

ALD #

FOCUS

The Journal of the Association of Lighting Designers

"More art, less tools..."

In memory of our friends Andy Collier (1953–2013) and Philip Edwards (1944–2013)

Bathed in the candle glow this issue:

- Tributes to Andy Collier and Philip Edwards
- Showlight 2013 reports
- Lee Curran lights *Political Mother*
- James Laws goes *Swimming with Sharks*
- Francis Reid retires
- ... and much, much more...

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The view from the Chair....



So finally I'm back from Australia and four months of work opening King Kong in Melbourne and have tales to tell of all the adventures. The show is doing well and I hope will eventually spread around the globe. But more of Kong in future issues. This is the first issue of *Focus* in seven years without the editorship of Andy Collier, who very sadly died from a heart attack two weeks ago while on his way to an ALD executive meeting in London. This most untimely death has shaken all of us. Many of us attended the humanist ceremony in his memory last Friday and it was an extremely moving occasion. My thoughts and sympathies go in particular to Margaret, his wife, and his son Ben who bravely made this an extraordinary celebration of Andy's life.

Also, in May the lighting fraternity lost Phil Edwards, mentor and friend to so many, and again I would extend sympathy to his family: his wife Christine and sons Gareth and Glyn, who is an ALD member. Further into this issue are more detailed tributes to both these stalwarts of light who will be dearly missed.

Our editor Andy, though, would not want to see too much morbid copy in his beloved *Focus* magazine and we will continue to maintain his

high standards and style. As has been said "he turned *Focus* from a parish magazine into an internationally respected publication" and I would like to thank Kelli Zezulka, James Laws, Nick Moran and John Leventhall for holding the banner high and getting this issue on the road.

It was a great time for me in Oz but it's also great to be back in London working on shows here in town through until Christmas. Nice to be home!

One event that I would recommend to you all is the World Stage Design exhibition to be held in Cardiff from the 5th to the 15th of September at Welsh College. Quite aside from the show itself is a week of symposia and lectures that should interest anybody involved in the visual aspects of theatre. The ALD will be fronting two of these events, curated by Nick Moran, so do try to make the effort to attend some of these events as well as seeing the exhibition. Also, for the young and upcoming lighting designers, it's a chance to meet some of your contemporaries in the set and costume world.

More information can be found at www.wsd2013.com.

best regards, Peter #

For more King Kong news, turn to page 12...

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IN MEMORY OF ANDY COLLIER: 1953–2013

Remembrances from friends around the world...

Andy passed away suddenly on Friday 12 July on his way to an ALD Executive meeting, where, as usual, we were due to discuss the next issue of *Focus* and the ALD website, both projects that Andy was intimately involved in.

Andy joined the Executive in October 1995 and filled several key positions, before excelling in the role of editor for *Focus*, regenerating it as a full-colour magazine that led from the front page with its pictorial content as well as the grammatically incorrect tag line that he judged each article submission by: "More art, less tools", a direct response from the membership when asked what they wanted to read in *Focus*.

This huge job was made so simple by a man who loved light and design, and where his knowledge and experience was perfectly encapsulated in 40 pages every other month.

The news has come as a great shock to those of us who regarded Andy not only as a colleague, but as a friend and mentor. He was always happy to have a chat via the phone or in person over a cup of tea, or a pint of beer, and discuss ideas, thoughts and plans for either the ALD or life in general. Our thoughts and sympathies are with all of his family, his business partner from Technical Marketing Ltd, David Brooks, but especially with his wife Margaret and son Ben.

A brilliant spark has been extinguished... ❄️



"Andy's unique personality and quite exceptionally wide-ranging experience made him an indispensable figure in our world...He will be deeply missed personally and professionally."

ALD President Richard Pilbrow

"Andy has been such a magnificent positive force in the industry and for the ALD."

ALD Vice President Rick Fisher

"Andy has been such a guide and enthusiast for the ALD and has committed his considerable skills, taste and knowledge to both the production of Focus and to all aspects of the association...A lovely man and a great ally – I can barely conceive the loss."

ALD Chairman Peter Mumford

"Andy worked tirelessly for the ALD and his knowledge and understanding of so many issues enriched all of us and the ALD along with his kindness, warmth and generosity...He had a great sense of humour and wit not dissimilar to the finest and driest champagne. He was the dearest, most reliable friend and colleague you could ever want to have."

ALD Vice Chairman Mark Jonathan

"He was our biggest champion in all things and people who created lighting. I will miss him very much. If we weren't talking about lights we were chatting about classic cars, our joint passion."

ALD Professional Rep Johanna Town

"Andy took over Focus at a difficult time. His imagination, expertise and sheer application took our journal to the absolute heights and it was a joy to contribute for him. In our spare moments we would chat about the little world of East Sheen, which we shared in his present and my past."

ALD Fellow James Laws

"Am absolutely shocked about Andy's death. He was my oldest lighting friend who even sent me data sheets when I was 12!"

Mike Robertson

"I suppose that a lot of the shock comes from Andy's eternally casual and cheerful demeanor – it's hard to imagine such a tragedy striking him because he should have lived to be 95 keeping occupied by classifying and keeping count of Ben's golden records and bestowing that sunny smile on us all."

Margie Heyman

"I am devastated and cannot quite get my head around it...Andy was in his prime – a wonderful prime – and so it is a big, big tragedy."

ALD Fellow Francis Reid

"My sincerest condolences to the Collier family – this is a truly sad occasion. Andy was a wonderful soul, a gentle person and a great man."

Declan Randall

A TRIBUTE TO PHILIP L EDWARDS: 1944–2013

By **Stefan Janski**, Head of Opera, Royal Northern College of Music (RNCM)

Philip was RNCM Chief Electrician and Lighting Designer for numerous opera and performance projects at the College and on tour, from *Purgatory* and *A Midsummer Night's Dream* in 1973 to, most recently, *Kiss Me Kate* in April of this year: 40 years of dedicated service to the students of the RNCM.

I had the privilege to meet and work closely with Philip in the RNCM Theatre since my arrival in January 1986 as a temporary substitute for my predecessor Malcolm Fraser to direct a series of opera excerpts. Together we collaborated on over 500 performances of opera excerpts, plays, workshops, trade shows, Outreach performance projects, galas and award-winning main stage opera productions.

It was Philip who took technical control and initiated the first RNCM opera surtitles produced on slides for Janáček's opera *From the House of the Dead* presented in the original Czechoslovakian language in March 1989 and much appreciated by the audiences.

Philip was generous, kind, collegiate, creative, positive, patient, calm and always consistent in his passion for supporting and enhancing student performances. On his beloved motorbike wearing his bright yellow safety clothes, he would travel from Glossop and park outside the theatre dock

doors at 8am to open up and raise the safety curtain, often being the last out after 11pm when he had completed refocusing lanterns up and down the tallscope on stage. Fifteen hour days are not unusual in the theatre.

Nothing was too much trouble for Philip: his enthusiasm was boundless in support of staff and student initiatives to perform outside of the opera theatre in the Lord Rhodes Room, the Concert Hall, the roof garden, the upper and lower concourses and, from December 2001, for *Tamerlano*, the opening production in the RNCM Studio Theatre which was directed by Jennifer Hamilton and won a Manchester Evening News Award for Best Opera. Philip took ownership of the Studio, created the technical gallery and installed the lighting rig which has since continued to support student performances from across all schools of study.

Philip travelled with the RNCM students on tour to Los Angeles for performances in the Bing Theatre USC, and courtyard presentations in Aix en Provence and monasteries in Southern France. He also supported students and lit numerous productions that they appeared in for British Youth Opera and Clonter Opera.

Philip was a consummate professional and committed educationalist. I presented Philip



for his Honorary Membership of the RNCM in December 2002, well deserved in recognition of his distinguished service to the College.

Philip will always be respected and remain in the minds and thoughts of all that met and worked with him. He leaves a dedicated wife, Christine, and two sons, Glyn and Gareth.

May he now be pain free and rest in peace. With great fondness, respect, admiration and love. God bless. 🌸

COLOUR AND HUMANISM

Professionals' Rep **Johanna Town** on colour, outer space and golf...

When I was first asked to be the Professional Rep for the ALD last year, I said, "I can't do that, I can't write for *Focus*."

It was Andy who persuaded me it would be fine and he would help put it all together.

"But, Andy, I just don't do writing. I light, I just do lights, lighting is my thing." And, that said, Andy was exactly why I had to do it. Andy loved lighting; he was our number one champion of lighting design.

Lighting design is, of course, different to us all. We all have our own styles of work; we all choose to look at the world and interpret what we see

in our own ways. Very early on in our friendship Andy had noticed that my style was defined by my use of colour. Even before I joined the ALD Exec he would stop and chat to me about the shows he had seen that I had designed and he always wanted to discuss my often bold and sometimes subtle use of colour. I would love our conversations of why and what had made me make those choices for a particular show, from the artist that had influenced me, to the colour of a sky or city landscape.

It was during these chats that I shared my unusual way of notating my scripts and rehearsal notes. I had for years struggled to read a script and make poignant notes at the same time. To get over this restriction I started to write in the margins the colours I saw in my mind as I read, a bit like "actioning" but by colour. I would then add to these notes as I watched rehearsals and then use these notes to influence my final designs. Andy was fascinated by the idea of me visualising colours in order for me to express the emotions I felt whilst I was reading a script.

Years later, when I joined the ALD Exec Andy gave me a book all about colour called *Colour and Humanism*. Not a theatre book or a designers' book, but a book all about the psychology and art of colour ... I was very touched.



*"The final seduction": Miss Julie at the Royal Exchange
Lighting design by Johanna Town*

Lighting design is, of course, different to us all. We all have our own styles of work; we all choose to look at the world and interpret what we see in our own ways.

Whilst rereading the book this week I came across a quote inscribed on the Great Pavement of Westminster Abbey:

"If the reader wittingly reflects upon all that is laid down, he will discover here the end of the universe."

If colour is an art form that interests you and, like me, you try to capture the images of the world around you, especially the colours and forms that later influence your work, you might like to find time to pop down to the National Maritime Museum in Greenwich. They currently have an exhibition called "Visions of the Universe". It is the most beautiful collection of images from stars, planets and galaxies, gathered from space programmes around the world (*see right*). The imagery and colours of the world in outer space are just spectacular. I personally was very moved and I am recommending it to everyone I meet. It's on until 15 September.

