, there exists no such desire on the part of the recording companies, or body such as SOLT,



so each agreement has to be individually made with the company.

b. Equity can insist on use of the PACT agreement for television for performers because the majority of performers are members. It cannot do so for its non-members. However, there is a protection in the PACT/Equity agreement when a complete live performance is recorded: "that a producer must separately negotiate with and seek individual consents from contributors to the production, i.e. stage management, designers, choreographers and producers/directors whose contribution is reflected in the production being relayed on screen."

c. Equity cannot negotiate collective terms or minimum royalties on behalf of the creative team as most people are not members. If this is to change, then the union needs the support of those in the field and their agents.

Remember that non-members benefit from the requirement for all members of SOLT and UKT to use Equity contracts or better.

In summary, if we want things to change then we must act together. The union cannot do anything without support. Remember that if you have a contractual problem, then Equity will help you, but you have to be a member for it to do so. To join, visit [www.equity.org.uk](http://www.equity.org.uk) and click "Join". 🍷

October/November 2014

## SO MANY DESKS...

### Stuart Porter talks programming

As I begin another production period in the West End, I have been thinking about how much things have changed from the first shows I programmed over twenty years ago. A chance meeting at a corporate show I was doing recently highlighted this. The graphics guy had been the sound operator on the Royal Tournament, a show I did for several years. We had not seen each other since the last show in 1999. It reminded me what it was like to work on that show. I operated an Artisan for the Vari\*Lites and an ARRI for the conventionals. There were a lot of parcans. We filled the entire length of the arena at Earls Court with them in rows. I would push the subs up on the ARRI, bringing up strips of white light, so there was enough light ahead of the horses so as not to scare them. There was a blue wash and red wash and a sprinkling of green pars for the combat pieces. The Vari\*Lites filled the gaps and the effects lighting. There were about 30, not a lot for an arena of that size. This entire rig was maintained, run,

operated and programmed by me and one other technician, something we would not be allowed to do now thankfully. This is not a massively long time ago; the Artisan was the moving light desk and Vari\*Lites the main moving lights. There was only one desk able to control Vari\*Lites and it was an Artisan. How things have changed.

Move forward to today and I am doing a production on a grandMA1. This is now discontinued, and it reached its peak and was superseded by another product in a relatively short time. The number of good lighting desks has increased monumentally in the last ten years; everything is controlled by one desk and, on certain shows, video is thrown in as well. This year I have had to programme four different lighting desks, due to the specified desk not being supplied. The fundamental job is the same but you have to switch syntax, and remember each desk's different little methods of doing things can really stretch the brain cells. My food

for thought on this subject is: as we continue to discuss lighting programmers, is it better to be good on one lighting desk and stay with it, or is it better, and possibly a necessity, to use different desks and stay fresh with technology? 🍷



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