

ALD #

FOCUS

The Journal of the Association of Lighting Designers

"More art, less tools..."

June/July 2015

- In the washlight this issue:
- Critic Jenny Gilbert reminisces
 - Dracula at the New Vic Theatre
 - Members' meetings reports
 - US awards season winners
 - Postcard from Malta
- ... and much, much more...
- Price to non-members £5.00



Sir John in Love
Royal Conservatoire of Scotland
Designers: Giuseppe and Emma Belli
Lighting designer: Johanna Town
Photo by Giuseppe Belli



Source Four **LED** *System*

One light engine, unlimited possibilities

You can transform your Source Four® LED Series 2 into the right tool for any application, simply by attaching a Source Four LED CYC or Fresnel adapter, a zoom or fixed-focus lens tube, or an accessory.

See the possibilities at www.etconnect.com/S4LEDSystem



Americas ■ Europe ■ Asia
www.etconnect.com

From the Chairman....



I'm very pleased to announce that we have launched a six-month pilot version of the Lumière Scheme in collaboration with Chichester Festival Theatre, which is a very exciting beginning to the overall scheme. Many thanks to Chichester for taking up the baton and supporting the idea with such enthusiasm and indeed helping to finance this part of the project. Congratulations too to Charlotte Burton, our successful applicant, who has just started her three-month residency at Chichester where she will be assisting a number of distinguished lighting designers working at the theatre this season prior to working with individual designers in the autumn. We will all learn a great deal about how to pursue and improve the Lumière Scheme and build towards the full annual scheme which I hope we will launch in the new year. So all you "emerging" designers please keep an eye open for further announcements on that. Many thanks to all our members who have contributed great and small to funding the scheme; all of your contributions have meant that even though we have to raise more funding for the main scheme we were in a position to get this pilot version off the ground at very short notice.

Of course this means that we are still hoping that more members will continue to contribute. This is a scheme that is intended to be ongoing and my hope is that we will be able to support four applicants each year, providing an incredibly valuable pathway into the world of lighting design. We are in conversation with a number of producing theatres who are interested in participating in the scheme and I hope that we will be able to make a formal announcement about that quite soon.

Meantime, I hope you're all busy out there, and I do hope things are going to warm up a bit for all those outdoor festivals, operas and open air theatres!

Peter

Highlights

- 4 **Marko's musings**
Marko in Scotland and Wales (plus one last trip to the Alps!).
- 8 **Professional matters**
Jo with some tips and tricks.
- 10 **Office Oracle**
All the news from the ALD office.
- 12 **Lighting Rolodex**
Critic Jenny Gilbert on her favourite lighting.
- 20 **Postcard from Malta**
Paul Davies at the Manoel Theatre.
- 24 **Dracula in the round**
Resident LD Daniella Beattie explains.
- 30 **Small but efficient!**
John Leventhall on his ideal light for small venues.
- 32 **Equity updates**
Reports from and about Equity.
- 36 **Meetings reports**
Will Evans in Liverpool and Richard Thompson in Andover.
- 42 **Awards winners**
Paule Constable sweeps the US, and Hugh Vanstone wins in France.

MARKO'S MUSINGS

Mark Jonathan fits in one last skiing trip



I'm back at Scottish Opera. This time, I'm lighting Janacek's opera *Jenufa*. It is a traumatic piece about a young girl, already pregnant when the opera starts. She will be abandoned by her lover, Steva, even when faced with his infant son in the second act after *Jenufa* has been scarred by Laca, who is overcome with obsessive jealousy for her. The child is disposed of in an icy river by *Jenufa*'s stepmother. The body of the dead infant is found in the final act as the snow thaws, but *Jenufa* forgives her stepmother as she's taken away and accepts Laca, the man who has stood by her, having scarred her with a knife in the first act. As I watch rehearsals I am filled with sadness. If the LD is crying then it's certainly a good production.

Colour tints will be much subtler than *Orfeo*, which I wrote about in the previous issue. Low

and behold, colour libraries for the new moving lights still haven't been supplied. I gathered something arrived after our opening, months after Scottish Opera took delivery of its new moving discharge lights. Manufacturers, I don't think that's good enough. I gather that even with the library the warm tones are still poor. I give up with the new movers as I try to find a warm tone that looks good on the singers' skin in the sunset that sinks in the first act. At least there are some tungsten Mac TW1 wash lights that I can use. There would have been more if Martin hadn't withdrawn them at the crucial moment when Scottish Opera was updating its rig. Thank goodness the lighting community raised a rumpus, and I believe Martin realised the error of its ways.

The thing I realise is that "we" (and by that I mean those of us lighting drama, opera, dance, musicals, etc. in live performance) often start and end in darkness, and we may need the subtlest of fades and builds, and we may be in the minority set against the global market of TV, film, events, pubs, clubs, rock'n'roll who probably don't need that. So, it could be that the ability of the luminaire to fade up and down or achieve delicate tones on skin may not be as essential to some manufacturers as I think it is if we theatre users are a minority. I'm bored of creating "workarounds" to cover poor mechanical dimming or LEDs that can't fade out.

Anyway, back to *Jenufa*. This production is a co-production with the Danish National Opera so as we get close to the final rehearsal, Ib, the lighting supervisor, and Jens Pauli, the technical director, arrive from Denmark to look at the challenge that may face them in transferring the production later in the year. While Scottish Opera largely has an all moving light rig overhead I have consciously tried to limit how many moving lights actually move in order to reduce hire costs in Denmark where they will have to hire all the movers. Of course, the advantage of the movers is that we can colour change at the touch of a programmer's button and don't need to get to the units to focus them given Nicky Shaw's realistic stage design which limits overhead access. We discuss moving some of the units that can become generic to more accessible positions, such as the fly floors, in Denmark.

Easter comes between the dress rehearsal and the opening night. In the gap, I travel to London to go to rehearsals of the ballet *Snow White*, which will be performed at the Peacock by London Children's Ballet. It's my fifth production with them but it's my first time with the brilliant choreographer, Jenna Lee – a name to watch for, I think. I have Easter Sunday lunch in London and go back to Glasgow for the premiere. The opera is very well received. In some sort of crazed moment I had decided



Jenufa
Scottish National Opera
Designer: Nicky Shaw
Lighting designer: Mark Jonathan
Photo by James Glossop

to fly down from Glasgow the next day, go straight to rehearsals of the ballet, sleep one night in London, go back to rehearsals (which overrun) and then dash to Gatwick for a last ski in the mountains. What was I thinking of? I sprint from the train, jump on the shuttle to the north terminal and then sprint again to gate 105. Yes, it's easyJet and therefore the flight's leaving from the furthest gate from the terminal. As I get to the terminal my skiing friends are physically keeping the gate open. I'm moist, to say the least. However, the Alpine air, the staggering mountain views and the exercise will be worth the race.

June/July 2015

I think it's essential that lighting people – who are so often at the sharp end of a derailing schedule and tetchy situations – have something that provides a diversion when they are allowed out of the dark room that they inhabit at work. Given my lifelong addiction to skiing I'm not going near golf (for fear that I might acquire another addiction). I know a number of you do play golf and I salute you but I can't afford another expensive addiction unless I get more royalties!

I was mentioning impossible schedules. I tire of the pre-production guarantees that, yes, all the set will be erected in the time specified in

Meet Marko's WNO crew on page 29

the schedule and then when I arrive it isn't – as I was to find on the ballet – and then we lighting people have to do what we do in even less time. I'm now at Welsh National Opera and we could all see a fairly impossible schedule looming before we got to it. Unlike Scottish Opera, WNO still works in repertoire and will tour three operas at once. In this case, this includes a new production of the British premiere of *Peter Pan* with lighting by Bruno Poet and *Magical Flute* lit by Chris Davey. I'm in an adjacent rehearsal room watching rehearsals of *Pelléas et Mélisande*, while Bruno is lighting on stage next door. So, just for a change, we can go out, drink wine and shake our heads at what is ahead of us. *Peter Pan* has many of the things that we know from the story and versions of the play: four flying children, transformations and tricky effects all to be achieved in a regular opera schedule which doesn't allow for much technical time. No sooner has the public dress been achieved than the staff are required to change over to the opera that I'm lighting; there are two sessions to fit up, two sessions to focus, and one session to light. "Oh, come on, MJ," I hear you cry. "You were brought up on working in rep at Glyndebourne and you've lit at the ROH; are you going soft in your old age?!" Well, maybe I am, but my point was all this was for one three-hour piano rehearsal with light but without costume,

Page 5

MARKO'S MUSINGS

Mark Jonathan

followed by a changeover back to *Peter Pan* for the opening night. Needless to say, it was a bloomin' rush but well done to all concerned for their great achievement. I ended up with about forty minutes to throw a couple of cues into the desk before the first stage and piano.

The director and cast bolted through half of the first half, and I was left wading through treacle trying to keep up. *"We're jumping ahead,"* says the very on-the-ball DSM, Katie. *"Go to cue 88..."* Well, of course, we hadn't got an 88, so Joe, the programmer, goes to the nearest cue; amazingly, we had an 86. *"It's supposed to be a bright scene,"* says the director, looking at one of my dark and dreary cues and then at me as though I don't know the story or haven't spent some days in rehearsal. *"I know,"* I stammer. *"It's just that we haven't got a cue for this scene yet so this is the lighting from the last scene..."* The director looks at me disdainfully, like I'm a complete idiot. *"Haven't you lit the opera yet?"* says the director. *"Jeez,"* I think, *"fast is my middle name but give me a chance..."* I've been in this place many times before and I still feel uncomfortable.

Of course, apart from not having enough time, this opera has a stage design that has an element within it to make life a bit more tricky: water! The central section is full of water. The water sits there, black and moody. The director

wants to see a tsunami of ripples and reflections, and it ain't happening. You know what? I think we need to tell our agents that if it's got water or Perspex or mirrors or people flying where we are expected to hide the wires then that should all be subject to a surcharge on the regular fee.

I'm reminded of the April Fool's joke I played on the contracts department of a major ballet company where I had been busy lighting a number of "lost" ballets that had some very old and wrinkly scenery, which relied on some very clever lighting to "wash" out the crinkles. "This will be subject to our wrinkly scenery surcharge," I would say. Anyway, on the 1st of April we sent a "wrinkly scenery surcharge" invoice in. *"What on earth is this?"* said the contracts manager to the technical director, who looked at it and roared with laughter. Well, I'm not laughing now; I'm drowning my sorrows in the pub.

I expect you all know the secrets of lighting water. I've done it before but it's been a while. The good thing about working in repertoire is you get a few days to recover and re-think, while the poor staff change over and the other creative team comes in and wonders if all the lights they used will be back in the right place after I've moved them all. The situation is exacerbated, as most of the rig is generic, although Bruno and I are sharing six moving lights. That's not

really enough but it's better than none! While I'm lighting I have to create workarounds for the movers that have shutters that "bump" out – sorry, it's not good enough for theatre, and a spectacular LED starcloth that doesn't fade in and out with any subtlety. This is time consuming and annoying.