The Independent described the exhibit as: *"images that blur the line between the outer space and ideas of Heaven."*

The Guardian says: *"To put it bluntly, this is the most beautiful and significant exhibition I have seen in ages."*

Lastly, I know I have been banging on about golf in the last few issues of *Focus*, and here I go again, but Plasa has now announced its next charity match on 18 September. The ALD now has three on the team and four forms a team so we need one or five of you to join us! New players will have a great day out; the course is beautiful and the hospitality excellent. There's also breakfast, a three-course lunch, prize giving and a great day of golf all for £50. In March, Plasa's charity golf match raised over £4,000 for **Light Relief**. Email me directly (jo.town@ald.org.uk) if you'd like to join us. 🍷

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Photo credit: NASA/ESA/Hubble





MARKO'S MEANDERINGS

Mark Jonathan's adventures in lighting continue

A lot of water seems to have flowed under the bridge since the last issue: as we were going to print with the previous issue of *Focus* the sad news arrived of the death of Philip Edwards, a longstanding member of the ALD and the lighting community. Philip will be much missed.

The pressure was ramping up for me to get from *Owen Wingrave* at Guildhall on one side of London to light *Cavalleria Rusticana* and *Pagliacci* on the other side of London as some of the stage and lighting rehearsals overlapped. At least, it was in the same city. "Get a bike taxi," said the ingenious stage manager. "Great idea," I said. So, I find myself hurtling out of rehearsal at Guildhall to find my *limobike* and rider waiting outside. The crash helmet is slipped on – it comes complete with headsets (just like being at the production desk, I think). We zoom off, overtaking taxis, cutting through the centre of London. It's like being on a wild Disney ride, very exhilarating. The journey, which takes over an hour in a taxi or by public transport to Holland Park, takes 20 minutes. Arriving with ten minutes to spare I have time for a chat with the conductor and to grab a sandwich. I could easily become addicted to this form of transport.

The charming chief, Matt Sommerville, and his lighting team are ready to go. I switch headsets and it's "lights up". The days that overlap

are managed well by leapfrogging between rehearsals like a relay race with my very capable assistant Caitlyn sharing the load. Richard Howell, who will light *Madama Butterfly*, joins me for the focus at Holland Park. Colin Grenfell, who will light *L'esire d'Amore* and *I gioielli della Madonna*, can't be there for the generic focus but he encourages us by SMS from the comparative warmth of Scottish Opera. Meanwhile, the rest of us were freezing at midnight. The temperatures dropped to just above 3 degrees. Holland Park is not the only summer "pop-up" opera house. I exchange texts with Rick (Fisher) as he starts focusing with Bruno (Poet) at Garsington Opera. I wonder how things are going at Regent's Park. At least we're canopied but I'm wearing three anoraks and a hat, and the secret weapon is plugged in: the electric blanket. When I accepted the job I was thinking of sunshine and a warm breeze blowing up my shorts.

The compromise or challenge that we have to manage when lighting in an environment which lacks a blackout is the interference of the receding daylight. During rehearsals I note the timings of different scenes so I will always know what the real time will be for any scene that we may then be lighting at 2am. Meanwhile, in the evenings, I keep looking at my watch and clocking the amount of daylight at 7.30 (curtain up) and when

We catch up with our jet-setting correspondent, currently in Banff in the Canadian Rocky Mountains, on the banks of Lake Minnewanka (yes, really...), where he has seen both an elk and brown bear before breakfast (not many lighting jobs come with that thrown in)...

Marko in his new preferred form of London transport, complete with headset ("just like being at the production desk")

the night envelops day. I learnt a long time ago that a lighting state that looks perfect at 7.30 or 8pm will look totally bizarre when reviewed in total darkness. Mess with it at your peril. Some of the rehearsals are not at the performance time so there is a lot of guesswork with regard to light levels. I dream of a blackout or at least a canopy with a dark blue lining...

Anyway, I make it through the overlapping rehearsals, we open the season at Holland Park and the next day *Owen Wingrave* opens; despite two consecutive first night parties the next morning I'm at a run of the next opera I'm lighting, *Les Pecheurs de Perles*. I can relax now, just one opera at a time. On free days I catch Ben Ormerod fresh from the triumph of lighting the entire *Ring* cycle at Longborough Festival Opera and Paul Keoghan fresh from *Eugene Onegin* and *The Carmelites* at Grange Park Opera. I see *Charlie and the Chocolate Factory*; Paul Pyant with David Howe and the lighting team have been kept very busy lighting Mark Thompson's stage designs along with video and projection design by Jon Driscoll and Gemma Harrington – the collective design is stunning. I get back to my old stomping ground at Glyndebourne to see *Ariadne auf Naxos*.

Thanks to everyone who attended the Save Tungsten meeting at the ABTT show. The thing I realised in the meeting is that what we do in

"theatre" is rare. We actually need the light source to fade up and down with great delicacy in a way that is probably not important for film, TV, rock & roll, disco, nightclub, architectural and shop windows. It seems we could be out on our own. I'm generally unimpressed with the way that most LEDs fade in and out. It's too bumpy at the bottom end. While I hope lamp manufacturers will continue to manufacture the tungsten bulbs we love I would urge luminaire manufacturers to work further on improving the fade up and down of their new LED sources.

I'll fast forward to a few days ago. As I'm about to leave for Banff, Canada, I get the phone call that no one could ever expect or want. It's Ben, the son of Andy Collier, our *Focus* editor. He has to break the news that Andy has collapsed and died at Leicester Square on his way to the ALD Exec meeting. Having lost Phillip we now have another tragic loss. I set off for Canada with a heavy heart. The ten-hour flight is extended by three hours as a young man is taken ill on the plane and we make an unscheduled landing at Reykjavik, Iceland. I'm met at Calgary by the very congenial Jody Burkholder who will be working with me as my associate on *Owen Wingrave* in Banff. I get to bed at 2am local time. I've been on the go for 26 hours.

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MARKO'S MEANDERINGS

It soon becomes apparent to me that the Banff Centre is quite unique in the world. It's in the most spectacular setting of the Rocky Mountains. The centre has been sponsored to a level we could only dream of, both in the physical facilities and in the sponsorship of postgraduates who can come here to develop, work and study. It brings together all manner of the arts: theatre, opera, ballet, dance, visual arts, writers, musicians. There are plenty of beautifully appointed spaces and rehearsal rooms with spectacular views. There is a 25 metre pool, big hot tub and gym that are free along with yoga and other classes (!). This seems to be some sort of paradise. Everyone is happy and helpful, there is an air of contemplative inspiration, the surroundings are magnificent and there is a wealth of wildlife. We're advised not to walk back from the pub alone because of bears. I imagine the banter that would come back when I emailed Andy to tell him how after my 26-hour day getting here, I'd managed a day in the design office and then let my younger colleagues whisk me off to the pub as it was *riding the mechanical bucking bull* night (try saying that quickly).

On arrival in the pub, I was unhappy with the lighting and I sent Kirsty Conroy, one of my former students from Guildhall, now working at Banff, onto the LX desk in the pub to improve the lighting on the bucking bull. At the end of the evening they loaded me into a taxi – because of the bears, not because of the amount of beers I

had drunk... I know Andy would have replied with some bright quip reminding me to put it in my next article and to get some photos. I want to tell you a bit about what it was like writing for Andy, the editor of *Focus*; it would go something like this:

"Hello, Andy, Marko here. Just checking about the deadline for *Focus*?"

"Oh, it was yesterday... Yes, I'll *start* writing, I mean *finish* writing my article straight away... Sorry, about that Andy, I've been quite busy. It's nearly finished..." I say, lying...

Does Andy know I haven't started the article yet and that there is just a muzzy idea of an article floating about in my head? Either way, he reassures me that he's waiting for someone else or he has the rest of the magazine to lay out. Sometimes, as I take him to the wire, he says:

"No pressure, Marko, we could always skip your article this issue..."

I start typing furiously.

"Don't worry, Andy," I would say, "it should be done by midday."

A few minutes before *midnight*, I would despatch my offering to Andy.

"I'm not sure whether it's very good, really; you will say if it's boring, won't you?"

A few minutes later, Andy would respond full of praise and enthusiasm.

"I think it's your best yet," he would say. Of course, he was still at his desk long after midnight working on the final version of the magazine. I

might go to sleep but when I woke up there was an email with my article laid out in its final draft form. I can't imagine how many calls and emails were involved to get all of us tamed and published.

It was, I think, an incredible idea of the then ALD chairman, Rick Fisher, that Andy should take over the editorship of *Focus*. Andy's first edition of *Focus* was published in December 2006: a total of 40 editions of *Focus* along with the yearbooks and ALD Directories.

Little did we know what an amazing job Andy would do. How he would encourage us, mentor us; I'm certainly not the only one who took up lighting because I hate writing. We were backstage people who didn't like to brag about what we did but Andy coaxed us to write about what we do. Andy refused to take any credit for the incredible creation he masterminded and this was just one of the many things he was doing. Those of us who write for *Focus* do it because of our love of lighting, our commitment to the ALD but most of all because of the affection and admiration we had for Andy. Meanwhile, Andy toiled away for what I think added up to a week's worth of work per issue for no remuneration. I used to worry how we would manage if Andy "retired". It never occurred to me that we would lose our editor so tragically. Andy worked tirelessly for the ALD and his knowledge and understanding of so many issues enriched us all.



Left: Peter Mumford demonstrates this issue's tip, not on *Top Hat*, but on *Damnation of Faust*

Below: It's alright for some... Lake Minnewanka (or, as it's known locally, "The Wanka"), near Banff, Canada



Andy loved going to the theatre and was always so enthusiastic about the creative work that we do. He had a great sense of humour and wit not dissimilar to the finest and driest champagne. He was the dearest, most reliable friend and colleague you could ever want to have.

His unexpected exit from our lives leaves an irreplaceable void both for his family and for the theatre world but I hope we will all be energised by the spirit of Andy by his kindness, his warmth and his generosity.

I'll finish by mentioning that I've had the pleasure of knowing both Glyn Edwards (Philip's son) and Ben Collier (Andy's son); they both had wonderful fathers who were very proud of their sons. 🍀

Marko's tips and tricks (via Peter Mumford and Vicky Brennan)

It was very interesting to go to the *Top Hat* talk given by the lighting designer, Peter Mumford, and his programmer, Vicky Brennan. So here are some of their top tricks and tips:

Peter says:

To get a painted cloth to have more 3D effect push additional light into specific elements on the cloth. Start with a sharp focus to the object and then blur it with frost – this creates a more 3D effect and blends with the rest of the image.

