



# ALD # FOCUS

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

April/May 2017

- In the crosslight this issue:*
- Lumière scheme update
  - Book of Mormon, Stockholm
  - Lighting *Cirque Enchantment*
  - *All the Angels* in candlelight  
...and much, much more...
- Price to non-members £5.00

*Book of Mormon*  
China Theatre, Stockholm, Sweden  
Director: Anders Albién  
Scenographer: Andreas Bini  
Costume designer: Camilla Thulin  
Mask and wig designer: Linda Kebbon  
Lighting designer: Palle Palmé  
Video designers: Johan Larsson and Philip Sundbom  
Photographer: Mats Bäcker

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# From the chairman...

So 2017 is well under way! For many of us this is an itinerant way of life diving from one project to the next and travelling widely and constantly. It all sounds very glamorous to the outsider but the reality can be very different. All those different and often wonderful cities can often just mean another hotel, another stage and maybe a few bars and restaurants in between. It's often been pointed out that the wages of lighting design really only cover those periods when we are in production so it's important that we continue to struggle to achieve situations where we can really have more preparation time and be able to spend more time in rehearsal and planning. The problem with much of the technical advances that we enjoy is that the resulting expectancy from managements that everything will be achieved faster and therefore more economically. What we should be using this "extra time" for is deepening the involvement of the lighting process in parallel with the creative process, but it's often hard to achieve this. We just have to keep trying to get producers to understand and respond.

For the last few weeks I've been lighting *42nd Street* at Drury Lane, scenically a glorious celebration of the art of scene painting, an increasingly rare experience

these days. It's been a real joy to light Andrew Greenfield's work, superbly painted gauzes, cloths and BP screens. These days this quality of scenic painting is in danger of becoming a dying art. Certainly in London many of the paint frames have closed and the alternatives of scanning and indeed projection appear to offer more economic solutions. Although there are many instances when these options are appropriate we should not think of them as being a replacement for great scenic painting. It's a totally different quality. The cloths and gauzes that I've been working with are painted to suit backlight and frontlight and have a depth and richness that nothing else could duplicate. So I do hope that we will recognise that these are three different techniques of image making and the decision as to which to use should be based on aesthetic and not economic considerations. It would be a tragedy to see this quality of work disappear from the theatre world, and it's important that new generations of scenic artists be bred, encouraged and indeed honoured. I'm in no way a Luddite in terms of embracing new technologies but I also would hate to see an end to beautifully painted scenery when it's the right design decision. 🍷

*Peter*



*Peter Mumford  
ALD chairman*

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# Designing Januarie in February

Mark Jonathan lights a full year in a month



I'm back from the Alps and rehearsals are underway for the new opera *The Tale of Januarie* at Guildhall School of Music and Drama. This medieval story has been taken from the Canterbury Tales by writer Stephen Plaice and composer Julian Philips. Both are on hand, making tweaks to words and quavers. The production will be sung in Middle English. As a 17 year old I was "force-fed" the Canterbury Tales and found Chaucer heavy going. Returning to it decades later I find myself roaring with

laughter. This tale involves the old merchant, Januarie, finding himself a young virgin to marry. He selects Mai, and the wedding night is quite a tiring ordeal for her as Januarie grunts, puffs and humps from behind the curtains of his four-poster bed. Meanwhile, Mai has her eyes set on the serving man, Damyan, who also has eyes for Mai. He sends her love letters which Mai reads

in the comparative solitude of the privy. There are heavenly interventions from the gods Pluto, who supports Januarie, and Proserpina, who intervenes in favour of Mai by making the old man blind which allows Mai to cavort with her young man in the pear tree.





*This and facing page:  
The Tale of Januarie  
Guildhall School of Music and Drama  
Directed by Martin Lloyd-Evans  
Designed by Dick Bird  
Lighting designed by Mark Jonathan  
Photographs by Dick Bird*

While we often find ourselves lighting new plays the opportunity to light a new opera is a rarer treat. Given that the composer has the entire resources of the Guildhall music and opera departments he doesn't need to hold back in musical players. The pit is full to the brim and there is an additional trio at the side to accompany the gods as well as onstage costumed musicians who boldly play medieval bagpipes, violins, recorders and percussion. It's a saucy and comic

tale with beautiful designs by Dick Bird. The opera starts, as it will end, in January with snow falling; this gives way to spring, and the bare branches of the pear tree, which dominates the stage, acquire pink blossoms. In the second half the blossoms fall and the tree becomes a rich green, laden with pears. "Can you get the green leaves to turn red for autumn?" I am asked. Finally the pears drop, followed by the leaves, as we return to January and snow falling again.