No sooner has *Peter Pan* opened than I'm back in the hot seat and we have a Sunday to turn round to *Pelléas et Mélisande*. We will have two days with six hours of stage rehearsals each day followed by a lighting session. In a break I pop into Sainsbury's and buy some aluminium foil. I place it out of sight downstage on the edge of the water. *"Is that a ripple reflecting?"* I say. *"No,"* say the WNO staff. *"I'm sure I saw a ripple over there."* *"No, it was just someone opening a door..."* It's on the next day that by chance we put on a light from the FOH sides. The light strikes the water and reflections ricochet up the set. *"Stop,"* I cry. *"Look at the reflections."* By the start of the afternoon, the very efficient chief, Paul Woodfield, has focused a number of profiles onto the water and we add them into the cues as they race past in the last piano rehearsal. No sooner have we got the reflections we're looking for, I find that the next two three-hour rehearsals with orchestra will be without water. I grind my teeth but, of course, I realise we can't

have singers wading around in the water on a stopping, orchestral rehearsal – they would all get trenchfoot.

In a break, I read the publicity for the opera and again I grind my teeth as it's clear that the marketing department either doesn't know or doesn't appreciate what lighting does. The publicity says: "*The team that brought you Lulu now brings you Pelléas et Mélisande.*" It goes on to mention the designer's atmospheric set and the costume designer's "*timeless Gothic costumes*". Although I'm listed, I'm not included in the promotional sales blurb. The thing is Johan Engels has designed a fab set full of opportunities for "atmosphere" but isn't it the lighting designer who creates the atmosphere? Johan's eleven-metre high set is immense, industrial, imperious, imposing, monumental, symbolic, towering ... but it needs the lighting designer to do the atmospheres. I'm reminded of another national opera company that in a similar way left me out but used "lighting" words like "dark and shadowy" to describe the director's and stage designer's view of the opera. Curiously, literally as I write this, BBC Radio is broadcasting *Orfeo ed Euridice* from Scottish Opera. We are encouraged to look at pictures of the production on the BBC's website. I go and look and indeed there are galleries of pictures for all the BBC Radio 3 opera broadcasts. In every case each opera has a credit for the set designer but not for the costume or lighting designer. I listen to the broadcast, and while I'm annoyed

June/July 2015



Pelléas et Mélisande
Welsh National Opera
Set designer: Johan Engels
Costume designer: Marie-Jeanne Lecca
Lighting designer: Mark Jonathan
Photo by Clive Barda

that what we do isn't credited when it should be, I'm rather surprised at the lengths the BBC commentator does go to to describe the concept of the set, costumes and lighting and the visual effects of different moments in the opera and, indeed, he even mentions our names. House point to the BBC commentator for that, and I'm pleased that in the interval the director talks about his experiences and the importance of the designers, and he mentions all our names. Well done that director, Ashley Page. So, the Beeb did notice the lighting but shouldn't the marketing

department have told the BBC that it should credit the LD as well as the stage designer, like my contract says? The more I go on, the more I think I should either shut up and grin and bear it or we had better do something about it. I think we need to develop the knowledge that the marketing people have so that they better understand what we do, perhaps in the way we have successfully done in developing the view of critics.

Well, I'd better call it a day; no doubt I shall be dreaming of rippling water. 🌊

PROFESSIONAL MATTERS

Johanna Town with some tips and tricks



It's been a very busy winter and I am now home for a bit of rest time. Do I really mean rest time? First, there is the filing of all those shows. If you are a hoarder like me, there are over 400 in my loft, and each year I promise to sift through it all before the ceiling comes down!

There's also the very important updating of one's website to catch up on. This is now one of the most important tools for telling the world who we are and what we are doing. And then finally the dreaded tax return... every year I say I will keep on top of it month by month and every year around June/July I sit in the middle of my office floor knee deep in paperwork. If anyone has any tips and tricks for making my tax return any easier I am sure I am not the only person who would be interested. Are you clever with your filing? Do you use your iPad to collate as you go? Do you have programs you

would recommend? It's not just lighting that makes our world tick; this is our business – from websites to photography to tax accounts, it takes time and organisation. We would love to hear from you on your business tips and tricks, so please share your own approach with the *Focus* editor now (editor@ald.org.uk).

My last production before the tax return reared its ugly head was in Glasgow at the Royal Conservatoire of Scotland lighting the opera *Sir John in Love*. My assistant Shannon, production electrician Mary, and programmer Neil were all excellent, and it was obvious that the first years were also going to do very well too. Christophe Wagner, the course tutor, organised an ALD Scottish social whilst I was visiting which was very pleasant – a big thank you to Phil at NLP for hosting the drinks. It was great to catch up with both Colin Grenfell and Simon Wilkinson as well as make some new acquaintances. I know Christophe would like to try to get more designers and technicians together for regular socials in Glasgow so if you're visiting, if you have a show of interest, if you fancy meeting up with some Scottish buddies, or perhaps you're interested in making this a regular event in Scotland, then do get in touch with Christophe at the RCS and along with the ALD social media we can help make it happen.



Straight after Glasgow I popped to Leeds and Plasa for some more social chat with exhibitors and friends. I had an interesting talk with Ian Brown from Robe who showed me their new LED moving light and the improvements they had made on the last model he had kindly let me use. He was keen for me to know that they do listen to our comments, and everything gets sent to the R&D department for them to work on and improve upon. This was very reassuring; after all, we are the end users and if more companies can let us play and experiment with their equipment in the field and not just on the trade floor or in a warehouse the more I think we will all get closer to the theatre lights they want to produce and we want to use. On this note I met up with Jeremy at ETC to discuss remote dimmers for their mini profiles.

Before leaving Plasa I joined the ALD panel discussion on "Lighting design on a budget". Also on the panel were Elliot Griggs, Kelli Zezulka and Katherine Graham, and it was chaired by Nick



Moran (see page 41). The talk was interesting because we all had varied experiences, having worked for different sized companies with very different resources. It never ceases to amaze me how varied a world we light in. Nick was interested in what tips and tricks we could pass on to the audience and the first and most important one we all agreed on was take a duster with you!

So I will finish this with my top five tips and tricks for the fringe (see right) and do feel free to write in and add your own. 🧹

*Left:
Phil O'Halloran from NL Productions and set designer
Giuseppe Belli chat at the ALD social in Glasgow.*

*Above:
Sir John in Love
Royal Conservatoire of Scotland
Designers: Giuseppe and Emma Belli
Lighting designer: Johanna Town
Photo by Giuseppe Belli*

Jo's tips for lighting on the fringe

1. Make sure you have a contract regardless of how small the job is and even if you have to write it yourself.
2. Never pay for things you need up front: make the producers pay for required goods.
3. When doing a recce of the venue don't just look at how you might light in that space: look at its potential and share this with the owners – most producers and managers don't understand lighting and shy away from it. Offering to repair equipment or researching for essential equipment can go down well and producers are often happy to receive suggestions of kit that can improve their venue.
4. Be flexible: not all the equipment will work so you have to be able to change your design as you rig or focus it.
5. Always think outside the box: what could achieve this effect without the equipment required? What other form of lighting could produce the same idea or a better idea? It could be as simple as opening a window or switching on a torch.
Oh, and don't forget your duster!



OFFICE ORACLE

News and information from **Ian** and the ALD office

Subscription fees

Many thanks to all those members who have paid their

2015/16 subscription fees either by standing order directly into our bank or via PayPal on our website, cheques sent to the office or direct banking transfer.

We have now reconciled ALL membership payments made up to the end of May. Therefore, if you have not yet received your new membership card sticker and letter, it is very likely that you will still owe some or all of this year's membership fee.

If you pay by standing order, please check that you have updated it to the new rates that changed in January 2014. If you do not pay by standing order, you can make a payment at www.ald.org.uk/payments.php via PayPal. To pay by this method attracts an admin fee of £2.50. Contact the office if you would like to make a direct bank transfer. Alternatively you can pay at the social evenings by cash, cheque or card (again, card payments are subject to admin fee), or by the same methods at the ALD's stand at the ABTT Theatre Show this month.

It is apparent, however, that a number of standing order payments have not been changed to match the increase in fees from last

year. If you are aware that you are one of these people, then we would appreciate the balance being paid as soon as possible. Reminder letters will be sent out to those who still have an outstanding balance in early July.

If you do not pay by recurring standing order, the deadline for payment is **1 July 2015** as laid out in the constitution.

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 1st 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.

You can also sign up to pay by recurring payment subscription via PayPal via 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.

Your membership is at risk if you do not make your payment before the deadline. If you have any queries about your membership, contact details or fees that are due, please contact the ALD Office as soon as possible.

This will be the last issue of *Focus* that you will receive if you have not made any payment towards your subscriptions.

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. 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 are included in the "Proposer's Name" box on the application.

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. Make sure that if you are introducing a new member to the ALD they include your name and membership number in the "Proposer's Name" box.

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.

ALD @ ABTT Show 2015 Alexandra Palace, London N22 7AY Wednesday 24 and Thursday 25 June

This year the ABTT Theatre show moves venue again, this time to the iconic Alexandra Palace in London.

Stop by and say hello at stand E39 in the West Hall and if you still owe all or some of your 2015/16 membership subscriptions, we will be able to take a payment from you by either cash, cheque or debit /credit card. You will also be able to check/update your contact details and preferences.

To sign up to attend for free, visit:
<http://bit.ly/1JA7Usz>.

For more information about the show, visit:
www.abtttheatreshow.co.uk/.

Alexandra Palace has free parking for 1,500 cars. Alexandra Palace overground and Wood Green tube are just down the road. A shuttle bus service will be provided to take visitors up the hill to the West Hall. For further information about public transport links, please visit www.alexandrapalace.com/visitor-information/how-to-find-us/.

We have just finalised and announced details of our seminar for this year – see page 40. Check

out all the other seminars over the two days here: www.abtttheatreshow.co.uk/seminars-and-workshops/.

US theatre awards season

The 65th Outer Critics Awards were announced on 21 May 2015. Bestowing awards of excellence in the field of theatre, the Outer Critics Circle is an association with members affiliated with more than ninety newspapers, magazines, websites, radio and television stations, and theatre publications in America and abroad.

The award for Outstanding Lighting Design for a play or musical was presented to **Paule Constable** for her work on *The Curious Incident of the Dog in the Night-Time*. The other nominees were:

Jeff Croiter – Something Rotten!

Rick Fisher – **The Audience**

Natasha Katz – An American in Paris

Japhy Weideman – The Visit

The Drama Desk Awards then followed on Sunday 31 May. These are given annually in a number of categories and are the only major New York theatre honours for which productions on Broadway, off Broadway and off-off Broadway compete against each other in the same category. Formed in 1949 by a group of New York theatre critics, editors, reporters and publishers, the organisation was created

OFFICE ORACLE

to educate the community on vital issues concerning the theatre. The awards include Outstanding Lighting Design and Outstanding Projection Design (ALD members in bold):

The award for Outstanding Lighting Design was given to **Paule Constable** for *The Curious Incident of the Dog in the Night-Time*, while Finn Ross won Outstanding Projection Design, also for *The Curious Incident of the Dog in the Night-Time*.

Finally, the world renowned Tony Awards were presented on Sunday 7 June at New York City's Radio City Music Hall. The American Theatre Wing's Tony Awards® got their start in 1947 when the Wing established an awards programme to celebrate excellence in the theatre. They were named after Antoinette Perry, an actress, director, producer, and the dynamic wartime leader of the American Theatre Wing who had recently passed away.

The award for Best Lighting Design of a Play was given to **Paule Constable** for *The Curious Incident of the Dog in the Night-Time*, and Natasha Katz won Best Lighting Design of a Musical for *An American in Paris*.

