

ALD # FOCUS

The Journal of the Association of Lighting Designers

"More art, less regulations..."

Peter Mumford's view of Melbourne: Anne the sacrificial victim waiting for Kong in a web of light...

June / July 2013

Caught between the pencil beams this issue:

- Declan Randall marries theatre and architectural lighting for 'Figaro' • Save Tungsten Campaign latest • Philip Edwards on Boards, Controls and Computers
- Polish up those Patts • ALD seminar at PLASA Focus • Online advice .. and much, much more...

Price to non-members £5.00

Source Four LED Studio HD

The many colours of white

An LED spotlight worthy of professional broadcast, film and video production

www.etconnect.com/S4LEDStudioHD



London, UK Tel +44 (0)20 8896 1000
Rome, IT Tel +39 (06) 32 111 683
Holzkirchen, DE Tel +49 (80 24) 47 00-0
www.etconnect.com

The Chairman's view from Oz....



Greetings to everyone from Melbourne where we are about to open *King Kong* after the longest technical rehearsals I think I have ever experienced. Firstly, a very important issue.

Whatever your feelings may be about union representation and the current status within Equity for both designers and lighting designers, there are some crucial changes going on within the restructuring of Equity's committees. Equity is the official and only union for designers and up until now we have always had representation for lighting designers. The new streamlining means that there are fewer design places on the new Stage Committee.

I and the entire Executive believe that Richard Lambert and Edmund Sutton have been doing a great job both in representing the interests of lighting designers and in keeping the ALD up to speed with what goes on in the Equity world. Consequently we wish to support them wholeheartedly in the new elections for which they have agreed to stand.

So it is of tantamount importance that everyone of our members who also belong to Equity make the effort to vote and I hope thereby maintain our presence on the new setup.

We may all get frustrated with Equity's representation of designers from time to time but if we have no-one

in place on the Stage Committee we will have little or no influence on future negotiations and agreements which would be disastrous. So please watch out for the forthcoming elections and VOTE!!!

Many congratulations to the Olivier nominees Paul Anderson, Lee Curran, Mark Henderson and of course Paule Constable who won (she's going to need another mantlepiece!!!).

I'm coming into the last of four months out here in Oz so things are hotting up and we are going to have to do a show soon!! Just want to compliment my brilliant crew out here - if you're ever bringing a show to Australia be sure to get these guys on board.

Obviously I'm very supportive of the 'save tungsten' movement which is a very vibrant issue at the moment. It's important that we don't lose this aspect of our visual vocabulary just as I would hate to see a world without film. As long as we are clear in our arguments and not simply sounding nostalgic, I'm quite sure the tungsten source will continue to exist.

Having said that, I'm actually working with an entirely non tungsten rig, partially because the infra red front projection doesn't like tungsten but also because I just love those led Source Fours! We must embrace the future without letting go of the good bits of the past.

best regards, Peter 🍷

June - July 2013

Highlights

- 4 **illuminating Professionals...**
Johanna Town updates you all...
- 6 **Equity Designers' Committee**
IMPORTANT: Vote for LDs (or ask your friends) and have some influence on the committee
- 8 **Save Tungsten Campaign Update**
Michael Hulls and James Laws turn up the heat
- 12 **Mark Jonathan sits down in the Vice Chair**
Students and how they can learn from the old pros (and MJ)
- 18 **Le Nozze di Illuminazione per Le Nozze Di Figaro**
Declan Randall on lighting marriages.
- 24 **ABTT 2013 Theatre Show**
Preview and demands for your attendance!
- 27 **Of Boards, Controls and Computers**
Philip Edwards has a view on "To manual or not to manual, that is the question..."
- 30 **Office Oracle**
Ian's fingers on the pulse of lighting in Shaftesbury Ave.
- 36 **ALD Seminar @ PLASA Focus**
Kelli Zezulka reports from a seminar room in Leeds.
- 38 **"New Lamps for Old"**
Says Iain Devereux as he searches for Patts to cash in.

ILLUMINATING PROFESSIONALS

Professionals' Rep **Johanna Town** updates all professional designers and professional members...

More award congratulations this issue to professional designer Paule Constable for her Oliver Award of the beautifully lit production of *The Curious Incident of the Dog in the Night-Time*. In this issue I would really like to update you all on issues affecting all professional members.

For years the general wish from our 'Pro' members is for the ALD to do more, be more active against low wages, conditions, poor managements, health and safety, insurance and generally provide more of a service to our members. Until now, with a voluntary group of people running the ALD, we have been tackling the issues as best we can, often with an individual taking on a subject they are most passionate about. Well, this is still how it all happens, but now we have Ian as a full time director and a London office, and things are getting done quicker and more efficiently. More jobs are get ticked off and Ian gives us a gentle push when required.

We are now able to hold meetings in the London office, and it is fantastic to have a meeting place rather than someone's home (*although I do miss Marko's home made cakes*). And what is even better - we don't actually all need to be here. Ian has set it up to use Skype conference calls and they are working really well, they allow

individuals to really contribute to the ALD even when they have busy lighting lives away from London and also those who wish not to live in and around London, both Kelli and Dex (a couple of our northern-based colleagues) serve on on the Exec and are a major contribution to all meetings via Skype. We are definitely becoming a national lighting association and not what often felt like a London association.

The other great thing about having an office is we are able to have a lot more sub-committee meetings; they can be more frequent and Ian is here to move issues on in our absence. Recently at 'The Lumiere Scheme' sub-committee Jack, Ian and I met up in the office with Kelli on Skype but with just a small group at this meeting we were able to consolidate our work so far and plan actions for the next stages. Now this sounds just how a meeting should be, but it has always been harder to organize such meetings without a base, so now we have a 'home' venue of our own with Ian's regular presence, we are able to achieve so much more.

So with this in mind we have decided it is time the professional members meet more often to discuss the issues that affect you in your working lives. We do have the monthly social on a Friday night, but

again this is a very London-centric gathering and is a social and maybe not always the right place for a more private or tricky discussions about work... and is not a place to actually action any ideas which you my wish to discuss.

The latest idea is we are going to start bi-monthly meetings at the London office on the last Friday of the month, it will be open doors to professional designers and professional members to drop in and say hello, bring ideas to the table or discuss an issue not just with us but with other members... maybe even start an action plan on a subject dear to you or just come in for advice.

Currently the Exec is looking into updating the contract rider, suggested fees documents, the website, and membership applications as well as longer debates on our position within Equity. These are all issues that have in the past been suggested and brought up in Professional



meetings and have often stagnated due to the exec having other issues they would like to tackle or been implemented in a manner that suited the exec member acting on the issue rather than the membership collective.

What we would like to see is the professional members having a more regular voice and input to what we do, rather than it being a random debate at the occasional yearly meeting.

Do you have a project you would like to bring to the ALD, something that might need support from us? Do you have needs that might evolve Equity, or another outside body that have not been resolved? Or do you just need some advice or a place to chat?

Most importantly the idea of an open door Friday afternoon discussion is, you no longer need to be there in person, it will be a great link to our professionals outside of London an opportunity to talk together, the doors and the Skype line will be open. You can hook up from your desk at home and join in the conversations, or pop in and say hello on your way to the social evening. So Join Ian and myself either in person or by Skype to start a new regular professionals' meeting **starting on the 26th July** and then every two months. Please let Ian know if you are thinking of coming along.

June - July 2013

Following on from this I would just like to say how brilliant having a London office actually is, and I would encourage everyone to use it, for meetings or just working whilst in town. It is well located, easy to use and so much more productive than sitting in a cafe. I am get twice as much work done and drink less coffee. We are still working on more pictures and literature, and hope that the more it is used the more relaxed it will start to feel as a space. So please do try to come along, it is not a cheap option for us to be running and with so many befits to the membership and the running of the organization, it would be a great shame to lose it through lack of support. Again if you have any views on its costs, position or from having used the office do let Ian know directly. But it won't be with us for long if we don't use it, so please do try to help us keep it going.

I would like us all to help promote our new Professional membership among all those people who help us get our jobs done. Programmers, production electricians and theatre lighting staff to name a few. Last year we added all working lighting professionals to the ALD as we felt that in modern theatre practice all of us who work in the field of lighting should have the means to be represented within a lighting association. We share a common love of lighting, and we share

common problems from contracts, wages, health & safety, and training.

So when you are out and about, remember that any professional working in the lighting industry can also be members of the association and we would love you to promote the ALD to them. As Peter Mumford summarised recently, here are a few of the benefits we should all remember:

Unity means strength and influence

Advice and practical support in all aspects of working in the world of lighting

A substantial body of people who are passionate about the art of lighting design

Investment in the future of lighting design and the tools we use

Propagates excellence and shared information within the profession

And finally, I would like to ask are there any professional member golfers out there, last month I played with White Light at the PLASA Golf day, and it was a fantastic day out which raised £4,000 for Light Relief. There is going to be another golf day in September and it would be great if we could get an ALD team together, please contact me if you would like to be involved. 🍷

Ballot packs sent 5/6/13
Ballot closes 12/7/13
Results a few days after close

There's a ballot coming up for seats on the Committee.

The new structure will have seven industrial committees, one of which is the *Creative Team Sub-Committee*.

This is the new Committee that will encompass designers (all theatre designers including lighting designers), theatre choreographers, theatre fight directors and theatre directors.

As you can see, with only nine seats available on the Committee and only two guaranteed for designers it could be pretty tough to get a lighting designer onto that Committee. Equity will still continue to represent lighting designers and the Committee will be the direct voice for lighting designers, but the ALD feel it would be beneficial to have actual lighting designers on that Committee.

After a little persuasion, both Edmund Sutton and Richard Lambert, who are currently our reps on the Theatrical Designers Committee, have agreed to stand. However, they need all the votes

possible if we're to have a chance of getting them onto the Committee.

If you are an Equity Member then please vote for them when the Ballot Papers are published in June. If you are not in Equity then (why not? and....) please ask all our Equity friends to vote the lighting designers onto the Committee.

Your Equity friends have votes for actors on two other Committees so please ask them to vote for the other Committees to help put a lighting designer on to the Committee.

(Not all shows have fight directors and choreographers... just saying... and you could argue that some don't always have designers or directors in our ever-resourceful society; however there'll always be someone sorting the lighting!)