As well as providing a challenging score for the singers who rise to the challenge both musically and dramatically, and for the brilliant orchestra under the sensitive baton of Dominic Wheeler, head of opera studies, there is plenty for the design realisation students to build and make in terms of scenery, props and costume. It's not every opera that needs a pear tree that transforms through all the seasons, a four-poster bed, a privy, a garden wall with stunning perspective painting and – how can I put it? – a very large male sexual organ that the gardener, Priapus, has to carry in his wheelbarrow (mostly covered by sack cloth) until the big reveal as the sexual passion rises. All of this will need to be managed by production and stage managers and, needless to say, lit. I'm back at Guildhall in the same second-term opera slot that I was cast in last year. Again, I never cease to be surprised by the calibre of the students and the opportunity that making an opera from scratch provides as a formidable educational experience for all involved.

# Januarie in February

Mark Jonathan

The opera is directed by Martin Lloyd-Evans, who manages the dramatic demands of the opera and the voyage of discovery that the young singers go on with an experienced hand that brings out the very best of performances. The creative team has worked together many times before so, while there is great concentration in the room, we are comfortable and relaxed with each other which hopefully contributes to an enjoyable learning experience as well as an outstanding result. The opera is double cast so every rehearsal needs to be done twice. This works well for me as I get two goes at every stage from final runs in the rehearsal room through to the final dress rehearsals on stage.

As ever, being me, as we are in rehearsal I get asked if I can come to Helsinki for the commissioning meeting for the ballet *Cinderella*, which I will light for the Finnish National Ballet in 2018. "Well, I can come if you can get me back to London by 3pm," I say, as I am scheduled to start focusing at 6pm. "No problem," says Finland. They are two hours ahead of the UK and, as I found out previously when I worked there for the opera company that shares the very well-

equipped new house in Helsinki, the Finns start their day early. So, I fly out on Wednesday evening, getting to the hotel in time for a few cocktails with the choreographer and designer. OK, a lot of cocktails...

Our commissioning meeting will start at 8am; that's 6am for my body, which taps in to whatever adrenaline it can get. We are briefed by the management team including my old friend Timo Tuovila, the technical director. I go on to meet Kimmo, the head of lighting, and I check out the rep rig and watch some of the *Swan Lake* rehearsals. I have lunch and it's back to the airport. All goes smoothly and I'm back in good time to start the focus in London. I note that the job in Finland is the first EU job to come in following the Brexit referendum. I do have a theory that the Brits are going to get less



Royal Swedish Opera House  
Photograph by Mark Jonathan

overseas work now. I think we have sent a clear message of isolationism to Europe so why should companies employ us? I tell everyone I see around Europe that only 52% voted to leave and many of those Brexiteers were misled by the manifest lies of crazy politicians. While I was pro Remain, I didn't agree with all the EU regulations, but I had thought we should fight them from within. My complimentary copy of the Telegraph has the headline "Cut the red tape choking Britain". The article mentions householders being forced to use dim, low-energy light bulbs. I imagine that the light bulb manufacturers won't reverse any of the policies to retain tungsten. As I

write this I hear that Philips has announced the discontinuation of a swathe of theatre light bulbs (see page 13). The fact that manufacturers don't care about the theatre market comes as no surprise.

Meanwhile, I read various reports of the dissatisfaction of the Romans to new over-bright LED street lights that are changing the ancient city from a warm candlelit feel to a "morgue" or a "frozen food aisle at the supermarket". I certainly get frustrated that it seems artless decisions are made about street and architectural lighting without due care to the effect. I was heartbroken to see that the artificial candle bulbs that adorn all the candelabras in the royal palace in Madrid had been replaced by LED candles. Now the golden rooms sit in a sullen light and look dreary. More recently, I see the same unflattering light in the palace at Stockholm. It's a catastrophe in the name of energy saving. We have to get the balance between art and charm and energy efficiency. From my youthful days as a theatre electrician I'm still saddled with an uncontrollable eye that immediately does a lamp check of any space I am in. Too often, I see potentially good architectural lighting spoiled by



*Jenufa*  
Royal Swedish Opera  
Directed by Annilese Miskimmon  
Designed by Nicky Shaw  
Lighting designed by Mark Jonathan  
Photograph by Maryam Barari

broken units or a muddle of colour temperatures as the bulbs are replaced by an uncaring hand. But I deviate!

From focusing the *The Tale of Januarie* we move into stage rehearsals and lighting sessions, and the students are extremely well supported by the programmer Dan Street, who mentors the students and gently coaxes what can be complex syntax along with lighting tutors Nick Peel and Jon Armstrong. The rig has a substantial

number of moving lights for the students to manage. I'm always overwhelmed by the virtuoso standard that is achieved and am full of admiration that by opening night the only person left working who isn't a student is the conductor and a speaking role played by a former GSMD student. What an incredible learning experience this is.