HUGE CONGRATULATIONS to Paule for all of her award wins! Turn to page 42 for production photos from *The Curious Incident of the Dog in the Night-Time*.

The Critics' Awards for Theatre in Scotland (CATS)

The 13th annual CATS, for the year 2014–15, will be announced at the Tron Theatre, Glasgow, on Sunday 14 June. They are organised annually and awarded by the theatre critics of Scotland to celebrate the best Scottish theatre achievements in the theatre year May–April. The first CATS were awarded for the year 2002–03.

This year the Best Design category nominations credit the visual designers as a whole team:

Mike Brookes (lighting designer), Anna Chaney (cinematographer), Stewart Laing (designer) and Nick Millar (technical director), *Slope*, Untitled Projects in partnership with KILTR, Citizens Theatre and Traverse Theatre Company
Graham McLaren (set and costume designer), Gavin Glover (associate designer) and Kai Fischer (lighting designer), *The Tin Forest*, National Theatre of Scotland

Karen Tennent (designer) and Kate Bonney (lighting designer), *The Voice Thief*, Catherine Wheels Theatre Company

Jamie Vartan (designer) and **Simon Wilkinson** (lighting designer), *Bondagers*, Royal Lyceum Theatre, Edinburgh

Knight of Illumination Awards (KOI)

KOI has announced a new Concert Touring and Events category for 2015. The KOI awards, which celebrate the creative talents of international lighting and digital content designers working in the UK, has added a "Club" category, which will allow the awards to widen their reach to celebrate LDs working at all scales of touring.

Conceived by KOI chairman of concert touring and events Sarah Rushton-Read, the category was introduced in response to feedback from lighting designers working with new bands just starting out on the touring circuit. It will mean that LDs, often working with just a floor package and having to use each venue's house rig to realise their design, will also be recognised for their creativity.

"Often designers that are touring club-style venues with just a floor package have to be extremely resourceful and inventive to make their design work in every space," says Rushton-Read. "A well thought-out floor package can be key to the design's success. Such designers regularly have to think on their feet and many cut their problem-solving design teeth with limited budgets, crew and time available."

Submissions are now open for the Club award, alongside the rest of Concert Touring

and Events and TV subcategories, for shows performed or broadcast between 1 August 2014 and 31 July 2015. As with previous years nominations for the Theatre category can only be decided by the judging panel.

“Club touring is the seedbed of upcoming talent both in terms of the artists and designers of tomorrow,” continues Sarah. “This is a new and exciting development both for KOI and up-and-coming designers. We’ve already seen some fantastic shows at venues including The Roundhouse and Shepherds Bush Empire, and we look forward to seeing more in the coming months.”

To find out more about the sectors and subcategories or information about how you can submit an entry for television or concert touring and event lighting and visual content, please visit www.knight-of-illumination.com/categories.

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 for £20.00 including postage 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 in the catalogue.

ALD members Simon Wilkinson and John Bishop have both been selected for the smaller 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 for via PayPal at www.theatredesign.org.uk/publications/catalogues/.

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

Members' monthly social evenings

The monthly socials continue at the Coach and Horses on Friday 26 June when Stage Electrics will be the sponsors for the evening.

Other dates currently sponsored in 2015 are:

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

If any of our Corporate or Commercial members wish to sponsor any of the remaining available 2015 dates please contact your Executive Committee representative: declan.randall@ald.org.uk.

The Art of Light on Stage During the Prague Quadrennial Monday 22 June Divadlo Hybernia Theatre

The Art of Light on Stage is the first history of theatre lighting design to bring the story right up to date. In this extraordinary volume, award-winning designer Yaron Abulafia explores the poetics of light, charting the evolution of lighting design against the background

of contemporary performance. The book looks at the material and the conceptual, the technological and the transcendental. Never before has theatre design been so vividly and excitingly illuminated.

To find out more about *The Art of Light on Stage*, please visit the Routledge website: www.routledge.com/books/details/9781138913684/.

The schedule:

- 1.30pm: pre-reception in the foyer of the Theatre Divadlo Hybernia
- 2.00pm: the launch event with an introduction by Nick Moran
- 3.00pm: the best of Swan Lake performance
- 3.15pm: world launch of a new LED moving head for theatres
- 4.00pm: post-reception in the foyer of the Theatre Divadlo Hybernia

To reserve a place, please register here: <http://bit.ly/1KRwzpE>.

The publication of the book and the launch event are supported by ROBE CEO Josef Valchar.

Lighting in the press

Two articles about lighting design by Marty Langthorne and Eric Piepenburg were recently published in the Guardian and New York Times newspapers, respectively.

How to become a lighting designer (Marty Langthorne, Guardian): <http://bit.ly/1AaonAE>
Rhapsodies in blues (Eric Piepenburg, New York Times): <http://nyti.ms/1Is1I2B> #

Professional Members' shows opening in June and July

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.

- 3 June 2015 Richard C Lambert** Jazz Dance Company UK Tour Bloomsbury Theatre (touring)
4 June 2015 Charlie Morgan Jones Venus and Adonis Crescent Theatre
4 June 2015 Charlie Morgan Jones Actéon Crescent Theatre
5 June 2015 Richard G Jones Noises Off Bolton Octagon Theatre
6 June 2015 Palle Palme Diggiloo – Summertour
9 June 2015 Malcolm Rippeth The Dead Monkey Park Theatre
13 June 2015 Jon Clark Luna Gale Hampstead Theatre
20 June 2015 Daniella Beattie Unearthed New Vic Theatre, Newcastle Under Lyme
20 June 2015 Daniella Beattie The Gift New Vic Theatre, Newcastle Under Lyme
21 June 2015 KC Wilkerson An Evening With... Lied Center
23 June 2015 Johanna Town Educating Rita Chichester Festival Theatre
26 June 2015 Richard G Jones In Fog and Falling Snow National Railway Museum, York
30 June 2015 Wally Eastland PLUCK The Butterfly Club
1 July 2015 Peter Harrison Pink Mist Bristol Old Vic
2 July 2015 Charlie Morgan Jones Loveplay The Andrew Lloyd Webber (ALW) Foundation Theatre
3 July 2015 Daniella Beattie The Throne New Vic Theatre, Newcastle Under Lyme
3 July 2015 Daniella Beattie Larksong New Vic Theatre, Newcastle Under Lyme
7 July 2015 Richard C Lambert Swansea Girls Landor Theatre
8 July 2015 Michael Grundner Set – Alles Auf Anfang Theatersommer Haag
8 July 2015 Michael Grundner Tosca St. Margarethem
9 July 2015 Charlie Morgan Jones There Is A War ALW Foundation Theatre
11 July 2015 Malcolm Rippeth Giovanna d'Arco Buxton Opera House
12 July 2015 Richard C Lambert LAMBCO Fringe Festival Landor Theatre
12 July 2015 Malcolm Rippeth Lucia di Lammermoor Buxton Opera House
15 July 2015 Richard C Lambert Sincerely Yours Landor Theatre
16 July 2015 Charlie Morgan Jones Short Life of Trouble/Red Cross/Icarus' Mother ALW Foundation Theatre
22 July 2015 Michael Grundner Saturday Night Fever Poelz Halle Amstetten
22 July 2015 Callum MacDonald West Side Story The New Wolsey Theatre
23 July 2015 Johanna Town Brainstorming National Theatre Shed
25 July 2015 Michael Grundner Der Zigeunerbaron Schloss Haindorf
25 July 2015 Malcolm Rippeth 946 Kneehigh Asylum
29 July 2015 Jane Lalljee Adventures in the Skintrade Sydney Opera House, then touring
31 July 2015 Malcolm Rippeth Instant Light Stockton International Riverside Festival
31 July 2015 Richard G Jones The Railway Children National Railway Museum, York

Contact us

The Association of Lighting Designers

PO Box 955, Southsea PO1 9NF

Tel: 07817 060189

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

The Executive

President: **Richard Pilbrow**

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

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

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

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

Treasurer: **Mark White** treasurer@ald.org.uk

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

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

Corporates' Rep: **Declan Randall** declan.randall@ald.org.uk

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

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

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

Committee members

Paule Constable paule.constable@ald.org.uk

Jack Knowles jack.knowles@ald.org.uk

Jason Larcombe jason.larcombe@ald.org.uk

John Leventhall john.leventhall@ald.org.uk

Richard Lambert richard.lambert@ald.org.uk

Katharine Williams katharine.williams@ald.org.uk

Focus Magazine

 ISSN: 1364-9299

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

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

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

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

Content deadline for the next issue: 15 July 2015

New members

Welcome!

Professional

Daniel Anderson, Queensland, Australia

Grant Anderson, Glasgow[†]

Sara Burns, York*

Rachel Cleary, Buxton

Adam Crosthwaite, London*

Robert Dickson, Glasgow

Manuel Garrido Freire, Singapore

Matthew J. Leventhall, Surrey[†]

Aideen Malone, Kent*

John Viesta, New York City, USA

Chris Wybrow, London

Affiliate Member

Callum MacDonald, Stowmarket

Amy Mae, London*

Student Member

Elliot Chapman, Bedfordshire

Matt Didon, West Sussex

Sam McNab, Edinburgh

Conor Morris, Dagenham

Nathan Storm, Hartlepool

Georg Vogt, Leeds

Sean Webster, Bradford

Commercial Member

Panalux Broadcast & Event

** Re-joining the association
† From Associate Member*

Diary dates 2015–2016

24–25 June ABTT Theatre Show, London*

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



10 July Members' visit to New Victoria Theatre,
Newcastle Under Lyme

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

25 September Monthly members' social evening[†]
Sponsored by Robert Juliat



4–6 October PLASA, London*

30 October Monthly members' social evening[†]
Available to sponsor
Contact office@ald.org.uk

27 November Monthly members' social evening[†]
Sponsored by Martin Professional



20–21 January PLASA Focus Glasgow*

10–11 May PLASA Focus: Leeds*

** The ALD will have a presence at these events.*

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

LIGHTING MEMORIES

Arts critic **Jenny Gilbert** flips through her “lighting Rolodex”

Jenny Gilbert reviews theatre and dance for The Arts Desk, and was dance critic of the Independent on Sunday 1994–2013.



“It’s tough on lighting designers,” I used to tell people. “They hardly ever get mentioned by the critics ... and as for the audience, they never really notice the lighting except when it’s bad.”

I’m not sure that’s true any more, at least, not the last bit. Newspaper reviewers of theatre and dance, even while having less space to write, do now seem to make more of an effort to credit lighting’s input. Granted, that mention might stretch only to half a sentence, but they notice. Audiences are noticing too. And how could they not, when so often lighting is a joint-leading player? When I think of the choreography of Russell Maliphant, I also think of the body-sculpting effects of Michael Hulls. When I think of Wayne McGregor’s work for the Royal Ballet, I also think of Lucy Carter, whose lighting schemes conspire with the dance language to make the dancers look anything but human – jellyfish, or ghosts, or licks of flame.

Yet when I flip through my personal Rolodex of memories, of lighting that made a sufficiently emotional impact for it to have stuck in my mind for months or years, I find that many of those productions were far from *avant garde*. My all-time favourite ballet, *La Fille mal gardée*, created in 1960 and regularly revived (with lighting by John B Read), relies for its interval-curtain climax on a realistic summer storm,

complete with glowering clouds and sheet lightning. Up to that point, the dominant colour on stage has been sunny yellow, with all of the big ensemble numbers set in hayfields. The hero, Colas, even wears yellow tights – a difficult look to pull off, but undoubtedly helped by lighting that gives his legs a vibrant daffodil cast, rather than a jaundiced one. It may be textbook stuff for a lighting pro, yet that sunshine, that storm, restored to full corn-ripening sun again in the second half as true love wins through, for me encapsulates the simple happiness I feel throughout this blithest of story-ballets.