As the end of the Committee's term, and indeed existence, draws near, we must admit that we have not achieved as much as we had hoped when we took office. Both being new to the Committee, it was a slight shock to the system to find

The Equity Theatre Designers' Committee

ourselves almost immediately after starting landed with Equity's self-restructuring. This has diverted a lot of our time and efforts.

We must again emphasise the 'Catch-22' situation in which designers are with the Union. Without the support (by which I mean membership) of the majority of designers, Equity cannot represent designers effectively. Understandably, designers do not wish to join if they cannot see the professional benefits. The Union cannot push for benefits without its members.

SOLT and TMA are required by their own rules to offer lighting designers at least the Equity contract, whether or not the designer is a member. The contracts that your agents use are largely based on one or other of the Equity contracts.

The ITC agreement is a bit different. Equity has now negotiated a three year deal, mainly thanks to the organiser responsible for designers, Paul Fleming. ITC members are not obliged to use it, unless they are

'Ethical Managers', a status which requires the company to pay at least the minimum rate. The year by year increase in minimum fee is roughly 2.5%. The rates for subsistence and accommodation increase by a higher percentage to reflect the increase in costs of living. Rates apply from the beginning of April each year. The minimum design rate is £2,294 for 2013-14.

The Committee in the next few months is starting a campaign – Credit where it's due – for proper credits to be given by managements. This is often included in contracts, and is in the ALD's rider, but often ignored, especially in publicity. We need people to tell us, though, when they notice that managements are not giving credit where they should.

The Union exists to improve working life. It can only do that with your support, whether you are a veteran of the West End, or just starting out. To join, go to www.equity.org.uk and click 'Join'.

Edmund Sutton and Richard Lambert

Brief Overview of Equity's new Structure

There are now going to be 7 Industrial Committees, 3 National Committees, 4 Equality Committees, and a Young Members Committee

The seven Industrial Committees, which meet five times a year, are as follows:

- 1) **Screen** (10 Actors, 1 Choreographer, 1 Dancer and 3 Walk-on Seats)
- 2) **Stage** (10 Actors, 1 Dancer Seat plus three reps seconded from CTSC and reps from other sub-committees, opera and West End deps)
- 3) **Variety, Circus and Entertainers** (12 Seats)
- 4) **Audio Sub-Committee** (9 Seats)
- 5) **Creative Team Sub-Committee** (9 Seats) theatre choreographer, theatre designer, theatre director and theatre fight director.
There are two seats guaranteed for each category (one for fight directors) and four maximum. Lighting designers must come from within the theatre designer category which includes set designers, costumes, props)
- 6) **Singers** Sub-Committee
- 7) **Stage Management** Sub-Committee

June - July 2013

2013 MICHAEL NORTHEN BURSARY

The Michael Northen Bursary is awarded annually to a student or recent graduate who has demonstrated strong, imaginative and creative lighting design. We are now accepting submissions for this year's competition. The award is made by the ALD in conjunction with the **Mousetrap Foundation**, **Electronic Theatre Controls** and **Stage Jobs Pro** (see page 35).

The Michael Northen Bursary competition is open to all students (not just those on vocational theatre courses) **and to those who have recently graduated in 2012 or 2013.**

- Taking part in the Michael Northen Bursary brings you and your work directly to the attention of the experienced lighting designers and other industry professionals on the judging panel.
- Winning the Michael Northen Bursary provides a public showcase for your work. It will be seen by a wide range of industry professionals including members of the ALD and those attending PLASA,
- Michael Northern Bursary winners will be featured in *Focus*

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



The winner will be presented with a cheque for £500 at PLASA 2013 in October, a copy of Michael Northen's autobiography *Northen Lights*, as well as a one year Premium Membership to Stage Jobs Pro.

Two runner-up prizes of £250 each, one sponsored by ETC and the 'Francis Reid Award', sponsored by the ALD, will also be presented at PLASA 2013.

The judging will take place in August, and the names of the winners will be announced at PLASA 2013 (6th to 9th October at London's ExCeL Centre) where the winning portfolios will also be displayed. on the ALD stand.

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

The full submission criteria can be downloaded from the **student area** of the ALD website and submissions must be received by **Friday 17th August 2013.**

If you have any questions then please do not hesitate to contact Sean Gleason, the ALD Student Rep: sean.gleason@ald.org.uk



SAVE TUNGSTEN CAMPAIGN

Progress update from Michael Hulls, Save Tungsten Campaign Co-ordinator

English National Opera, Welsh National Opera, Scottish Opera, Scottish Ballet, The National Theatre of Wales, Glyndebourne Opera as well as major international companies and theatres: the Metropolitan Opera, New York City Ballet, San Francisco Ballet, the Opera and Ballet companies in Chicago, Seattle, Houston and Atlanta, Paris Opera, Theatre de la Comedie Francaise and Theatre National de l'Odeon in Paris and La Scala in Milan.

Heads of Lighting at Walt Disney Imagineering and at Walt Disney Parks and Resorts have emailed their support as well as TV lighting directors from around the world including the Head of Lighting Design for CNN Networks.

Academics in the US, UK, Sweden, The Netherlands, Italy and Spain have also given their support along with architects, theatre consultants, technologists, lighting rental companies and luminaire manufacturers.

But, as ever, we need to do more particularly amongst our fellow EU member states as we will only get our voice heard amongst the legislators in Brussels if we have support from as widely as possible in Europe. As yet we haven't been able to get any emailed support from Austria, Poland, Hungary, The Czech Republic, Slovakia, Slovenia, Romania, Bulgaria, Latvia, Estonia, Cyprus, Portugal, Luxembourg and Malta. So, if

you have any contacts in these countries please contact them and ask them to get in touch at savetungsten@ald.org.uk or via the Facebook www.facebook.com/SaveTungsten page but with a contact address and to please let us know which country they are based in...

In the wider world we haven't yet drawn support from Russia, China, Brazil, Mexico, South Africa, India and Japan so again if you have contacts in these countries please get in touch and recruit them to the campaign!

Thanks to everyone for the enormous support so far!



Save Tungsten Campaign goes to Westminster!

Representatives of the Campaign went to Westminster

on 16th May to meet Peter Luff MP for mid-Worcestershire to discuss our concerns regarding the consequences of the EU legislation that has out-lawed the use of domestic Tungsten lamps.

Peter was extremely helpful and suggested ways that he could help further the Campaign both at Westminster amongst members of the



Government and members of the opposition, and how it might be best to approach MEPs and the legislators in Brussels.

He was particularly interested to hear about how the legislation may spell disaster for many small amateur theatres and drama and operatic groups, community theatre venues and school theatres, many of whom still rely on such stalwart lighting fixtures such as the dear old Strand Patten 60 and are now struggling to source replacement GLS 150w lamps for them. These are precisely the kind of organisations and venues that can least afford to invest in alternative new equipment such as LED units and therefore are in danger of being the first venues to go dark as the supply of domestic tungsten lamps that they rely on dries up.

As professionals it's easy to overlook the plight of the amateur theatre even though I for one first encountered the magical world of stage lighting as a teenager in a local youth theatre group in the 1970s. It was a surprise to discover that the Strand Pattens 23, 45, 60, 123 and 137 I first came across then are still so important some 40 yrs later!

To be a really effective Campaign we have to help safeguard the interests of the myriad smaller amateur organisations and to provide a voice which will only increase in strength with wider representation of all levels of theatrical lighting

June - July 2013

from the tiniest village hall amateur production to the great institutions such as the National Theatres, Opera and Ballets of the UK. This will of course help gain greater influence at Westminster if the voice of the Campaign is heard by MPs and MEPs in constituencies up and down the length and breadth of the country.

So we appeal to all those involved in lighting in amateur productions to join the Campaign!

This was one area we discussed with Peter regarding who the Campaign's natural allies are and we also talked about the need to get more regional theatres involved. We have supporters amongst theatres in Bradford, Sheffield, Northampton, Harrogate and Belfast but that's just a fraction of the UK's regional theatres and venues which we hope to encourage to join the Campaign.

So, if you are reading this and are involved with either a regional theatre or an amateur group anywhere in the UK, please get in touch and join the campaign.

The Save Tungsten Campaign would like to thank Peter for his time, his support and his help and look forward to meeting him again at the end of June to develop our contacts with MPs and MEPs.

Join the campaign by emailing savetungsten@ald.org.uk

Tungsten Campaign: the known threats and the known unknowns...

James Laws

The threats are: legislation, manufacturers' investment in new technologies and the way everyone is being persuaded to light their homes.

When I joined the *Save Tungsten Campaign* I was tasked with providing a list of lamps used in stage and studio lighting, probably because I have replaced quite a few over the years, either by climbing ladders or by making and selling conversion kits in the name of standardisation.

At first I was encouraged to focus on the spotlight lamps that we all use. These are traditionally marketed under lists, with initials T for Theatre, CP for Colour Photographic and P for Photographic. As a general rule, T lamps aren't as bright, watt for watt, as CP and P. However, T lamps do last longer than other precision high wattage lamps. That is because, in studios, colour film stock was made with a key requirement of a balanced light colour temperature of 3200 Kelvin. This is as hot as tungsten wants to get, even in a halogen gas with a quartz glass envelope, so the light is bright, blue and sometimes measured in a handful of hours per lamp, enough for a day's shooting. On the other hand theatre wants to run its lights for maybe 30 to 60 hours a week without a failure for several months, so its warm-white lamps last for many hundreds of hours at 3050 Kelvin.

So, sometimes you can have a 50 hour, a 400 hour, a 750 hour or a 2000 hour lamp as options

Page 9



SAVE TUNGSTEN CAMPAIGN

in the same fitting and you can vary the filament shape as well. There is a studio, theatre, projector or exhibition lamp for every purpose. Some are still being made for 60 year old fittings. Some of these lamps are very low-volume, which leads to rising prices and a wish to discontinue production.

There is pan-European legislation in place to oust consumption of domestic General Lighting Service (GLS) lamps¹. The implementation is in an advanced stage; there are no 60W or 40W



standard household lamps being shipped into the UK. True, there are some clever small manufacturers like Bell, who have realised that Rough Service lamps are “specialist” and therefore they avoid legislation at the moment. They were used in industry where the lamp is jolted or subject to vibration. But in reality, how many car mechanics use a Rough Service mains hand lamp down the inspection pit these days? Pearl lamps are particularly unloved by Legislators as they are less efficient than clear.