I rush on, as I did last year, to the elegant Royal Swedish Opera House for the production of *Jenufa*. Although I have

# Januarie in February

Mark Jonathan

done this production at Scottish Opera and the Danish National Opera, I will have to work for my fee. Previously in Denmark, we basically copied the Scottish rig and put the Eos disc in which gave me a great head start, but this time the permanent rig is so different along with the Grand MA desk that we decide I should start again. I have to remember that with starting again there are new opportunities on how things will be achieved. Of course, this is a rep house so although I am there for some weeks I will not have much time to make modifications and improvements between rehearsals. The other crazy thing is that the production photos will be taken at the first piano dress rehearsal (20 days before we open) which will be the first stage rehearsal when we see the actual singers in the dark candlelit scene where I "chase" them around the stage. The reason for the early photo shoot is that the parchment they print the programme on needs a week to dry. As I am prone to do, I grind my teeth. I am surprised that the photographer actually manages to get some good pictures despite the rawness of the lighting.

It's a treat to come back to the Royal Swedish. The entire lighting crew is exemplary. The department manager, Patrik Becker, takes us out for dinner, which is always good for improving the dynamic, and the production is supervised by the soon-to-retire Jan Ronstrom. It's great to have such a supportive supervisor who proffers solutions on how to get a light into a tricky area. Jan knows everything as I think he's been in the department for the whole of his working life. Meanwhile, programming the lighting desk are the patient and calm programmers led by Hélena Holgersson, with Mats Andreasson and Tobias Fredenstedt, along with the previously mentioned "wizard" Isak Gabre, the programmer and master of the visualisation suite. The production opens to great applause, and there are celebrations in the beautiful Golden Foyer. Sweden seems even more expensive than last year as sterling plunges further down; this is confirmed by journeys using the euro and the Swiss franc. While I am in Stockholm I see *Un ballo in maschera*, in which Verdi tells the historical story of the king of Sweden being assassinated at the very opera house I'm watching the opera in.

On my return to the UK I meet Sam Floyd, who is responsible for the lighting installation at Garsington in the "new" theatre at Wormsley. I will be lighting three operas there this summer along with Malcolm Rippeth, who is also returning. Coming from recent operas at European houses with large permanent installations I reflect on how much harder it is for everyone to make theatre in found spaces and temporary spaces as everything has to be shipped in. Sam and I have a shoot-out with some gear. I know we need lights that will still have some effect in the earlier part of the evening when the daylight still pollutes the space. I shall probably be reprimanded for expressing this but why not have a black curtain that closes out the daylight with the fade of the houselights? The audience can then settle and enjoy the opera in front of them in darkness and then the curtains could re-open at the interval to reveal the spectacular countryside once more. In my dreams... I expect pigs will fly past the glass walls of the theatre before a black curtain does. 🐷

## Marko's tips 'n' tricks

As I travel from one place to another I have realised that programming and focusing goes faster if you master what is equal to the UK stage right and stage left. Having mastered saying "king-side" and "queen-side" in Denmark I discover that in Stockholm it's "north-side" (SR) and "south-side" (SL). Always best to use the local words.

Meanwhile, when you're not in production I think it's really important to feed the artist within you. If you're in London the Tate Britain has some very vibrant and interesting exhibitions on at the moment. The David Hockney exhibition is a sensational collection covering 60 years of his life. Alongside the Hockney exhibition is Queer British Art from 1867 to 1960, an eclectic outlook on art over 100 years through a period of austere attitudes towards non-heterosexuality; the exhibition includes various documents concerning Oscar Wilde, including the programme for *The Importance of Being Earnest* and the prison door from Reading Jail that incarcerated this great playwright. You can be rejuvenated by the extraordinary scale of Cerith Wyn Evans' *Forms in space... by Light (in Time)*. This artwork is made from almost 2km of neon lighting, suspended from the ceiling and configured into straight lines, sweeping curves and spiralling forms. All of this is on top of the permanent exhibits. 🌸



# Lumière scheme part two

Rachel Cleary sums up the last three months

On this half of the scheme I was to work with Peter Mumford on *Stepping Out* at Bath Theatre Royal and The Vaudeville Theatre, Neil Austin on *Buried Child* at Trafalgar Studios and Prema Mehta on *Made in India* at the Belgrade in Coventry.