In a play, weather effects and times of day can have an even stronger structural function. The other night I saw Bath Theatre Royal’s production of *Hay Fever* (lit by Paul Pyant), now transferred to the West End. Its timeframe covers roughly 18 hours, Saturday teatime to Sunday breakfast, at the family home of the weekend hosts from hell. Each member of the Bliss family, unbeknown to the others, has invited a friend or lover to stay, and the play opens as these disparate guests start to arrive, only to be ignored, wrongly paired off or otherwise insulted. For the comedy to work its cumulative mayhem, it’s crucial that the audience be constantly aware of the passing

of time, from the exquisite embarrassment of teatime when the family scoffs all the cake leaving none for their guests, through the horrors of evening parlour games and the hosts’ marital meltdown, to the possibility of escape at dawn, as the guests plot a tiptoed exit before the family comes down to breakfast. The set remains the same for all three acts, so the onus is on the lighting to do the business. Oh yes, and there’s a drenching storm as well, visible through French windows. It’s the lighting that drives the play forward and provides its staging posts.

Recreating dawn and dusk is a bread-and-butter brief, yet it can also produce potent set pieces. Every opera fan can cite a *Madam Butterfly* in which the heartbreaking night vigil of Cio-Cio-San was gloriously realised, marking out Puccini’s achingly drawn-out waiting music in steady increments from crepuscular dark to dawn. But more vivid still for me is the memory of another stage sunrise.

It’s twelve years since the Royal Ballet last revived *Daphnis and Chloe*, yet I can still picture the daybreak segment (lit for the revival by John B Read) as the glittering swell of Ravel’s choral and orchestral score describes the first glimmers over the Mediterranean, and the lighting has the stage all to itself – or, at least, is allowed free reign for several minutes on a stage empty but



Hay Fever
Bath Theatre Royal
Designer: Peter McKintosh
Lighting designer: Paul Pyant
Photo by Sonic Harrison

Oram), video (Luke Halls) and lighting (James Farncombe).

Where the standard cinematic shorthand for “dream sequence starting now” is for the picture to go all woozy, here it’s a short, sharp explosion of blinding monochrome. And where the standard iconography of Hell is a blackened pit, this Hell is a wasteland of dazzlingly white floors and glass walls, with a glass lift shaft (of course!) as the

for a large screen which, as I recall, comprised a kind of loosely strung Venetian blind, whose slats jostled gently in what you imagined was a Greek-island breeze. Bliss was it in that dawn to be alive. But that wasn’t all. Elsewhere in this 1951 production were other gorgeous vintage details, such as flickering searchlights (I’m guessing they were a forerunner of strobe) that heralded the magical appearance of the god Pan, who finally sets the world to rights, accompanied by spooky wind-machine noises. The delicate transparency of Ashton’s ballet

invited us to be awed by such simple means, and awed I was.

At the other end of the scale, with recourse to the full armoury of 21st-century tech, the National Theatre’s recent three-and-a-half-hour production of *Man and Superman* tasks the lighting with providing monumental heft. An hour-long dream sequence set in Hell would already be challenge enough, but there must also be a suggestion of a two-way traffic flow with Heaven. Typically, the solution lay in a tight collaboration between set design (Christopher

means of ascent to Heaven. Ingeniously, as Ralph Fiennes’s Don Juan character hacks his way through the jungle of Bernard Shaw’s script (there must be 10,000 words in this scene alone), the lighting/video (impossible to tell where one stopped and the other began) gives a running précis of its themes through the window panes: now an infinity of seraphic blue, now crackling hellfire, now mushrooming clouds that look ominously nuclear. As an envisioning of the apocalyptic, it was unforgettable.

LIGHTING MEMORIES

Jenny Gilbert

These days, of course, it's possible to experience the theatre without setting foot in one. Live relays to cinemas have been a brilliant success. But much as it's a wonderful thing to be able to see a sold-out West End show for £17.50 at your local multiplex, it is inevitably not the same as seeing it live, and certain visual elements will be compromised, if not lost; others will survive the transfer. The recent Young Vic production of *A View from the Bridge* is a case in point. In the theatre, the white cube of a set was lit so blindingly at the start that it hurt your eyes (both design and lighting were by Jan Versweyveld); in the cinema, you weren't aware of that at all, only the sparseness of the set. Yet the climactic coup de theatre of this production – an expressionist dousing in stage blood of the entire cast (it descends from the roof and soaks them to the skin like monsoon rain, helped by saturating coloured lighting) – turned out to be just as potent on screen. Might lighting designers soon be asked to consider the effects of live broadcasting on top of everything else they have to think about? Let me leave you with that thought. 🍷

Man and Superman
National Theatre
Designer: Christopher Oram
Lighting designer: James Farncombe
Video designer: Luke Halls
Photo by Johan Persson



WAY UPSTREAM

James Laws visits the new Chichester Festival Theatre



Alex Wardle in front of the *Way Upstream* set

On May 15 the ABTT held a meeting at Chichester Festival Theatre, to show the newly rebuilt theatre and to celebrate the years and the productions on the original stage.

Alex Wardle of Charcoalblue, the consultants for the project, outlined the flexibility of the new stage, amply illustrated by the set of *Way Upstream*, complete with a deep end to the water and a forest of real trees.

Then he, Lucy Picardo, project architect, and Sam Garner-Gibbons, CFT technical coordinator and head of lighting, took us on tours under and back stage, through the open plan offices and

to the lighting grid via the new drop-down access walkway. This is a world away from the precarious journey along “the rods” as the tie bars that run from corner to corner of the auditorium are known. For nearly 50 years this was the only way of accessing the bridges.

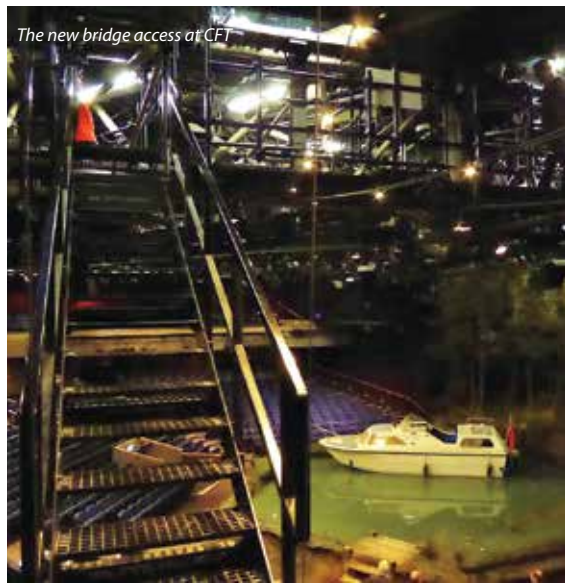
After the tours we all reconvened in the Minerva studio to

remember more of how things were. Pamela Howard introduced her model of *Terra Nova*, from 1980, relating how a chance find of some water-stained bolts of fabric led her to get the texture for the Antarctic wastes. Mick Hughes was there to explain how he lit this bleak set and how he also conjured up the Savoy Hotel by flying in a chandelier and applying appropriate lighting.

This was a trip down memory lane for an “old boy”, season 1971. It was great to see how fit the Festival is for another 50 years of wonderful theatre. 🍷



Pamela Howard and Mick Hughes



The new bridge access at CFT



THEATRE SHOW 2015

Wednesday 24 & Thursday 25 June
The West Hall, Alexandra Palace N22 7AY



Exhibitors include:

A.C. Entertainment Technologies
Amber Sound
Ambersphere Solutions
Andolite
Anima Lighting
Autograph Sales & Installations
Avolites
BECTU
Bose
Canford Audio
Cartey & Co
City Theatrical
Vectorworks
d & b audiotechnik
Electronic Theatre Controls
EM Acoustics
Entertainment Technology Press
Global Design Solutions
Goboland UK
Goboplus
Hawthorn Theatrical
HD Pro Audio

Illuminate Design
Independent Studio Services
KV2 Audio
LMC Audio Systems
Mushroom Lighting
Martin Professional
Harman Int Industries Ltd.
Miltec Distribution
Orbital Sound
PLASA/LSI
Production Resources Group
Robe UK
Roland UK
Sennheiser UK
SES Entertainment Services
Showcomms
Sony Europe
Sparks Theatrical Hire
Stage Sound Services
Technical Performance & Presentation
White Light Limited
Yamaha
Zero 88

Register now for free admission
www.abtttheatreshow.co.uk

Free Tea and Coffee at the show when you download the Theatre Show App

New at the Theatre Show this year:

Sound and lighting companies have their own demonstration facility in the Studio Theatre. The Fly Tower is a structure in the West Hall for flying, rigging, engineering and rescue demonstrations. The Roman Room will be the location for lecture theatre style seminars.



THE NEW-LOOK ABTT SHOW

Now at its new location at Alexandra Palace

Thirty-seven years after its first outing at the Donmar, the ABTT show has moved to a new venue and the opportunities presented by new technologies create a distinctive new offer for 2015.

“The move to Alexandra Palace for the ABTT Theatre Show in June gives us a long overdue opportunity to review our strategy and to create a contemporary event in a sympathetic environment for exhibitors and visitors alike,” states Roger Fox, Show Director. “Whilst all the previous venues have been good homes for the show, they have had significant influence over the exhibitors and how they showed their product. We are now in a position to be more exhibitor led.” Exhibitors have warmly embraced the new venue: more exhibition space has been taken up than in any previous years and registration is up 25% on last year.

The exhibition now benefits from three separate spaces, which provide a new dimension to the show. The Roman Bar is a conventional seminar space where topics such as safety, standards and CDM will be covered. The Studio Theatre in the Londesborough Room is the home for audio and lighting demonstrations. A ground support with a stage, this facility has attracted Sony, EM Acoustics, ETC, KV2 Audio, Bose and Orbital. Inside the West Hall is the Fly Tower. Rigging, engineering and safety companies

will have a chance to show product capability. Rescue demonstrations will take place along with some rigging sessions. Signing up early for this are Aluminium Access Products, Triple E, Unusual Group, Doughty and Lyon. More activity is now being added and the latest details are available on the website and in the app.

The ability to illustrate the practical capabilities of products will make the experience of the ABTT Theatre Show more valuable and informative.

ABTT Theatre Show app

The app is becoming increasingly prevalent and, like many other things in life, there are many different types. Many exhibitions build apps to publish floorplans and show guides but in the case of the ABTT Theatre Show, we have designed our own in association with Double Dutch and are taking the functionality a bit further. If you download the ABTT Theatre Show app, you will qualify for free tea and coffee at the show when you show your badge in the app on your phone or tablet. The coffee bar is located at the end of the West Hall.

Everybody who downloads this free app becomes a member of the community and is visible to everyone else. Private messaging is enabled. The Exhibitor section contains contact details, which will make it easy for users to contact exhibitors, who can make targeted offers and




track redemption rates. The idea behind the ABTT Theatre Show app is to build an industry community where communication is easy. Consistent with this concept is the ability to create postings visible to all where comment might be invited or provoked. This app works all year round and not just for the show dates. The app is called ABTT Theatre Show and is available in app stores.

