

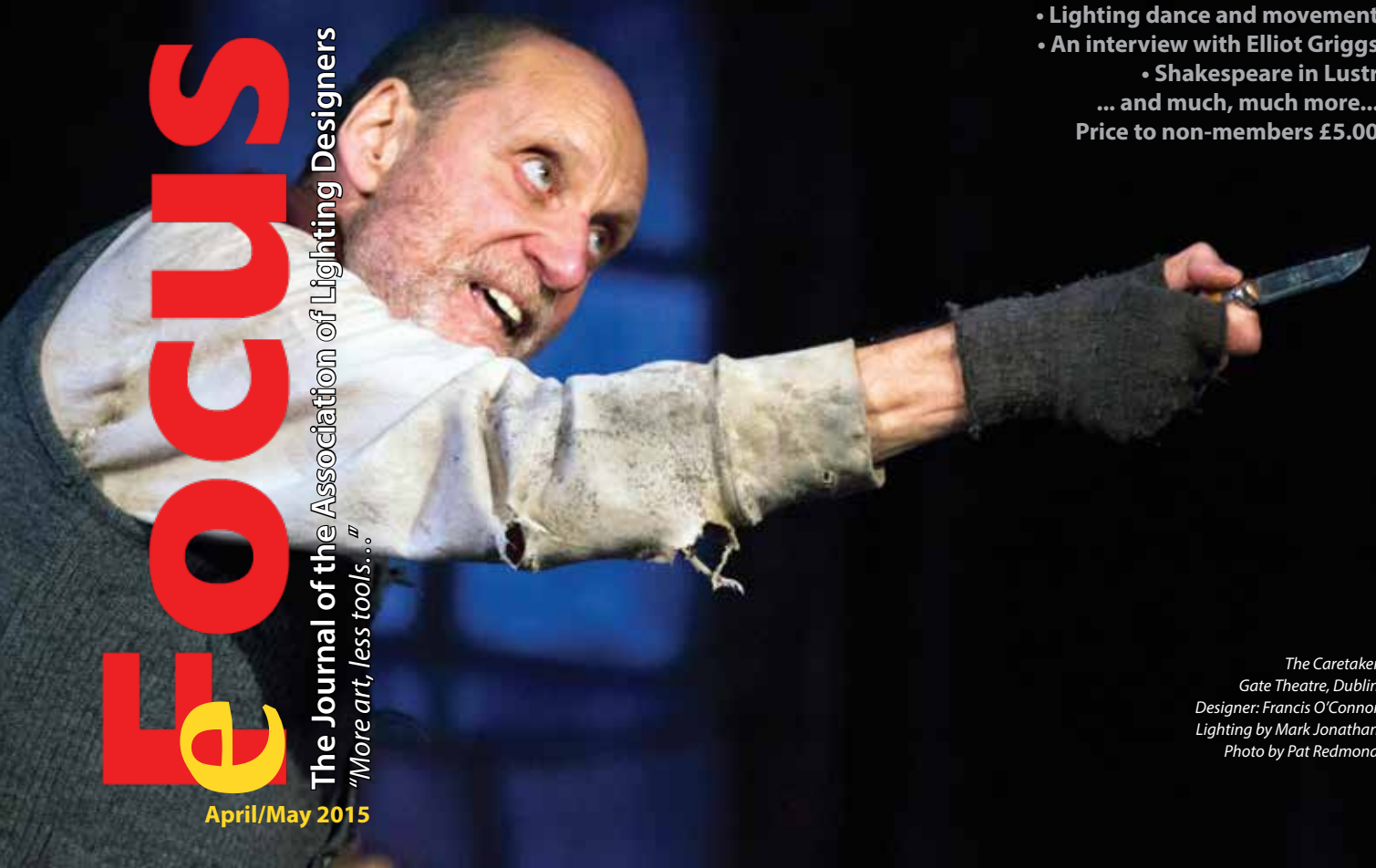
ALD #

FOCUS

The Journal of the Association of Lighting Designers

"More art, less tools..."

April/May 2015



In the backlight this issue:

- Lighting that makes you go "Woo"
- History lesson from Bletchley Park
 - Lighting dance and movement
 - An interview with Elliot Griggs
 - Shakespeare in Lustr
- ... and much, much more...

Price to non-members £5.00

The Caretaker
Gate Theatre, Dublin
Designer: Francis O'Connor
Lighting by Mark Jonathan
Photo by Pat Redmond

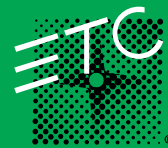


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From the Chairman....



It's springtime, a time for rejuvenation, procreation and invention, and I've got a plea to make to our clever inventors and manufacturers of the moving lights that we love to use. There was a time when movers were the domain of the rock and roll concert world and we poor cousins in the theatre begged, borrowed or stole the occasional use of these "intelligent" pieces of kit. Things have changed, though, and now surely the global theatre world plays a significant role in the marketplace. Many theatres incorporate moving lights into their permanent rigs and some are now virtually fully automated. The theatre market must surely provide a secure and returning customer base for our manufacturers. I love working with moving lights because they expand the vocabulary of lighting design. It now becomes possible to change light by moving it, quite apart from the joy of live altering colour, etc. Natural light, after all, doesn't just cross fade. It moves and changes angle and colour continuously throughout the day.

So ... here is my plea to our inventors and manufacturers. Please make me a moving light that has all the functions that I want for the theatre all built in to one unit. The National has often held surveys amongst designers who work there as to which is the best moving light

to install in one or other of their theatres and the answers all come back wanting different things. In the end all are agreed that there doesn't seem to be a light out there that will satisfy all our needs.

I want a profile mover that will work without fans blaring, that will fulfil all its mechanical functions (zoom, focus, shuttering, lens rotation, adding gobos, etc.) silently. I also want a unit that will allow me to add diffusion smoothly and live within a cue (like the VL1000 does). I want a choice of lenses because units like the VL1000/1100 are too wide for a long throw and I want perfect colour mixing. I want to be able to use all of these functions live as part of a lighting cue where I want to subtly move light around the stage beautifully, sometimes over quite long cues.

We have been working with movers in the theatre for at least fifteen years now – surely we have the technology to achieve this. At the moment there are various lights out there each of which can do some of these things, but I haven't found one which will do everything.

It's spring now and I'd be more than happy if a moving light like this could appear by Christmas! What a great present to the theatre lighting world that would be, dear manufacturers, and the sound designers would love you too!

Peter

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PROFESSIONAL MATTERS

Johanna Town invites discussion



In the last issue I requested that venues try to keep their paperwork, plans, sections and kit lists up to date – and wouldn't it be brilliant if we could access video footage of lighting positions around the auditorium? As a lighting designer it is often hard to visit venues before your show arrives.

Your response

Well, I am pleased to say we have received a response from James at the Royal Opera House: a brilliant impassioned letter from the other side, the production side. James sees his role as a facilitator to my design work – a collaborator – and would love to see us designers interact more with his team.

This is just what we want

Letters like James' are brilliant; the ALD wants its members to interact, to start discussions and to work together to make all our working lives

better and more inclusive. I think James has some thought provoking points, and I would love to hear others' thoughts too.

I agree wholeheartedly that there is no better way of working in this industry than to work together, and the starting point to this is to meet and discuss one's needs and wishes over a cup of coffee. When I was at the Royal Court, I tried very hard to build a creative production team of lighting technicians who worked alongside the lighting designer with a common goal: creating art and putting on shows as a team.

A lighting designer's response

My personal dream would be to work on a production from start to finish, to be engaged with the building and the actors and to be part of a rehearsal process from beginning to end but unfortunately this is not how lighting designers are perceived in the industry. Or paid!

I love being in rehearsals and have spent most of the last two months switching from rehearsal room to rehearsal room on three shows, all of which opened on tours. It is not possible to visit all the venues these shows are going to, so I was reliant on the information I received from all the venues to fully realise my designs. It is important to me that a show is seen in the same light at the first venue to the last, and this is why I think surround video footage is so important. Are my positions

and angles going to be the same? How can I design with the least amount of changes? But I can only do this if I can obtain the information.

Lastly, it's not just about unavailability; many times I am requested to attend design meetings for productions way before I might even attend the venue or in fact be contracted to work on the show. I want to attend these meetings fully armed with the technical information available to me, and that's why I would like access to these details from a company's website.

Intellectual property

James has expressed concern that footage of auditoriums may affect intellectual property of equipment. I would love to hear from one of our manufacturers on this subject, not just in relation to this question but about this very modern problem.

Write to us – let's talk

There are obviously issues on both sides of the lighting practitioners' fence. I gave my thoughts last month and it's great to have heard James' voice this month, and I hope again in the future, but it would be great to hear from more of you on this or any other debate. I know for one that I will continue to make a bigger effort to engage with the team around me in the future.

So let's see more letters and discussions in the future. 🍷



Above:
A Mad World My Masters
ETT/RSC tour
Director: Sean Fowley
Designer: Alice Powers
Lighting by Johanna Town
Photo by Manuel Harlan

Below:
Arcadia
ETT/ATG
Director: Blanche McIntyre
Designer: Jonathan Fensom
Lighting by Johanna Town
Photo by Mark Douet



James' reply:

I just wanted to write a note back to Johanna Town regarding her article in last month's *Focus* which I found very interesting and I had some thoughts about.

It is true that venues don't always keep their plans up to date and I can see how frustrating it must be for a visiting LD having wrong information. I can also see the benefit of the multitude of images that Johanna describes of the venue from different positions, although putting it on a website is a bit public when the lighting rig has its own intellectual property and many Chinese venues being built currently are paying good money for that sort of information. At the ROH we try to provide information on a case-by-case basis depending on what the lighting designer needs. We encourage the LD to think creatively and we suggest the equipment to do the job for their approval.

The thing I really wanted to come back to you on, though, and it struck a chord hard enough to compel me to write this email, is the idea that lighting designers are too busy to get into the venue for a site visit. I understand it if a show is touring to a different venue every week but surely it is an important part of the design process to visit a venue, stand on the stage and look at the lighting rig yourself? I appreciate it is a tough gig as a freelance lighting designer as you can sometimes be on several projects at once and you can never afford to turn one down, but it is very disappointing when I hear a lighting designer ask for the rehearsal to be filmed for them as they can't make any of them because they are on another job. This for me personally is as bad as not doing a site visit, speaking to the lighting team, watching a performance or rehearsal and getting handed all of the venue information in person and having it explained over a coffee.

At the ROH we always make time for LDs who want to come and visit and even if they aren't working on a show with us currently we take time out to show them around anyway if they ask and try to engage with the LDs who are working with us so we can be more in tune with the new LDs who should find some of our processes familiar and help them settle.