Other temporary fixes include putting a halogen capsule in a clear GLS envelope. Plenty of light, you can dim it and the glare is horrible without a shade. But only clear halogen is allowed under the present rules. Crompton do a number of these and call some of them Xenon. It's an expensive fix, vulnerable to future legislation.

The advanced lamp manufacturers see anything domestic with a filament as a product with little profit and no future. They are investing heavily in fitting LEDs and CFLs into all sorts of traditional shapes of light bulb. At present this rash of options only serves to prove that you can't beat the real thing; tungsten. Whole aisles of B & Q are geared to dodgy alternatives for a very simple and elegant solution, a strip of tungsten in an inert gas. So the concept of running traditional practicals & decorative lamps in theatre is becoming very difficult. This is the current battleground.

It is my personal opinion that the eminent LDs who are meeting with Philips and Osram will be able to influence the quality of future generations of LED lamps if they can tell the manufacturers what they really want from these lights and why. They can show them a way to clear up the mess of baffling bad lamps they have created, each one a monument to a stumbling painful progress. They will be helping Joe Public vastly. The whole domestic lamp scene is like a maze with no centre at the moment. Walk through B & Q, look at the bright bits and marvel. Or shudder. ❄️

Here's a summary of James Laws' ----- ever-spreading spreadsheet

Lamps under threat, or already extinct...

T-class

- T13 650W used in older Fresnels and profiles
- T14 1000W used in Patt 223
- T15 1000W used in Patt 263/264
- T16 1000W used in Pattern 243 & 252@ 1K, 93, 58
- T20 1000W As T14 but Biplane
- T21 650W As T12 but Biplane
- T22 1000W As T13 but Biplane
- T24 500W As T17 but Biplane

K-class

- K9 300W linear used in cyc, workers and decorative
- K15 250W used in Redheads and small floods

P-class

- P2-13, DXX 800W Redhead (650W version extinct?)
- P3-6ES 250W powerful hot domestic size lamp

CP-class (3200K)

- CP23 650W 3200K version of T12
- CP24 1000W 3200K version of T11
- CP39 650W used in Studio Fresnels & Profiles
- CP51 650W 3200K version of T/17
- CP52 1000W 3200K version of T/14
- CP53 2000W used in Pattern 252 projector & old 2K Fresnels
- CP71 100W Biplane version of CP40
- CP75 2000W Biplane version of CP55, Bambino 2K

GLS & 'domestic'

- Range of 15W Pygmy, dimmable small bulb on sets, also used coloured, can be laquered or FEVd.
- Range of 25W BC & ES, 'Household' envelope, largest wattage for external use. These are used on external Festoons and for period external settings in Theatre, Film & TV. Whilst there are products from Covershield that cover or sleeve lamps, they do not give the same look as internally sprayed glass.

40W pearl, used for Dressing room mirrors

60W BC and ES, pearl, clear, red, green, blue, orange, yellow, pink. This is the other common wattage for coloured festoon or decorative coloured GLS lamps. This wattage can only be used indoors. 60W is the smallest load that can be dimmed on some dimmer racks, so it is a useful wattage for desk & table practicals.

100W clear, pearl. Commonest wattage for living room pendants on set is 100W.

150W & 200W clear, pearl. Used with S63, S64 & Patt. 137 floodlights still used in small theatre.

300W GES clear. Some period practical fittings & as art objects

500W GES clear. Pattern 60 flood & as art objects. Iconic, can be used as art objects in rock & festivals.

1000W GES clear.

Golfball 25, 40, 60W BC, ES, SES, SBC. Clear, many colours. Used for decorative stage effects for its dimmable full spectrum, 25W used externally on festoons. Churches have dedicated fittings for Golfballs.

Candles 25, 40, 60W BC, ES, SES, SBC and specials. Many uses, some decorative envelopes. Practical for dimmable full spectrum and the period look. Heritage industry and listed buildings.

Linear 30, 60W Double-ended, clear, white. Used for lighting pictures, small exhibition cases.

Par 20, 25 These Par ranges have been wattage-adjusted recently. They are used in exhibitions for dimming/full spectrum.

Par 30 Par 30 & upwards are used architecturally

Par 38 used on small stages for local flooding & spotting

Par 46 Mirrorball pin spot

Par 56 Large exhibition, architectural, small rock/effects

Comment from a lamp manufacturer

From Mark A. DeLorenzo
Business Manager - Entertainment
NAFTA Region
OSRAM SYLVANIA

"We at OSRAM SYLVANIA have done some research with our government regulatory members and looked into this concern in detail.

"OSRAM has good news for those in the global entertainment market who think new energy efficiency legislation passed recently by the European Union (Directive EU Regulation 1194/2012 of December 12, 2012) will cause tungsten halogen lamps used in the Film, Television, Theatre and Performing Arts industries to be phased out. OSRAM is pleased to announce the vast majority of tungsten halogen lamps, including many OSRAM products such as OSRAM HPLs, CP/85s and the PAR64 1000W series, used by the Entertainment industry, are exempt from this legislation. This is because they are defined as 'Special Purpose' lamps due to their application in Article 2, Section 4, (b), (ii) and therefore are not affected. We appreciate the industry's passion for this trusted lighting solution and look forward to continuing to illuminate today and tomorrow's entertainment stars on countless stages and studios with our OSRAM tungsten lamps."

And finally...

John Rayment is one of the top LDs in Australia, (he lit the Opening and Closing Ceremonies of the Sydney Olympic and Paralympic Games, 2000), and contacted us to say:

"I share with you a great affection for tungsten light sources. Whilst we are all concerned to see technology address the concerns of the current age, we cannot become simply science driven.

Lighting designers of any worth will always embrace any available technologies in the service of the production. However, we are also in service to our ideas of humanity. If we understand the value of our philosophical expression, as celebrated by our Theatre - one, among many disciplines - then we should value the full range of story telling devices.

Tungsten light evokes the most basic, and fundamental, of human discoveries and flow-on technologies - fire. The fire: provider of warmth, light in the darkness, heat for cooking, a gathering place for celebration and exchange of ideas for millennia. We naturally respond to it's form and it's nature.

Tungsten light has a quality that virtually all other technologies lack: it appears natural.

Lighting designers are clever and can manipulate light and colour and technology to create all manner of illusions but the tungsten source behaves like no other and remains a proudly analogue form in an increasingly digital world.

Tungsten is a true electric candle, if you will. All else is clever technology in pursuit of Function. Tungsten has the Form." ❄️





MJ TAKES UP A POSITION IN THE VICE-CHAIR

Sitting comfortably? Then Mark Jonathan shall begin...

“Having been away for months I’m back in London with four operas in rehearsal and at least one in pre-production; ‘eek!’ is this the calm before the storm?”

As I was saying in the last issue I must remember to breath deeply..”

The fresh air and the mountains seem a long way away now. Being in London has meant that I could chair the last two ALD Exec meetings in my new ‘Vice-chair’ role as Peter is now ‘down-under’ on Kong. It’s great that things are buzzing at the ALD. I’ve always felt that the more members who are involved the more we would get done and this looks like it’s really happening with various groups who are involved in development projects. Please see Jo and Ian’s reports for more information. I’m especially pleased that soon we will start to have regular meetings for professionals. This should provide a forum for professional issues and problems. Meanwhile, it’s great that the social side goes well with the monthly gatherings at ‘the Coach and Horses’; many thanks to all our corporate sponsors. Could I clarify an issue that was raised at the Exec meeting and that is that the social evenings are *open to all ALD categories of membership*.

In the last issue I did mention that we need to expand the membership and that while all LDs should belong as designer members we also have the professional category for colleagues who are working in the lighting industry and don’t qualify for the designer category. The need for us to be united via this association is greater than ever and Jo talks more about the reasons for belonging. Please try and get your colleagues to join, too.

For various reasons I find myself thinking about people at the start of their careers and so I think this article will have a youthful theme. I have just

lit for the LCB (London Children’s Ballet - *photo right*). It’s the third time I’ve been involved in the last 10 years and in the intervening years a number of ALD members have designed for the company. Each time I work for LCB I witness the extraordinary commitment of the youngsters dancing to an extremely high standard matched only by the incredible commitment of all those involved, including many parents, led by Lucille Briance, the zestful and energetic founder of LCB without whom the LCB would not exist. Watching the young dancers who discover that they are not alone in their love of dance I was reminded of how much I owed to the National Youth Theatre where I had some amazing opportunities and fantastic experiences as a teenager about to embark on my career.

Continuing the youthful theme, at this month’s Executive meeting we were delighted to welcome our newest Exec member Sean Gleason who is the new student representative. He’s now graduated and works at the National Theatre but is young enough to know what being a student is like, so he’s a great addition. Unbounded thanks for all the hard work that his predecessor Jack Knowles has done as the student rep before him.

One of the operas that I have in rehearsal is Benjamin Britten’s *Owen Wingrave* at the Guildhall School of Music and Drama (see Declan’s article p.18 on lighting *Figaro* there). As I sat in rehearsal with the professional director, designer and conductor I found myself marveling at the



incredible brilliance that surrounded me in the rehearsal room in terms of student musicians, singers and stage management. Meanwhile, at the theatre, student carpenters, painters, production managers, lighting, video and sound technicians toil away in the fit-up. I’m enjoying the support of new student member Caitlyn Staples from Melbourne University who is at Guildhall for a term and works as my assistant both at Guildhall and on all my other productions. I do hope that the university authorities recognize how much valuable ‘education’ goes on in the rehearsal room and the theatre as opposed to the academic classroom. Will these valuable experiences be lost to some potential students with the addition of the £9,000 per annum university fees?

Similarly, all my life, I’ve seen organizations like the LCB and the NYT struggling to exist, often ignored by funding bodies as unimportant and yet they provide an entry opportunity to the performing arts which I would say is priceless and very under-valued in the incredible opportunities they provide usually for no fee at all to the participants as well as creating performances that

often inspire young and old alike.