Registration

Registration is free to those who pre-register. The registration facility is available from the home page of the show website.

Travel

Alexandra Palace has free parking for 1,500 cars. Alexandra Palace overground and Wood Green tube are just down the road. A shuttle bus service will be provided to take visitors up the hill to the West Hall.

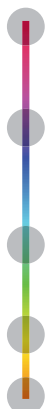
The ABTT Theatre Show takes place at The West Hall, Alexandra Palace on Wednesday 24 June 10am to 6pm and Thursday 25 June 10am to 5pm. www.abtttheatreshow.co.uk 

A POSTCARD FROM...

Paul Davies, Malta



I have been lighting contemporary dance at the historic 1734 mini opera house the Manoel Theatre, Europe's third oldest continually used theatre. It is my third production there so I am well used to laid-back Med work practices (allow an hour to start), fireworks and church bells outside, trying to control tourists in the auditorium (with their flash photography and guided tour players) and the big mix of in-house equipment – lots of old Italian PCs (many with cracked lenses), Strand 123s and 23Ns, basic RGB pars, Selecon Zooms/PC and Par 64s on 60 dimmers. The joys of the beautiful theatre and production well outweighed the frustrations even though the set was a day and a half late on stage. The theatre has many hidden gems, notably a fully intact Strand motor driven resistance dimmer bank and control gathering dust behind the perch. I was kept sane by Marvic and Steve, my keen electricians, who appreciated careful lighting, planning and a detailed plot. The weather was nicely warm, although like most of us I rarely escaped the theatre but did get to the firework festival after the dress rehearsal. 🌸



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.

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

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

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

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



www.leefilters.com



Apple, the Apple logo and iPhone are trademarks of Apple Inc., registered in the U.S. and other countries. App Store is a service mark of Apple Inc.

DRACULA IN THE ROUND

Daniella Beattie takes on a challenge

I was prompted to write this article after seeing the advert for the Lustr event being held at the Noel Coward Theatre, as I would have really liked to attend. I have been resident lighting designer at the New Vic Theatre Stoke-on-Trent since 2000. We are a 600 seat purpose-built, producing theatre-in-the-round in the north of Staffordshire, with a footfall of 150,000 visits to the building per annum.

I often see ALD events but am unable to get to them – I am a full-time working mum, and for a mother of two boys a jolly to London is not easily achieved.

Despite that, as a designer I try to keep up to date and bring as much to our productions as any London-based theatre. That is why when we decided to do *Dracula* I really wanted to use a couple of the Lustrs, having had them demoted in our space by Stage Electrics last year.

We started work on this new adaptation of *Dracula* in March 2014 with an R&D week in the main house. Theresa Heskins, adaptor and director, was exploring whether in the round we could create the atmosphere and tension needed.

What we ended the week knowing was that paring back was the way forward: a minimalist set and more light and sound. The sound itself is a big aspect as the live Foley effects are created by the actors positioned on stations

above the three vom (entrances into the space) and carefully choreographed with the actor on stage.

The brief for me was noir but contemporary and, hardest of all, absence of colour. Anyone who has lit in the round will appreciate that painting with colour and shape on the floor is a huge part of the palette. In a proscenium theatre you can make the floor disappear but in the round actors are never seen in isolation from the floor so its appearance when you are not focusing on it becomes very important.

What we wanted to do was to light the actors on the floor but to lose the light around them. The less you see, the more you imagine. Even on a black dance floor with black costumes, and for the aerial sequences black silks, this does not happen easily so I had to do some very careful planning on angles and work with Theresa to place and choreograph actors to make the most of their position in the space. It is possible to do low angles and skim across



the floor but you have to be able to lose the spill on the other side of the auditorium into a vom or a staircase or drop the level so low that the fallout on the other side is negligible. This kind of accuracy takes a lot of specials from low levels and a lot of channels (which we did not have). I decided to use projectors as an additional light source positioned above each vom and focused very steeply down covering from their own side of stage to the middle. Using a trio of these gave me many more opportunities for shaped specials and some lovely door and window effects. As we were not using colour, representing the time of day and the day passing became a very relative thing. Our two options became intensity and

Dracula
New Vic Theatre
Designer: Laura Clarkson
Lighting designer: Daniella Beattie
Photo by Andrew Billington



Danni has been resident lighting designer and chief electrician at the New Vic Theatre since 2000, and since then she has designed over 80 shows.

using the 360-degree angles we can get in the space, so sunrise and sunset can pass in a few seconds over the space. We did this by starting in the down left corner of the stage using an animation on the projector at 5m then up to the gallery at 8m with a Selecon Acclaim replicating the window shape passing overhead to the gallery on the opposite side and down to the balcony again.

With all this black around, the varying shades of white have been really fun to play with as a lot of our kit is old (but well loved and maintained). The variation on correction filters has been interesting, ranging from L201 to the relatively new L600, but the best tool has been the two ETC Lustr MK1s we were able to hire. We have as part of our standard rig ten Apollo right arms (movement with no noise) which are great in the round. We were able to put the Lustrs on these with City Theatrical DMX irises. They have been amazing and have matched the tones of anything in our rig, from the Patt23s and the Chauvet 2 Zoom Tours to the DLP projectors and the 70 Edison light fittings hung under the grid. I would recommend getting your hands on some – even if you can only afford



*Dracula
New Vic Theatre
Designer: Laura Clarkson
Lighting designer: Daniella Beattie
Photo by Andrew Billington*

two – because I have found them a beautiful and practical addition to the rig. So we need not look on with envy: even just two units have made a massive contribution to this production.

I have been very lucky as resident lighting designer to have such fun playing and developing ideas in the same place with our in-house team of resident set and sound designers. I now know

in the round very well and, although some people view it as a restriction, I think that this production has proved it can also be an amazing and rewarding challenge. 🌟

RSVP for the ALD members' meeting at the New Vic on 10 July at aldnewvic15.eventbrite.co.uk.

AUDITORIUM LIGHTING POSITIONS

Alex Wardle reports from Milton Court Theatre

On Monday 19 January some forty members of the Association of Lighting Designers and Society of Theatre Consultants met at the newly opened Milton Court Theatre, part of the Guildhall School of Music and Drama, to discuss auditorium lighting positions. Milton Court was chosen as a recent proscenium theatre with a good range of auditorium lighting positions: bridges, balcony front bar, boxes.

The idea for the session came from John Whitaker at Theatreplan following a session at last year's ITEAC, loosely based on Rod Ham's 1970s standard details for rigging positions, which I organised with Rob Halliday and Craig Gamble. This visit was organised by the ALD and STC with Steve Huttly, Head of Technical Pathway at GSMD and closely involved in the Milton Court project. We were joined by experienced theatre architects Tim Foster (Foster Wilson) and Mark Lewis (Levitt Bernstein). We had invited Barry Pritchard of RHWL, the architect for Milton Court, but he was not able to join us. The project's theatre consultant, John Riddell of Theatre Projects, was present at the meeting; he was one of several members of both ALD and STC.

Much of the discussion centred on the problematic issue of rigging positions along balcony fronts, a zone that is always architecturally sensitive and functionally critical: the rigging bar

needs to be positioned clear of sightlines but at a height where it can be accessed as easily as possible. We didn't solve anything, but it was reassuring to hear that lighting designers do use them – so we should persevere.

Steve Huttly explained that the balcony front bar is not used much at Milton Court. Students are not permitted to rig on this bar, so any rigging here is carried out by a pair of staff members: one clipped into a harness and leaning over the balcony front, the other taking the weight of the fixture on a line. Facility panels for lighting and AV are concealed inside the balcony, accessed by removing panels on the audience side.

Johanna Town and Mark Jonathan agreed that this is an important lighting position and we need to make it as usable as possible. Moving lights are often required on balcony fronts. Other than rigging a heavy object, reaching to focus is also an issue. If you're focusing by leaning over the rail, you have to keep looking up to see what you're doing and you can't reach the bottom shutter. If you're on a ladder from below, the top shutter is always a stretch.

We must remember that it's not just lighting rigged here: very often a large video projector will be rigged on the centre of the balcony bar – even more sensitive to bounce in the structure

than the lighting designer's moon gobo. In addition to the fall risk, Mark White outlined various manual handling risks involved in lifting a heavy object over a balcony front, crushing various body parts and straining the spine by turning round to lift. The ABTT is currently working on guidance to mitigate this.

Ian Albery was keen on the idea of an over-rigged system: perhaps similar to the rigging brackets found on side galleries in European opera houses. Whilst this might make a lamp change at the half more manageable, audience movement in the balcony will make luminaire wobble even worse: so the engineering to mitigate this is likely to be massive and unsightly.

There was much discussion on the problems of getting anyone to build a suitably customised ladder: to hook onto the balcony bar and adjust sufficiently to take into account different levels of seating. Sam Wise wondered whether a window cleaner's ladder (tapering to a single point at the top of the ladder) would be a better starting place. I tried (and failed) to explain a concept for a window cleaner's carriage, sliding along a track below and behind the lighting bar: height adjustment would be critical and, again, I suspect the heavyweight engineering required would kill any serious development of the idea. Bosun's chairs were also discussed.



*Milton Court concert hall
Photo by Morley von Sternberg*

We discussed variations on the lift-up balcony front, revealing the bar behind it – found at the Linbury at the Royal Opera House, for instance. Sam Wise wondered whether we could all agree on a standard design of balcony front and get an engineering firm to design a skeleton structure, allowing wide opening doors to access bays of equipment.

There was some criticism of the Milton

Court theatre: the balcony rail stops too far short of the proscenium; it seems odd to have omitted rigging rails in the lowest boxes either side of the stage; and odd to make the balustrade in this stage-level box non-removable. An advance bar over the forestage is a notable omission; there are plans to add one imminently. The shiny bronze proscenium and pale finishes around it will inevitably pick up sidelight: Chloe Kenward and Mark

Jonathan were incredulous that the proscenium and surrounding walls were not finished in dark, matt colours – and taken aback that an architect might ignore the advice of the theatre consultant. At least it's not as extreme as the Castle Theatre in Wellingborough, originally painted white – though Chris Baldwin reports that this has now be changed.

Around the lighting bridges, we were puzzled by the location of the containment serving the lighting panels and also by the arrangement of the outrig rails. The fact that all these bars are welded into place does not help. A number of us, including John Whitaker of Theatreplan and Richard Bunn of Arup, have successfully implemented adjustable rails using Unistrut uprights, whilst Charcoalblue developed modular outrig rails based on Doughty arms for the new lighting bridges at Chichester Festival Theatre.

We followed the discussion in the theatre with a visit to the concert hall and to the studio theatre: a flexible space with tension wire grid and sections of Unistrut neatly integrated into the wall panelling.

Many thanks to Steve Huttly at GSMD, Ian Saunders at the ALD and Michael Holden for the STC, and to all those who came along for a lively discussion. Apologies if I've missed something you said or remembered it incorrectly! 🍷

Robert Mitchell emailed from Australia, advocating the large boxes which fully contain the luminaire and lift up to reveal it for rigging and focusing. Whilst this can work in a large venue with a mostly fixed rig, this system restricts the choice of luminaire (or video projector): we have seen great images of luminaires outrigged from these to get the shot the designer wanted – clearly in this instance it would be better to have a plain bar.