Try to create a rig where all of your moving lights can "see" anywhere.

Vicky says:

It's essential that the programmer has an "eye" as well as a computer-friendly brain.

While having the desk down in the stalls aided good communication with the other creatives, during the production period it was important to check the lighting states that were being created on a daily basis from higher up, being watchful for any moving light focus that needed "cleaning up" that couldn't be seen from below. 🍀

Many thanks to all those who voted in the Equity elections. We are off (around the time that this copy arrives on your doormat or in your inbox) to the inaugural meeting of the new Creative Team Sub-Committee. We miss having Andy Collier's gentle prodding to write this column.

The new structure is still in its infancy. While we do not yet know exactly how it will work in practice, we are keen to keep designers' voices heard in the union. We are looking into various ways to improve this. As ever, if we get together, we can make things happen. If we don't, we can't.

Watch this space for the "Credit where it's due" campaign.

Good wishes to all those taking part in this year's Edinburgh Festival and Fringe. Any designer member with problems should contact Equity's Glasgow office on 0141 248 2472 or scotland@equity.org.uk. Mobiles: 07798 750 250 (Lorne Boswell), 07798 750 251 (Drew McFarlane). Please remember that if you are not a member, Equity cannot represent

Hot off the press!

The Equity Council has welcomed the BBC's announcement that it has abolished the practice of squeezing credits at the end of programmes. The decision follows Equity research which demonstrated that it infuriated viewers. The BBC's new credit policy was launched this month and features full-sized credits with information about future programmes confined to one side of the screen. 🌟

Richard Lambert

you if you have a problem. To join, go to www.equity.org.uk and click "Join".

May we encourage all members to join the "My Theatre Matters" campaign? This cross-industry campaign, formed of individuals, performers, unions, producers and anyone else who thinks that theatre is worth doing, seeks to document instances of funding cuts and consequent problems and provide resources to those campaigning in support of theatres across the UK. There are template letters to write to your local councillor, for example. Please visit www.mytheatrematters.com to sign up. 🌟

Edmund Sutton

KING KONG WINS!

New musical wins five awards, including Best Lighting Design by Peter Mumford

*Lighting design by Peter Mumford
Directed by Daniel Kramer
Set design by Peter England
Projection designed by Frieder Weiss*

Right: King Kong and Ann under attack



The ALD's Chairman, Peter Mumford, has won a Helpmann Award for his lighting design for King Kong, currently playing at the Regent Theatre in Melbourne, Australia.

The Helpmann Awards recognise distinguished artistic achievement and excellence in the many disciplines of Australia's vibrant live performance sectors. The awards were established in 2001 by Live Performance Australia (LPA) to recognise, celebrate and promote the country's live performance industry, similar to the Tony Awards on Broadway and the Olivier Awards in London.

In addition to Peter's win for the lighting design, King Kong also won Best Scenic Design (Peter England), Best Sound Design (Peter Hylenski), Best Costume Design (Roger Kirk) and a special award for Outstanding Theatrical Achievement for the design, creation and operation of King Kong, the creature.

King Kong was also nominated for Best Female Actor in a Musical (Esther Hannaford), Best Male Actor in a Supporting Role in a Musical (Chris Ryan), Best New Australian Work and Best Original Score. 🌟



25,000 miles travelled through four countries across three continents. 18 consecutive show days in front of an estimated live audience of 800,000 and a global audience of millions. This is the story of a how a little pianola took on the big wide world.

London-based lighting design firm SBLD run by veteran lighting designer Simon Brockwell was commissioned to create an interactive lighting installation in downtown Sydney, Australia, as part of this year's Vivid Festival. Accepting the challenge Simon soon realised that this would be the perfect opportunity to initiate a student sponsorship programme to take a young lighting designer on the trip of a lifetime. Teaming up with Czech manufacturer Robe, a short selection process took place before ALD member and Central School student Jaz Hewitt was unveiled as the lucky candidate who would be taking part in the event.

Simon explains:

This opportunity was completely engineered for the student's benefit. I believe that it is hugely

VIVID FESTIVAL

Simon Brockwell lights up a pianola with the help of Jaz Hewitt

important to encourage the next generation of lighting designers, and hopefully inspire them by providing chances to experience something not just professionally interesting, but culturally important also.

Not only did the Robe sponsored bursary enable the student to work as an Assistant Lighting Designer on a major international event, but we also worked very hard on putting everything into context by also experiencing other shows during pre-production and whilst out in Australia. There was a very well defined learning outcome and educational value to what we were doing. I believe Jaz learned a huge amount in the time we spent together, and will also have her horizons dramatically expanded by the whole experience. From my perspective this was a hugely successful programme and there are already plans in place to expand it next year which is really exciting.

Jaz writes:

I became involved in the Vivid project after ALD distributed an SBLD press release advertising the student sponsorship programme. I applied and had a first interview and awaited a response. Before I was accepted to the position an informal second interview took place whilst viewing the Light Show at the Hayward Gallery on London's South Bank. This was a great opportunity to

discuss lighting design ideas in the context of art installations. Soon after this, I was formally offered the position of Assistant Lighting Designer for the project which was incredibly exciting.

The position was only available thanks to the student sponsorship scheme and kind sponsors, Robe. I understand that Robe CEO Josef Valchar has been very supportive of this project. I think the scheme is a good way for students to be able to get involved in bigger projects and develop their ideas further and launch their careers. The scheme provided me with an excellent learning platform, and a good understanding of how a project of this complexity is put together, and how an event of this scale is run, not to mention a whole host of practical knowledge such as lighting programming, MIDI mapping and control system integration.

Simon adds:

This was always going to be a hugely ambitious project for a small independent design firm. Designing something to be constructed on the other side of the world, particularly without access to any of the lighting or set materials in pre-production. I don't think we would have pulled this off without the help of Philip Skelton from Sydney-based set company Hot Sets, who did an amazing job of interpreting my CAD design into a real world structure. I am used to designing



VIVID FESTIVAL

Simon Brockwell and Jaz Hewitt

could spend ages trying each setting out and feeling as if they are controlling everything.

The idea behind the installation was that an audience member would play a keyboard, and in turn the keys on a giant representation of the keyboard would light up at the same time. This was something the kids loved as well as the occasional professional musician! Having spoken to a few parents the unanimous reaction was “you need more keyboards!” as all the younger ones all wanted a go, and with 800,000 people attending the project, there was no surprise the installation always had a crowd gathering to experience the sight and sounds of the pianola.

Simon says:

The artistic purpose of this piece was to provide a platform for user-generated content. I wanted this to be an immersive experience for the public as they would not only have control over lighting and audio element which invited them to become a musician and a lighting designer at the same time, but also the audience was able to completely change the instrument they were playing based on some defined presets which we programmed. The instrument sounds included piano, saxophone, synthesizer and even a sitar. These were complemented by various drum kits which were also playable on a set of drum pads.

millimetre perfect 3D objects and environments, but, as we found out on site, timber as a material is something that has extremely variable tolerances, especially when torrential rain and material expansion is added to the mix!

Also in a technical sense we were using different technologies together in ways that they were never individually designed for. Integrating lighting, audio and set into one coherent piece was really interesting and a steep learning curve not only for Jaz, but for me also. Converting MIDI signal into meaningful DMX and audio cues, whilst running time-code and allowing remote access from an iPhone certainly made for an interesting system schematic, and the control element needed constant attention to keep it running.

Jaz adds:

During the pre-production process we set up the control equipment and ran some system tests. Getting to know it was really helpful, especially when it came to last-minute changes on site, as we could iron out the issues quicker and focus on the design side of things. Learning about how the system worked was a part of the project I found really interesting: linking the keyboard through the soundcard into multiple laptops and the lighting desk, meaning the audience had a lot of control over both the lighting and sound. Adapting the sounds was one part that the audience really enjoyed to change themselves. I think the freedom to try anything was a highlight of the piece. People



Simon Brockwell is a Japanese car enthusiast, guitar collector, rubbish photographer, occasional light dabbler and has found that making people and objects dark and then not so dark is the hardest way to make an easy living.



Jazz is a music genre that originated in the 1920s. Jaz Hewitt originated in the early 1990s and in between studying lighting at Central, she enjoys confusing sound engineers with strobe lights.



The Nocturnal Pianola

Relating this to the other show visit Jaz and I attended – *Siro A* at Leicester Square Theatre and Kraftwerk at the Sydney Opera House – what I wanted to investigate is using technology as a mode of performance in its own right – something both these performances achieved using projection. Adding the interactivity

meant that the audience generated their own performance using technology. There were very little restrictions on creativity, and due to the simplicity of its operation I think we fairly successfully entertained people of all ages and musical abilities.

Jaz concludes:

I really must thank SBLD and Robe for sponsoring me and giving me this amazing opportunity and supporting me to participate in Vivid 2013. It wouldn't have happened without them and I really hope that this is the beginning of a lasting professional relationship.

Simon concludes:

Having Jaz take part in the event with me was great and I am really glad that she can take something positive away from the experience. There are already plans in place to expand this programme next year. I would like to include young designers into the sponsorship programme alongside students, and would advise any interested candidates or indeed sponsors to get in touch.

[*simon@sblld.co.uk*](mailto:simon@sblld.co.uk) / [*www.sblld.co.uk*](http://www.sblld.co.uk)

Additionally SBLD would like to pay respect to John Brockwell and Andy Collier, both of whom sadly passed away this year, and without their support neither this project nor this article would have been possible. 🍀

Political Mother returns to Sadler's Wells

New ALD member **Matty Guarino** reports from the members' meeting...

On Saturday 6 July I and five others met at Sadler's Wells theatre to talk to lighting designer Lee Curran about the design one of his projects, *Political Mother* by the Hofesh Shechter company. Having not been to an ALD event before I was unsure what to expect but it started out with quick introductions and we were straight onto the stage.

One of the first things we spoke about was the very intense hazing process that starts around five hours before the show. The hazers (two MDG Atmosphere Hazers) were not directed onto stage to avoid the tell-tale plume effect jutting from the wings we have come to know; instead the haze filled the whole space. This to me seemed quite particular but it certainly worked perfectly. It was interesting to note that they also haze the auditorium before the house opens so as to balance the haze density when the curtain lifts – rather than possibly losing all the haze accumulated on stage. The attention to detail was immaculate.