So I think there is a middle ground where the lighting designers have to reach out to the venues as much as the venues have to provide up to date information, because ultimately when the tech begins we are all working to the same goals and the more aligned we are before we start the better the production process will be for everyone. But having said that, your article has reminded me that I have several updates to make to our lighting plan, so I'll get on that right away! 🍀

MARKO'S MUSINGS

Mark Jonathan on dealing with tricky sets and tricky travel plans



Yes, I'm back on another plane, without the distractions that an internet connection might provide on the ground, so I'll get writing. There is a theme running through this issue's theatrical ramble: yes, rushing for planes, but also returning to companies and plays and operas that I already know but this time encountering stage designs that have inherent lighting design difficulties. After a disappointing start to the 2015 Alpine ski season due to poor snow I found myself rushing from London to Denmark on a Monday in January for an opera meeting on Tuesday morning which was followed by the challenge of getting to Glasgow by Tuesday night. It's not as easy as you might think. In the end I found a route from London City to Billund and then a bus from Billund to Aarhus, the home

of the Danish National Opera. The flight was on a compact 33-seater plane operated by Sun Air for BA. I have to say I was impressed. Helga, our Scandinavian air hostess, single-handedly served up a very palatable three-course lunch, finishing with coffee in china cups. The next day, on the way back to London, Helga excelled herself with the supper service, adding liqueurs to her repertoire. While I was only staying in Denmark for one night I would then be going on to Glasgow and Dublin without going home. Did I really have to drag a month's worth of luggage, scripts and music scores to Denmark and back? I had ended up flying in and out of London City airport so I could leave my suitcase there but how much do you think it costs to leave a bag there? After all, it's only one night, isn't it? *"That's as may be,"* says the man at information who I checked with when I flew in a few days before, *"but it's over 24 hours and we just doubled the prices from £10 for 24 hours to £20, so to leave your bag for a day and half will cost you £40."* I email Left Luggage at Billund. They reply promptly and say it will only cost me four euros. So, I duly export my bag and store it at Billund, pay my four euros and set off for Aarhus on the 100-minute bus journey.

On arrival, I meet Nicky Shaw, the set and costume designer, in a lovely boutique hotel; this will be followed by a very cordial

dinner with the creative team and the opera management. We are on parade early the next day for a model showing of *Jenufa*, which is a co-production with Scottish Opera. I know everyone, having worked together last summer on *Don Quichotte*. Andrew Storer, the TD from Scottish Opera, is there to discuss the set build and the transfer of the production to Denmark.

Just after 2pm I'm on the bus back to Billund. I collect my "four-euro" bag and check it in, making sure they can send it all the way to Glasgow, and retire to the club lounge. At London City something makes me check the baggage belt. Low and behold, there is my suitcase going round on the baggage belt, not on its way to Glasgow. I point this out and a baggage handler comes out and retrieves my bag. It turns out that the label saying "in transit to Glasgow" was tucked behind the handle. *"Phew!"* I think, *"that was a close one."* I end up running for the plane as there was only 40 minutes between landing and taking off. I nearly bring up Helga's supper. Arriving on the Glasgow plane the BA air hostess offers me a glass of water before we take off. I'm obviously looking frail. Well, wouldn't you if you had been drinking in Denmark the night before, been to a meeting, hiked to the bus station, etc? I look disdainfully at the choice of savoury nuts,

Orfeo ed Euridice
Scottish Opera
Director: Ashley Page
Designer: Johan Engels
Lighting by Mark Jonathan
Photo by KK Dundas



popcorn or sweet biscuit on offer on a regular short haul BA flight and think how rare a quality meal service is these days.

The next day, I'm watching the penultimate week of rehearsals of Gluck's *Orfeo ed Euridice*. This opera is an "old friend" of mine. As a boy, I remember listening to a record of Kathleen Ferrier singing the haunting aria *Che Farò senza Euridice* (What Will I do without Euridice) and when I was at Glyndebourne I was the board operator on Dame Jane Baker's retiring opera performances and then 21 years ago, by coincidence, I had lit a previous small-scale production for Scottish Opera.

So, I know the piece. I settle in the rehearsal room next to the brilliant director/choreographer Ashley Page. Not everyone can do both of those jobs with such virtuosity. This is an early baroque opera so, as was the style in those days, the opera has substantial sections of dance. We have a very talented corps of eight dancers and I'm captivated by the choreography, the music and the singing of the three soloists and chorus. I have to kick myself to remember to keep notating the blocking in the score and not to just sit back and enjoy the rehearsal. This is my seventh production at Scottish so I know the technical team and

we're all comfortable together. One person is missing from the room. It's the stage designer Johan Engels, who has died between handing his designs in and the start of rehearsals. I shall miss Johan more than I dare to think. For his guidance at the production desk and all the lunches, suppers and late night drinks that we would have together where we would exchange ideas, discuss and problem solve aspects of the production or once everything was solved Johan would tantalise me with gossip. Johan has given us a Perspex cube, open on one side, that revolves. I have already done some tests on a previous visit and I know that the surfaces are volatile. When struck by light the cube can look hyper-dynamic but hit from the wrong angle the light ricochets out into the audience or allows the audience to see any illuminated lights on the lighting booms; as the cube is often moving I need to be very careful.

By Friday, I've seen the whole opera in the rehearsal room and I'm on a plane again, bound for Dublin. I'm lighting Harold Pinter's *The Caretaker*. Although the Gate Theatre in Dublin has had a long association with Pinter this will be the play's Irish premiere. I literally get off the plane and get to the final run-thru in the rehearsal room. I receive a warm Irish welcome; again, having been there before I

MUSINGS

Mark Jonathan

know everyone. I have worked with two of the three actors before and it's the fifth time with Toby Frow, the director. I swap my script that I have had since I was at school for a fresh one and on the front pages it lists previous productions. I suddenly feel old as the list includes the London production that I was chief LX on to the LD Mick Hughes. I plotted the show and watched every performance but there staring back at me was the date ... 1975. Surely, it wasn't 40 years ago? So, I knew this play too. In fact I remember reading it when I was 15 and thinking that the line "piss off" was very strong. When the play was written the script was still controlled by the Lord Chamberlain who censored any inappropriate words or actions. It was some decades later that I recall Princess Margaret commenting to Michael Gambon after a preview of *Skylight* at the NT that it was a pity about the use of the "F" word. "Yes, Ma'am," said Michael. "There are three in the script but I think I did eleven as I couldn't remember my lines!" Anyway, I deviate. I watch the run, have a cue meeting with the stage manager and the director, and we retire for supper at Carluccio's.

Francis O'Connor's setting for *The Caretaker* has a skylight and window through which light

The Caretaker
Gate Theatre, Dublin
Designer: Francis O'Connor
Lighting by Mark Jonathan
Photo by Pat Redmond



should fill the room, but it also has a complete cage-like ceiling and walls so, while allowing light in, I was going to have to try hard to get the light in without hitting any of the structure; it needed to feel like all the light was coming from the window and skylight. Not only that, the structure extended out over the heads of the audience which compromised half of the FOH positions.

By the following Wednesday we had teched and were doing our first dress. While I try not to make a habit of doing this, as contractually I had to be back in Glasgow the next day, James Smith arrives to watch the dress and to cover for me during the second dress. Early next morning, I was at Dublin airport knowing everything

had to go smoothly. These flights had been booked for months and both companies had agreed to my timetable. So, it came as a bit of a shock when I discovered that my flight back that evening had been cancelled by Aer Lingus. "Don't worry," they said cheerily, "we've put you on a earlier one." "Great," I said, "But that return flight leaves half an hour before my run in Glasgow finishes." "Not to worry, sir, if you prefer you can have your money back." "Er, no, I need to be back in Dublin tonight." I find a Ryan Air flight. Aer Lingus declines to book me on the flight so I book my own seat and take the refund – and you thought once you had booked a plane seat your flight was guaranteed? I recover with a cup

of tea. My phone rings. It's my associate, Jared, in LA. It's gone midnight there. He's ringing to say that the stage manager can't go to Toronto and therefore there is no one to focus the lighting rig for *Blithe Spirit*. I knew there was a reason why we try to avoid giving the stage manager the focus... knowing my timetable, Jared has got his assistant to take over on the show he's lighting in LA and is packing to go to Toronto. It's still a five-hour flight for him. I breathe a sigh of relief that I'm not trying to fit that unexpected focus into my already crazy schedule. I look down at the snow covered hills as we're coming into land at Glasgow. I should have brought my skis.

Arriving at the rehearsal room I open my score and I'm glad that I had already marked in all the blocking and pencilled in cues, so today, I only have to double check that. The dancers and singers have worked hard and the opera is in really great shape. Soon, I'm back in a taxi for the airport and flying back to Dublin. An Irish gremlin has struck as the house lights fade for the start of the preview; the data feed fails to my two moving lights that normally work hard doing tight, discrete specials. I arrive at the interval and the problem has not been resolved. I grind my teeth and clutch the seat as I watch the second half. Generic FOH is being rolled in to cover but it's not the same.

The problem is resolved the next day: it's a dodgy cable. I feel that the rig just makes it through the web of woodwork. There is a long monologue that lasts more than ten minutes and we do a ten minute fade to almost darkness

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and by the end of the speech we are left with the actor's face and everything else just etched in silhouette. When I was on the desk for the 1975 production in London we did those fades manually. Then, memory desks were still only dream about to become reality.

By Tuesday, I'm back in the plane. I land and get to the Theatre Royal, where the *Orfeo* set is now erected and revolving. We dead the lighting bars and borders and start focusing. The overhead rig is now entirely moving lights with the addition of a 5kw with scroller that I have added as a "get out of jail" big blast of light from above the cube. The Scottish Opera technical staff are the finest you could ask for.

Every department is exemplary and they all work well together. It's not every job where you feel it's such a treat to be there. Meanwhile, I'm unimpressed that one new batch of moving lights doesn't have any colour calibration loaded in the desk. The lighting manufacturer blames a third party who is responsible for providing the colour calibration. The Scottish Opera lighting staff and I are led a merry dance by the manufacturer, and I'm extremely unimpressed that nothing was resolved. On this occasion I choose not to mention the manufacturer concerned but I hope you know who you are. If I were you I would be very concerned. There is nothing worse than a

*Orfeo ed Euridice
Scottish Opera
Director: Ashley Page
Designer: Johan Engels
Lighting by Mark Jonathan
Photo by KK Dundas*



MUSINGS

Mark Jonathan

spurned LD. *Orfeo* is going to need some bold colour; although it will start monochromatically with the death of Euridice, the lighting will need to transport us to a vibrant Hades for Orfeo's journey through the underworld and onto the tranquillity of Johan Engels' "African" Elysian fields and back to a bluish monochrome for the arduous journey back to life and finally to a 1950s cocktail party that celebrates the return of Euridice and the magnanimity of the gods through their mouthpiece Amore, who in this production is a Grace Kelly lookalike.



The new staircase at Scottish Opera
Photo by Mark Jonathan
Architects: Page/Park

Despite the poor performance from the new moving lights with regard to colour we make good progress and the opera opens and is very well received. While I'm in Glasgow George Thomson, technical director and sometimes lighting designer at Scottish Ballet, invites me over to see the new facility, and it's lovely to see the successful melding of the revitalised Tramway building with new architecture and a very effective outcome. There are beautiful rehearsal rooms with windows that can open, lots of daylight, pleasant rest areas, offices, workshops and storage. I remember the old rehearsal rooms and it's great to see that now all our UK dance companies have good facilities given the arduous life of a ballet dancer. Before I leave Glasgow I get to see the set for *Jenufa*, the next opera that I'm lighting, which is already in the Scottish Opera rehearsal room. I arrive for the opening night at the Theatre Royal and admire the splendid new foyers and incredible staircase. All credit to the carpenters at Scottish Opera who built the very special staircase where no two pieces of wood are the same; it is the centrepiece of the new building.