The next day, I feel the pressure ramping up as I go to rehearsals of *Cavaleria Rusticana* and *Pagliacci* with a

bit of *Owen Wingrave* film shoot and focusing later in the day. The most famous aria is in rehearsal “Vesti la giubba”, (“on with the costume”). Canio is full of despair and sadness as he prepares for his performance as the clown but the show must go on.

As we were going to press with the last issue of *Focus* a furore was building up regarding various tungsten bulbs that have been or will be banned. Why are people in Europe making decisions without more consultation? We have been wrong-footed and left to respond post-legislation. The effervescent LD Michael Hulls has been asking for your support and its great to see how many people have already joined the campaign. Please join if you haven’t already (see page 8). We do need to show a larger contingent of support from all countries in the EEC.

On a personal level, I worry that although the entertainment industry can invoke an exclusion clause that allows us to carry on using domestically banned lamps I wonder if manufacturers will still make bulbs for us although the market will be diminished on bulbs where there was a cross-

over into the now, or soon to be, banned domestic market? Can the lamp manufacturers be trusted? Do they care about the art that we make with tungsten? I would imagine that profit is the main reason for being... Maybe they have secretly decided what they will do but haven’t told us. We shall see in due course.

In the meantime, we need to be well networked together so please sign up if you haven’t and get your lighting colleagues to join the ALD if they aren’t members already. Everyone should sign up at savetungsten@ald.org.uk and follow the Save Tungsten Facebook page (www.facebook.com/SaveTungsten) – thank you to Paul Green for doing this).

I certainly hope that when the students who may be reading this article now are my age that they will still be able to be able to create the delicate nuances of light with the bulbs that are under threat.

Gripe of the month:
Crap headsets and crap seats...
If you work for a ‘company’ you are better looked after... as was demonstrated in a busy West End theatre where the box office staff have very nice ergonomic seats, but in the adjacent control room and LD’s box the chairs are crap. Mine was missing a wheel. I’m also tired of being given a crap pair of headsets. Quite often I see other more regular members of staff have a better set than I get served up with, or did they buy them? I know some LDs bring their own headsets with them. Imagine the get-in as I arrive with my own chairs, production desks and headsets. It’s all I can do to carry my Mac and the musical scores. Double standards? “He/she is a freelancer so they don’t matter.”



MJ'S TIPS AND TRICKS

While I'm talking about students I thought it would be interesting to ask Maximilian Spielbichler (Central School) and Jamie Platt (Royal Welsh) who joined me on WNO's production of the opera *Lulu* (photos left & right), to tell me honestly what they got out of the experience.

Max said, "I think it's really important to shadow professionals as it is a ticket into some of the bigger venues, and to get to know other creatives through the lighting designer. I can see how the LD and other members of the lighting department work, ask questions, and that is helping me develop a structure, process and a skillset of my own that will work for me. It's also really helpful to talk to professionals and understand their thought process, and to collect a 'toolbox' of lighting techniques that are ready for future productions of your own. It has given me confidence, especially for the times that I'll be facing a difficult situation that I have experienced before when shadowing a professional, and have seen their solution."

Jamie said, "It's useful to see how the industry works at a level higher than where you are now, and it's incredibly reassuring to know that as a beginner you're working in a similar way to professionals! People are (generally) more than happy to talk to you about their work and pass on tips; never underestimate how much you can get out of just asking to meet up and chat!" 🍷



Max's Top Trick

"I found the way you organize your groups very useful: having the whole rig organized as groups and then separating them

further into subgroups – it makes a lot of sense and is easy to track. Also, it was interesting to watch you having to be a 'chameleon' in the way you communicate with different set designers and directors."

Max's Top Tip

"Don't rig a light anywhere near the conductor monitors because it can prevent performers seeing the conductor clearly on screen. And they don't like it!"



Jamie's Top Trick

"While working from a plan is the usual standard way of working, it's sometimes easier to see your groups of colour and

location on a single sheet of A4 than on a scaled plan the size of the production desk!"

Jamie's Top Tip

"Never stop trying new ideas; it may work, it may not, but you'll never know unless you try, and the moment you stop trying new things is the moment you stop getting excited about your work!"





'Just a (very) quick hello!'

from **Sean Gleason** your new Student Members' Rep

Over his time on the Exec, Jack Knowles (my predecessor) has gone a long way in working closely with those in education offering support and guidance and it was from my own positive experiences and relationship I've had with the ALD throughout my own studies, that has since made me want to play a much more active role within the association.

I hope by taking on the role within the ALD, and by working closely with those currently in education, emerging designers, and fellow young professionals within the industry, we can gain a much better understanding of our needs and actively work towards these.

Ongoing, our immediate plan is to setup a 'student sub-committee', in which current students from Universities and Colleges from all around the country will sit, in order to create a much more proactive student presence within the association. This will not only allow us to discuss and explore current relevant issues and happenings,

but will create a platform to voice and develop ideas and opinions, and will progressively work towards offering a greater support network to the student body, graduates and young professionals alike.

Should anyone wish to be a part of the student sub-committee, details will be going out to colleges in the near future, however please feel free to email me in the meantime to express an interest.

Finally looking ahead, I will be around at ABTT and intend on meeting up with those who show an interest in becoming part of the sub-committee, but it would also be great to speak to any other students, and fellow members to hear your opinions on the future of the student committee and its ongoing role within the association. I'll also be there to offer any advice and to pester you all into preparing to submit your work for entry into this year's Michael Northen Bursary award (for which the deadline for entries has been extended until mid August).

The bursary award is now open to all students and graduates from 2012 and 2013, and is a great way to bring your work to the attention of experienced lighting designers and other industry professionals on the judging panel. There's everything you will need to enter on the website however again please feel free to give me a shout should you need any more info or advice. 🍷

Sean Gleason

After traveling and working within the lighting industry for some time, Sean chose to specialize and study Lighting Design at Rose Bruford College. Throughout his studies he continued to light, assist and work as a freelance Production Electrician, and since graduating has worked within the lighting department at The National Theatre on Southbank. Beyond the National, Sean continues to light, working notably with several physical, and new writing theatre companies in order to develop exciting new pieces.

sean.gleason@ald.org.uk

LE NOZZE DI ILLUMINAZIONE PER LE NOZZE DI FIGARO

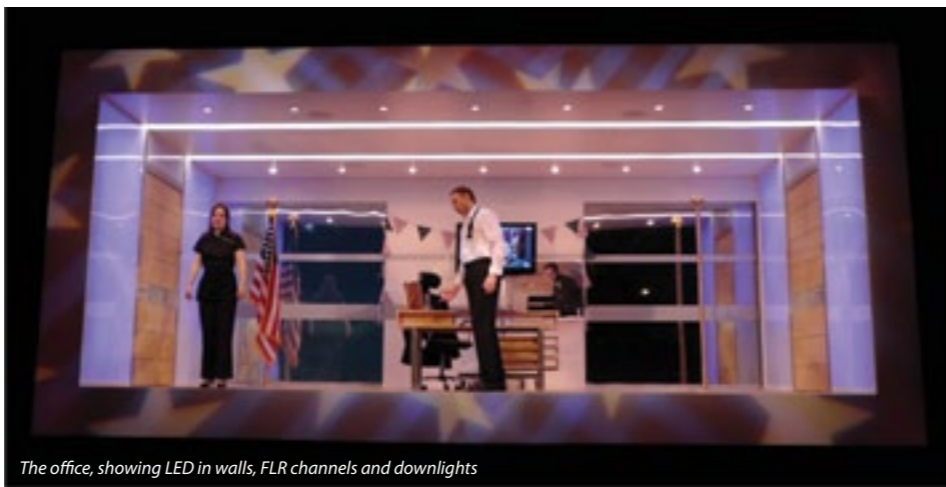
The Marriage of (Theatrical & Architectural) Lighting for the *Marriage of Figaro*

It was a dark and stormy night. Well, not really. But it was a Tuesday. The phone rings. It's Bridget Kimak, designer for Guildhall's production of *Le Nozze di Figaro*. Declan Randall



After a few pleasantries, we get down to business and start to talk about the set. "You're going to hate me", says Bridget. "Let me guess", I say jokingly. "Three walls and a ceiling?" Silence. "It's probably best if you come and take a look at the model". So I did, and it was amazing. Director Martin Lloyd-Evans had decided to update the production

and set it in modern America, Texas in fact. The set was essentially a floating white cube that would be dressed differently for the various locations. It was indeed three walls and a ceiling, and the upstage wall would also be a mirror finish for two scenes, but it did not bother me as it was simply beautiful. And challenging. So we started to talk about the possibilities. Having recently been appointed to a new hotel development, architectural applications and



The office, showing LED in walls, FLR channels and downlights





Act 1 - "basement" flat for Susannah and Figaro



LE NOZZE DI ILLUMINAZIONE PER LE NOZZE DI FIGARO

Declan Randall

fittings were fresh and floating in my mind, so I set about looking at alternative (more "real-world" ways) of getting light into the box. There were loads of discussions about how deep the box should be to accommodate the fittings, but also not wanting it to become too chunky so as to ruin the design aesthetic.

The one solution that I came up with was to make the two side walls into light boxes. That way, the light would come from the room, which was an important aspect of the design, but it would also mean that we could achieve a soft, diffused light as a base for some of the scenes which would be really helpful. We also created 2 channels for light fittings in the ceiling and in this we packed in a row of dimmable fluorescent fittings. I wanted to have two solid lines of line without any darks pots, as this added to the modern feel of the set and architecturally suited the design as we were able to align these with the door frames that were set in the walls on either side.

If you have been following my other ramblings in *Focus*, you will know that I am still a huge supporter and advocate for retaining the use of tungsten light in theatre, and this was no exception. Even though we had installed a load of dimmable fluorescent into the walls and ceiling, I added in another two rows of low voltage downlights into the ceiling. These were all in

individual circuits and they doubled up as a warm light source, but also as specials within the box when we needed to isolate.

In addition to all the fluorescent and LV downlights, I also added some RGB LED ribbon into the side walls and the two light channels in the ceiling. This would allow me to shift the colour and mood of the room slightly to adjust for the mood and tones of each scene. Fluorescent can be quite a brutal and unforgiving light source (one of the reasons I like it) and the LED meant that we would be able to make it slightly more malleable and user-friendly.