We then looked at the "chorus" of 72 x PAR bars which were six high, evenly spaced in six booms either side of the stage. This huge volume of lanterns gave an amazing effect, allowing for what appeared to be colour changes when they went from a low level in comparison to 100%. With so many PARs the dancers remained well lit even at



Photo © Tony Birch

very low intensities. They were each masked with long black tabs which were curved inwards so lanterns could be focused straight at each other without the legs flaring in the PARs and reflecting huge amounts of light back at the audience. The legs were far less noticeable yet so simple and effective – all black legs should be made this way!

We then found out something that surprised us all: all the lanterns and dimmers used on the tour were hired in from local companies at each venue, meaning only the control kit tours with them. We later discussed the impeccable detailed focuses of the lanterns, all of which was made more remarkable when accomplished with rented kit and local technical assistance. Every light was in perfect symmetry and focus forming a brilliant grid effect in one state and then a unique corridor of circular light, using eight Source Fours with

custom gobos, which is an effect I'm sure many of us have attempted but I've certainly never seen it done better. Credit must go to production manager Ed Trotter and the company's crew for their precision. Whilst we were looking through various scenes and states I noticed the sheer hours of work gone into the focusing, and from that saw how much of an integral part of the look of the show was in the geometric shapes formed in the haze. With a fairly set-free stage the shapes of light create almost tangible objects and different spaces to perform in and are stunning visuals in themselves which would be nothing without the in-depth hazing ritual.

The set was masked with black gauze which hid dozens of musicians, seated on steel deck platforms. Whole string sections to rock drummers and electric guitars are all totally hidden until they are lit up from within the gauze and jump straight out at you like an advent calendar of musicians.

I was also pleasantly surprised to see no moving lights or LED fixtures. I'd expect larger, modern shows to feel some pressure for the LD to use something more flexible but despite this it certainly isn't lacking in character or versatility, and moving lights (which can leak light) certainly wouldn't help with the show's very strict blackout policy to ensure there is



Lee Curran's experience spans contemporary dance, theatre and live music in the UK and abroad.

He received an Olivier nomination for his work on Constellations (Royal Court/West End) in 2013.

absolutely no outside light revealing any change of position of the performers.

Lee spends a lot of time in each venue ensuring the blackest of blackouts can be achieved. With many venues fighting a true blackout he works for hours if necessary, sitting in the theatre and looking for any light leaks that could spoil his design of bold geometric shapes built in the haze and bright intense light contrasted with absolute blackouts – yet another attention to detail that marks the performances of this company.

There were many changes of dancer formations done in blackouts which were incredibly impressive for the dancers' ability to pick up on their markers in pitch black, while also running a whole 90 minute show under at least 72 PAR 64s!

The lasting impression of the show, from the lighting to the dancing, was one of exact precision and attention to detail that goes above and beyond expectations! 🍷

Matty Guarino is a young lighting designer about to enter Guildhall School of Music and Drama for his first year. Matty has worked with a number of rental houses and freelance lighting designers but still maintains a reputation for being the tea boy.



Photo © Gabriele Zucca

For more on ALD members' meetings, turn to page 28...

Credit must go to:
Chief Technician – Lawrie McLellan
Technical Production Manager – Ed Trotter

ALD bursary winners **Malcolm Rippeth, Christoph Wagner** and **Kelli Zezulka** bring you the highlights from the beautiful **Český Krumlov**

Showlight is billed as “the only international lighting conference organised by and for lighting professionals” and you’d be hard pressed to find a more unique event in the lighting calendar.

Instead of a darkened theatre or tense run-through our environment for three days was the beautiful Castle Český Krumlov. The castle dominates this UNESCO World Heritage city, a beautiful picturesque little town with a rich history, good food and friendly locals that really did make it an excellent choice for this event.

All genres were represented by the diverse array of speakers over the three days, from theatre, TV and opera to large-scale events, film and site-specific work – helping to define how different we as lighting professionals all are. And of course some of the most fascinating discussions

were on subjects not immediately related to our disciplines. In between the papers schedule, ample time was provided to chat to manufacturers in the adjacent marquee, to socialise with other attendees over lunch or tea and cake, or to wander the beautiful grounds of the Český Krumlov castle. It was refreshing and incredibly useful to be able to talk to manufacturers in depth about their and their competitors’ products and about how we use them. It was possible to gain an understanding of why certain products are as they are, why certain developments are more or less likely (for technical, usability or commercial reasons), and how and why R&D is focused in certain directions. It is this variety of interactions as much as the diversity of speakers which makes Showlight such a unique and fascinating event.

Day one started with Tim Routledge (with a video introduction from Patrick Woodruffe) talking about the London 2012 Olympics. Tim talked us through the process of lighting the opening ceremonies, aided by a crew of 73 people, amidst the challenges of the British weather and dark time not being available until after 10pm, necessary even with the week-long WYSIWYG focus session.

Freider Hochheim took us through the history of using fluorescent lighting fixtures in film, brought about after the high levels of UV exposure from

the mercury discharge lamps used previously. The innovative idea of creating a fluorescent with remote ballasts not only made it possible to tape the light source to the wall, it showed that the best technology is born as an answer to a problem. He was the first at the conference to raise the questions of LEDs and their lamp life, specifically how we define lamp life and when the colour and lumen output of an LED deteriorates beyond usefulness. He went on to say that there needs to be a compelling reason to move to LED technology and recommended the Television Lighting Consistency Index as a way to sort out the “chromatic chaos” of multiple sources of light.

Rather than starting with a script and designing the lighting to suit the production, what if we started with a design concept then created a performance around it? Such was the question posed by Fridthjofur (Fiffi) Thorsteinsson, who has created a design-led performance as part of his MA at Central St Martins. At the time of his talk, the performance had not yet been realised, so it would be interesting to see how it turned out (perhaps a future *Focus* article?), particularly to learn if there is any value in allowing the story to come second to the design.

In what was probably the most talked-about paper of the conference, Danielle Feinberg, director of photography at Pixar, gave us an



*Petr Ferebauer (and translator) at the revolving auditorium
Photo: Kelli Zezulka*

insight to lighting design for animated films, including *Finding Nemo*, *Brave* and *Wall-E*. Her discipline allows her to place virtual light sources in precisely the right place for a shot and then stop the light in virtual mid-air as soon as it has fulfilled its specific purpose within a frame. If Danielle needs a tiny amount of eye fill in an otherwise beautiful picture she has the ability to invisibly place it six inches in front of the character's face, to follow them around in 3D and to stop any spill from interrupting the background. While this may sound like it could create images just too far removed from a reality we can empathise with, the masterful way her work fits together in fact creates virtual worlds many of us will have lost ourselves

entirely within. The composition of lighting in her animations was so traditional, it was easy to forget that her "lighting" does not in fact actually exist in the real world. It was an example of technology supporting art to which all lighting professionals could relate.

On a limited budget and with limited resources, Alfred Sturla Bodvarsson is responsible for lighting most of Iceland's major television events, including everything from Iceland's version of *Pop Idol* to sports programmes and *Masterchef*. His talk was a refreshing look at creating stunning looking shows under severe budget restrictions. He showed us how he reuses and recycles the same set pieces (especially a plexiglass floor and

LED screens) and equipment, having to carefully re-imagine their uses so they are not recognisable from one show to another.

Beverly Emmons and Ken Billington have recently started an exciting project called *The Lighting Archive* (www.thelightingarchive.org/), a treasure trove of old and recent lighting designs that provides an amazing opportunity to look back over the history of our profession. It is their attempt to collate complete records of shows and provide a central resource for lighting students and professionals, with the aim of making shows completely reproducible. Their aims in this are threefold: to ensure the work we create lives on, to learn about where our art came from, and to help teach the next generation of lighting professionals. They are keen to expand the site internationally, and a South Africa site has recently been started.

Lunch was followed by a panel of LED experts: Jim Tetlow (lighting designer), Fred Foster (founder and CEO of ETC), Ryan Fletcher (head of product management at ARRI) and Fabiano Besio (co-founder of Luci Della Ribalta). They debated the advantages and disadvantages of LEDs, colour balancing problems (particularly when used with cameras, as demonstrated by Ryan), and the lack of standardisation in LED fixtures. The one thing they could agree on is that LED lighting is a welcome addition to the designers' toolkit, but it cannot and should not be seen as a substitute for tungsten lighting. Designers are interested in the right light for the right purpose, and LEDs have their place in this as much as any other light source.

SHOWLIGHT 2013

Malcolm Rippeth, Christoph Wagner and Kelli Zezulka

The photo museum in Český Krumlov was open for us to attend before the company dinners that evening; however, the heavy rain that evening may have put some people off. This is a one-storey yellow house that houses the collection of photographer Josef Seidl, a record of life in the Czech Republic in the early twentieth century. The original equipment is still preserved here, including still-functioning cameras, magnifying instruments and darkroom equipment.

Orjan Fjallstrom demonstrated how he uses Photoshop in his work by connecting to a lighting console via a media server. He claimed he was “always experimenting” and not always using equipment as it “should be” used. By using several projectors around the stage, he was able to stand on stage and paint with light.

Sadly, Hiro Narita was unable to present his paper due to his wife’s sudden passing, necessitating an emergency trip back to San Francisco; however, his paper was read in his absence by Roger Simonsz. Hiro wrote eloquently about the synthesis of art and technology in cinematography, leaving us to ponder that “there are no boundaries in the geography of the mind”.

We were then led outside to the castle gardens and a seemingly “normal” outdoor auditorium. We waited for the theatre’s general manager, Petr Ferebauer, to arrive; he was stuck in traffic,

we were told. However, this delay turned out to be a clever ruse: Petr was, in fact, 270 degrees to our right, which we discovered when the entire auditorium was rotated to reveal a massive outdoor stage. Petr (aided by a translator) gave us a quick history of this unusual and unique space before the rain, as if on cue (Petr: “We perform in all weather...”, followed by a rumble of thunder), cut his speech short.

The evening ended with dinners hosted by the exhibitors at various restaurants around Český Krumlov. By consensus a delightful evening was had by all and we’re indebted to the sponsor companies for their generosity.

Day two began with Victoria Coeln, a light artist working primarily with historic buildings. Her fascination with the “mystic quality of light” was an inspiring reminder of the beauty in our medium. Her use of hand-etched glass gobos to create overlapping colour mixes and form beautiful images has even been commemorated on an official Austrian postage stamp.

Wayne Howell gave us a technical history of lighting control protocols, with discussion of the pros and cons of each and for which applications they are particularly suited. Particularly interesting was his prediction that LiFi (data transmission using light) has the potential to change the face of data transfer in our industry significantly.