I leave Glasgow for a few weeks and on arrival in London find myself for the first time at the Orange Tree Theatre in Richmond. It's a small purpose-built theatre-in-the-round with an

eclectic programme of plays, and I see a fine array of lighting designers there before and after me including Christopher Nairne, Howard Hudson, Mark Doubleday and Elliot Griggs (who are ALD members) and John Harris and Stuart Burgess (who are not ALD members but should join!). Lighting in the round is tricky. We need to light the face of the actor from all sides and yet not blind the audience who sit so very close and where often the front row is below the standing actors. Steeper angles are needed to get to light from what I call "the inside out" so that when you look across to the far side of the space the actor's face is lit from the inside of the space without blinding the audience. The play is Mustafa Matura's *Play Mas*. It's written in a Trinidadian brogue which I find hard to read so I was keen to get into rehearsal to hear our cast of ten speaking the words. It's very funny but the undertones of menace are played with great brilliance. I mentioned the theme of sets that had their difficulties, and *Play Mas*, beautifully designed by Libby Watson, will have a central ceiling fan in act two. It's sort of essential for the story set in hot Trinidad. The charming and hard-working staff at the Orange Tree sympathise with my predicament and they make a full size mock-up of the fan (rather like they do in the big German opera houses) so



Play Mas
Orange Tree Theatre, Richmond
Designer: Libby Watson
Lighting by Mark Jonathan
Photo by Robert Day

that we can look at the fan at its lowest position to not obstruct the audience sightline and see how it will obstruct the theatre's basic rig which to save time I'm encouraged not to mess about with too much. We agree a solution. Some units will be re-rigged and some will spin round so that they don't clash with the fan. The angles will be a bit too steep but it will just work...and Libby will have her fan. I produce a plan. Stu Brugess, the hard-working, multi-tasking production manager, gently tells me that I've used more than the 75 dimmers available.

Should he hire some more dimmers, he asks. No, it's time for the "red pencil" – well, the "select" and "delete" buttons. I prune my plan back to below 75 dimmers. The play previews on Wednesday and opens on Friday. It's extremely well received. I manage to control myself at the first night party and the next day gets me onto this plane for a few days' skiing before the aforementioned *Jenufa*. 🚫

Tips 'n' Tricks

I love the Scottish Opera lighting department, who seem to be endlessly patient, very talented and full of ingenuity. Here's Burnie's solution to getting a 5kw with a heavy scroller not to droop while pointing at the BP in *Orfeo*.



A ratchet strap is connected to the back of the 5kw and tied off to a stage weight below. Simple and effective. Well done, Burnie.

Meanwhile, Jo, Richard, Edmund and I often mention aspects of contracts. I continue to hear of companies cutting lighting fees and benefits paid to LDs. Recently, I was asked to take a cut in my fee from a company that I had already worked for. Be watchful when accepting contracts from companies for the first time. Hopefully, your agent will know if the rate is going down. Make sure your accommodation and travel isn't being reduced and those are agreed in the contract as well. 🚫

VINTAGE MEMORIES

Jonas Prawer reports from Bletchley Park

Rob Halliday gave a seminar on historic memory lighting controls at The National Museum of Computing in Bletchley. The afternoon started off with an eye-opening tour of the museum by Robert Dowell and we were able to experience the way very early computers/replicas process very simple mathematical equations in a matter of minutes!

The brief history of advancements in computer science put Rob Halliday's lecture into perspective of what was achievable with digital computers controlling lighting over the previous century. A highlight was the fact that James Laws (Backstage Heritage) and Chris Nicholls (White Light) as well as many others brought along some ancient lighting consoles they had rescued from skips and theatres. Nostalgia was welcomed and there were some eminent retired developers/designers/programmers present who were happy to go into the details of how the equipment worked or didn't work in the "good old days".

Rob Halliday gave us an overview of lighting control history, ranging from candlelight to the modern computer control desks with which we have come accustomed. The precedence of remote controlling dimmers from the auditorium with Fred Bentham's invention of the Light Console provided a catalyst for the advancement

of lighting control capabilities. The advent of digital control opened far more creative opportunities by enabling the control of many different types of lighting instruments in real time, with the operator being able to see the stage.

In the 70s computer lighting control philosophies developed into what we expect from lighting consoles today. Some of the modules of the Chichester Festival Theatre's Strand MMS (Modular Memory System) (1973) were on display at the seminar. The lighting machine consisted of different specialist modules and at the time the customer was able to decide how the control surface should be laid out. Quite revolutionary was the fact that it had a continuous level wheel for channel control, a feature that we see on most lighting consoles today.

Sadly only some parts of the National Theatre's Strand Lightboard (1976) were on display at the lecture, as the other parts have not been found yet. The Lightboard was custom designed for the National Theatre and allowed the control of up to 800 dimmers and included moving light, colour and intensity control

Robert Dowell introduces WW2 codebusting by computer
Photo by James Laws



capabilities. It even had a removable designer's "palette" to allow manual control of several groups of fixtures to allow light to be mixed live on stage, a function that is supposedly unmatched by most of today's consoles. Communication to the dimmers was through a "data highway" using a digital multiplexed serial protocol (precursor to DMX).

Early computerised American consoles were also on show for instance the Colortran Colortrack with features such as a "coloured" black and white screen. The console is now exhibited at White Light as part of the Backstage Heritage Collection scheme.

The presence of High End Systems' Hog4 with a GUI operating system having the capabilities of controlling an "unlimited number of DMX channels via Ethernet DPs" beside a cylindrical Mac Pro running Capture Argo visualisation

Watch Rob Halliday's talk on the Backstage Heritage Collection website at www.backstageheritage.org/talks/.

software was a reminder of how far we have come with computer control since the dawn of computerised lighting.

However, it is critical for us to learn from the past and to develop future consoles with the users' needs in mind. Furthermore an effort should be made to support the preservation of our craft's history. As a current lighting student it was an indispensable learning resource to be able to talk to the inventors of the technology that I was being introduced to and to appreciate the legacy that they have left behind. It would be a shame if the equipment or the undocumented knowledge of the original inventors is lost for the future generations of lighting practitioners.

Rob Halliday enthused the audience, which was a mix of conventional computer historians plus stage lighting designers, programmers and scientists, with a story that everyone knew a bit of... but we all knew different bits! The coffee, tea and food were a good and welcome feature. A very generous spread, courtesy of SNP Productions.

Please share your stories and any knowledge regarding old lighting equipment or their location with The Backstage Heritage Collection. The slideshow accompanying the seminar will also be available on the Backstage Heritage Collection website, www.backstageheritage.org. 📌

James Laws from the NMoC...

12th of March 2015: time to go to Bletchley with a carload of old lighting boards. Rob Halliday's talk is comprehensively covered opposite so I am concentrating on the introduction to the collection of The National Museum of Computing (NMoC), which is in Section H, Bletchley Park.

Everyone knows about Enigma, the German code transmitting/receiving devices that could be used in the field and sent very well encrypted messages. Robert Dowell of the NMoC took us on a quick but very detailed tour of the early years of computing, the first five of which concentrated on breaking the German codes.

The codebreaking machines progressed from Heath Robinson (and yes there was a Mr Robinson) to the much more famous Colossus, of which there were several built. This famous machine stands in the centre of its own hut. You can see where the label Main Frame comes from! It is a reconstruction as no wartime examples survive.

But the earliest programmable computer still running, in the world, was next door. The less famous Witch dates from 1949 in concept, although this one was made in 1951. It will work out mathematical calculations. A good human brain can keep pace with it for the first half hour, then exhaustion sets in!

Later computers became more compact as solid state electronics became usable and some of the older heads in the audience were soon nodding as they recognised old systems that they had worked on. This was a very lucid and well presented introduction to how computing developed from a vital wartime expedient to the all-powerful communication tool that we have today. 📌

"The older heads in the audience were soon nodding..."
Photo by James Laws





OFFICE ORACLE

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

Subscription fees

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are now due for

all members and were set based on your membership category on our database on 27 March 2015. If you do not pay by standing order, you should have received a letter reminding you of how much you need to pay, together with a list of the contact details we currently have listed for you. Please check these carefully to ensure that they are correct to ensure you are receiving post and email information from us.

This year, you can now sign up to pay by recurring payment subscription via Paypal on our website at www.ald.org.uk/subscriptions. Please ensure that you enter your ALD membership number and name as it appears on our database so that we can reconcile your payment correctly at our end. As with the individual payments by card, we charge a small admin fee for this method of payment.

If you are a Professional Member, we also offer quarterly payments by standing order to enable you to spread the increased subscription across the year. Payments are due each 1 April, July, October and January, but we are adding

a small surcharge for this method as we will no longer be receiving the full subscription at the start of the year. Therefore, each payment will be for £22, meaning that you pay an extra £3 across the year. This instalment plan will be especially useful for Professional members who wish to smooth out their cash flow across the whole year.

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

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

Membership subscription rates as of 1 January 2015:

| | |
|-------------------------|-----|
| Professional Member | £85 |
| Affiliate | £50 |
| Associate | £45 |
| Student | £30 |
| Retired | £30 |
| Non-Profit Organisation | £50 |

Membership drive promotion

On a related note to the above, the ALD can only continue and extend its range of services to members if we grow our membership. Therefore we continue to run the promotion to encourage members to recruit their colleagues and peers by introducing new members. We have included a copy of our leaflets for individual membership and Professional specific categories for both your reference and to pass on to potential members.

Therefore, if a current member introduces a new member to the Association then they will receive a discount on their subscriptions. A new member is defined as either someone who does not appear on our database system, or has previously been a member but left more than three subscription years previously. Please ensure that your name and membership number is included in the "Proposer's name" box in the application procedure.

For each Professional Member introduced, a discount of £10 will be credited to your subscriptions once their membership has been approved. A £5 discount will be awarded to all other membership categories other than those for students which are exempt from this scheme.

And more! These discounts are for each and every member that is successfully introduced to membership of the ALD. So you could make a significant dent in your subscriptions due by introducing three or four people. Unity means strength and influence for all members.

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

Sign up online!

In order to ease the application process, you can now point potential members toward our online application process where details and payments can be made online from our website at www.ald.org.uk/join. All supporting documentation as applicable for each membership category should be emailed to join@ald.org.uk for review.

We hope to make this procedure smoother and more integrated over the next year or so, but we hope this is start for all those who are too busy to complete and post the traditional application form.

2015 members' directory

The 2015 members' directory should be included with this issue for your use and reference. The information for this was taken from the details that we have on our database, and so if yours are incorrect and need updating, please log in to the site or contact admin@ald.org.uk with the changes that are required. Professional members are eligible to include a profile picture of themselves and so these can be sent to the same address for inclusion in future editions.

April/May 2015

WhatsOnStage Theatre Awards 2015

The winner of the 2015 Best Lighting Designer Award, sponsored by White Light, was Mark Henderson for his work on *Coriolanus*.

Other nominees for the award were:

| | |
|----------------|-----------------------|
| Adam Silverman | Urinetown the Musical |
| Bruno Poet | Miss Saigon |
| Howell Binkley | Memphis the Musical |
| Jon Clark | Made in Dagenham |

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

A full list of all winners and nominees in all categories can be found at bit.ly/1DUheUI.