NOT JUST LONDON

Wales-based LD **Katy Morison** at the ALD's first Welsh social

On 21 March, Welsh-based members of the ALD came together in the first of what is hoped will be more regular meetings and events to come.

Having newly joined as a Professional Designer two years ago, I have found it difficult to attend any of the monthly social evenings in London, and when I finally made it to the AGM last November, I was met with encouraging words from both Peter Mumford and Johanna Town when we discussed the idea of bringing together a Welsh group.

There is a thriving arts scene in Wales, with companies producing right across the country from Clwyd Theatre Cymru in the north, Theatre Genedlaithol Cymru in the west and a whole spectrum of companies based in Cardiff and the south, from well known names such as National Theatre Wales, Welsh National Opera and No Fit State Circus, to any number of small and ambitious companies such as Gagglegabble, Theatr Iolo and the newest addition, Cardiff's first pub theatre, The Other Room.

This wealth of talent and ambition (if not a wealth of funding, but let's not get started on that...) means that for those of us lucky enough to call Wales home, there is always an exciting project around the corner. Or at least up the A470.

There is also a whole host of venues with talented and committed technical teams; hire companies who support our work; manufacturers; and not least the dozens of technical theatre, stage management and lighting design students who graduate each year from courses at the Royal Welsh College of Music and Drama and University of South Wales campuses. Within all of these areas are people I believe could be interested in becoming ALD members.

There are already a few members based in Wales, but I and fellow Cardiff-based LD Elanor Higgins felt that a more local presence of the ALD might help to encourage more members as well as foster a closer network of lighting professionals in the area.

ALD Vice-president Rick Fisher was in town to light *Man to Man* by Manfred Karge, an in-house production in the Weston Studio at the Wales Millennium Centre. We took this as an opportunity to invite members and non-members to come along, have a chat to Rick about his design, meet other members and have a tour of the iconic building. There was a group of thirteen who were there for the full meeting, which included ALD member Will Evans who had travelled down from his home in north Wales, as well as a chief electrician from a Cardiff theatre and a product specialist from Corporate members,

Zero88. A further couple of long-standing Wales-based LDs turned up at the end for coffee!

Special thanks should go to WMC technical manager Martin Hunt, who gave us a fascinating and in-depth tour of the impressive technical facilities of both the main Donald Gordon Theatre, where *Dirty Dancing* was in residence, and the Weston Studio, where we had a glimpse at the set for *Man to Man*. Rick talked us through the challenges of the space with its high tension-wire grid, the demands of lighting on the set made of gauze walls, and how his design was closely connected with Andrzej Goulding's beautiful video design (some of which we saw as he was doing notes).

We also had a visit to the deceptively spacious and interesting roof void, an area above the Donald Gordon auditorium that contains lots of air ducting and trunking, but had recently been transformed into a performance space. Elanor Higgins told us how she had created the lighting design for an all-female *Richard III*, using the architecture of the space, the different levels created up and over the ducting and the challenges of lighting the cast as they led the audience around the space and often performing in amongst them.

We ended the tour with a quick visit to the rather stunning scenic roof terrace only



accessible through the tension-wire grid of the Weston! The views over a sunny Cardiff Bay were a real treat.

To finish the meeting, we sat and chatted about the ALD and what it might offer to new members and shared out a few copies of *Focus* to try to win them over!

We had some real enthusiasm from the non-member students who attended, which was followed up by emails after the event. It seems there is a good basis for more meetings to allow us to share knowledge, experience and maybe a few pints. I also hope it will allow us to host our own social evenings and technology showcases and maybe look at ways of making it easier and more affordable for us to attend some of the London-based events. 🍷

LIGHTING SWAG

Marko's team at Welsh National Opera



The WNO lighting team in their new WhiteLight swag. From left to right: Stephen Nasrat, Steve Young, Steve Bartlett, Joe Dickens, Adam Sansom, Steve Stubbs. Not pictured: Ian Jones, Paul Woodfield and Ben Naylor. Marko says, "I rather liked having two Steves on my followspots. I knew it was Steve and they worked out which one I was talking to!"

SMALL BUT EFFICIENT!

John K Leventhall dreams about small venues equipped to liberate lighting creativity

In the last *Focus*, Peter Mumford's plea for a moving profile designed for theatres really got me thinking! Of course, I concur with Peter's erudite specification, from such a seasoned big-scale practitioner. But would Peter's ideal fixture work in the small-scale, 100 to 300-seat venues in which I create and manage lighting? Consider the lot of workers, managers and volunteers in multi-purpose halls, private trust and member-owned theatres, schools, studio spaces, fringe venues and nightclubs – recreational and community venues (RCVs). With deference to the *Focus* ethos of "more art, less tools", Peter's article moved me also to "shout out", but this time from the small-scale community, for some tailored technology at our size!

I have worked in enough RCVs to recognise their almost universal inefficiency: low rig height, limited masking depth, fixed lighting positions, short throws and short staff. Spanning vintages from the 1950s onwards, luminaires (no... lanterns!) are often plentiful but also frequently dimmers too few. Control boards are typically quite capable – lots of lons, Frogs, Jesters, Expressions, Pallettes, etc. out there. Many have willing amateur volunteer crews or single technicians who spend too much time shifting seating and accessing cumbersome rigs – very often with ladders. A minority of time gets spent

on creativity and making the lighting design just right. With 160 million attendances to formally organised voluntary and amateur arts groups every year*, that's short-changing the experience of a lot of audiences!

So let's see if we can imagine a better small venue rig? Consider first a "multi-purpose" venue with a continual flow of arts groups, amateurs, concerts, small-scale tours, etc., and second the five to fifteen shows a year in small independent theatres. What might those humble toilers, the stretched council employees or slightly creaky senior citizens and gawky teenage volunteers need from ideal luminaires? My opinion (as a creaky one of them) is that the number one requirement is EFFICIENCY!

That means no rigging or focusing! An automated, static rig would be an ideal, flexible way around the labour intensity of these venues. But there aren't really compact moving head fixtures at that scale. So, manufacturers, why not invent for us the ability to deliver more art and handle less tools?

Imagine a rig where luminaire size, throw and intensity match the venue, where there are enough automated lights, rigged permanently, to meet the demands of most types of show, where touching a fixture on the rig (except for maintenance) is a rarity. With such efficiencies,

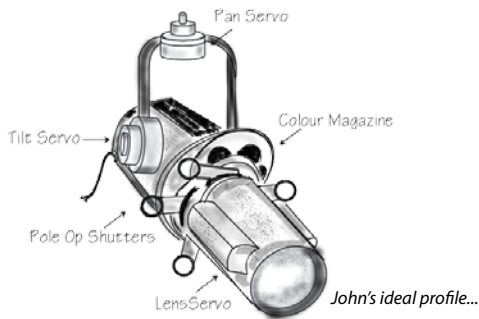


Once upon a time to be encountered touring theatres of southern England to earn a meagre crust, John nowadays designs lighting in the recreational and community sector and tries to be a bit helpful to the ALD to help better the lot of lighting practitioners who still thus seek their daily bread.

production time can be put into the art, efficiently and speedily realising a creative vision for the lighting. And, dear manufacturers, those rigs, perforce, need to be within budgetary reach of RCVs. So to emulate Peter's call for new equipment development – here is what my dream of the small-scale luminaires might look like:

Profiles: One type of automated profile, modestly sized (something about the dimensions of a Source 4 Junior or a Selecon Acclaim), power/brightness equivalent of 650W at least, a broad bifocal/zoom range so that variable distances from the subject can be accommodated by the same fixture. In terms of focus, let's have DMX "profiles" for controlling size and softness easily and quickly. Shuttering feels tricky, but moving heads need less shuttering so motorised shutters seem costly. Perhaps shutters could be pole operated from ground level?

Fresnels: My preference is for a proper Fresnel lens. Maybe the profile's lamp house with a Fresnel adapter could be used? (Like the ETC Lustr Fresnel – maybe an efficient way for manufacturers to develop well-priced units). Barn doors could be pole operated. As the workhorse of small theatre lighting, with short throws, Fresnels/washlights with a very wide beam range



John's ideal profile...

are vital – 10° to 70° would be nice! 10° minimum or less means no need for PAR cans!

Pan and tilt: Also simplified. I've rarely encountered a need to move more than 180° in either plane. A manual "latch" to turn the unit 90° or 180° for backlight etc. would be useful. But they don't need to move so fast or do elaborate effect routines so maybe the servos could be lighter, simpler and not require a big box of tricks over the fork. 180° range means cables can hang out the back! Fans and motors can be heard more acutely in small venues so no fans and reasonably quiet move motors, please.

Lamps: Tungsten is fine but white LEDs would be cool, environmental, low maintenance and avoid dimmers or power constraints. We definitely shouldn't exclude LED washlights, but in small spaces, spill halos can be easily seen!

Floods: For cyc washes and the miscellaneous stuff we need floods for, I don't think you could do better than LED strips that we see today. In our small venue, throws are limited so an asymmetric beam is essential.

Colour: For this sort of work scrollers are complex and inflexible. If the lamps are white



Courtyard Theatre, Chipstead

LEDs, colour changing needs to offer only four to six colour choices that should be easily recoloured without de-rigging or disturbing the luminaires. I imagine a small, edge-driven disk dropped easily into place through a slot in the casing, behind the lens that can be inserted and retrieved by pole, with colours swiftly swapped on the ground. The necessary media: gels, glasses or dichroics offered in, say, 100 to 200 of the most popular colours from major ranges. Two disks should be supplied with every fixture for rapid exchange. The colour mechanism could apply to the Fresnel too, where a common lamp house is used.

Our imagined fixtures need to be fixed with a single hanging point and weigh less than 10–15kg. I've referred to pole operation – why not invent a high tech "prehensile pole" with grips on the end and bespoke tools to perform



Charles Croyer Theatre, Sutton

the functions described. How about DMX that is distributed via the power supply so no data cabling? I bet that would catch on fast!

"All very well dreaming," I hear you cry, "but where's the purchasing power to justify the development, manufacture and marketing?" Well, if you don't ask, you don't get! I speak for a sector that is a far-from-trivial market. In 2008 the government identified* a turnover of around £600m in the sector, hundreds of thousands of voluntary and amateur arts managers in 50,000 arts groups spending around £400m in making their art. That's equal to the turnover of all London professional theatre ... and about seven times more attendees!*** Maybe it's time, manufacturers, that you got your strategy hats on to see if a vein of profit emerges for labour-efficient, tailored, automated lighting for small venues? 🚩

EQUITY UPDATE

Edmund Sutton, Paul Fleming and Richard Lambert on the state of the union



Equity elections

Edmund Sutton

Another election for Equity committees approaches. Again, the structure has changed, and I am pleased to say that the Creative Team Sub Committee, with five professions represented, has been split in two. The new Directors' and Designers' Committee will have at least four designers on it.

The union is imperfect. It has its faults, like any organisation. It can be highly frustrating, and many aspects of its bureaucracy are exasperating and dull. However, it exists to help its members when they need it. Richard has described a mercifully unusual incident of attempted assault (see page 33). Equity stepped in to help, with the result that the producers had to listen and take steps to ensure the safety of their employees and freelancers in future.

The union can only make a difference if people are members and act in concert. As a salutary lesson, the producers behind a major production that collapsed last year were behind another failed production the year before that. On that previous production, only one person took action. Equity received payment on their behalf, and the producers were free to put on another show, with unfortunate financial

consequences for all those working for them. This time, however, they have a court judgment against them. They will thus find it difficult to get credit from banks, become directors of a company, or raise money via SOLT or UKT. Although nobody on the production has received any payment as yet, and is unlikely to do so, it prevents others from finding themselves in the same position.