Light artist Victoria Coeln demonstrates how she maps out buildings using a custom grid gobo. Photo: Kelli Zezulka



We were then treated to an insight into the Spiderman musical and what was surely one of the most turbulent technical and preview periods on Broadway, continually beset by technical mishaps and negative reviews. Lighting designer Donald Holder thought it would be his “dream job” and that the show was “destined for success” but for a variety of reasons, it seemed doomed from the start. There was a lack of money that put the project on hold for nine months, ambitious scenery with numerous scene changes, multiple flying rigs, and lots of video content with screens that could track and fly. Donald described the particularly ingenious idea of using a bunch of helium balloons to focus lights on Spiderman’s flight path. It took six weeks to tech act one and much of the show had to be re-engineered along the way, leaving no time for the lighting. However, this all prepared Donald well for when he came to light the television show *Smash*. With its very tight schedule of lighting for a weekly television show, complete with Broadway-style production numbers interspersed with rehearsal footage, it was nothing by comparison to Spiderman!

With the recent trend of broadcasting theatre and opera productions on television and at cinemas, Bernie Davis has had his work cut out for him. He eloquently took us through the challenges he faces when transferring work from the stage to the screen, not only just in terms of the lighting and camera angles but also how to make productions work for a television or cinema audience at the same time as a live theatre audience without being too interfering. TV cameras are getting better at dealing with the contrast richness of theatre lighting, but adjustments still need to be made and it does raise the question of how much we should change the look of a show to benefit the cameras when there is a paying audience present.

The Social Light Movement aims to involve communities in the design of their environments by running lighting workshops and encouraging participation and dialogue. Zoi Katsarou, with the Social Light Movement and Guerilla Lighting, went to Hjulsta, a small multicultural suburb of Stockholm, and used light to transform the way in which residents viewed and interacted with their town. Her overriding advice to lighting designers working in urban environments is to get out of the studio and talk to the people you are designing for in order to help create a communal identity.

Peter Perina, chairman of the Baroque Theatre Foundation, then gave us a brief history of the Baroque theatre ahead of the tours programme in the afternoon. Interestingly, he noted that our conference venue, the former riding hall, is the only place in the castle that does not still serve its original purpose.

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*Handmade candles (bowls and wax!) light the way to a fireworks display at the end of the conference dinner
Photo: Alex Wardle*

On day three, Durham Marengi took us through the lighting design for the queen's diamond jubilee concert. Describing himself as a "light and darkness" designer he told us how he created the look of this spectacle with the advice of the performers' regular lighting designers and an impressive kit list.

Theatre academic and scenographer Christopher Baugh talked about the Czech scenographer Josef Svoboda. This really brought home just how far ahead our host nation has been in terms of lighting design – projects that look radical and contemporary to this day. His architectural and expressive use of light, smoke, projection and unusual projection surfaces was a

timely reminder of how much we are able to learn from a time that seems so easily removed from our 21st century experience. This historical melding of science and creative discovery was key, helping to give our formal and informal discussions of contemporary technology and practice depth and context.

In direct contrast to the previous two days' talks about light, Martin Lupton of Light Collective talked about darkness – specifically about how too much light in ever-expanding urban environments is restricting our access to natural light and the dark. Martin spoke about the [Noche Zero](#) project, an event that looked at light critically under the world's darkest sky in the Atacama

SHOWLIGHT 2013

Malcolm Rippeth, Christoph Wagner and Kelli Zezulka



The baroque theatre in the castle grounds – and it's still operational!
Photo: Christoph Wagner

Desert in Chile. We learned that this dark sky is protected by UNESCO, that 66% of the world's population have never seen the Milky Way, of NASA's research on the psychological effects of light on body-clock control, and, tellingly, that only 10% of urban lighting schemes are designed by professional designers. It was food for thought on how any of us use and experience light, and provoked some stimulating discussion.

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Lighting a water park in Abu Dhabi was one of the more unusual and challenging projects we heard about at Showlight. David Gray spent sixteen months conceiving, testing, designing and installing the lighting at Yas Waterworld, where temperatures regularly topped 55C. His months of hard work were crowned by his daughter's comment when trying out the water slides: "I didn't see anything!"

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

Concept-driven design was explored in three shows lit by Katharine Williams, including an immersive environmental performance of *The Westbridge* at the Royal Court Theatre's Theatre Local in Peckham; the London riots took place during the production period of this controversial and provocative play. She also lit the Hitchcock season at the BFI, carefully matching the lighting in the film scene by scene without the use of time codes, and *A Place at the Table* at Southwark Cathedral, which was lit entirely by simulated kerosene lamps in tin cans. Katharine referred to the restrictions of concept-driven design as "parameters, not limitations"; preferring to work with the environment, rather than against it. Key here is an investment of time in order to weave the lighting into the fabric of the performance.

Performance group Dare to Light then presented an amusing sketch and song about the pitfalls of communication with a director and a performer's pitch of a show to a lighting designer (we've all heard a variation on "Make it bigger" from a director before).

The last session of the conference started with a lively Tupac Martir discussing his opera *Prima Nierka*, which he described as a "painting in motion". He experimented with lots of different media for this project, which included a children's choir, orchestra, dancers, puppets and video, with the aim of the technology becoming a "character" in its own right.

Our penultimate talk was from Avi Yona Bueno, better known as Bambi on his lighting of a cycle of operas in the Israeli desert. He spoke of lighting intuitively, not about concepts but about “what is necessary”. And whilst it was fascinating to see the scale and peculiarities of the project – flight cases carried by camels, lanterns rigged by abseiling down mountainsides, an entire landscape as scenography – it was the deep simplicity of his approach which summed up all our endeavours: “Poverty is the great gift, and to make people emotional is the goal.” His advice to students to work with passion and from within, to design as if you had nothing, and to “use technology with good sense” is good advice for us all.

Finally, Bill Klages concluded the conference with some entertaining anecdotes, including how he got started in television, working with technology and how to promote yourself and your work with statistics. He was once again interrupted when the first coach left for Prague airport.

In addition to the papers programme, delegates could also choose from a variety of tours in and around Český Krumlov to attend. The tours, to destinations as varied as the Koh-i-Noor pencil factory in České Budějovice and the Budvar and Eggenberg breweries, were the perfect opportunity to meet our colleagues in other fields while exploring the Czech countryside. The highlight of the tours was surely the Baroque theatre within the castle grounds. What a beautiful

example of brilliantly preserved stagecraft, with still functioning automation under the stage and authentic 18th century scenic art. Replicas of the original wind machine and thunder run are in the orchestra pit and we were treated to a demonstration by our enthusiastic tour guide. The restoration and preservation programme of this astonishing theatre is ongoing and the theatre itself opens for only a handful of shows every year. Credit must go to the people who since the 1960s have spent their time with painstaking restoration to preserve this amazing space.

Following the tours, we were given special access to the castle interior. After a brief walk through various parts of the castle we arrived in the masquerade hall, where we were greeted by a trio of musicians performing short operatic pieces. Mingling around a large table with a stunning fruit and flower display were 400 or so lighting professionals along with masked actors in period costume. From here, we took a short walk across the cloak bridge, which connects the main castle area with the castle gardens, the venue for the conference dinner.

Robe was the main sponsor for the event and certainly pulled out all the stops to ensure everyone attending had a memorable experience. We were never short of wine (and pear brandy) and conversation. In a Showlight-specific tradition, four people at each table moved between courses (two up a table and two down a table), ensuring

an incredibly social experience. After dinner and a speech from Robe Lighting’s CEO Josef Valchar in which he called on us all to stand against counterfeiting, an issue that constitutes a serious threat to future developments in lighting technology, we emerged from the giant dinner marquee into the grounds of the Český Krumlov castle, where thousands of individual hand-made candles led the way to a fireworks display over the magnificent fountain sculpture in the centre of the gardens. Accompanied by Baroque music, it was a truly fabulous end to a memorable day, made possible by the generosity and hard work of our hosts. We later learned that not only were the bowls that housed the candles handmade but the candle wax was also, and much research and detail had gone into making them as they would have been in the 1700s.

Overall, the weekend was inspiring, stimulating and thought provoking. Huge thanks must go to Robe, first for their inspired suggestion of holding Showlight in the beautiful Český Krumlov and second for their sponsorship of this unique experience, and the Showlight committee for all its hard work and organisation. Thanks also go to the ALD executive for making the bursaries available and for giving us the opportunity to experience this fantastic event. The next Showlight in 2017 has a lot to live up to! 🍷

SHOWLIGHT 2013: A STUDENT'S PERSPECTIVE

Sponsored student **Rob Youngson** from RCSSD gives us his view



*Student shenanigans on the bank of the Vltava River
Photo: Rob Youngson rob93@mac.com*



Rob Youngson is a student lighting designer currently studying at the Royal Central School of Speech and Drama. He especially enjoys working in Shakespeare and contemporary dance. Rob is also a freelance photographer. He works best on a diet of chocolate hobnobs and black tea.

Dusk was falling as I flew in to Prague. My friend Dorthe (another LD student) and I began to discuss which bits of the sky were which colours: "Look, that streak is a little L201" or "If you wanted to do that on a cyc what would you use?" We paused, realising the level of lighting nerd we had both reached. Laughing, we landed in the Czech Republic for Showlight 2013. If inspiration had a physical location it would be Český Krumlov. I felt privileged to be in that place and with such great people.

Spending time with established professionals reinforced for me that this industry is committed to passing knowledge on to and supporting

emerging lighting professionals. It was great within seminars and debates to feel comfortable asking questions of experts and innovators. I was grateful to be sponsored by ETC and meeting their LA and South African representatives opened my eyes to the breadth of opportunity within the industry.

As a student, what struck me most was how inclusive Showlight was. Each night I talked, laughed and drank with people who had been in the industry over half a century and others like me, green and keen to learn. The best thing about Showlight for me was the opportunity to make friends colleagues and colleagues friends.

Bambi addressed students directly saying, "Poverty is a gift. Do not show off knowledge of new technology; start with passion, work with soul, and celebrate humility and being humble." Those words will stay with me my whole career, a true inspiration.