The dimmable fluorescent fittings were 2-tube, 2-circuit fittings, so I opted to use two different colour temperature lamps here – a warm white and a cool white. This allowed further tonal shifts within the opera, but also meant that we could have a cooler light in the "basement" and a warmer light in the "bedroom" scenes. Philips has a great range of tubes as a part of the Master – Color range and it was these lamps that we ended up using for our light boxes.

When dealing with light boxes, and particularly fluorescent in light boxes, the general rule of thumb is that in order not to avoid seeing



Countess's bedroom

LE NOZZE DI FIGARO

Declan Randall

the lines of light from each source that the distance between the fittings should be equal to the distance from the fitting to the acrylic (or whatever face the light box is using). Due to the number of fittings that we were able to source, this would have meant that the box would have had to have been more than 600mm deep which was not practical, but also would not have looked very good either. The solution was to mount them on the side walls and floor so that they were effectively cross lighting the light boxes. We painted the inside of the boxes white for maximum reflection just to make sure we had the most even distribution of light possible. We sacrificed a bit of output this way, but the result was an evenly lit wall of light that cast a diffuse light into the space.

The dimming curve of fluorescent is not great and the fittings that we were using were not latest generation dimming, so we had to spend a bit of time writing a new dimmer curve for them, but once we had that sorted out, we were able to do 30 sec cross fades between the warm white and cool white tubes that were near seamless, so it was worth spending the time on.



The basement, showing the light channels in ceiling of box



The bedroom, showing light box walls and LV downlights



The office



The wedding

To supplement the lighting in the box we also used some ETC Revolutions, some other generic fittings, two Pani BP5 projectors with static slide projection carriages and some digital projection upstage. James Adkins, one of the students at Guildhall took care of the AV design, and he did a marvellous job. My production electrician Beth Williams was superb and it was thanks to her and her team that it all happened as smoothly as it did.

For Act 1 and 2, the box had a back wall, which was solid for the basement, became the closet and balcony window for the bedroom and then became an expansive "one way glass" for the Count's office. In Act 3 for the wedding, the wall was flown out and we were able to see though the box to the sun setting over the sea for the beach wedding.

For Act 4, the entire box moved upstage and we were left in the forest / garden at night. A few gobos, a lick of moonlight, some stars and a hint of haze and we were done.

Each scene presented its own unique set of challenges, but through careful use of the fluorescent, LED and low-voltage sources, we were able to solve each one in turn. I think the trick to any design is ensuring that you have enough flexibility built into the rig to be able to cope with any situation that may arise. It was fun to blend the two worlds of architectural and theatrical lighting into one unified design for our Figaro. They say marriage isn't a word, it's a sentence... well, in a word, our "marriage" was a delight! 🎉

Cancel all shows on 12th and 13th June... It's the ABTT Theatre Show and our very own Fellow *Mick Hughes* will be talking about his career!

The ABTT 2013 Theatre Show is almost on us, and there's plenty for ALD members to see and do again this year. The Show is again at the Old Truman Brewery in East London, but is almost 50% larger with an imposing entrance in Dray Walk (off Brick Lane), an extra exhibition hall, improved catering, more loos, two seminar spaces and double the number of seminar sessions. You'll be greeted by Ian on the ALD stand in the Green Hall, conveniently situated between the bar, café and two seating areas, so drop by for a chat, a drink and to take the weight off your feet. However, there may not be too much time to sit and relax...

Many of the ALD's Corporate members are exhibiting, so please drop by and thank them for their support – our Corporate members are vital to our on-going work promoting the art of creative lighting. Look out particularly for some new 'tools'... there, I said it.

A.C. Entertainment Technologies is showcasing products from many leading brands including Chroma-Q's new Inspire™ LED House Light, Jands' Stage CL console, and Green Hippo's full HD GrassHopper media server. On **Chauvet's** stand you'll see theatrical luminaires from the Ovation™ series, PVP™ S5 and S7 high-resolution video panels and more.

ETC will be demonstrating new and updated products including the Eos Ti, PC Congo, Source Four LED Studio HD tuneable white, Source Four LED Cyc, and the Source 4 mini.

Martin Professional has a full stable of new lighting, video, control and smoke products, and you are promised to be some of the first to see the newest members of the award-winning MAC Viper Family of moving heads.

Philips Entertainment's four premier brands - Showline, Vari-Lite, Selecon and Strand Lighting - are powering up to exhibit their latest LED luminaires and lighting control products including the new SL NITRO 510 LED-based strobe.

Point Source will be putting the newly acquired Clay Paky Aleda K10 washlight through its paces.

Rosco not only supplies colour filters, gobos and accessories. Check out their new MIRO CUBE range of LED wash fixtures including white light, colour and a black light emitter.

In addition to **Stage Electrics'** wide selection of the latest lighting products from ETC, Philips, Chauvet and Avolites they are launching a new range of gas-based special effects products

White Light is showing several lighting

products for the first time, including the Altman Spectra Cyc 100 Watt LED cyclorama wall wash luminaire, CORE Lighting's new ColourPoint Lithium Battery RGBW Uplight, the CORE Theatre Worklight, a mains dimmable white work light or blues light, and the world's first LED matrix fixture capable of projecting volumetric graphics from Chromlech Elidy.

If you are a fan of the James Laws' bookworm articles in *Focus*, make a note to visit the **Entertainment Technology Press** stand to check out Michael Hall and Julie Harper's *Miscellany of Lighting and Stagecraft* and Wayne Howell's latest edition of *Rock Solid Ethernet*, both of which are being launched at the Show.

There are also two days filled with informative **seminars**, and look out for a special treat on **Thursday 13th June 15.00 - 15.45**: our very own Mick Hughes, a Fellow of the ALD who has a lighting design career that stretches back 50 years, is speaking. In this session Mick will be talking about his career, productions, working collaborations and approach to lighting design and how it has changed over the years.

Corporate members' stands are shown on page 26., and for full details of all exhibitors, and registration for the Show and seminar programme visit www.abtttheatreshow.org.uk. #



KEEPING THEATRE AT THE
HEART OF THE ACTION



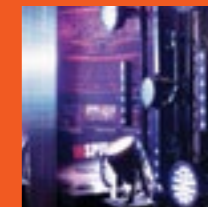
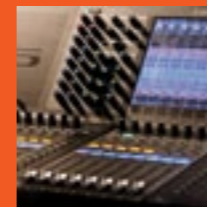
12TH & 13TH JUNE

Visit the ABTT 2013 Theatre Show, the only technical UK show specifically for the total theatre market.


















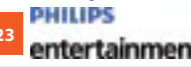






For **FREE** entry pre-register now at: www.abtttheatreshow.org.uk

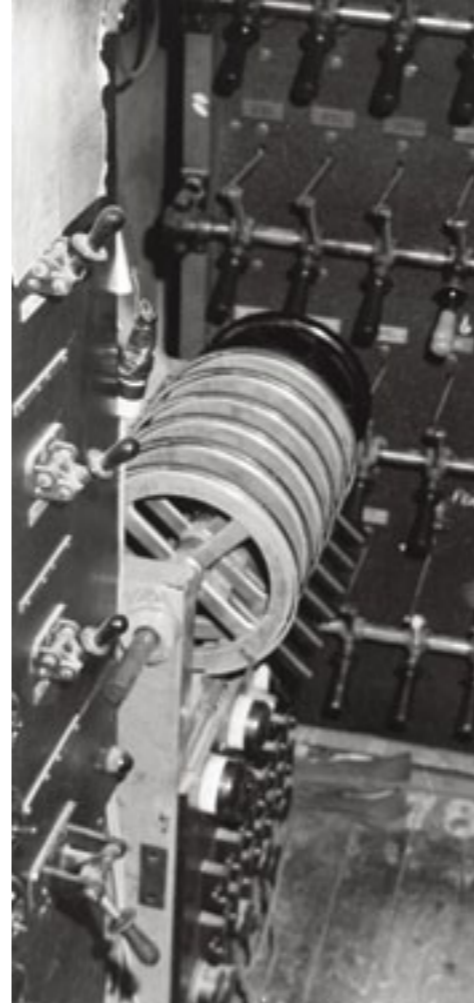


For the latest news, follow us on twitter: [@abtttheatreshow](https://twitter.com/abtttheatreshow)



Corporate Members Visit those exhibiting at ABTT 2013 in ■ & ■ halls and say hello!

AC Entertainment Technologies 01494 446000 www.ac-et.com  113	Clay Paky +39 335 72 333 72 www.claypaky.it  36	Lee Filters 01264 366245 www.leefilters.com  36	Production Resource Group UK 0845 470 6400 www.prglighting.co.uk  101	Schnick-Schnack-Systems 0049 221/992019-0 www.schnickschnacksystems.com  61	Zero 88 01633 838088 www.zero88.com  61
Ambersphere Solutions 020 8992 6369 www.ambersphere.co.uk  124	Computers Unlimited 3-D Design 020 8358 9476 www.vectorworks.uk.com  18	Martin Professional UK 01622 755442 www.martinpro.co.uk  125	Pulsar Light of Cambridge 01223 403500 www.pulsarlight.com  146	Stage Electrics 0117 938 4000 www.stage-electrics.co.uk  146	
Artistic Licence (UK) 020 8863 4515 www.artisticlicence.com  59	ETC Electronic Theatre Controls 020 8896 1000 www.etcconnect.com  59	Northern Light Stage & Technical Services 0131 622 9100 www.northernlight.co.uk  54	Robe UK Ltd 01604 741000 www.robeuk.com  33	TMB 020 8574 9700 www.tmb.com  141	
Barco High End Systems Europe 07919 007960 www.highend.com  35	Hawthorn Theatrical 01664 821111 www.hawthorns.uk.com  35	Philips Entertainment +31534500424 www.seleconlight.com  123	Robert Juliat +33 (0)3 44 26 51 89 www.robertjuliat.com  133	White Light 020 8254 4800 www.whitelight.ltd.uk  133	
Chauvet Europe 01773 511115 www.chauvetlighting.co.uk  57	Illuminate Design 01223 969694 www.illuminedesign.co.uk  57	Point Source Productions 020 8254 2620 www.pslx.co.uk  135	Roscolab Ltd 020 8659 2300 www.rosco.com  132	Wybron Inc. +1 719 548 9774 www.wybron.com  57	



OF BOARDS, CONTROLS AND COMPUTERS

Thoughts by **Philip Edwards**



Light Console, London Coliseum, 216 ways, 1952

When I started operating and getting paid for it the board was a twenty six way bracket handle board – dimmer handles screwing down to four shafts with the choice of turning each shaft directly or with a screw system for slow cues. The shafts were not mastered together.