The Off West End Award nominations

ALD member and 2014 Lightmongers' Award Winner Elliot Griggs won the 2014 Best Lighting Designer Award for *Pomona* at the Orange Tree Theatre at the "Offies".

The Offies help to raise the profile and status of independent theatres in London and celebrate the excellence, innovation and ingenuity and also to reward the new talent that they nurture and that is essential to the future of our theatre industry.

Other nominees of the award were (ALD members in **bold**):

Derek Anderson – *The Beautiful Game* at the Union Theatre

Howard Hudson – *In The Heights* at Southwark Playhouse

Richard Lambert – *Damn Yankees* at the Landor Theatre

Christopher Nairne – *Johnny Got His Gun* at Southwark Playhouse

Joshua Pharo – *I'd Rather Goya Robbed Me Of My Sleep Than Some Other Arsehole* at the Gate

For a list of the winners and nominations in all categories, visit www.offwestend.com/index.php/news/view/187.

2015 Olivier Award nominations

Now in its 39th year the Olivier Awards ceremony is the most glittering date in the theatrical calendar, attended by many of the West End's most respected and loved stars, powerhouse producers, screen and music idols, and London's most influential movers and shakers.

Once again, ALD members are among the nominations for the White Light Award for Best Lighting Design:

Howard Harrison: *City Of Angels* at Donmar Warehouse

Howard Harrison's transformative lighting set the scene for this film noir-inspired musical that flips between black and white 1940s glamour and the bright lights of Hollywood.

Jan Versweyveld: *A View From The Bridge* at Young Vic and Wyndham's Theatre

Double Olivier Award nominee Jan Versweyveld's muted and soft lighting perfectly complemented his stark, minimalist set and Ivo Van Hove's stripped-back direction.

OFFICE ORACLE

Jon Clark: *King Charles III* at Almeida Theatre and Wyndham's Theatre

Jon Clark's striking lighting for Rupert Goold's critically acclaimed production was a vital component in transforming the staging from Buckingham Palace to Boujis nightclub.

Paule Constable and David Plater: *Wolf Hall* and *Bring Up The Bodies* at Aldwych Theatre

Against a steely set, Paule Constable and David Plater's lighting breathed life into the epic story's many iconic locations, whether it was rivers at dusk or opulent coronations.

The Olivier Awards take place on Sunday 12 April, as the illustrious event once again returns to the stunning surroundings of Covent Garden's iconic Royal Opera House for an incredible evening of celebration, award-giving and live performances. This year comedian, presenter and acclaimed award-winning actor Lenny Henry will host.

Members' monthly social evenings

The monthly socials continue at the Coach and Horses on Friday 25 April when AED Distribution Ltd will be the sponsors for the evening.

Other dates currently sponsored in 2014 are:

| | |
|---------|-----------------------|
| 30 May | Ambersphere Solutions |
| 26 June | Stage Electrics |

| | |
|---------|----------------------|
| 31 July | Available to sponsor |
| 25 Sept | Robert Juliat |
| 30 Oct | Available to sponsor |
| 27 Nov | Martin Professional |

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

ALD at PLASA Focus: Leeds

PLASA Focus takes place on 12 and 13 May at the Royal Armouries in Leeds.

This year we can be found at stand RA-E2 which is close to the entrance and opposite the registration desk to the Royal Armouries Hall, where you will also find a number of the other associations. The bar is about ten feet away! Do come and say hello. We will also be able to take cash and cheque payments of your 2015/16 subscriptions if you do not pay by standing order.

At the end of the show on Tuesday 12 May, there will be a social meeting at the Adelphi pub from 5.00pm onwards. The Adelphi is halfway between the Royal Armouries and Leeds train station; a map can be found at www.theadelphileeds.co.uk/findus/.

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

Non-members are welcome – though there will be membership forms available.

"How many lights do you need?" – the work of the lighting designer on a budget ALD seminar at PLASA Focus: Leeds

How do the limitations of equipment, venues and money as well as the increased requirements of additional jobs in small scale theatre affect the creative role of the lighting designer? Do they limit the choices that can be made, or does it allow creativity to flourish? How will the developing technologies impact on choices and working methods in the medium term?

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

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

Free registration for PLASA Focus: Leeds 2015

Now in its seventh year, PLASA Focus: Leeds is firmly established as the leading event for audio, lighting, video, and stage technology in the North of England.

Showcasing 130 brands and attracting more than 2,000 visitors the show looks set to continue its success story.

The highly acclaimed PLASA Professional Development Programme will run alongside the two-hall event, comprising seminars, tutorials and product demonstrations, all of which are free to attend and will be delivered by leading industry experts. Find out more at www.plasafocus.com/leeds/seminars.



exhibition which runs from 9 July 2015 to 3 January 2016 at the V&A Museum in Central London.

Copies can be ordered and paid by Paypal at www.theatredesign.org.uk/publications/catalogues/.

Scroll down to the ALD members button, press and click ALD members.

Do you have an interest in the use of lasers in the entertainment industry?

The National Physical Laboratory (www.npl.co.uk) is looking into the requirement for a laser safety course aimed at the entertainment industry and it would like your views.

On its website, you can download NPL's laser safety videos, find out more about NPL's laser safety workshop, test your knowledge of lasers with the quick guide and quiz, and find out more about NPL's work on optical radiation and photonics.

Join the ALD's Environmental Sustainability group

Join this working group to contribute and keep up to date with environmental and broader sustainability issues around lighting. There's now a Yammer group and within that an online vault of resources and information ready to download and add to. Observers and contributors are always welcome. 🍷

By Design Day (by Rick Fisher)

24 April 2015 is this year's By Design Day, when we raise funds to support our industry charity. This day was created to remember Tony Gottelier who founded Light Relief in 2001. Since then, Light Relief has been able to distribute tens of thousands of pounds to people in the lighting community in the UK who have experienced hardship.

This year we are able to support Behind the Scenes UK, which extends the work of Light Relief to all people working to create performances, events, film and television and those working in companies that provide us with equipment.

24 April 2015 is the day when our industry can support this charity that provides a vital safety net in our often precariously balanced working life. I am sure you are aware of this little video but it does remind us how Behind the Scenes can and has helped: www.behindthescenescharity.org.

This is a great way for the design community to help those in our industry who are in need. Donations can be gift aided in the UK (a new Gift Aid form needs to be filled in even if you have already have one on file for Light Relief). Please support By Design Day in any way you can: donate the price of a round of drinks for your team, have a collection backstage, donate your daily rate or your royalties or just make a gift of what you wished those royalties and rates were!

Behind the Scenes is now able to make grants and the funds of Light Relief are still available to specifically help the lighting community, so if you know of anyone who needs assistance please contact www.behindthescenescharity.org.

www.behindthescenescharity.org/bydesignday

Register for your free visitor badge and be part of the leading event for entertainment technology in the north of England!

<https://registration.n200.com/survey/3pghmry4hpszc/register?actioncode=NTW000133SSK>

Offer for ALD members

The SBTD is offering ALD members an opportunity to buy the catalogue for the recent UK Design Exhibition in Nottingham until the end of June of £20.00 including post and packing.

This offer recognises the vital, even transformative effects on most productions that lighting designers can make, and all LDs credited on all shows (over 300) are credited in the catalogue.

ALD members Simon Wilkinson and John Bishop have both been selected for the smaller

Professional Members' shows opening in April and May

Listing taken from the "openings" page of the ALD website. A full listing of all categories of members can be seen at www.ald.org.uk/diary/opening.php. To be listed, you will need to enter show credits into your profile on the site. You will need to sign in to the Members' area to do so.

- 2 April 2015 Jane Lalljee** *Out of the Blue* Chapter Arts Centre
- 3 April 2015 Matt Ladkin** *Cirque Surreal* The Lyric Theatre, The Lowry Salford Quays
- 7 April 2015 Mark Jonathan** *Jenufa* Theatre Royal, Glasgow and Festival Theatre, Edinburgh
- 8 April 2015 Johanna E Town** *Animals* Theatre 503
- 8 April 2015 Elliot Griggs** *Lampedusa* Soho Theatre, then touring
- 10 April 2015 Jane Lalljee** *Transitions* Chapter Arts Centre
- 10 April 2015 Matt Ladkin** *Gandey's Thrill Circus* Circus Big Top, Birmingham
- 11 April 2015 Richard G Jones** *Other Desert Cites* English Theatre Frankfurt
- 16 April 2015 Elliot Griggs** *Deluge* Hampstead Theatre Downstairs
- 22 April 2015 Malcolm Rippeth** *What Falls Apart* Live Theatre, Newcastle
- 22 April 2015 Charlie Morgan Jones** *Avenue Q* Mercury Theatre, Colchester, then touring
- 23 April 2015 Mark Jonathan** *Snow White* Peacock Theatre, London
- 24 April 2015 Michael Grundner** *Tommy* Musiktheater Linz
- 27 April 2015 Richard C Lambert** *Vlad the Impaler* Oran Mor (Glasgow) and Rialto Theatre (Brighton)
- 1 May 2015 Jon Clark** *Krøl* Roger Royal Opera House, Covent Garden
- 1 May 2015 Charlie Morgan Jones** *Why Does The Queen Die?* Guildhall School of Music and Drama
- 7 May 2015 Elliot Griggs** *Hansel and Gretel* Belgrade Theatre, Coventry
- 7 May 2015 Ben Pickersgill** *Legally Blonde* Bridewell Theatre
- 13 May 2015 Jamie Platt** *Klippies* Southwark Playhouse (Little)
- 14 May 2015 Matt Ladkin** *Chinese State Circus* Dubai Convention Centre
- 21 May 2015 Kelli Zezulka** *The Maids* Rural Arts, Thirsk, then touring
- 22 May 2015 KC Wilkerson** *Disneyland Forever* Disneyland
- 22 May 2015 KC Wilkerson** *Mad 6T Party* Disney California Adventure - Hollywood Backlot
- 22 May 2015 KC Wilkerson** *Sleeping Beauty* Diamond Castle Disneyland
- 23 May 2015 KC Wilkerson** *South Coast Chorale 25th Anniversary*
- 28 May 2015 Elliot Griggs** *Buckets* Orange Tree Theatre
- 29 May 2015 Mark Jonathan** *Pelléas et Mélisande* Wales Millennium Centre and Birmingham Hippodrome
- 30 May 2015 Jamie Platt** *The Marriage of Figaro* Kirklington Hall, Carlisle, then touring

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

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

Content deadline for the next issue: 15 May 2015

New members

Welcome!

Professional

Will Burgher, Swindon

Wally Eastland, Williamstown, Australia

Geraint Pughe, London*

Aideen Malone, Kent*

John McKernon, New Jersey, USA

Student Member

Aiden Bromley, Milton Keynes

Dominic Cook, Bristol

** Re-joining the association*

Diary dates 2015

24 April Monthly members' social evening†
Sponsored by AED Distribution UK



12 May Members' social evening†
Sponsored by Hawthorn



12–13 May PLASA Focus: Leeds*

29 May Monthly members' social evening†
Sponsored by Ambersphere Solutions



24–25 June ABTT Theatre Show, London*

26 June Monthly members' social evening†
Sponsored by Stage Electrics

31 July Monthly members' social evening†
Available to sponsor
Contact office@ald.org.uk

4–6 October PLASA, 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.