Equity is also able to coordinate creditors' meetings, including with equipment suppliers and others, leading to improved joint action against unscrupulous producers. As Paul Fleming writes below, sometimes another producer can step in and take over a production.

If you are a member, please make use of your vote in the forthcoming election, one way or another, and vote to help us have lighting designers directly represented on the committee. Ballot papers have been sent out to all members. You can vote online if you prefer using the code on your ballot paper. The deadline for return of votes is 12 noon on 10 July.

If you are not a member, membership of Equity is to a large extent your insurance policy against others mistreating you, whether financially or, as described in this issue, violently. To join, go to www.equity.org.uk and click "Join".

Your legal rights

Paul Fleming, Equity official for designers

One of the most distressing events that can happen to any working person, in any walk of life, is the unforeseen financial collapse of the company that engages them. This is no different in the performing arts – indeed with the relative frequency of such events, lighting designers, creatives and all artists are especially vulnerable.

As well as being distressing, it is one of those events where all working people are especially vulnerable. Put bluntly, if there is no money, then there is no chance of payment. But situations are rarely that straightforward, and there's more to challenging reckless producers than getting pounds in cash; there's a pound of flesh that can be had too.

Equity members in any profession that the union covers are entitled to support in the event of their employers going bankrupt, and the union supports all such members equally. However, the law, in limiting the liabilities of limited companies, makes pursuing money from an insolvent entity nearly impossible. Moreover, often freelance artists have different – inferior – legal rights to payment to the employed (like, in many situations, performers and stage managers), and the union has to work

within these parameters. Creditors are ranked according to a statutory list, with employees ranking in second place, and freelance contractors third – although with the tax man in the top spot, it's rare that any working people see money from the company.

But that's no reason to wring hands in despair. First, sometimes producers are a little too clever with their contracting, leaving loopholes that allow a rare chance to pursue them individually, or another one of their companies. Second, pursuit of a company and a successful judgment against them means that they can be listed on Equity's dreaded Special Attention List, which members can always consult before accepting an engagement. Often, names of individual directors are listed here too, alongside defunct company names, putting some transparency in the corporate veil.

And, of course, there are successes. The union's positive relationship with responsible producers can lead to managers taking on defunct products accepting some liability, above and beyond any legal obligation, to Equity members involved in productions – let alone the odd case of money genuinely being available.

Unlike a common solicitor, the union has the interests of the industry at heart. We don't give up if things look long and difficult – and with our minimum rates at less than £10 a month, which obviously include the range of other benefits, we're cheaper too. Sometimes it can feel hard being dependent on a claim from a whole group, but in this way we open up more industrial avenues than a traditional legal process.

June/July 2015

In short, never feel bashful about contacting the union about such an issue, and never feel like there's no hope if all money appears to have disappeared. At the very least, by standing together with Equity members from other professions you can make irresponsible producers' lives very unpleasant – and see them end up on a list protecting fellow artists in the future.

The curious incident of the flying shoe in Scotland

Richard Lambert

I thought this month I'd tell you a little about an incident that happened last month on a production. Having been in this business for 36 years I thought I'd seen and heard it all, but this was a first for me.

I'd been engaged to light a show in Scotland so I took a day trip to take a look at the venue. There was very little theatrical lighting equipment in the venue, and what they had was more suitable for a disco or a band gig. I was also told that our show only had the morning to load in before its first lunchtime performance at which the press and critics would be present.

Quite a challenge!

So the solution I pitched was to take a pop-up rig of four lighting bars which could be programmed in the off-site rehearsal room using wind-up Manfrotto stands for the bars, and then rigged to their overhead grid on the Monday morning.

A month later, I prepped the gear, loaded it into my van, and drove from London to Scotland.



The lighting prepped and ready to go. Richard says, "Please excuse the ugly cabling – no crew and only up for one day!"

EQUITY UPDATE

The rig was loaded into the rehearsal room Friday night. The director, writer, stage manager and I programmed the show Saturday – lights and sound, without the cast – and we were ready to go with tech runthrough Sunday morning.

The cast arrived. The warmup started and one of the actors started kicking off and shouting at the director. He then ran off.

After coaxing from the other cast members he eventually returned but then kicked off again at the writer and, for some reason which I still to this day don't really understand, at me. He then ran at us with his fist up aimed at the writer and then me. Twice. He then threw his shoe at us. The writer ran into another room, and I left the building!

Yep, this actually happened. As I'm typing this I'm finding it hard to believe myself!

I hadn't even done any "tech work" at all with the cast, not had the chance to ask anyone to "find their light", and not even had any actor in a light. So this actor couldn't claim I'd spoken in any particular manner to him, or that the lighting choices I'd made meant I deserved a kicking. His response to me was totally unprovoked.

Anyway, he was still inside the building along with the director and the writer to whom he'd been so aggressive, and not to mention all my equipment (touch screens, laptops, console).

I had no idea if he was still on the rampage, attacking the director or writer, or smashing up my equipment – so I called the police.

After several hours of police statements and producer meetings, ticket sales were discussed, funding was mentioned, and comments such as "the cast has all worked so hard; they deserve to do the show" were bandied around. I loaded the lighting rig out of the rehearsal room and into my van on my own while they held their meetings off site. The show went ahead with the original cast including the actor in question. They said it would be impossible to cancel the show, and they couldn't replace the actor at such short notice.

I refused to stay and do the show.

The actor did get his applause – *but it wasn't going to be under my lights!*

The play was booked to do the following week in another city. I offered to walk away and let the show continue with the original cast, and they could have brought in another lighting designer. I would have been quite happy with this arrangement. But, by mutual agreement between the director and the actor, he was replaced for the second leg of the show, and this time, I was back on board.

So why am I telling you all this, apart from to share that I was chased out of a building by an actor? Well, it got me thinking...

When does a show become more important than doing the right thing? Should the show always go on? At what point is the working

environment so dangerous that you do actually cancel the show? Would this have happened in any other business? Should someone who has behaved like this be allowed to continue working?

As a long-time Equity member I had been wondering if Equity was still the right union for me. Would I be better off with BECTU, for instance, which also offers legal assistance?

Well, it's at times like this when you're wondering what on earth is going on in your career that Equity comes up trumps. After a couple of emails and voicemails, I got to talk to someone who knows the legal position and could offer advice and perspective on the situation. This alone was worth my Equity subscription for this year!

The producers of the show agreed to a meeting with Equity and there are now Equity agreements in place with the producer. This means that terms and conditions of employment are clear. Actors must sign an agreement that has clauses about health and safety compliance. There are procedures to investigate allegations that could lead to a disciplinary.

I'd like to think that if there was any silver lining to the dark cloud of that week, it is this: my faith in Equity has been restored, and at least one more producer now knows the correct way to behave in future.

(Further details of the flying shoe incident can be bought by providing a pint of wine to Richard at your earliest convenience.) 🍷

MICHAEL NORTHEN BURSARY 2015

Student Rep **Sean Gleason** with details of a new category for this year

The ALD is excited to announce the launch of the Michael Northen Bursary for 2015, with the addition of a new category, Excellence In Video for Live Performance. We are also introducing digital submissions to make it even easier for you to submit your work for consideration.

The Michael Northen Bursary is awarded annually to a student or recent graduate who has demonstrated strong, imaginative and creative lighting design, and now, through our new bursary, recognises excellence within the world of video design. We are now accepting submissions for this year's competition. The award is made by the ALD in conjunction with the Mousetrap Foundation, Electronic Theatre Controls and Stage Jobs Pro.

The Michael Northen Bursary competition is open to all students (not just those on vocational theatre courses, or who are already ALD members) and to those who have recently graduated in 2014 or 2015.

Taking part in the Michael Northen Bursary brings you and your work directly to the attention of the experienced lighting designers, fellow creatives and other industry professionals on the judging panel.

Winning the Michael Northen Bursary provides a public showcase for your work.



The Hour We Knew Nothing of Each Other
Director: Sue Lefton
Designer: Agnes Treplin
Lighting designer: Max Narula (MNB winner 2014)
Photo by Max Narula

portfolios will also be displayed. ALD members receive free entry to this event which is attended by all of the major lighting manufacturers and many designers.

Submissions must be

received by a wide range of industry professionals including members of the ALD and those attending PLASA, Michael Northen Bursary winners will also be featured in *Focus*.

Recognition through this award will give you real help as you start your professional career!

The judging will take place in early September, and the names of the winners will be announced at the PLASA show (4–6 October at London's ExCeL Centre) where the winning

received by Monday 31 August 2015 and the full submission criteria, further details on how to submit, and further details on our new video category can be accessed at www.ald.org.uk/mnb.

If you have any questions, thoughts or comments, then please do not hesitate to contact us on mnb@ald.org.uk or via the new ALD Students page on Facebook: www.facebook.com/ALDStudents. 🍀

LIVERPOOL EVERYMAN MEETING

Will Evans reports from the members' meeting

On 10 April, a small group of ALD members gathered at the new Liverpool Everyman theatre for a look round this stunning new building and at *A Midsummer Night's Dream* lit by Peter Mumford. We were shown around by Kay Haynes, head of lighting, and Rob Longthorne, buildings manager. Later we were joined by Nick Bagnall, Everyman's associate director and director of *A Midsummer Night's Dream*.

We started in the auditorium with Rob giving us some background and history of the Liverpool Everyman. Opened in 1964, the theatre occupied an old chapel and gradually expanded onto neighbouring buildings as it grew. By the mid 1990s the Everyman was struggling financially and toiled on with the help of the bistro in the basement buying the entire building and leasing it back to the theatre. Liverpool city council stepped in to help in 1999 by merging the Everyman with the Liverpool Playhouse, which had closed a few years previously. The Playhouse had a mini refurb of £1.6 million to allow it to re-open, and the Everyman continued with merged administration, staff and artistic leadership. It was by now clear, however, that the existing Everyman building was falling apart and unsuitable for the kind of ground-breaking work it wanted to do. In 2001 a feasibility study

started with options, including merging the two theatres on one site, possibly outside the city centre. Fortunately this idea was soon scrapped and they kept the historic Playhouse (now grade 2* listed) and the Everyman in their current location.

Steve Tomkins from architects Haworth Tomkins was on board from day one to consult on how to redevelop the Everyman. It became apparent that the best thing to do

was to demolish and start again. Everyone was keen to build a more accessible and flexible theatre than its predecessor but to keep the feel and "vibe" that the Everyman had always had (including the excellent bistro in the basement!). They ran consultations with audiences and the general public of Liverpool to find out what was at the heart of the Everyman that they wouldn't want to lose. This resulted in three key points: the space as a



The Liverpool Everyman

On this page:

A Midsummer Night's Dream

Liverpool Everyman

Director: Nick Bagnall

Designer: Ashley Martin Davis

Lighting designer: Peter Mumford

Photos by Gary Calton

single "room", the iconic red neon signage and, of course, the bistro! These three key elements were all retained and woven into the new building.