The feeling of support will stay with me, as will the sight of 4,000 handmade candles set against the backdrop of the three-quarter crescent moon. It was a sight that summed up the conference for me: many individuals with a burning passion for what they do brought together to create an atmosphere close to indescribable. ✨

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SAVE TUNGSTEN CAMPAIGN



Progress update from **James Laws**

www.facebook.com/SaveTungsten

In any “Save anything” campaign, there is an initial wake-up call to a situation, followed by a lot of worrying in ignorance. Thanks to the two meetings précised below, we can now work within evolving parameters, which is less exhausting and more likely to bring us results. By the time these meetings were convened, there was realisation that, in general terms, the supply of tungsten lamps is endangered by legislation and lamp manufacturers’ interpretation of and reaction to that legislation.

Meeting 1: London, 12 June

The ABTT show was the first chance for the Save Tungsten campaigners to meet with a major lamp manufacturer, John Gorse of Philips Lighting. Mr Gorse is also Chair of the Lighting Industry Association (LIA) Technical Committee. His Philips colleague, Id Inval Wynne Jones, who is Secretary of the same committee, was also there. The following brief resume is taken from some excellent notes taken by Andy Collier with an accuracy and scientific understanding that we shall sorely miss.

Richard Pilbrow chaired the meeting for some twenty campaigners. Michael Hulls stressed that we want to sort fact from fiction on how legislation affects the lamps that we need and what the timescale is for withdrawal of tungsten.

Laurence Barling, Technical Manager of the LIA, explained that legislation is progressing from non-directional lamps to include some directional lamps next year. However, many of our lamps are protected, as they are non-domestic.

Specific examples of domestic lamps as tabled by Mark Jonathan were vulnerable because LED alternatives are being developed and marketed. However, Philips is worried at the speed of banning (complete in some cases by 2016) because of the problem of dimming the replacements.

A discussion ensued concerning dimming and questioning the will of Philips and others to continue to manufacture tungsten domestic lamps for specialist markets.

Meeting 2: Brussels, 21 June

This was a short exploratory meeting between Ruben Kubiak, the Official of the European Commission (EC) who is responsible for the Regulations on Ecodesign of Lamps, and Simon Pike, ALD member. Simon was able to demonstrate that LED is not always an adequate substitute for tungsten. From this initial understanding, the following points emerged:

- We need to make specific requests to the EC

and others. Blanket modification of regulations will not happen.

- Our use of domestic lamps for theatrical use can be protected within the regulations.

Simon then gave a good explanation of the differences in scope of the non-directional and directional regulations. Simon gives some useful websites for further research and four specific recommendations, as follows:

1) Lighting designers need to define their objectives in terms that are understandable to policy-makers (in particular, the European Commission).

2) The ALD should become involved in the quarterly UK government meetings on Ecodesign (I will investigate further).

3) Investigate whether PEARLE would be an appropriate body, and willing, to represent the interests of the lighting community on the Commission Ecodesign Forum. Do any Save Tungsten campaigners have contacts in SOLT or TMA? Paule Constable is currently in touch with SOLT.

4) Investigate whether lack of knowledge is discouraging theatre suppliers from selling lamps as “special purpose lamps”. If this is a problem, consider developing a guidance note.

“Our Man in Brussels” will prove invaluable as this saga unfolds.

Thanks to John Gorse and Philips for their contribution to clarifying the situation. #

For more information...

www.pearle.ws/

www.gov.uk/environmental-regulations

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



OFFICE ORACLE

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

I would like to start my column in this issue by thanking everyone who has helped to ensure that this edition of *Focus* is brought to you as close to its expected publication date as possible following Andy Collier's passing.

Whoever takes on the position next has some legacy to contend with. Andy's humour, insight and patience were matched by his experience, knowledge and skill over the nearly seven years he guided *Focus* into the professional magazine that records and explores the art of lighting design.

Although he liked to say it was down to the quality and quantity of content submitted to him, I saw from behind the scenes just how that content was collated, melded and sometimes bashed into submission before it was set out into the final layout of the magazine that was dispatched to the printers.

On more than one occasion, a last minute, extra paragraph would arrive from a contributor nervous that they needed to clarify something in their text. This would send every page spilling over and the editing, moving and resizing of images or fonts would begin again. One issue didn't even have room for an extra comma.

The strapline "More Art, Less Tools" was more than just a grammatical error that Andy was

often reminded about. It was a response he received from a direct question at a members' meeting, soon after taking on the role, about what members wanted to read in *Focus*. His skill of ensuring that each edition had a balance for the whole membership, together with the belief that it had to be accessible, readable and interesting, and always with the images of lighting at the fore, has brought to *Focus* a quality that we have to aim to match in the future.

2013 AGM **26 October at White Light**

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

The format for the day will be broadly the same as last year with the main business part of the event happening mid-morning, allowing out-of-London members to travel. There will be a range of break-out and smaller meetings after lunch. Once again we will be inviting all of our Corporate members to attend and bring key pieces of kit about which they can chat to members.

The final timetable of events is still being finalised, so please keep an eye on your email bulletins during September, as well as the next issue of *Focus*. We are aiming to webcast the main meeting again so that those members who cannot attend in person may have the opportunity to watch and listen live or to catch up later.

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

New Treasurer required

As announced at the 2012 AGM last September, I have decided to step down from the position of Treasurer after ten years to be able to concentrate more on my newly expanded role.

A number of people in the aftermath of the AGM expressed an interest, and one person responded when we canvassed for interest back in February. However, with the next AGM moving into view, the Executive would like to hear from members who are interested in undertaking this role.

As an officer of the Association you will be required to stand for election at the 2013 AGM and you would need to be able to show some knowledge and experience of using budgets, databases and accounting software. You are

OFFICE ORACLE

also required to be a signatory of the bank account. Your main duties are basic book-keeping for subscriptions received, invoices to be paid and ensuring that the ALD stays on a firm financial footing.

Any members interested in receiving further details of the position should contact me on the Office email address or phone number.

Members' monthly social evenings

There will be no official monthly members' social evening at the end of August. The next social is on **Friday 28 September** and will be sponsored by Stage Electrics.

The October meeting is sponsored by Robert Juliat on **Friday 25 October** (the day before the AGM) and the final 2013 date is on **Friday 29 November** and is sponsored by Martin Professional.

The ALD will be hosting a northern members' social in Blackpool on **Friday 30 August from 6.30pm** at the Beach House bistro and bar located on Blackpool's seafront, with breathtaking views of the Irish Sea. Drinks will be generously sponsored by Ashley Lewis from Robe. Blackpool is only 90 minutes from Manchester and Liverpool, two hours from Leeds and two-and-a-half hours from Sheffield. Trains run regularly to the city centre and the Beach House is a ten-minute walk away. For directions and a map, go to www.beachhouseblackpool.co.uk.

30 August also happens to be the day the Blackpool Illuminations are being switched

on, this year by Jonathan Ross. This year's Illuminations will include plans for a quarter-mile gallery of illuminated street art by some of the UK's top-rated urban artists.

This is the start of what will become regular northern members' socials, with the location being rotated between cities each month. For more information, or if you are interested in hosting a northern social, please contact meetings@ald.org.uk.

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

PLASA Show 2013 6-9 October at ExCel London

The PLASA show moves to London's ExCel Centre this year, and it also now takes place in October. As ever though, the ALD will be exhibiting from stand A55 between **Sunday 6 and Wednesday 9 October**. We are again part of the "PLASA Fringe", grouped together with other like-minded associations and trade organisations.

As part of membership, ALD members receive a complimentary ticket to the trade show (go to www.plasashow.com/ald to get yours). We are also trying to set up our seminar for the show



and the date for the Michael Northen Bursary presentation is still to be confirmed.

So, again, please watch your email bulletin for updates during September, or contact the office directly if you do not receive these and wish to attend any of these events.

Subscription fees

There are currently around 140 members owing about £6,000 between them, which is more than 10% of our annual income. All those members who still owe money have been contacted by letter. A final email contact will be made in late August and anyone who still owes any subscription after 10 September will then have their membership suspended until the arrears are paid.

If you do not pay your subscriptions, which are now overdue for this year, then your membership will be stopped and this is the last copy of *Focus* that you will receive. Please ensure that you include your membership number as a payment reference on any transaction. It makes it much easier for us to assign the payment correctly.

Equally, we have a number of members who have currently paid too much over the last few years. We will be contacting these members too in the autumn, most of whom have incorrect standing orders currently paying out from their accounts.

If you have any queries about your membership or fees that are due, please [contact the ALD Office](#) as soon as possible.

Office summer closure

By the time you read this, the ALD office **will be closed for a break over the summer between Thursday 1 August and Tuesday 20 August**. Emails and phone calls are not being answered during this time, but I will endeavour to catch up on them as soon as possible on my return.

Please note that if you are submitting an entry for the Michael Northen Bursary, you will therefore not receive a confirmation of receipt until after the closing date (Friday 17 August).

Sponsored Student Scheme 2014

This corporate members' funded scheme for students studying on higher education courses with an element of lighting design will open again for applications in mid-September. The closing date for applications is Christmas 2013.

All current student members will be contacted at the start of September with a new application form to fill in and return to the office, complete with proof of your student status in order to maintain your current membership beyond April 2014.

Please note that even if you are currently a member of the scheme you will need to apply again to continue your free membership through to April 2015. If you do not, your membership will revert to a normal student category and you will need to pay the annual subscription for a student (£25 pa).

We would also be pleased to hear from our Corporate members with ideas for meetings or experiences tailored specifically to the sponsored students.

August/September 2013

Students – Do we have your correct contact details?!

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

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

World Stage Design 5–15 September

WSD2013 is a celebration of international performance design from the world of theatre, opera and dance held every four years, this year at Royal Welsh College of Music & Drama. The ALD will be hosting two seminars curated by Nick Moran; more details at www.wsd2013.com.

Thank you...

The Executive would like to say thank you to Tom Dexter Scott for all of his work over the past few years as both Northern Representative and for his work with social media for the ALD. Dex has taken a year out to travel and work in New Zealand and we wish him safe and happy travels! 🌸

In other news...

After declining mobility led to withdrawal from Český Krumlov, Francis and Jo Reid have decided that the time has come to treat retirement seriously. So they are downsizing to a retirement flat with a 24/7 help cueline in Wroxham on their beloved Norfolk Broads where they intend to limit their horizon to riverside pubs and the occasional matinee at the Norwich Theatre Royal. A lifetime accumulation of professional



papers has been deposited in the library of the Royal Conservatoire of Scotland and book shelving reduced to leave space for only the cherished theatre architecture books collected by Francis from all over the world that will eventually be offered by his heirs to the Theatres Trust. There is, of course, space for a thousand or so CDs, half of them by Handel.