A VIEW FROM THE CRITIC

Critic **Matt Trueman** on impactful lighting

Matt Trueman is Variety's London theatre critic and chief critic at WhatsOnStage.com.



Tim Minchin, the comedian and *Matilda* composer, has a song called “Dark Side”, a brooding, moody piece that aims, jokingly, to stress his serious, soulful side; the tortured artist beneath his cheery surface. It’s written in C sharp minor. He plays it with a frown and turns the lights right down, adding a red tint, a touch of hell.

The joke is that Minchin’s breezy manner overpowers his attempts at angst. This perky, upbeat little yippee of a chorus bursts out of the gloom. In the middle of one, he hollers up to the tech box. “Greg,” he cries out. “Hit the lights. Make it go “Woo.” And the room explodes into colour: spotlight spin, backlights flash, a rainbow disco erupts. Greg sure as hell makes it go “Woo.”

When it comes to awards, designs that do well are those that make it go “Woo”. It’s as if, in order to be recognised, lighting has to make itself recognisable in the first place. Showy designs win out. Capital letters Design. Flashing lights design. Design that goes “Woo”.

That’s a pity: for me, the best design blends into the whole. It works with, not alone.

How cheering, then, to see Jan Versweyveld’s double Olivier nomination for *A View From the Bridge*, one for his set, the other for his lighting. This is design at its least showy: a playing space and, for the most part, two lighting states: one warm, one cold. Simple.

It starts off aglow: Mark Strong’s Eddie Carbone showering at the end of a longshoreman’s shift in a soft orange wash, rich and heavy. It could be the light of a furnace, this being a place of manual labour, or a sunset, the end of the day, or simply the sepia tones of the past, of memory. Already, it’s thick with both meaning and feeling. Versweyveld’s set is the same: at

once a petri dish and a family home, an ancient Greek skene and a church, a microscope and a shipping container.

You never see the light source – it floods down and bounces back off the white floor – so the action never feels lit, so much as just happening in light, and yet the subtle, slow, undulating shifts between those lighting states,



A View from the Bridge
Director: Ivo van Hove
Lighting and set design by Jan Versweyveld
Photo by Jan Versweyveld



City of Angels, Donmar Warehouse
Director: Josie Rourke
Designer: Robert Jones
Lighting by Howard Harrison
Photo by Johan Persson

warm and cold, keep your eyes engaged and your brain alert. When it's warm, Versweyveld's lighting speaks of happier times: of family dinners and summer flings, Sicilian evenings and autumns in New York. But as Eddie Carbone's tunnel-vision sets in, as he fixates on his niece Catherine and his envy consumes him, Versweyveld blanches that world of its colour, pouring cold light in on it and draining it of life. Eddie wears grey and, as this purely patriarchal man imposes himself, so too does the world around him.

As critics, we deal primarily in meaning. At least, I do. It's why lighting so often gets overlooked in reviews. It can do meaning, of course – signs and symbols and that – but lighting often works at a less legible level, handling of atmosphere and mood, or directing one's attention around the stage. It can be

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slippery and hard to pin down in words. It can also be plainly functional, and there's a delicious irony in the fact that the thing making everything else visible should itself become so invisible in the process.

Howard Harrison's design for *City of Angels* at the Donmar Warehouse – also Olivier nominated – felt like it did that, almost deferring to everything else on stage, but somehow sharpening and enriching as it went. Larry Gelbart, Cy Coleman and David Zippel's musical is split between a real and a fictional world, the latter a simplified black and white version of the technicolour reality. While Duncan McLean's projections created those two worlds, it was Harrison's lighting that sold them, knitting characters into their different settings on opposite sides of the stage. It was exquisitely noirish too: all stark shards of light through venetian blinds and crisp, long shadows down actors' faces.

It goes to show that darkness can be designed just as light can. *Fiction*, the latest

City of Angels, Donmar Warehouse
Director: Josie Rourke
Designer: Robert Jones
Lighting by Howard Harrison
Photo by Johan Persson



THE CRITIC

Matt Trueman

audio piece from Glen Neath and David Rosenberg, takes place in the pitch black. In absolute darkness, strange things happen. Your senses prick up and you can't be entirely certain of your surroundings. It's implied that half your fellow audience members are plants and, in the dark, wearing headphones, you can't tell if the room has been reconfigured or if you're sat all alone. It's liberating too, and slightly disorientating. When a whisper plays into your left ear, you feel – actually feel – the someone's presence at your shoulder.

Neath and Rosenberg's previous pitch-black piece, *Ring*, returned us to light as slowly as possible: a barely perceptible fade in. It felt like your eyes were tricking you, like the world was re-materialising around you. Here, after cushioning us into darkness, *Fiction* snaps us back with a sudden blast at full glare and, having been lulled into a woozy dreamlike state, half asleep and semi-delirious, we sit there blinking and bewildered. It's a full-body sensation. An attack, almost. You feel battered by the light, bullied by it.

Mood lighting changes the temperature of a room, but it can also go to work on an audience directly, on our bodies and our senses. Natasha Chivers harnesses that in *Fireworks* at the Royal Court, Dalia Taha's play set on the ground in

Fireworks, Royal Court Theatre
Director: Richard Twyman
Designer: Lizzie Clachan
Lighting by Natasha Chivers
Photo by Helen Maybanks



Palestine, showing two neighbouring families trapped indoors as rockets rain down. Parents turn the war into make-believe, protecting their kids and preserving their innocence, but in doing so lose their grip on reality too. Imagination and play bleed into the world and its horrors, and vice versa. The two become indistinguishable.

Chivers captures the feeling of destabilisation. Her lighting is rudimentary: all work lamps and torches and open fridge doors. It feels precarious and primitive. Between each

scene, there's a blackout – as if a generator just blew – before another light flickers on. You squint into the space, but the rhythm's disorientating, relentlessly so. It never lets up, but it's also poetic, like that of a fireworks display, faces lit momentarily then consumed by the dark, as if by death.

Here was meaning, feeling and functionality, completely unshowy and rigorous with its means: lighting that made me go "Woo". 🌸

City of Angels, Donmar Warehouse
Director: Josie Rourke
Designer: Robert Jones
Lighting by Howard Harrison
Photo by Johan Persson





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PLASA Focus: Leeds, 12–13 May, now in its seventh year, is firmly established as the leading event for lighting, audio, video, and stage technology in the north of England.

Showcasing 130 leading live entertainment technology brands and attracting more than 2,000 visitors, the show looks set to continue its success story.

A huge benefit of attending PLASA Focus: Leeds is the highly acclaimed Professional Development Programme, run alongside the two-hall event, comprising seminars, tutorials and product demonstrations. All sessions are FREE to attend and will be delivered by leading industry experts, including the ALD session focusing on “*How many lights do you need? The work of the lighting designer on a budget*”. The discussion will address how the limitations of equipment, venues and money as well as how the increased requirements of additional jobs in small-scale theatre affect the creative role of the lighting designer. Do they limit the choices that can be made, or do they allow creativity to flourish? How will the developing technologies impact on choices and working methods in the medium term?

Other Professional Development Programme highlights include *The Death of White – should we mourn or rejoice?* presented by Philip Norfolk, Ambersphere; *Eye-catching video for*

events – creating, transporting and displaying, presented by Mark Trevena, tvONE; *Benefits of networked lighting systems and how to avoid the pitfalls*, presented by Avolites, Qeytek, ELC and Ambersphere; and *Advanced colour control*, presented by Anne Valentino, ETC, and Daniel Murfin, Royal National Theatre. The complete line-up can be viewed at www.plasafocus.com/leeds/seminars.

PLASA Focus: Leeds, located at the Royal Armouries, is renowned for its friendly and informal atmosphere and is a key diary fixture for over 2,000 members of the entertainment technology community to see new products, learn from industry leaders and do business. Once again Leeds is a sell-out show with leading

exhibitors including A.D.J Supply Europe B.V, AC Entertainment Technologies, AED Distribution UK, Ambersphere Solutions, Clay Paky, Ayrtton, Andolite, ANIMA Lighting, Avolites, City Theatrical, Cooper Controls, ChamSys, Chauvet Europe, Electronic Theatre Controls, Experience Lighting Limited, Global Design Solutions, Highlite International BV, Martin Professional, Pro Light Concepts, RC4 Wireless, Robe UK, Roscolab, SGM LIGHT UK, Studio Due, TMB, White Light and more. Visitors can also expect to see the ALD at its stand: R-E02.

Visitors can register for free, which covers entry to the show as well as the Professional Development Programme, at <http://bit.ly/1akkrB1>. 🚩



A POSTCARD FROM...

Paule Constable, New York

Dear all,
Waving at you all from New York City – where a splendid ALD Broadway social was convened by the wonderful Rick Fisher and Richard Pilbrow and kindly hosted by ETC in its amazing 9th Avenue office...

A great selection of lighting lovelies – from eminent designers to wide-eyed youngsters – it wasn't quite the Coach, but we had a great time and shared many ideas and thoughts. We all speak that great common lighting language – even if our terminology is often different and the beer might not be quite as good!
Snow has finally gone – spring is in the air.
Sending much love,

Paule



HOW TO SURVIVE A TRADE SHOW

Claire Gilligan with some tips for getting through

The ALD was invited to exhibit at the BVE EXPO 2015 at London's ExCeL Centre on 24–26 February.

Unsure what to expect, Ian and I came armed with back copies of *Focus* and new membership info packs. Check them out and send them to your friends.

BVE was a show slightly outside our comfort zone; a number of camera enthusiasts as well as directors and producers were walking the floor. Thankfully, corporate member A.C. Entertainment was also exhibiting and had a coffee machine on their stand. This is extremely important (see Claire's top tips).

The back issues of *Focus* were of huge interest, and they practically flew off the table. It was only on the second day of the show when I wondered if these camera-types thought *Focus* meant something quite different. A few ALD members who have transitioned into the TV world did stop by to say hello and (ALD #15) Barry Griffith's son stopped by to say hello and pick up a *Focus*.

I was amazed how many people stopped to ask if they could employ an LD for their future project. YES, I said, check out our website. QUICK, log in now and check your settings (public or membership only) and your show credits and details are up to date; your next offer could depend on it.

April/May 2015

Claire's top tips for trade shows

1) Wear two pairs of socks. I think we all know the message of no high heels – unless you can really stand comfortably in them ALL DAY. Most of us can't, so double up the socks and wear a pair of comfortable, smart, flat shoes.

2) Store business cards in your name pass plastic holder; it's the extra pocket often forgotten about – which brings me to...

3) Pockets. You need to have pockets; wear an outfit with pockets. You will need to have on your person: phone, business cards, lip gloss (it gets so dry in exhibition halls) and a pen (or you could attach this to your lanyard).

4) Food, unless you are blessed with a company credit card, or even if you are, be smart. ExCeL food outlets are expensive because they can be: they have a captive audience. But don't be a fool; most supermarkets (none of which are near ExCeL) have a £3 meal deal for a sandwich, snack and drink.

5) You are all in the same boat. Arrive early and make friends with your neighbouring stand members. Be polite and grateful to these new-found friends, who may offer free water or coffee. Trust me, by day three you will all appreciate the sympathy of having sore feet and needing coffee. See point one on socks. #

Claire has worked in many aspects of the lighting industry. Recently she has been offering her admin skills to the ALD and has loved every moment of it. Claire now works for Showforce, offering event crew, technical staff and event staff to an unlimited variety of shows and events.