The theatre space is very similar in size and feel to the old one and the walls are bare brick, mostly salvaged from the original theatre. The theatre is very flexible but not too flexible. The staging is modular and can be height adjusted as can the first four rows of seating; however, this all has to be done by hand. The brief was to avoid automation so that staging decisions were and are design led, not just "because we can". This forces designers and directors to really think about how they want their stage and audience relationship, not just to be able to change it at a touch of a button! The lighting is a mix of old and new too. When the lighting spec was put together (around 2007), LED technology in theatre was very new and not really up to scratch so emphasis was put on traditional dimming and theatre has a large stock of generics including Robert Juliat fresnels and a variety of Source Four profiles. This has been supplemented with Mac Vipers and Mac TW1s (some of the last produced).



Recently Kay has also bought some ETC Source Four Lustrs with both the cyc and profile lens kits and the Lustr 42 battens, all of which Peter used to great effect in his design for *Dream*.

After this talk and a thorough inspection of the theatre above and below stage, Nick Bagnall joined us for tea and biscuits and then took us back on stage to talk about the design process in staging and lighting *A Midsummer Night's Dream*. Nick had worked with Peter once before on *The Crucible* and had to "twist Peter's arm" to get him to come and light *Dream* for him as it was a show Peter felt he had lit enough times before (this is the third *Dream* for Peter)! The set, designed by Ashley Martin Davis, is very stark and monochrome with a large mirrored back



wall so it was down to Peter to add the colour and the magic to the piece.

Peter said: "I knew, having worked with him [Nick Bagnall] before, that we would be seeking out a new look and a fresh approach to the play. Ashley's concept was to create a dark, rather sinister space for the Athens of the opening scene – enclosed and monochrome – simple implications of a greater and dominating architecture beyond and a repressive society. Then to open up on a reflective mirrored surround and a pile of paper! A space to build your own dream – a playground for actors and the imagination – deceptively simple though quite hard to achieve and in the end a brilliant solution."

LIVERPOOL EVERYMAN

Will Evans

A Midsummer Night's Dream
Liverpool Everyman
Director: Nick Bagnall
Designer: Ashley Martin Davis
Lighting designer: Peter Mumford
Photos by Gary Calton



On lighting the set and the large piles of paper, Peter said: "My reaction to the world of paper was in fact to contrast the monochrome and rather stark world of the opening scene by introducing colour as the paper world is revealed and sometimes quite extreme colour for the new world – and also what I would describe as quite contemporary colours – acid greens and zingy blues – and of course piles of white paper provide a great canvas for this approach, but also when you have a predominantly white setting colour helps to provide a contrast between performer and

surface – a white set, being paler than skin tones, can be difficult to offset and make the actor stand out. The brighter you go the more the brightness of the set exceeds the brightness and perception of the actor – so colouring can be a useful way of dealing with that, but of course it has to also be a part of the aesthetic too."

Peter's parting words (voiced ably by Nick) I think remind us all of what great theatre is and what *a great theatre* should be about: "It's been such fun working with a fantastic creative team – always looking for something new

and unafraid to try things out. It was lovely to collaborate with sound designer Peter Rice and composer James Fortune; so many of the lighting cues in the show rely on being 'driven' by sound and music and that has been a great working relationship on this one and much appreciated by me."

"Finally – it's wonderful to be in a theatre where not only the team are skilled and good at what they do but they all care about the production and are keenly interested and involved in the result." 🍀

LEE FILTERS VISIT

Richard Thompson travelled to Andover to make gel

On a bright and sunny March morning, a small group of ALD members gathered at the headquarters of Lee Filters in Andover for our factory visit. We were greeted, coffeed, labelled and lab-coated before being given an introductory talk on the history of the company and the caution that we should not touch any odd liquids as they might be rather warm!

Off we set in two groups to look at the differing aspects of the manufacturing processes. Our first stop was the coating machines. The film is not just coated on one side but after a density adjustment both sides so that colour density is constant. The thickness of the coat can be adjusted for differing colour densities. We then moved on to colour mixing, where dyes, solvent and flame retardant are mixed at temperature until the solution is the exactly the right colour. The solvent is recovered following coating and reused. In another way of saving materials, coating is carried out from light shade to dark so less time is spent cleaning the machinery!

Then it was our turn! We were able to make our own (poor in my case) one-sided gel by hand, using the test equipment. Then we learned



what a faulty batch might look like and how to spot the problem. Talk about keen eyesight! Next we watched a hand crafted sheet for (mainly) digital camera use being made, with the staff sitting hand toning a polycarbonate sheet until it is the exact shade – wow, so patient.

Across the road is the warehouse where the enormous rolls are reduced to the standard size we know or into sheet form and are packaged to send all over the world; this is also where the swatch books are made to then be given away (approximately one million/ per year). We were surprised to learn that the production line runs 24 hours a day in part as a result of the high demand for products associated with digital photography.

We went off to lunch armed with an enormous goody bag, including some LED correction filters. So the ALD bit of chat, more chat, food and more chat. Personally, it was so good for me to meet Charlotte McClelland again after so long – I last saw her at Showlight in Ghent!

Thanks to everyone at Lee; the entire staff were so warm, welcoming and happy. If you ever get the chance to visit here, grab it with both hands – a real treat. 🍷

LIGHTING GIFT

Chris Watts



Over two thousand items of lighting information, from industry magazines, product catalogues and technical manuals, have been gifted by Chris Watts to three organisations. This major collection of lighting information from the UK and USA has been carefully collected by Chris Watts for over thirty years.

This collection represents a historical review of lighting companies and reveals developments in technology and design processes from the 1950s to the modern day. The collection also includes plans and technical information on a number of theatre spaces, original colour swatch books, lighting stencils and even an original cardboard colour frame.

The collection is being shared between three organisations: the V & A Museum, the ALD and the ABTT.

Chris says, "I am pleased that my collection has gone to the three organisations. This will enable a wide range of interested people to gain access to the collection and use it for historical research. Now, people can access it if they want to, rather than it being hidden away in my garage." 🍷

ABTT SEMINAR

Nick Moran interviews international lighting artist Tupac Martir

The ALD's Nick Moran will attempt to interview lighting designer and creative artist Tupac Martir on Thursday 25 June 3.30–4.30pm in the Roman Bar at the ABTT show.



Tupac Martir is very much a twenty-first century man – a lighting designer interested in creatively pushing technology to its limits. He is the visual artist behind some of the most striking and creative shows of any London Fashion Week of the last five years – and much more.

Where do those crazy ideas come from? How does he sell them to his clients? How does he go about creating the team that will help him make the work? What is his favourite colour?

This seminar might answer some of these questions, but since Tupac is never predictable we might hear about all kinds of other things. In any case – it's bound to be interesting and illuminating. 🍷



Tupac Martir is a visual artist and creative director with a varied portfolio of projects in the arts and entertainment scene. He has provided production design, visuals and lighting direction for Elton John, Sting, Bon Jovi, Beyoncé, Coachella Music and Arts Festival, Nederland Dans Theater, Xu Bing at the V&A Museum, the Serpentine Gallery and the Old Vic Tunnels.

Above:

Nierka (a multidisciplinary show)

*Original concept, script and direction: Tupac Martir
Choreographer: Fernando Hernando Magadan*

*Watch video of Nierka at <https://vimeo.com/36921768>
and see more of Tupac's work at <https://www.youtube.com/watch?v=uq6wyQuKY7A>*

PLASA FOCUS: LEEDS

“How many lights do you need?” Lighting design on a budget

This was the topic of the ALD’s seminar at PLASA Focus: Leeds. Panel members Johanna Town, Elliot Griggs, Katherine Graham and Kelli Zezulka, with chair Nick Moran, discussed their reasons for lighting small-scale and fringe theatre, their most (and least) favourite aspects of doing so, and their tips and tricks for anyone who finds themselves having to light a show with limited resources. (See Johanna’s top tips on page 9.) You can listen to the recording of the seminar on the ALD’s Soundcloud page at <http://bit.ly/1e5IJ5o>. #



The Little Soldiers
Theatre Re
Lighting designer: Katherine Graham



Above:
Animals
Theatre 503
Lighting designer: Johanna Town



June/July 2015



Benefit
Cardboard Citizens
Lighting designer: Elliot Griggs
Photo by Richard Davenport

THE CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME

Paule Constable wins a hat trick of awards in the US





The Curious Incident of the Dog in the Night-Time
National Theatre and touring
Director: Marianne Elliott
Designer: Bunny Christie
Lighting designer: Paule Constable
Video designer: Finn Ross
All photos by Manuel Harlan

June/July 2015

MOLIERE AWARDS






















Le Bal des Vampires
Lighting designer: Hugh Vanstone
Photo: Brinkhoff/Moegenburg

Further congratulations are due to **Hugh Vanstone**, Bill Dudley and Sue Blane on their joint Moliere award (www.lesmoliere.com) for Best Visual Creation for their production of *Le Bal des Vampires* directed by Roman Polanski currently running at the Mogador Theatre in Paris. The show was first created in Vienna in 1997 and has been running almost continuously somewhere in Europe ever since, and there are plans for future productions emerging. The entire creative team reunited for the French language production last year. Chris Hirst was the associate LD and programmer for the Paris production. 🍀

Page 43

Corporate members

<p>AC Entertainment Technologies 01494 446000 www.ac-et.com</p>  <p>A40</p>	<p>Computers Unlimited 3-D Design 020 8358 9476 www.vectorworks.uk.com</p> 	<p>Northern Light Stage & Technical Services 0131 622 9100 www.northernlight.co.uk</p> 	<p>Roscolab Ltd 020 8659 2300 www.rosco.com</p> 
<p>AED Distribution Ltd 01494 370005 www.aeddistribution.co.uk/</p>  <p>B11/B20</p>	<p>ETC Electronic Theatre Controls 020 8896 1000 www.etcconnect.com</p> 	<p>Philips Entertainment + 31534500424 www.seleconlight.com</p> 	<p>Stage Electrics 0117 938 4000 www.stage-electrics.co.uk</p> 
<p>Ambersphere Solutions 020 8992 6369 www.ambersphere.co.uk</p>  <p>A20</p>	<p>Hawthorn Theatrical 01664 821111 www.hawthorns.uk.com</p>  <p>C20</p>	<p>Production Resource Group UK Ltd 0845 470 6400 www.prg.com/uk</p>  <p>B22</p>	<p>White Light 020 8254 4800 www.whitelight.ltd.uk</p>  <p>D30</p>
<p>Chauvet Europe 01773 511115 www.chauvetlighting.co.uk</p> 	<p>Lee Filters 01264 366245 www.leefilters.com</p> 	<p>Robe UK Ltd 01604 741000 www.robeuk.com</p>  <p>B40</p>	<p>Zero 88 Coopers Controls 01633 838088 www.zero88.com</p>  <p>A54</p>
<p>Clay Paky +39 335 72 333 72 www.claypaky.it</p> 	<p>Martin Professional UK 01622 755442 www.martinpro.co.uk</p>  <p>A11</p>	<p>Robert Juliat +33 (0)3 44 26 51 89 www.robertjuliat.com</p> 	<p>Your company here? Contact office@ald.org.uk</p>

Commercial members

<p>Goboplus/ Cut Colour Plus 020 3603 1335 www.goboplus.com www.cutcolourplus.com</p>   <p>C42</p>
<p>Illuminate Design 01223 969694 www.illuminatedesign.co.uk</p>  <p>F14</p>
<p>Panalux Broadcast & Event 020 8832 4800 www.panalux.biz/ broadcastevent</p> 

Thank you for your support!

**ABTT show
stand numbers**