The Showlight paper was intended to be a lighting swansong but events turned the swan mute. So the last word therefore becomes the Creative Conversation filmed by the Royal Conservatoire of Scotland with sponsorship by Northern Light. It can be accessed by Googling Vimeo and entering "Francis Reid" in the search box.

Sightings will be few, especially in London, but email remains francisreid@btinternet.com where he will continue to enjoy chat with friends old and new. And there are books in the pipeline... 🌸

New members

Welcome!

Professional Designer

Nick Schlieper, Sydney, Australia

Katy Stephenson, Cardiff

Edward Warren, New York

Professional Member

Chris Farncombe, London†

Chris Howells, London†

Associate Member

Jason Addison, Lincoln

Phillip Berry, Stratford-Upon-Avon*

Christopher Miller, Gateshead

Student Member

Joshua Catling, Bishop's Stortford

Mitchell Reeve, Romford

Adam Squire, London

* Re-joining the association

† From Associate Member

Diary dates 2013–14

2013

17 August Closing date for Michael Northen Bursary applications

30 August Northern Members' Social Evening, Blackpool
Sponsored by Robe

27 September Professional Members' Meeting, London Office
14.30–18.00
Monthly Members' Social Evening†
Sponsored by Stage Electrics

6–9 October PLASA 2013, ExCeL, London*

6 October The 6th Knight of Illumination Awards Evening*

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

26 October 2013 ALD Annual General Meeting, Wimbledon

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

2014

29–30 April 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.

Professional Members' shows opening in July, August and September

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.

- 31 July Malcolm Rippeth** *The Three Lions*, Pleasance Edinburgh
31 July Malcolm Rippeth *Each of Us*, Pleasance Edinburgh
31 July Paul Green *Captain Flinn and the Pirate Dinosaurs* McEwan Hall, Edinburgh
31 July Tim Mascal *Stuart: A Life Backwards*, HighTide Festival Theatre
- 2 August Simon Wilkinson** *HeLa*, Summerhall
2 August Simon Wilkinson *Feral*, Summerhall then touring
2 August Katharine Williams *Othello*, Grosvenor Park Open Air Theatre
3 August Simon Wilkinson *Chalk Farm*, Underbelly
7 August Elliot Griggs *CommonWealth*, Almeida Theatre
8 August Jon Clark *The Pride*, Trafalgar Studios
13 August Mark Dymock *West Side Story*, Leatherhead Theatre
23 August Peter Harrison *Paul Bunyan*, WMC, Cardiff
27 August Edmund Sutton *Handel Furioso*, Arcola Theatre then touring
- 2 September Michael Grundner** *Broadway Can Bounce*, Vindobona, Vienna
5 September Mark Dymock *The Butterfly Lion*, Mercury Theatre

Contact us

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Focus Magazine

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Interim editorial team: **James Laws**, **John Leventhall**, **Nick Moran**
and **Kelli Zezulka** editor@ald.org.uk

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.

COPYRIGHT ISSUES

Is this a breach of **Richard Lambert's** intellectual property?

LAMBCO Lighting
Experienced in Design

In 2009, the marketing company Outside Line pitched an idea as an online promotion for Becks Vier. Under the direction of Adam Alexandroni the concept was outlined that created an art installation of beer taps, a seafloor of beer bottles, and a DJ (DJ Cheeba) pulling pints. The beer taps were to have integral micro-switches that actually triggered the sounds and lighting effects.

The beer bottles were to have an LED inside each, as shown in the diagram below:



LAMBCO Lighting was asked to realise the concept and, working in conjunction with Entec Sound and Light, after some experimentation came up with a solution that worked and Outside Line pitched to the client. This solution was to make a platform that housed an array of

Chromabanks covered with a wooden top which had circular holes punched that lined up each empty beer bottle with the Chroma "hearts" of the Chromabanks.

The input was from Artnet nodes which could be driven from Green Hippo pixel-mapping or MA Layout View Bitmap Effects – both controlled from an MA console and allowing different types of effects across the floor.

This was the resultant video which was only presented online, but it was incredibly successful and went viral:

<http://www.lambcolighting.co.uk/commercial.html>

A follow-on project was conceived and investigated to take this project to Germany as a tour which also had the floor of bottles mounted vertically behind the beer taps. The idea was to create an interactive art installation where the public could "play" the beer taps, leading to an evening social/disco. This didn't materialise due to costs.

So why, after three years, are we discussing this project?

Well, last week, the following marketing was released:

<http://www.xlvideo.tv/news/2013/01/5000-green-bottles-of-heineken-on-the-led-wall/>

This article for Heineken claims "Heineken approached Richard King from Creative Agency,

Iris Worldwide, to bring their creative idea of an extraordinary LED-bottle-screen to life".

It might be interesting to consider the copyright issues in such claims.

1) Outside Line had the creative idea of an art installation.

2) Outside Line wanted to put LEDs into beer bottles to bring them to life.

3) LAMBCO created the solution of creating a surface that could play effects and video content through the beer bottles to bring them to life, brought the equipment together to realise this, gathered the content, programmed and operated the system. LAMBCO also did the lighting design for this project.

4) The director of photography set up all the shots for camera and video of the event.

5) Outside Line edited it all together.

6) Outside Line uploaded the final film.

A project was created to take this project to Germany as a tour which also had the floor of bottles mounted vertically behind the beer taps. Heineken is in the same business as Becks Vier and undoubtedly would have known about the DJ Cheeba project.

It does feel that Heineken has copied this concept, design and technical solution.

Is this a breach of copyright and what action could be taken? What do you think? 🍷

Mark your calendars for **PLASA London: 6–9 October** in its brand-new home at the **ExCeL Centre...oh, and the sixth annual **Knight of Illumination Awards** too!**

Since its debut in 1977, PLASA London has been the world's premier platform for pro audio, lighting and stage technologies. This year's event, held for the first time at London's prestigious ExCeL Centre from 6 to 9 October 2013, is shaping up to be bigger, brighter and louder than ever.

Visitors should note PLASA London's move to the ExCeL Centre, a venue that offers world-class facilities – it was an Olympic venue in 2012 – and an excellent range of hotels to suit all budgets. For international visitors, London City airport is just five minutes away, and ExCeL is also well served by road, train, underground, and even a river/cable car combination. Interactive travel maps and a hotel guide are available at www.plasashow.com/visitors/travel/guide/ and there is also an ExCeL London iPhone app that features all the local bars, restaurants and hotels.

The 6th annual Knight of Illumination Awards, supported by PLASA and organised by The Society of Television Lighting & Design (STLD), The Association of Lighting Designers (ALD), Clay Paky and Ambersphere Solutions, has followed PLASA London to ExCeL to recognise and reward the outstanding creative achievements of lighting designers working on productions in the UK. In keeping with tradition, the glittering award ceremony will take place on the opening night of PLASA London 2013, 6 October 2013, at ExCeL's

Platinum Suite. The awards are sponsored by Osram, Chroma Q, Hawthorn, MA Lighting, Robert Juliat and XL Video.

Another key part of PLASA London for many visitors is the **PLASA Professional Development Programme**, one of the largest free knowledge sharing events of its kind. Each session features a prominent member of the international pro audio or entertainment technology world, offering their unique perspective on producing, designing, programming, engineering, or planning some of the world's greatest live shows and installations. More details of the programme will be available online at www.plasashow.com in the lead-up to the show, and visitors can register their interest online in advance.

The show will feature over **250 exhibitors**, from industry giants to smaller yet innovative brands. As well as many returning exhibitors, including Martin Professional, Robe, Clay Paky and ETC among others, visitors will see more than 30 companies that did not exhibit in 2012, including Pioneer, Samsung, Sony, Barco and Tannoy, and many exhibitors will be launching brand new products, technology and services at the show.

2013 also marks the 50th anniversary of the National Theatre, one of London's most iconic venues, so PLASA London will feature a special programme of events to celebrate this landmark.



And for visitors wishing to experience the cutting-edge of pro audio, AudioLab 2013 is new for this year's show. AudioLab Arena is a purpose-built space for demonstrations and shoot-outs, the AudioLab Theatre hosts three programmes of free seminar content for the sound business and AudioLab Interactive is a myth-busting laboratory where visitors will witness live experiments on a range of pro audio equipment; it's audio heaven.

And it wouldn't be PLASA without its renowned social calendar, providing a host of networking opportunities to connect with friends old and new.

More details about PLASA London will be revealed in the coming weeks. For up-to-the-minute news visit www.plasashow.com, or follow the show on Twitter at @plasashow or on Facebook at <https://www.facebook.com/PlasaShow>.

ALD Members can register for a free ticket at www.plasashow.com/ald. 🌟

plasa **london**

6-9 OCTOBER 2013 - ExCeL

Be part of
something

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**PLASA London will take place at ExCeL London
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**New products, world-class speakers, co-located
conferences & special events, live demo areas &
networking.**

**Be part of the only show that is owned and
organised by the industry.**



SWIMMING WITH SHARKS

James Laws finds the ultimate tungsten audience blinder...

I recently had the pleasure of mentoring a young resident technical manager, Aaron Walters, at the Seagull Theatre, Lowestoft.

Aaron had the job of lighting *Swimming with Sharks*, a tale of Faustian double-dealing in the sleazier reaches of Hollywood.

The lighting problem and solution illustrated occurred in the last few minutes of the play.

Our hero, Guy, has been brow-beaten, mentally tortured and physically abused by his tyrannical studio boss, Buddy, for the duration of the play. He has also been ill-used and sold up the river by his producer girlfriend, Dawn. He reaches the end of his tether.

When the three protagonists meet at midnight and Guy is drunk and toting a gun, there can only be one outcome. Well, actually, he has the option of shooting either or both of the others, so there are three possible outcomes and it is better for the conclusion of the play if we are kept in suspense.

We had decided that a film studio 300amp 100v DC Arc Illuminator from the 1920s would make good set dressing. It would stand on the stage as a Hollywood signifier throughout the play, sometimes lit at low level. The Seagull is not a large playhouse, so we put a 2K halogen lamp into it. A 2K lamp in a 48 inch beamlight needs to

be kept under control. But for the dénouement we needed to show a complete lack of control and we needed to hide the action.

In the first picture (*below*) the light is at about 30% and Guy is weighing up what to do with Buddy (bald head in centre) and/or with Dawn (on the right).