Ian at PLASA Leeds, May 2014

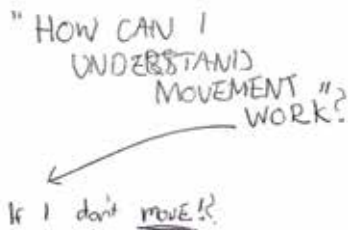
And finally, a message to the visitors:

We may be aching from standing for days, powered by coffee, vexed by the overpriced food with our plastered-on smiles; HOWEVER, we ARE pleased to see you. We love being given the chance to talk to you about your project and ideas. We love where we work and are delighted to show you a new product or service we offer.

If we aren't, then that's a wake-up call for us right there. #

MOVEMENT AND LIGHT

Joshua Gadsby considers the link between design and choreography



"HOW CAN I UNDERSTAND MOVEMENT WORK?"
If I don't MOVE?

Every journey must start somewhere. Mine started in October 2014: I was preoccupied with a burning question. My goal was to seek out a better understanding of the contemporary dance world, a world that I wanted to be a part of but had little practical experience of. My desire in the past year or so has been to attempt to design with a sense of "truth". I suppose that, to me, the truth of lighting dance would be to have an affinity with the movement. But must I be able to move in order to portray the true intent of movement? This was the genesis of my exploration. I set about planning those I wanted to meet and the questions I must ask.

It became clear to me that I was interested in not only understanding more about the work of a lighting designer in contemporary dance but also how dance is made. This is emblematic

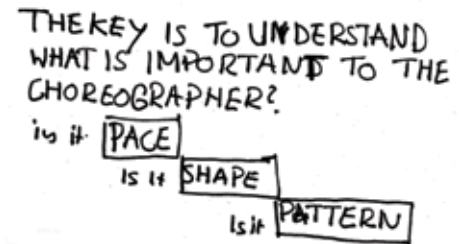
of my interest in the psychology of making theatre. In order to ascertain if being inside the movement was important, I got in touch with designers who had some level of contact with movement before starting design.

"Do you think that in order to understand movement you have to have moved yourself?"
"What are your inspirations behind movement-based work, and do they differ from text-based work? Can light ever come first conceptually for you?"
"How do collaborations work for you in dance? Is this more freeing than text-based work?"
"What would you recommend to someone trying to progress into dance?"

I meet Michael Hulls at Russell Maliphant's studio in a rather unsuspecting location in northwest London. The studio is warm and homely and inside rehearsals are afoot for Sylvie Guillem's swansong, *A Life in Progress*. Michael has a wonderful talent for speaking with a disarming nonchalance. He seems at peace and relaxed with his work.

It is interesting to see this collaboration that I have admired for so long from the inside. There is a sense of togetherness in the room and I'm keen to unpick it.

There is an opportunity here for Michael to have a say in the overall structure of the work. This is born out of a shared understanding of each others' work. Michael makes it clear that the key in the work is understanding what the choreographer means. This brings us full circle to understanding movement and how one might do this.



THE KEY IS TO UNDERSTAND WHAT IS IMPORTANT TO THE CHOREOGRAPHER?
is it PACE → is it SHAPE → is it PATTERN

One of the reasons I chose to meet Michael was his exposure to movement during his training at Dartington. This, paired with his beginnings working with light in an improvisatory capacity, makes him the perfect man to ask about affinity with movement and its effect on design.

Joshua is in his last months studying on Royal Central's theatre lighting design course. When he's not trying to work out what it all means, he enjoys hills and knitwear.



M: I did take a few movement classes back when I was training, but for me it's more important to be able to learn the language. Learn what the choreographer means when they talk about shape. Pace. Pattern.

J: How do you learn that language? Through study?

M: Immerse yourself, see dance, read dance reviews. And a top tip: get yourself The Oxford Dictionary of Dance. I still use mine to this day.

Michael says, "We can talk later; watch them!" I sit for an hour or two watching Russell working with the dancers. I see what Michael means about Russell working from the inside. They mark a section and stop to look at a single foot movement, looking for a journey onwards. Michael intercepts occasionally offering provocations: "That section feels more fluid if we do it downstage..." All the while Michael is experimenting with the small lighting set in the room. The work becomes reactionary from all sides.

Later, over lunch, we discuss the challenging question of how to get into dance. I hear his story, the years on the road with little money. We discuss his Arts Council bursary and the effect this had on his trajectory.



Foliage gobos are the main element of this particular design. The gobos dance across the skin and intensify the movement; drastic changes of angle lead to fascinating juxtapositions.

M: I was approached by the Arts Council and told that dance needed me. Needed better lighting. I was asked what I would do with a bursary. I said, "attend lighting workshops in New York with Jennifer Tipton". And that was that!

The Arts Council was also insistent that Michael contact more dance companies, write to choreographers and broaden his scope. This, we both agree, is a good way to go about it, as the best way to improve is to do more. However, Michael's unconventional beginnings meant that he had a very different view of the work. "I don't light things I don't like." Michael followed the advice and contacted a range

of companies and was invited to see some of their work. "I didn't like it; it wasn't me," so he politely declined. Michael recommended I find a way to work with dance colleges, get known as someone looking to find new collaborators, catch them while they're fresh and just starting to want to choreograph and create. We part and agree to meet again in 2015 so I can see the next stage in the development of the piece.

Meeting Michael was a really positive experience; it was nice to hear that even people who are widely regarded have had their struggles. As a result of the meeting I resolved to set this advice into motion: begin to find the next generation and get talking to them. In the meantime, I decided to get a copy of The Oxford Dictionary of Dance and attempt to piece together the language of dance.

"...you need to understand that the rehearsal process is also the authorship process."

–Peter Mumford

I meet Peter Mumford at the Young Vic on 28 October. I felt that, as his work spans across many forms, his input could be interesting. This interview was to be more structured than the last. Peter is very eloquent on the matter and fascinating to listen to. He talks of his journey

MOVEMENT AND LIGHT

Joshua Gadsby

in relationship to that of contemporary dance in the UK. Peter once again advises that it's not so much an ability to move as an ability to interpret movement, and learning to speak the language of dance.

P: So I have attended the odd workshop many years ago. [Laughs.] But I think you can understand movement without doing it, certainly interpreting, visually, but you need to look at it; you need to begin to understand the language. Sue Davies, who I've worked with a lot [Siobhan Davies], she talks about her work as being quite narrative, but she qualifies that by saying that what she is interested in is what's between the lines...the narrative that can't be expressed by words. I always think Sue's definition of it being about what's between the lines is a very interesting and apt one, because it's learning to speak that language and in a way you do that by watching it.

For Peter it's about finding where the visual language can fit into the work, which is slightly in contrast to Michael and Russell's work where light can breed the idea. Sometimes this visual idea is something that peacefully overlays the movement and sometimes it's an idea that can shape the movement. There are also challenges to this, of course.

P: There are lots of people like Richard Alston who will say it's just about dance. Just like a painter might say it's just about colour. But it still has structure.

This provocation is interesting to me and helps to unlock one of my recent worries of lighting something that you find hard to engage with or that has limited viability for concept-heavy designs. Structure will always be there. Peter also offered an answer to the question of inspiration and reference points when designing for dance.

*P: I think there is a difference [between movement-based and text-based work], because text in many ways is more specific; you have to say usually because there are always exceptions. It makes more specific demands on what you are doing. [...] I did a piece with David Bintley recently called *Faster*, which was a piece for the Olympics working with a composer we'd worked with before, Matthew Hindson. He [David] gave me the most general of ideas; he'll give you a scenario but it won't be anything like a play, it will be more like... "this section is about lots of running about".*

This insight is helpful as it begins to unlock the process of creation that I know little about in the world of dance. It seemed that I needed

*Please Be Seated
Lighting by Yaron Abulafia
Photo by Foteini Christofilopoulou*



to witness more of this creation. Peter also emphasised the importance of music as a way into the piece, as "rather like a script, the music is often there in advance". Sometimes this is all you have to go on.

On Monday 10 November, I'm at the Southbank Centre shadowing lighting designer Yaron Abulafia and getting a feel for the collaborative work of the New Movement Collective. Michael Hulls had recommended I look into them as an interesting example of a collaborative collective and as dancers who were making moves towards choreography. Their work caught my imagination. This



Please Be Seated
Lighting by Yaron Abulafia
Photo by Foteini Christofilopoulou

talent for providing light that offers a new perspective, means that his work is always potent.

Yaron, who is in the final stages of his research for a PhD at University of Groningen, has a very clear interest in not only lighting movement, but also

the wider impact of what we all do. However, his interest in providing an alternative narrative, together with the highly strung young of a critically acclaimed but nevertheless young company premiering its first “mainstream” production, was nothing short of hair-raising. It provided an interesting study into the idea of walking the line between facilitator and creator and the idea of authorship. Later, I asked him about the perils of working on this particular production, and he responded: “It doesn’t have to be perfect. Nothing is perfect.”

I meet Lucy Carter at the stage door cafe of Sadlers Wells on 17 November, on what is clearly a stressful day. Lucy is lighting *Terra Incognita*, which is being added to Rambert’s touring rep system. Lucy explains that there is only one day dedicated to adding their piece into the rep, with choreography by Shobana Jeyasingh and design by Jean-Marc Puissant. To make things worse, a slow fit-up has hampered progress, and Lucy has yet to plot a single cue

* Extract from *Bringers of Light – Part Four: Shared Visions* – www.danceconsortium.com/features/article/bringers-of-light-part-four-shared-visions/

was an interesting time as it was their first conventionally staged show. I had long admired Yaron Abulafia’s work, always striking with a strong backing of dramaturgical research.

“I treat artificial illumination as a philosophical act of clarification – not a decoration.”
Yaron on his use of light

Schedules were tight and Yaron is an extremely busy man, so exchanges were infrequent. It was interesting to see that Yaron had an assistant who called the focus and saw to a smooth-running fit-up. Yaron must be one of the few in the dance world who can accommodate such a thing in a sector so scantily funded. We spoke of his journey with this piece: three weeks’ development in Italy and a preview in Winchester. Yaron seems to be king of a quick turnaround within his work, and success in this field must be attributed to his research-heavy approach. This, coupled with his

ahead of the imminent tech, which she warns “may be one of the worst you have witnessed”. We talk over lunch, and I’m immediately drawn in by her warmth. Not unlike Yaron, Lucy talks of her desire to know the reasoning behind her work.

L: I need to know the “whys” behind each state. The audience never, never understands that, but it’s important for me intellectually. I do a great deal of research on each project. I ground my designs on a strong foundation so that, when an idea doesn’t work, my next one will have come from the same origin.

This careful consideration of finding the right “place” for the work is clearly one reason that she is lauded amongst her collaborators.

“Lucy’s not rigid. She understands why things change dramatically in live theatre. You can’t control it. It’s like holding the reins of a lot of horses. All these forces are pulling the piece along. You can’t ever say this one is going to lead.” – Shobana Jeyasingh on Lucy Carter*

Lucy admits that her beginnings in studying choreography have helped her greatly through her career, although she adds that her choreographic ideas were always very structural and visual. So she can interpret and understand the structure of choreography easily.