In addition to this board which controlled battens, floats and dips there were six slider dimmers looking after FOH. Needless to say major shows involved a number of hired temporary boards as well. Inevitably any worthwhile show involved at least two operators, after all unless you had six arms, at least two of which were eight feet long it was impossible to fade all four shafts and the FOH dimmers simultaneously.

The next stage of my education as an operator was a genuine grand master board, this one had six dimmer shafts but also had cross control so that individual shafts could be moved up or down while turning one master wheel and the handles had a self release mechanism for when they got to the end of their travel. Like remote control the

great advantage of the Grandmaster – to the management if not the staff – was that fewer operators were required.

All these boards shared an eleven point plotting scale - O, 1/4-, 1/4, 1/4+, 1/2-, 1/2, 1/2+, 3/4-, 3/4 and Full. Sophisticated designers would ask for 1/2++ but they'd be very lucky to see it after the rehearsal.

Then came simple remote controls but the absence of presets simply swapped juggling levels with your fingers for doing so with all four limbs.

Presets meant that one person could operate – unless a second was needed to reset because of the speed of the show. The appearance of the cues was now accurately reproducible apart from human error but timing wasn't necessarily as sophisticated as we're used to now. The various electromechanical boards, CD, PR etc had a variable speed which applied to every moving dimmer. Like their father – the Light Console – they were what we now call tracking boards, if you didn't select a channel to move it stayed put.



OF BOARDS, CONTROLS AND COMPUTERS

almost everything was possible. For the first time separate up and down times became possible because the presets or groups had separate master faders.

Note though, virtually all electronic preset boards had masters which had to be moved manually and timing depended on the operator not on the machine. If the actor moved slowly one night a good operator still ensured that the fade to black finished at the instant the character left the stage. More often in my career it has been a question of the conductor or performer altering the speed of a musical number and in music the cue times come from the music not a clock.

Next came memory boards, which at a (key) stroke overcame any risk of errors in resetting cue levels. Unfortunately for cue timing early ones took us straight back to history and prehistory

with only one speed for each cue; better designs allowed the operator to set both up and down speeds for each cue. Even better ones allowed a choice of operating cues automatically or manually. Richard Pilbrow specified the Strand Lightboard for the National Theatre to move multiple channels at individual speeds to individual levels but with the possibility of intervening manually if the rate set in the desk wasn't quite right for that particular performance.

Developments in electronics meant that facilities on boards increased rapidly. In some cases it was apparent that the board had been designed for a computer engineer first rather than by a lighting person. The increase in facilities matched the increase in the use of what I suppose we must call intelligent lighting when instead of a simple intensity for each lantern we found ourselves needing control of thirty or more different parameters for each lantern. With this increase in channel count came boards with greater capacity and the ability to contain a fixture library to simplify the patching of this larger number of channels. At the same time there was an increase in the ability of boards to number crunch channels with various shortcuts to enable multiple fixtures to be controlled as groups with similar shortcuts to put for example *pan and tilt* to position lanterns at predetermined places on the

stage or to perform mobile effects. Oddly some form of predictive text where the board would automatically complete say *1 thru 6 + 8* when it got used to the idea that you kept on calling this up never seems to have happened.

The increasing complexity of facilities meant an increasing complexity of control surfaces and a growing need for programming ability to be applied to setting up so that operators became programmers. My comments below are in no way meant to denigrate programmers rather to plead the need for operators for actually running shows. The stimulus for this article was a description from a colleague about a show in which a chair was inadvertently left on stage, the DSM said, "Can we have a blackout in the next scene change and then fade back up after the chair is struck". The person working the lighting control was unable to do a black out because "the show is programmed". It seems that while the control concerned did have a grand master fader the instinctive – at my age anyway – "pull the GM down and either push it up again or do the next cue with it down and then fade up to the new state" wouldn't work because the GM had to be programmed – that word again – not to override channels used for smoke machines and other non intensity uses – and perhaps significantly – it hadn't. Now was this somebody's fault or was it

Thoughts by Philip Edwards

June - July 2013

Now was this somebody's fault or was it

Now was this somebody's fault or was it

Now was this somebody's fault or was it

Now was this somebody's fault or was it



simply an oversight due to the complexity of the board? It doesn't really matter although it does emphasise the need for an operator who knows what he or she is doing and not simply pushing buttons. Assuming the conventional situation where the operator is the only member of the show team who can see the stage surely it is their responsibility to keep an eye on the lighting and make sure it still works, After all on any production things change, the leading man now moves left of centre for his big speech and so the special also needs to move left (or the leading man needs to be told to get back in his place!) If the operator is simply going to press a go button every time the DSM says so then why not remote the button to the prompt desk.

I am disturbed by words like 'show control' when they mean a computer to inaugurate

every technical change. Yes, this probably means that sound and light and whatever are perfectly synchronised but what about live theatre? I think I exclude from these remarks the kind of show in which the main thing is the spectacle and the performers are simply there to provide a focal point – while probably miming to the pre-recorded track.

On the subject of pre-recorded tracks did you hear about the pantomime press night which had to be abandoned because the musical director's laptop crashed and there was no click track or backing vocals as a result? There was no back up system and apparently it wasn't possible to play the instruments and sing the songs!

The logical end to this is surely to put the whole lot on video. 🚫

The logical end to this is surely to put the whole lot on video. 🚫

Unlike a modern tracking board it was possible to tweak channels by selecting or deselecting them part way through a fade although that facility would be redundant given the cue capacity of a modern board.

Electronic preset boards such as the Strand CD became common with the advent of the SCR or thyristor dimmer although they had been available for some time with saturable reactor dimmers. These again required resetting of presets between cues so accuracy of cue reproduction depended on the accuracy of the operator but with a combination of groups and presets and a spot of tweaking of individual channels



Strand MSR, 'Memory System Rank' Sadlers Wells, 1973



Office Oracle: News from Ian's (London) production desk

ALD @ ABTT Show 2013
Old Truman Brewery, Brick Lane, London E1
Wed 12th & Thurs 13th June

We will of course have a stand at the annual ABTT Theatre Show that takes place once again at the Old Truman Brewery on Brick Lane, and this year has an extra floor of exhibitors. We can be found at Stand 80 on the 'Green Floor', alongside a number of our fellow Associations, and with the Café just a few feet away around the corner.

For those members who have not yet paid their 2013/14 subscriptions, we will be able to accept payment by cash or cheque on the stand.

We are also delighted to announce that ALD Fellow Mick Hughes will be the subject of our seminar at the show, with a session where he will discuss his lighting design career that stretches back across 50 years. We will talk about his past productions, working collaborations and approach to lighting design and how it has changed over the years.

The session takes place on **Thursday 13th June from 15:00 – 15:45**, and to ensure you are booked in to attend please visit the seminars page of the ABTT Theatre Show website, where you will be able to see the full range of sessions across both days: www.abtttheatreshow.org.uk/seminars

Members' Meeting at Top Hat
Aldwych Theatre
Friday 21st June 2013



TOP HAT brings the glamour of Hollywood's golden age and the glorious, tap-dancing magic of Fred Astaire and Ginger Rogers to the West End in one of the greatest dance musicals of all time.

The show's lighting designer is the ALD's Chairman Peter Mumford, and he will be present to talk members through the process of putting on the show in 2011 in Milton Keynes before it toured the UK and transferred into the West End. Also on hand will be Victoria Brennan, Peter's trusted programmer, to demonstrate how such a show is programmed into the desk, as well as the resident lighting team to show members around the stage and auditorium.

ALD members are also able to book best price tickets for the show from Monday 17th to Friday 21st for £39.50. Please select the Ticket Offer ticket above in addition to the Meeting ticket to receive further details on this special offer.

To book your place on the Meeting and to register an interest for receiving the ticket offer for that week please visit: <http://aldtophatmtg.eventbrite.co.uk/#>

Members' Monthly Social Evenings

These events on the last Friday of every month continue to go from strength to strength, and we thank all our Corporate Members who have sponsored them so far in 2013.

The June meeting actually takes place a week earlier than normal, so that it follows on for the *Top Hat* meeting on the 21st June (see left) and it will be sponsored by Production Resource Group (PRG).

July's meeting is on 26th July and is sponsored by Zero88.

We then take our normal summer break in August, but return with Stage Electrics sponsoring the 27th September event.

Keep an eye on the email bulletins, Twitter feed or Facebook group to keep up to date.

We are currently looking for sponsors for October and November which will complete 2013. If you are interested in sponsoring any of the 2014, events, we will be happy to hear from you too!!

2013 Olivier Awards Winner

The Curious Incident Of The Dog In The Night-Time's Paule Constable has won the White Light Award for Lighting Design at this year's Olivier Awards with MasterCard.

Her win for the hit National Theatre production marks the fourth of her successful career, having triumphed in previous years for her work on *His Dark Materials* in 2005, *Don Carlos* in 2006 and *The Chalk Garden* in 2009. The lighting designer also received a Tony Award for her work on the Broadway production of another National Theatre hit, *War Horse*, in 2011.

The Curious Incident Of The Dog In The Night-Time, which opened at the National's Cottesloe theatre before transferring to its current West End home at the Apollo theatre, tells the story of a teenager with behavioural difficulties who embarks on a mission to discover the truth about who killed his neighbour's dog.

After accepting the award, Paule paid tribute to the National Theatre backstage, saying: "They let us do what we do and sometimes that can create theatre magic. Without it we'd never make shows like that. It's extraordinary so thank you to them more than anyone else. We are very lucky."

She emerged victorious in a category that also included *Constellations'* Lee Curran, *Sweeney Todd's* Mark Henderson and *The Master And Margarita's* Paul Anderson.