In the second picture (*right*) the light is at 70% and counting. Guy is about to shoot and you can just see Buddy looking terrified in the centre.

The third picture, if I'd taken it, would have burnt out my camera! A 2K lamp in a glass parabolic mirror is frightfully bright.

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



The fourth picture would have been a profoundly relieving but suspenseful blackout.




This was a brutal but elegant solution which evolved with the production. Once we saw the Illuminator on stage there was only one way to play! Aaron worked the busy show on submasters. His judgement and timing on this most critical build to white-out were impeccable. 🍀

INDUSTRY ASSOCIATIONS

Richard Lambert has all the information you need

Association of Lighting Designers


www.ald.org.uk

The Association of Lighting Designers (ALD) is a professional body representing lighting designers working in the live performance industry in the United Kingdom and many other parts of the world. Its aims are to further the art of lighting design and to raise the professional status of the lighting designer as a member of the creative team. The majority of its members work in theatre (including opera and dance), but there are many others working in television, architecture, rock and roll concerts, education and corporate presentation. The ALD is the mouthpiece of the performance lighting industry and a resource for information on the wide range of lighting design topics that affect designers in the lighting profession.

The ALD offers contract riders, suggested fees, social events, networking, access to projects and events of particular interest to lighting professionals. The much-lauded *Focus* magazine is included within the membership subscription.

Equity

www.equity.org.uk

Equity is a campaigning and organising union with a long track record of taking the things that matter to artists working in the entertainment industry, to parliament and other centres of influence. Equity lobbies governments, employers and others on issues such as funding, agency regulation, National Insurance status of artists, entertainment licensing, venue closures, BBC licence fee, tax structure for film-makers, credits on television, intellectual property rights and many other subjects that affect our members and in the industry as a whole.

Equity is a resource for all those involved in the entertainment industry.

Equity agreements are negotiated with employers and employer groups to cover all areas of live and recorded media. These collective agreements cover the details of working terms and conditions such as numbers of performances, hours, breaks, health and safety, dispute procedures, usage rights, royalties, touring and a host of other things providing a coherent framework for a fast-moving industry.

Equity also works at national level by lobbying government and other bodies on issues of paramount importance to our membership.

Equity has live performance agreements (for performers, stage managers, theatre directors, theatre designers, choreographers, theatre fight directors) that cover:

- West End theatre;
- subsidised repertory theatre;
- commercial theatre;
- independent and small scale theatre;
- opera and dance;
- fringe theatre;
- other theatre related; and
- variety.

In a nutshell, Equity:

- negotiates;
- organises;
- campaigns and lobbies;
- supports;
- protects;
- influences;
- provides services;
- listens;
- advises;
- takes action; and
- is a community.



Richard Lambert's lighting career ranges from local theatre and fringe to the SuperDome in New Orleans, Radio City Music Hall in New York, via Japan, South America, Southeast Asia, Europe, Middle East, USA, Australia and Canada, from lighting some priceless frocks belonging to British royalty to lighting queens of another sort in a gay adult pantomime. With the motto "You don't have to like it to light it", Richard comes with a government health warning to "lock up your chavs!"

Equity is all about the world of work and is a torch-bearer for good working practices in the entertainment industry. It supports its members by establishing their terms and conditions at work but also by insuring them all and providing strong services in case things get difficult.

Equity will fight legal battles on behalf of members who need assistance in situations when contracts have been breached and/or the member has been adversely affected.

Student membership joining fee is £16.50 per annum (available until you graduate and start work, or for up to two years after graduation without work at which point your membership upgrade is mandatory).

BECTU

www.bectu.org.uk

BECTU is the independent trade union for those working in broadcasting, film, theatre, entertainment, leisure, interactive media and allied areas.

BECTU offers legal services, advice and, subject to assessment, full legal representation on employment matters at no extra cost for members. This is similar to Equity.

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Public liability insurance is available for an additional £21 per annum.

Subscription rates vary depending on income.

PLASA

www.plasa.org

PLASA is the lead international membership body for those who supply technologies and services to the event, entertainment and installation industries.

As a proactive trade association, it looks after the interests of its members and seeks to influence business practices and skills development across the industry.

PLASA is a membership organisation with an international network of 1,240 members, working in partnership to raise standards, improve skills and strengthen the events, entertainment and installation industries. PLASA provides members with a range of business, technical and commercial advantages.

Production Services Association (PSA)

www.psa.org.uk

The PSA is a collection of the best live event service companies, technicians and designers.



Its members support its work to set, raise and maintain standards in our sector.



Its website has a recruitment centre. Members can upload certificates so prospective employers can view credentials online and make a value judgement: www.socs.psa.org.uk.


























PSA offers many preferential rates for members on items such as insurance and finance. Legal advice, solidarity in membership and a resource centre are also included.

PSADDITIONS is a new initiative. PSA members can take advantage of a host of extra benefits from PSADDITIONS. Deals include guaranteed price promises on services including gym membership, airport parking, car insurance, book-keeping and tax returns, discounted cinema tickets and cash back on many day-to-day purchases.

Overseas associations:

- United Scenic Artists
- IATSE (International Alliance of Theatrical Stage Employees, covers US Territories and Canada)
- IBEW (International Brotherhood of Electrical Workers)
- Stage Directors and Choreographers Society
- Dodgers 🍀

Corporate members

<p>AC Entertainment Technologies 01494 446000 www.ac-et.com</p> 	<p>Clay Paky +39 335 72 333 72 www.claypaky.it</p> 	<p>Lee Filters 01264 366245 www.leefilters.com</p> 	<p>Production Resource Group UK 0845 470 6400 www.prglighting.co.uk</p> 	<p>Schnick-Schnack-Systems 0049 221/992019-0 www.schnickschnacksystems.com</p> 
<p>Ambersphere Solutions 020 8992 6369 www.ambersphere.co.uk</p> 	<p>Computers Unlimited 3-D Design 020 8358 9476 www.vectorworks.uk.com</p> 	<p>Martin Professional UK 01622 755442 www.martinpro.co.uk</p> 	<p>Pulsar Light of Cambridge 01223 403500 www.pulsarlight.com</p> 	<p>Stage Electrics 0117 938 4000 www.stage-electrics.co.uk</p> 
<p>Artistic Licence (UK) 020 8863 4515 www.artisticlicence.com</p> 	<p>ETC Electronic Theatre Controls 020 8896 1000 www.etcconnect.com</p> 	<p>Northern Light Stage & Technical Services 0131 622 9100 www.northernlight.co.uk</p> 	<p>Robe UK Ltd 01604 741000 www.robeuk.com</p> 	<p>TMB 020 8574 9700 www.tmb.com</p> 
<p>Barco High End Systems Europe 07919 007960 www.highend.com</p> 	<p>Hawthorn Theatrical 01664 821111 www.hawthorns.uk.com</p> 	<p>Philips Entertainment + 31534500424 www.seleconlight.com</p> 	<p>Robert Juliat +33 (0)3 44 26 51 89 www.robertjuliat.com</p> 	<p>White Light 020 8254 4800 www.whitelight.ltd.uk</p> 
<p>Chauvet Europe 01773 511115 www.chauvetlighting.co.uk</p> 	<p>Illuminate Design 01223 969694 www.illuminatedesign.co.uk</p> 	<p>Point Source Productions 020 8254 2620 www.pslx.co.uk</p> 	<p>Roscolab Ltd 020 8659 2300 www.rosco.com</p> 	<p>Zero 88 01633 838088 www.zero88.com</p> 

MISCELLANY OF LIGHTING AND STAGECRAFT

Kelli Zezulka reviews the latest book from Entertainment Technology Press

Michael Hall and Julie Harper's book is exactly as it says: "a miscellaneous collection of anecdotes, advice and practical information relating to theatre production". They solicited these stories and articles from a variety of people, from scenic and makeup artists to educators and lighting designers. The reader is encouraged not to read the book from start to finish, but to dip in and out of it as desired, finding those bits that most excite, entertain or inspire. The content is heavily weighted towards lighting, which takes up approximately half of the book, and covers the production process from start to finish. ALD members are well represented throughout: there is practical guidance for students from Matt Prentice (RADA) and Nick Moran (RCSSD), which is interspersed with some interesting tips and insight from Jim Laws, Mark Jonathan, Paule Constable, Declan Randall, Richard Thompson, Jackie Staines and Durham Marengi.

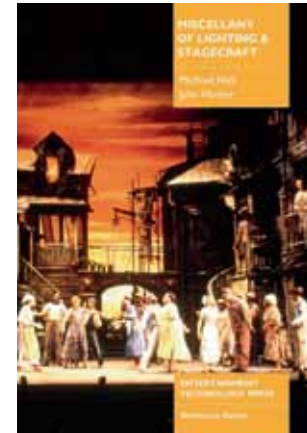
The aim of the book, according to Hall and Harper, is to "help schools, colleges, amateurs, technicians and all interested in practical theatre and performance to understand, in an entertaining and informative way, the key backstage skills". There is certainly something in this book for everyone.

Basic knowledge of effects, stage makeup and scenic painting gives beginners an insight into those areas, while anecdotes from Kevin

Fitz-Simons and humorous glossaries of theatre jargon from John Toogood and Nick Bromley fall squarely under the category of "things you won't learn at drama school", highlighting the value of experience in our industry. Alisdair Flint's description of a stage tool cupboard reminded me of our production management tutor at drama school who would only let you borrow items you could correctly name with prompting (and now I know what a paviours maul is).

Even professionals will benefit from *There's an App for That!* by Sharon D Calcutt, who provides a quick run-down of some useful theatre apps across lighting, sound and stage management (with a special mention to Richard Pilbrow's Theatre Project app), and theatres looking to upgrade their existing analogue communications systems will find an interesting and informative discussion from Andy Collier, who describes recent developments in show intercom systems, calling them "the unsung heroes of backstage technology".

For all the useful information in this book, it falls down on one major point: editorial errors abound, to the point where they become distracting. Page number references throughout are incorrect. Some articles are unattributed. A reference to an example risk assessment (which I imagine would be quite helpful for those without



experience of them) is nowhere to be found, as is the index referred to in the book's first article. There are some rather obvious spelling mistakes throughout (for instance, Women in Stage Entertainment (WiSE) is an "organisation for woken working in the industry"). However, according to the introduction, a second edition is planned, so not only can these oversights be corrected, but you are invited to submit your own advice and anecdotes for inclusion. This seems to be the start of a useful collection of theatre knowledge for students, amateurs and professionals alike. 🍷

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