MOVEMENT AND LIGHT

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*Terra Incognita, Rambert
Lighting by Lucy Carter
Photo by Foteini Christofilopoulou/Dance Tabs*

I found Lucy's humanity to be the most rewarding aspect of our meeting. She, more than any other, spoke of the personal challenges of pursuing such a career. We spoke of her route into design, working at The Place for two years, which was where she met most of the people she has worked with since. "I'm not sure how you'd do it now," she admits, honestly. "I suppose, do as much as you can and slowly you become known, noticed for the way you light or the way you collaborate."

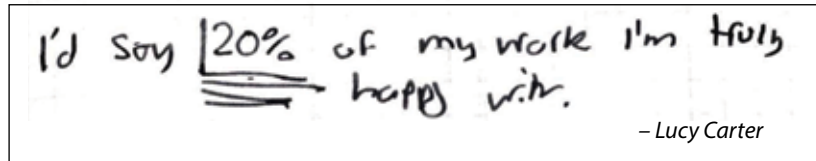
We talk of the difficulties of juggling the work, living away from London and having a family. Lucy talks openly about the realities of being at the top of her game.

L: It's a bit impossible really. Everyone wants something from you at the same time; you have to let people down sometimes. I'm meant to be submitting a first draft of a lighting plan this afternoon, which simply won't happen.

Her solution: having a clear grasp of your calendar and what she terms "maintenance meetings", in which you meet directors/choreographers solely for their benefit, to ensure that you are

still being faithful to them. It was to be an interesting afternoon observing tech. The whole creative team spent five minutes comparing and contrasting rescue remedy products. An omen.

This journey has exposed some obvious answers and the importance of understanding the choreographic direction, much like when working with text-based work. However, it has also given me a clear view of what is important in the next step in my journey: finding a way to learn more about the structure of dance. It has also given me an important grounding in the realities of forging a career in contemporary dance. I look forward to using my final months in education to meet more people in the contemporary dance world and immerse myself in the quest to find emerging dance companies to forge new collaborations with. ✨



A ROYALTIES CASE STUDY

An ALD designer member* shares their royalties resolution

As a lighting designer without an agent, contracts take up a lot of time and are not in my comfort zone. Sometimes companies have a contract that they provide, but often the smaller ones just offer a fee via email and that's it. To protect against situations where there isn't a company-provided contract I have a basic contract that I use. It covers things such as billing, fees, budgets, show dates, rights, etc. 90% of the time it has worked brilliantly. Recently, however, I had a similar problem with two different companies where it was clear they had not fully understood the terms of the contract.

Both companies signed a contract for a set range of dates in 2014 but at time of signing we both knew the shows were hoping to tour in 2015 as well.

Perhaps the companies simply didn't understand that they were leasing the design and didn't own it; in both cases they booked and budgeted the tours for 2015 without allowance for a lighting design royalty. We then had to have discussions about the re-licensing fee very late in the budgeting process which caused a temporary stress in the relationship with two good clients. Further, the point of re-contracting the design was less to do with getting a fee and more to ensure that the righlighter was going to create an accurate representation of my original design.

I'm not really sure how to guarantee this won't happen again in the future other than to be more vocal at the time of signing about the terms of the contract. But it's a fine line – you don't want to strain a relationship at the outset by being pedantic and you don't want them to just tweak the design in order to take it out and say it isn't yours.

“Fixing” this problem is not easy, of course. For a start, we all need to contract our work even if there is no fee involved. Producers and directors also need to understand that a design is more than just paperwork given to a righlighter for use.

Remember!

It's a good idea to have a contract that covers all eventualities. If you are unsure, use the ALD contract rider as a starting point, or you can email the ALD's advice line, liteline@ald.org.uk.

If you have any unusual contract situations that have been resolved, we would love to hear about them.

In this case I was able to negotiate a one-quarter of the original design fee to reuse my design. I've also agreed to be available for questions to the righlighter during the course of the tour and will create a custom plan and be on site for the fit-up of the London part of the tour. 🍷

She Loves Me
Landor Theatre
Director: Robert McWhir
Designer: David Shields
Lighting by Richard Lambert
Photo by Darren Bell



SEAN MEETS ELLIOT

ALD Student rep **Sean Gleason** interviews emerging LD **Elliot Griggs**

It seems that Elliot Griggs is fast becoming one of the latest new young talents in the lighting design world. Last year Elliot was named 2014's New Talent in Entertainment Lighting by the Association of Lighting Designers, and more recently has also been awarded the Off West End Award 2015 for Best Lighting Design for his design of *Pomona*, and is consistently working on new and interesting projects which seems to be keeping him very busy!

I managed to have a quick catch-up with him to discuss his route into the crazy world of lighting, and spoke about his future aspirations...

What was your first experience in the world of lighting?

I've always had an interest in lighting; I'm not sure where it specifically came from. I remember when I was young being taken to the theatre by my parents and being fascinated by the lights. It got to the point where I wasn't allowed any more lamps in my bedroom!

Did you gain any formal training in lighting for theatre?

I did a lot of extracurricular theatre at school, where I had some very basic experience of lighting. Not knowing what to do, I picked a generic degree (maths – I don't know what I was thinking!) then carried on lighting for the drama

societies at the University of Warwick. I ended up designing nine full scale shows in the Arts Centre, of which two transferred to the National Student Drama Festival where I won my first lighting design award which took me to the Showlight conference 2009 where I pretty much decided that I wanted to continue to do lighting! I then applied to RADA for the post-graduate course –

I didn't want to do another three years of study so the course fitted nicely. Whilst I had gained quite a bit of experience in lighting design, I didn't know how to do it properly – so my training formalised what I'd learned, but also gave me experience of working for producing theatres through work placements and by assisting professional lighting designers.

Yen

Royal Exchange Theatre

Director: Ned Bennett

Designer: Georgia Lowe

Lighting by Elliot Griggs

Photo by Jonathan Keenan



What qualities do you believe are needed for a young “jobbing” lighting designer to pursue a successful career in lighting?

I'd say you have to be keen. It's a long, uphill journey to even start getting decent pay! I essentially said yes to just about every job which came through, whether low pay or profit share, just to build up my portfolio and start getting recommendations from directors and designers. It's important to always make something you're happy with, regardless of pay or equipment available, as ultimately you said you'd work for that amount and you never know who might see it. Also really important is a strong technical background, as there's no way you can get anywhere if you don't know how to rig, circuit, power, focus, programme and even build your own practicals. Whilst working up through the fringe you will need to do all this yourself, unless you have some very kind (free) friends! I did work experience at several major producing and receiving houses, which not only pays the bills, but also gives valuable experience into the technical side – and also gives you some nice ideas to try out yourself!

What do you believe your most successful lighting design has been to date?

I'd have to say *Pomona* – if only because I was very fond of it! It was incredibly tightly entwined with Giles Thomas' sound design, and was almost site-specific in style. We did away with the venue's house lighting and instead used fluorescents, and we isolated the fire exit signage (temporarily), allowing for sudden



Pomona
Orange Tree Theatre
Director: Ned Bennett
Designer: Georgia Lowe
Lighting by Elliot Griggs
Photo by Manuel Harlan

complete blackouts and the cast to jump on and off stage. There were only a few bruises...

What was the most inspiring live performance you've seen?

I can't actually remember the last thing I watched that I hadn't worked on... I need to get out more! Is that really bad?!

Do you have particular aspirations for the future?

I don't have any specific aspirations, but it would be nice for someone to pay me to work somewhere hot and sunny! I'm still at the stage

in my career where I am taking technical jobs to supplement my designing, but I seem to be nearly out of that, being increasingly busy with design work. I'd love to not have to do another get-out, or full maintenance season (not to say that I don't secretly enjoy doing the technical stuff; it does after all make sure my skills stay up to scratch!) Oh, actually, I'd love to be awarded one of the Knight of Illumination swords; they are ridiculously awesome! 🌸

SHAKESPEARE IN LUSTR

Has tungsten met its LED match? Will Evans reports from the West End

On Wednesday 18 March ALD members gathered at the Noel Coward Theatre in London's West End, the home of the hit show *Shakespeare in Love*, to see the new Source Four LED V2 Lustr profile in action. Members heard Neil Austin, the show's lighting designer, and Rob Halliday, programmer, talk about using the latest addition to the lighting world's LED arsenal.

Neil was the first to use these revolutionary LED profiles on *Shakespeare in Love*, thanks to the generous support of ETC, which lent 24 of them to him after he saw the prototypes at ETC HQ in Middleton, Wisconsin. Peter Mumford led the way by using the version 1 units on *Old Times* a couple of years ago. Neil has mixed the

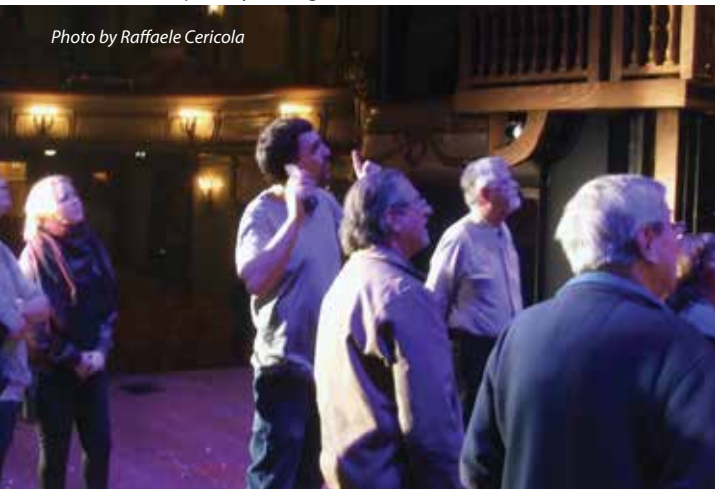
units with ETC Revolutions and standard 750w Source Fours with eight on the proscenium booms, eight as back light and eight as cross light. The truly revolutionary thing about them is you can't tell where LED starts and tungsten stops – and believe me we all tried!

Rob started off with a little LED history. To date in professional theatre, LED sources have been great for lighting cycloramas and scenery but not so good for lighting people, principally, he explained, due to large "chunks" of the spectrum being missed out from traditional RGB/RGBW units, relying on colour mixing to achieve the right hues. This is fine until the light hits a coloured or textured surface (such as a costume) and then it can do some very strange things with poor colour rendition (green can look brown, black can look red, etc.), or multiple "colour shadows" occur, where the different LED arrays are slightly offset from each other and therefore hit the subject at slightly differing angles. There's also the problem that when an LED dims it preserves its colour temperature (i.e. an LED source doing Lee 200

stays in Lee 200 all the way down to 0%, it just gets less intense) whereas a tungsten source with Lee 200 will go through many different shades and hues as it dims. This may seem that LED sources have got it right but as Neil pointed out, LDs have got very used to using this colour temperature shift to their advantage. A lamp with a pale blue such as L202 can be very warm at 30%! All of the above has meant it has been a hard balancing act to truly integrate LEDs into general performance lighting and quite understandably most LDs have shied away from it.