For a full list of the winners in all categories, please visit the Olivier Awards website: www.olivierawards.com

2013 Tony Award Nominations

The nominations for the Broadway Tony Awards of 2013 have been announced, and once again ALD members are nominated in both play and musical categories.

ALD International Fellow Jennifer Tipton has been nominated in the play category for *The Testament of Mary*, Colm Tóibín's one-woman play which stars Fiona Shaw as the mother of Jesus, telling her story of her son's Crucifixion.

The transfer of the RSC's *Matilda* to New York has brought Hugh Vanstone another award nomination for the musical adapted from the Roald Dahl story.

Best Lighting Design of a Play

Jules Fisher & Peggy Eisenhauer *Lucky Guy*
Donald Holder *Golden Boy*
Jennifer Tipton *The Testament of Mary*
Japhy Weideman *The Nance*

Best Lighting Design of a Musical

Kenneth Posner *Kinky Boots*
Kenneth Posner *Pippin*
Kenneth Posner
Rodgers + Hammerstein's Cinderella
Hugh Vanstone *Matilda The Musical*

For a full list of the nominees in all categories please visit: www.tonyawards.com/en_US/nominees

ShowTech, Berlin

18th – 20th June 2013

This year, for the first time, the ALD will be travelling to Berlin to take part in the 2013 edition of ShowTech as part of the International Association pavilion in Hall 4 of the Exhibition Centre, Berlin.

I am looking forward to meeting some of our European members while we are there, and maybe attracting a few new members too.

By Design Day 2013

Over £2000 was raised from donations to this year's fundraising day for Light Relief in the UK. If you were intending to donate something but either forgot or got side-tracked by work projects, it is still not too late to do so. Please visit the Light Relief website to do so: <http://www.lightrelief.org.uk/>

ALD and Social Media



We have recently made our longstanding Facebook group fully members' only. There have been a number of valuable conversations on issues affecting lighting designers and their practice, whether through fees, colour choices, ALD events or the wider funding issues in the theatre industry. We will continue to look at how we can expand its remit to help members discuss, network and support each other. If you are a Facebook user and wish to join the conversation then the group can be found here: <https://www.facebook.com/groups/136894473608/>

To ensure we have a Facebook presence for non-members to keep up to date with some of the things we are doing and give them some basic information about membership, we also have a [Facebook Page](#). The updates on this also directly update our [Twitter feed](#) and therefore updates that are more membership based, such as specific meeting information, will still be made on the group pages.

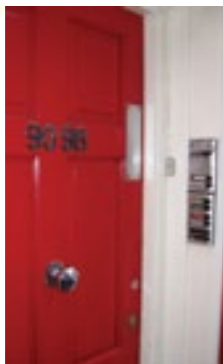
Office Oracle:

London Office Facility

The London Office continues to help the ALD about its business as it hosts meetings of both working groups in specific projects and with other organisations discussing future development. However the use of its hot desk facility has not been so successful.

As Johanna Town explains on page 4 there are finite resources for the ALD to keep this facility operating as a benefit, and this requires members to use it and support it. For that reason we have amended the subscription scheme to try and bring some flexibility to those who are working in London and may need to access it for a couple of hours at short notice.

Professional Members and Designers will have received an email bulletin a couple of weeks ago explaining the changes, but it is now possible for them to pay £80 to obtain 50 hours of access on an ad hoc basis. Previously booked hot desk sessions or meetings will take precedence, and we do ask members to sign in and out as they use the space so we are able to track how much it is used as



well as reconcile hours used against subscription.

We have therefore updated the terms and conditions of using the office to reflect this change. Those who previously returned a signed acceptance of version one, will receive the updated version for their reference and it will be assumed that acceptance will be transferred to the new version unless we are contacted.

The room is also still available to book exclusively as a meeting room for private discussion or a production meeting. Meeting room bookings can only be made if there are no hot desks booked for that session. See the Terms and Conditions for full details.

If you have any queries, or wish to visit the office to have a look at the facilities please contact the [ALD Office](#) directly.

Subscription Fees

Many thanks to all those members who have paid their 2013 / 14 subscription fees either by standing order directly into our bank or via PayPal on our website, cheques sent to the office or direct banking transfer.

We are currently in the process of reconciling the £23,000 deposited into our account in the first few days of April and hope to have informed all members who have paid before the ABTT Theatre Show opens in mid-June. Corporate Members

and Not for Profit Members should receive their annual invoices before this date too.

If you do not pay by recurring standing order, you should have now received a reminder letter from us through the post. The deadline for payment is 1st July 2013 as laid out in the constitution. Your membership is at risk if you do not make your payment by that time. If you have any queries about your membership or fees that are due, please contact the ALD Office as soon as possible.

Professional Designer	£75
Professional Member	£75
Associate Member	£40
Student Member	£25
Corporate Member	£400
Non-Profit Organisation	£25

Chatter in the wings

Lots of work continues to happen in the working groups on various projects.

The **Apprentice Scheme** continues to develop and is now at the point of pulling all the previous work together into one document to start being able to approach potential funding bodies so that we can afford to run the scheme as it is currently envisaged. It is to be self-sufficient with its own funding streams, so as not to burden the core ALD budget.

The second group working on the **Associate and Assistant Lighting Designers** definition have now met for the first time as they try and develop the requirements considered necessary for such roles and how a more structured career path for LDs as there is in the United States or in other technical theatre disciplines in the UK could be developed.

The **website** re-design group have now shortlisted a number of new design approaches for updating the ALD website from its current form into something that may be more dynamic, design led and in keeping with corporate identities in 2013. The Executive will consider these at the next meeting, and the aim is to have the new site ready to launch at the PLASA show in October.

The ALD Executive also continues to play a role in the **Save Tungsten Campaign**, and we are hosting a private meeting at the ABTT Show bringing together of interested parties from a wide range of the industry to discuss the implications of the regulations that affect the use of tungsten sources on stage and in events.

and.... [Whatsonstage.com?](#)

Their new site goes live in early June! 📅

New Members

welcome!

Professional Designer

Raffaele Cericola, London
Ben Hughes, Queensland, Australia
Mark P Jones, Abergavenny[†]
Christopher Nairne, London[†]
Paul J Need, London[†]
Stuart Porter, Lewes

Professional Member

Tigger Johnson, Scarborough

Associate Member

Robert Achlimbari, San Pedro, CA, USA*
Joseph Dickens, Halesowen
Tom Turner, London

Student Member

Charlie Hodson, London

Non-profit Organisation

LAMDA, London

*re-joining the association
† from Associate Member

Diary Dates 2013

12th -13th June

ABTT 2013 Theatre Show, Old Truman Brewery, London *
13th June 15.00 – **ALD seminar with Mick Hughes**

18th -20th June

ShowTech, Berlin *

21st June

Members' Meeting at *Top Hat*, Aldwych Theatre, London
Monthly Members' Social Evening,
Sponsored by PRG



26th July

Monthly Members' Social Evening
Sponsored by Zero88



27th September

Monthly Members' Social Evening
Sponsored by Stage Electrics



6th - 9th October

PLASA 2013, ExCel, London *
Knight of Illumination Awards - Sunday 6th October

*the ALD will have a presence at these shows

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

Professional Members' shows opening in May - July

Listing taken from the 'openings' page of the ALD website. A full listing of all categories of members can be seen at www.ald.org.uk/diary/opening.php

"To be listed, you will need to enter show credits into your profile on the site. You will need to sign in to the Members' area to do so."

23 May Simon Wilkinson 'Kora', Dundee Rep

23 May Mark Dymock 'The History Boys' Mercury Theatre

25 May KC Wilkerson 'Mickey and the Magical Map' Disneyland - Fantasyland Theater for Walt Disney Parks & Resorts Creative Entertainment

29 May Tim Mascal 'Lionboy' Bristol Old Vic, then touring for Complicite

30 May Will Evans 'She Loves Me' Electric Theatre, Guildford for Guildford School of Acting

1 June Jon Clark 'The Perfect American', London Coliseum for English National Opera (ENO)

5 June Will Evans 'The House of Bernada Alba', Electric Theatre, Guildford for Guildford School of Acting

5 June Malcolm Rippeth 'The Birthday Party' Manchester Royal Exchange

11 June Michael Hulls Olivier Award Winning solo 'Desh' Sadler's Wells for Akram Khan Company

14 June KC Wilkerson 'Mad' Disney California Adventure - Hollywood Backlot for Walt Disney Parks & Resorts Creative Entertainment

14 June Malcolm Rippeth 'Tristan and Yseult' West Yorkshire Playhouse, then touring for Kneehigh

22 June Michael Hulls Russell Maliphant's Olivier Award nominated 'AfterLight (Part One)' Sadler's Wells

24 June Tim Mascal 'Derren Brown: Infamous' Palace Theatre, London for Objective Productions

3 July Edmund Sutton 'Macbeth' Rose Theatre, Bankside, London for WOH Productions

3 July Michael Grundner 'Jaegerstaetter' Theater Haag for Theatersommer Haag

6 July Jon Clark 'A Season in the Congo' Young Vic

Contact us

The Association of Lighting Designers

PO Box 955, Southsea, PO1 9NF

Tel: 07817 060189

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

The Executive

President: **Richard Pilbrow**

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

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

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

Executive Director: **Ian Saunders** ian.saunders@ald.org.uk

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

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

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

Meetings Reps: **Will Evans** and **Kelli Zesulka** meetings@ald.org.uk

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

Committee members

Andy Collier andrew.collier@ald.org.uk

Paule Constable paule.constable@ald.org.uk

Jack Knowles jack.knowles@ald.org.uk

Jason Larcombe jason.larcombe@ald.org.uk

John Leventhall john.leventhall@ald.org.uk

Declan Randall declan.randall@ald.org.uk

Tom Dexter Scott dexter.scott@ald.org.uk

Katharine Williams katharine.williams@ald.org.uk

Focus Magazine

ISSN: 1364-9299

Editor & production: **Andy Collier** 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.



Tips for Career Success Online

Creating an online profile to showcase your talents was previously only used by the acting community. But now more and more employers are turning to online resources to search out backstage and technical theatre talent. In 2012, Stage Jobs Pro, the UK's largest jobs and networking site for theatre professionals, recorded over 40,000 searches by employers seeking professionals online through its website.

What makes one profile stand out from another and what can you do to maximise your chances when applying for work?