The Source Four LED Version 2 has solved all of the above problems. For starters it uses seven colours of LEDs, filling in the missing chunks of the colour spectrum. Interestingly (and this sets it apart from the V1) there is no white LED; that has been replaced by a lime green. The lime green emitters give the unit the stunning ambers that other LEDs don't quite reach. This is because they create ambers from an additive viewpoint, not washing them out by using the colours required from the white LEDs but then having them diluted by all the other colours that the white LED produces. The lime (or, as I have heard it described, the "tennis ball") LED is more of a broadband emitter than the others such as the blues and red which are still relatively narrow almost monochromatic

Photo by Raffaele Cericola



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



Will says, "The pretty multi-coloured mirror ball effect is what the unit does when you take the lens tube out! Crazy!"

Photo by Will Evans

emitters. We saw the unit against a standard 750w Source Four with the same lens tube in and not only did it appear as bright but it was identical in colour temperature. Technically it isn't as bright in "tungsten open white"; however, once you use it in a colour, such as L201, it is brighter than a conventional Source Four with gel in. If we hadn't been able to see the actual units, none of us would have been able to tell the difference. Multiple colour shadows are also a thing of the past as the unit "homogenises" the beam in its reflector and in the gate with a special homogeniser that sits in the gobo slot. The light that exits the lens is as pure as a tungsten source, even at close range. Third, because the clever software is in the unit itself, you can set it to many modes, one of which shifts the colour temperature as it dims, mimicking a tungsten source. You can also alter its base colour temperature to mimic any source

so if you were trying to blend the units in with discharge source moving lights then you can set the colour temperature to match – ingenious!

An interesting side effect, that no amount of software or programming will alter, is that actors have noticed the loss of

heat on stage. According to some actors, they always used to rely on feeling the heat of a light to tell that they were lit, especially when their back was turned. I guess in this "brave new world" of theatre lighting, blocking is going to have to be tightened up! Likewise, Rob mused, reports have started coming in from concert halls that are now using mostly LED sources that musicians have been thrown slightly because of the temperature difference. In the past they have gotten used to slightly re-tuning their instruments as the concert progresses and the stage heats up, almost like a "muscle memory". Now they no longer have to do that but they can't get out of the habit!

So, what else is different? The unit is slightly longer than a traditional Source Four but, as Rob and Neil pointed out, you don't need to get to back of the unit (once it's addressed) and it's cool to the touch so you can really get them

right into the plasterwork and the nooks and crannies of a theatre. Light still leaks from all the usual places on a Source Four (around the gate/shutter assembly and around the gel frame) but instead of being white it is of course the same colour as what is coming out of the front of the unit. There was some debate over whether this was good or bad, but as Neil pointed out, if your units are in a dark blue (like most of his backlight often is), you don't get the distracting white strips of light across the rig; everything is the right colour and goes unnoticed.

How about cost? Naturally, the unit is more expensive than a traditional Source Four; however, when you consider that you don't need a dimmer, or a scroller, or gel, and add up the energy savings, the totals start to match, especially for West End and touring shows where all of the above needs to be hired in. Could we be finally looking at an instrument that can replace tungsten lamps? Possibly, but one thing we all agreed on was that finally we have an LED light that can complement tungsten and fit in seamlessly within the many and varied tools we use in our work.

A big thanks has to go to Rob and Neil plus all the crew at the Noel Coward for letting us nosey round their theatre. Thanks to Craig Bennett at White Light for supplying the demo equipment and ETC for its support and answering our questions. 🍷

Shakespeare in Love
Noel Coward Theatre
Director: Declan Donnellan
Designer: Nick Ormerod
Lighting by Neil Austin
Photo by Johan Persson



A POSTCARD FROM...

James Laws, The Royal Institution

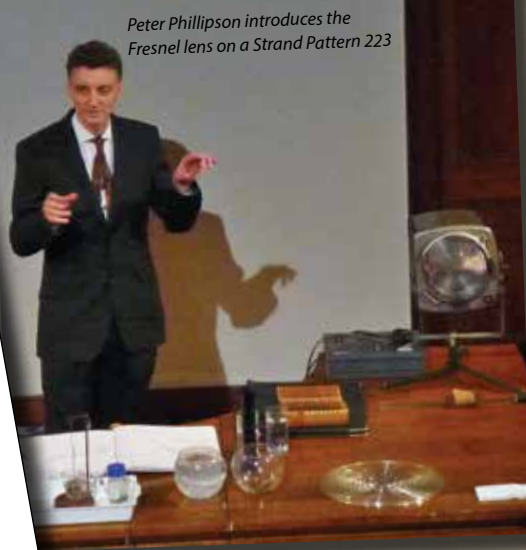
Tenth of March. The Fresnel lecture beckoned. Intrigued by the spoiler that the lens was the tip of Fresnel's iceberg, we all packed into the theatre at the Royal Institution to be educated by Peter Phillipson and his guests. We were treated to a number of experiments to show the way light moves and is affected by prisms, angle, surface and even the thickness of a bubble. These lectures, with some very effective demonstrations.

The filmed observations by Peter Phillipson on how surfaces affect the quality of light reflected were directly relevant to our work and were well presented. He also showed how the Fresnel lens works for spreading and for concentrating a beam of light. Simple, maybe, but how many of us have considered this?

Afterwards there was a presentation for the winner of the Philips Strand Lighting upcycling competition, Paul Nulty Lighting Design. Paul Nulty and Karen Smart received the award from Mike Simpson of the IALD) and were able to view the three finalists' designs. The winner, "Anamorphosis", was a very de-constructed Pattern 23 hung on chains, surrounded by dimming Philips LED lamps.

A full house of theatre, TV and many other lighting people had a very enjoyable evening, part of the International Year of Light. 🌟

All photos by James Laws

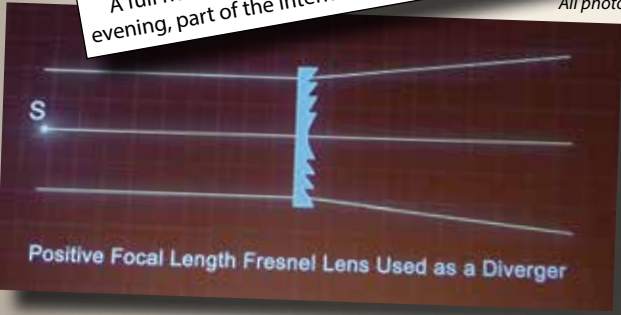


Peter Phillipson introduces the Fresnel lens on a Strand Pattern 223

Read more on page 40...



Dr Bryson Gore boils and cools an egg to show the contrasts in reflectivity between gloss (wet) and eggshell (dry) surfaces.



Read about the competition winners at bit.ly/1CdX8iB

THE LEGACY OF FRESNEL

Adam Stringer was at the Royal Institution

Joined by HRH the Duke of York, KG, Patron of the International Year of Light UK, an audience of around 400 people had the privilege of watching Peter Phillipson give a lecture on the work of French physicist Augustin-Jean Fresnel and the influence it has had on the way we go about lighting today.

My first memory of attending a lecture at the Institution was with my secondary school. I recall being taught physics through some very

well put together (and fun!) demonstrations. This time round, ten years later, the Institution certainly did not fail to deliver on that front.

Peter, with the help of Dr Bryson Gore and Prof Frank James, went to on to show us a variety of physical phenomena. Fresnel's version of the double slit experiment – originally attributed to British scientist Thomas Young – was carried out using lasers giving us constructive/ destructive interference and polarisation, thus originally proving that light acts as a transverse wave.

The lecture went on to show us everyday examples of specular reflection, Lambertian reflectance and total internal reflection through high-contrast videos of puddles on the Strand in the morning, water evaporating off a boiling egg and the famous optical illusion from the opening titles of Harry Worth's TV series.

One thing that certainly struck a chord with us theatre lighting designers was the mention of the ENO's production of *Madam Butterfly*; the use of a mirrored floor meant that the hard edges of profiles that fell against it were a lot less defined, with the reflected light giving a very ethereal look to the show.

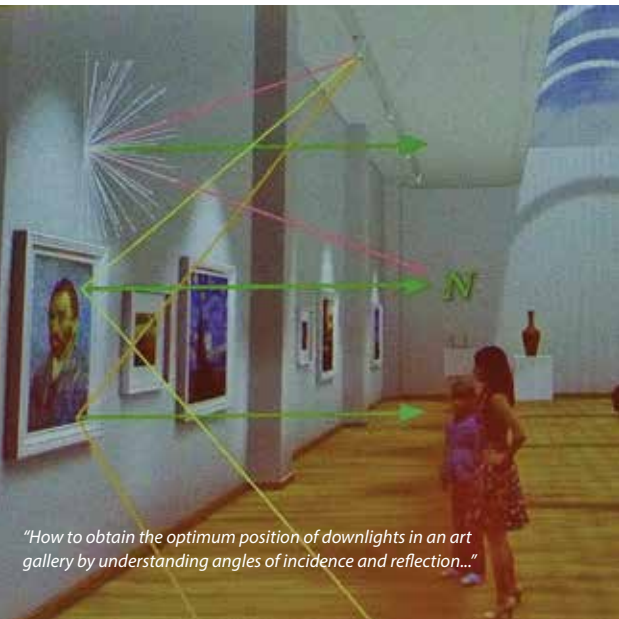
Adam Stringer is an electronic engineering graduate of York University with a keen interest in programming lighting consoles. He has a passion for stout, prog-rock and chaos theory.



There were a great number of very insightful visualisations that must have taken a lot of time to design and compile using various software applications. Some, whilst only on screen for a few seconds, were crucial to the demonstrations, so it was a little disappointing when a lag in the technology (or technical support) interrupted the pace of the lecture. One noteworthy visualisation was showing how to obtain the optimum position (i.e. avoiding glare) of downlights in an art gallery by understanding angles of incidence and reflection.

Similar to the feeling of anticipating a band playing their most popular song for an encore, there was a definite tension to be felt in the house before Peter finally addressed the elephant in the room that was the Fresnel lens. As expected, the classic use of the lens in lighthouses was addressed, as well as the Patt 123, sliced in half to show a cross-section. It was interesting to note how the types of lens used in these applications differ, with one converging and the other diverging respectively.

The lecture touched on both the personal and working life of Fresnel; however, one did not leave feeling as if one had got to know the man. Likewise, a lot of the maths was skipped over in favour of more demonstrations. Given



"How to obtain the optimum position of downlights in an art gallery by understanding angles of incidence and reflection..."

more time it would have been nice for these areas to be expanded upon but, in 90 minutes, there was more than enough material provided to show us just how much of our knowledge of lighting has been handed to us by Fresnel.

All in all, it was a very well-constructed and insightful lecture, which demonstrated exactly what it had set out to: everything we light and look at today does indeed depend on what Fresnel said! 🍷



Top left: A cross-section of a lit Pattern 123

Above: Peter Phillipson with a Fresnel lens

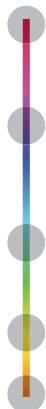
All photos by James Laws



The packed auditorium at the Royal Institution



New LEE Filters Swatch App



Our new LEE Swatch 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.

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

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AND FINALLY...

Name that theatre competition



The correct answers were:

1. Theatre Royal Brighton
2. Yvonne Arnaud Theatre
3. Bath Theatre Royal
4. Gaiety Theatre, Dublin

Sadly, no one guessed all four correctly! The closest was **Ben Payne of Illuminate Design**, who had two correct answers. Thanks to everyone who replied!

Caption competition








Our favourite submission:

"Cough, please."

Sent in by Nic Walsh (ALD #1620)



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