Stage Jobs Pro has 30,000 job seekers profiles, and Director Philip Large has looked at nearly all of them. He is in the perfect position to provide some tips for successfully marketing yourself as a professional online:

1. First impressions still count Being online gives you access to the world from your sofa. There is nothing more satisfying than sitting in your pyjamas while applying for a top job at the National Theatre. However, you are not 100% free from judgement. We remain a vain bunch and first impressions do still count. Instead of the focus being on you, the attention turns to your new face, *your profile*. So make sure it is crisp and clean. The biggest turn offs for me are an out of date or half complete profile, giving the impression of a lack of interest

and commitment. A poor profile can do more damage than not having one at all. If you are going to have a profile online, make sure you are committed to maintaining its appearance!

2. Be Interesting and Busy All sites will allow you to write a section "About You". This is your chance to introduce yourself and is the part of your profile where you can be creative and interesting. It should be engaging, informative and coherent. It should tell people what you do well and what you want to do more of in the future. Be specific, explain skills that you have, areas of the industry you enjoy and explain why? Do not waffle (1 or 2 paragraphs are fine). Things to include: current job, background, experiences and any additional skills that make you stand out.

3. Be Contactable There is quite often the debate about how much information you put online, however in my opinion the whole point of an online profile is to let people know who you are and how to contact you. At Stage Jobs Pro we see some of our best jobs come through as urgent requirements. Employers needing someone for a gig tomorrow! The Internet is fast, but a telephone call is still quicker. Employers in a hurry are not willing to send an email and then wait. They will look for a profile with a telephone number and make the call. As a security measure, SJP only allows employers access to telephone numbers, but we still see many profiles missing a telephone number and hence missing some great opportunities..

4. Be Literate In a time when an average job gets 30 to 50 strong applicants, the employer is looking for any little excuse to help whittle the numbers down to a shortlist. Spelling and grammar, so simple but yet such a common mistake, is a sure fire way of excluding yourself from the running. No excuses – get it right!

5. Be Professional With great power comes great responsibility. Remember you are being watched at all times online. The first thing I do when receiving applications to any job is look them up online: SJP, personal websites, Facebook, Twitter, LinkedIn all give employers access to your history. If you want to rant and rave, do it over a beer with your friends – *don't publish it on the web*. Many people have learnt the hard way. Don't make the same mistake. A trend we have seen recently is for many professionals to separate their professional presence online from their personal one i.e. creating an open access web page, Facebook page and Twitter account to promote their professional theatre activities to the world, but also maintaining a separate personal online presence accessible by only a very selective group of friends!

As a final thought, being online is a great way of getting your foot through the door and has completely changed the way the industry works, giving people transparency and access to jobs across the globe. But remember, it will never replace the impact you have from an actual face to face meeting or a good hearty handshake!



ALD Seminar at PLASA Focus 2013

Words: **Kelli Zezulka**, photos: **James Laws**

Scott went on to note the profound impact that lighting has on our everyday lives, with light always at the heart of spectacular events, in everything from natural phenomena (rainbows or solar eclipses) to special events (candles on a birthday cake or New Year's Eve fireworks). He explained that although "spectacle" has often been criticised as lacking artistic merit, light's ability to transform our perception of space and affect our emotional response to events is becoming more widely acknowledged, alongside the recognition of the skill of the lighting designer.

Scott then introduced each of the panellists, who gave a short statement about their work. Jez, as a technical manager, talked about the challenges of creating work that is engaging and that "allows the audience member to take something away with them" in spaces with "no barriers, no boundaries".

Phil then spoke about his work helping "artists deliver a lighting element

to their work" and establishing an appreciation of the urban built environment. He described working with landscapes of all kinds and the importance of recognising the effect that lighting can have on the public's interaction with those landscapes.

Tanya talked about what she believes are the two most important tools of the craft of lighting design: technology and your collaborators. She also emphasised the importance of constant

L-r: Scott Palmer, Jez Hellens, Phil Supple, Tanya Burns and Durham Marengi



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



communication with other members of the creative team, always asking questions, both logistical and creative. She went on to stress how imperative it is to know the brief and the capabilities of the equipment and venue to the best of your ability, in order to be as prepared as possible when, inevitably, changes are made at the last minute.

Durham then explained briefly his theatre background and the challenges faced when working with theatre practitioners on large stadium events where a television audience (and the 360-degree set-up in most stadiums) needs to be taken into consideration. He echoed

Tanya's comments about being prepared for the inevitable and specifying equipment that is suitable for the venue, in terms of both its capabilities and the limitations of the venue.

This left approximately 35 minutes for audience questions, which ranged from the use of video projection as scenography to the practicalities of waterproofing equipment for use outdoors.

The seminar was one of the most popular events at this year's PLASA Focus, with over 100 people in the audience. I would like to thank Scott and all the panellists for an entertaining, interesting and thought-provoking discussion.

ALD Social at The Wardrobe

sponsored by **HawthornTheatrical**

The panel session at PLASA Focus was followed by what we hope will be the start of regular northern socials.

We gathered at The Wardrobe, near to the BBC, West Yorkshire Playhouse and Northern Ballet, in what is becoming Leeds' cultural quarter. The social was very generously sponsored by Hawthorn, with Martin Hawthorn and Mick Freer making sure no one was ever without a drink!

The conversations naturally carried on from issues discussed in the panel session, with many in attendance remarking on how nice it was to talk to and socialise with others in the industry.

We are hoping to build on the success of this evening with further socials throughout the north of England - please email meetings@ald.org.uk if you would be interested in hosting a northern social.

Kelli





NEW LAMPS FOR OLD

“More tools, less art,”
says **Iain Devereux**



“Buy it now for £465.00”

I was very tempted to call this piece *Yesterday’s Lights – A Renaissance Reported*. Although the title would have fitted perfectly, I couldn’t bring myself to commit this outright plagiarism. However, I trust that these revelations will bring a smile to Francis Reid and to anyone else for whom the word *lantern* was at one time synonymous with *Strand Pattern*.

Around two years ago an enterprising eBay user (from Australia, I believe) took an old Pattern 23, stripped off the paint, rewired it for a domestic lamp, polished it until it looked like a kind of electrical Harley-Davidson and finally stuck it on a wooden tripod. The price? Just under £1000. Yes, it sold.

Before long others were jumping on the bandwagon. A plethora of “vintage industrial lights Strand Pattern 23” appeared on eBay, all polished like chrome and attached to old surveyor’s tripods which had never been near a theatre in their lives. Not all of the lanterns were

complete, and some were mounted upside down, but most seemed to sell for around £350. Naturally the demand for old Patt 23s (and old wooden tripods) grew as more and more people began to source the raw materials for this emerging market. Even a guttering company got in on the act, using their industrial facilities to churn out gleaming, new-looking Patt 23s. The price of battered, peeling Patt 23s jumped from around £15 on eBay to well over £100 almost overnight. Suddenly eBay was awash with Patt 23s: some battered, some shining and some gleaming on tripods.

It was no surprise when, within a few months, the Patt 23s cousin, the Patt 123, now polished to look like a gleaming egg, became a hot seller. And then the floodgates opened. Now everyone was at it, polished “industrial lights” were a must-have item and anything which would fulfil that description would do. At this point the desire to own polished bits of theatrical retro outstripped the original notion of preserving what were truly

classic lanterns with lovely shapes. Entering the arena as “retro classics” came some such bad memories at the Patt 45. Does anyone remember this ugly tin box with no reflector, mass produced for the schools market in the 1970s? It is now apparently a “rare classic 1950s industrial light”, selling in rusty condition for up to £100. Some of you may recall the bulbous Patt 93 followspot which looked a bit like a Patt 23 with elephantiasis. I have never seen one in working order but remember that it was included on the original Theatre Projects lighting stencil some of us used to rely on before the days of CAD. A resprayed Patt 93 sold on eBay last year for well over £1000. Even the humble Patt 137, which must still hang in its tens of thousands from the roofs of primary schools and church halls, have been selling for up to £100 after a re-spray. A similar Renaissance in Furse and Major equipment followed quickly, with Furse’s hideous Patt 23 copy (clone would be too kind a word for it) achieving a popularity

it never knew during its original production run.

On-the-ball hire companies and theatres have capitalised on this unusual demand for old kit, clearing out their attics and putting the contents on eBay. This sometimes allowed the “patt polishers” (as they now term themselves) to create a provenance for their equipment. You can own a polished “classic 1930’s industrial light” as used by the Royal Shakespeare Company on “many of its productions”. I saw a Patt 764 (has anyone ever seen one which didn’t have a rusty lens tube?) listed as “an iconic theatre and stage item of the 60’s, and is one of the more sought after theatre lights because of its unique shape and spread of light.” It is amusing to browse the listings to see just how many lanterns, classic and otherwise, are “much sought after”.

There are very honest listings (by hire companies and theatres), amusingly inaccurate ones (by enthusiasts) and those which are downright dishonest. One seller offered a brand-new chrome

“Buy it now for £375
with Strand tripod”



parcan for £350 as a polished “retro light” and a second-hand CCT profile, still in production, was on offer at a silly price as a retro classic.

Some years ago I threw out a pile of Patt 43s inherited from a theatre clear-out and sold most of my remaining 1930’s equipment (including some seriously heavy Patt 35s) at a tenner a piece to an Edinburgh restaurant with a 1930’s opera theme. I thought I had done rather well. Today I could have sold the equipment for thousands of pounds!

I have mixed feelings about the whole thing. It is good to know that the classic tools of our trade are being preserved for the future. I do feel sorry for Joe Public who has bought a 1970’s steel box and believes he owns a piece of rare theatre history. Most of all I regret seeing the likes of the Patt 743 having their lamp holders ripped out and a 40 Watt domestic lamp stuck in it. Many venues in Scotland still have some of these useful lanterns in service and – call me old-fashioned – I still find uses for them.



Ripe for restoring - rust included free...

Think LEE

... for LED ...

A range of your favourite colours now available colour matched for Cool White LED



Source

Cool White LED

Filter

NEW LED Filter
CL117 Steel Blue

Result

Colour matched to existing
117 Steel Blue



The new **LED Filter** range
We've done the hard work, so you don't have to

www.leefilters.com