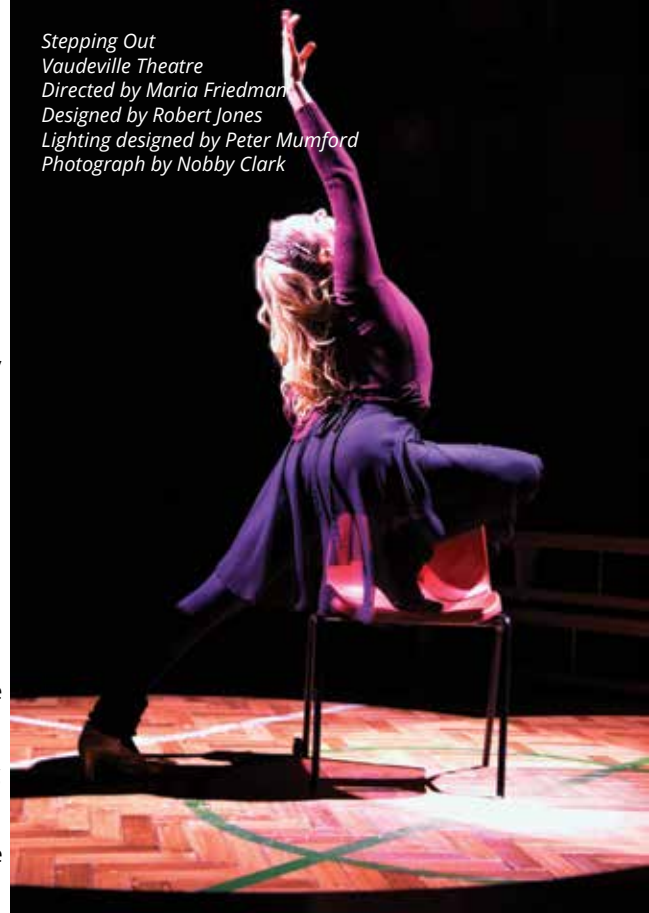
Starting on *Stepping Out* I quickly slipped into the team. I had plenty to do making notes in focus for the focus plot, keeping the plan and cue synopsis updated and making sure working notes got done. One of the tools I thought was used excellently at Chichester was Wunderlist, a free list sharing app that meant as soon as a work note was mentioned it was with the relevant people and in a lot of cases could be actioned straight away rather than waiting for a tea break. With most people willing to download this free app it has helped to take the divide away from the production table to the rest of the team and ups productivity so I have tried to use it whenever possible.

At the end of the run in Bath, *Stepping Out* was due to go out on tour. Most of the houses they were visiting were end on theatres but one happened to be a thrust space which was Chichester! As I had spent some time there Peter thought it would be

good for me to translate the plan into this space, which I did. After checking he was happy I sent it off to Sam and Graham in Chichester, who are always wonderful with visiting companies making sure they achieve what they need to achieve.

Finishing in Bath, we wished the company well on tour and I headed back home for a couple of days before going down to London to work on *Buried Child* with Neil Austin. My first task was to focus the rig. We worked out that it would be best to do half a bar each as a lot of things were mirroring due to the nature of the set. It was a wonderful thing to do as it made me a lot more precise and taught me to rely more on hand signals. So often now it seems that things can be happening in focus that can distract and mean that you cannot be heard – and also working in different countries where there may be language barriers hand signals can become vital to relay what you need to happen. As I was going on to light a couple of pantomimes over Christmas it was a good opportunity to use the skills I had learned.

*Stepping Out*  
Vaudeville Theatre  
Directed by Maria Friedman  
Designed by Robert Jones  
Lighting designed by Peter Mumford  
Photograph by Nobby Clark



After Christmas I was due to start on *Made in India* at the Belgrade in Coventry, some exciting new writing by Satinder Chohan. A very poignant piece focusing



*Buried Child*  
Trafalgar Studios  
Directed by Scott Elliott  
Designed by Derek McLane  
Lighting designed by Neil Austin  
Photograph by Johan Persson

on surrogacy in India, it tracks the story of three women: a doctor, a surrogate and a woman desperately seeking motherhood. With three different sets of screens as moveable set pieces, set designer Lydia Deeno used different fabrics on each set starting with threads of wool and moving into thicker woven materials. As the piece was set in a thrust space the idea was to use the screens as gauzes to bleed through them in certain places and also as surfaces to project onto for video designer

Shanaz Gulzar. The show was also set to tour, ending at the Soho Theatre in the upstairs space, which meant there were some specific parameters to stick to including 24 dimmers and the consideration that there is a very low ceiling in the upstairs space. To combat this Prema and I worked on a separate plan together to go into Soho where Prema would be there to help relight. Laura and Emma, the stage managers on the tour, were very experienced in putting

shows into smaller spaces, which helped, and we did the focus plot together. As it was quite a small rig I used the demo version of Lightwright. As I had used MLA at Chichester it was good to be able to compare the two pieces of software.

To end my Lumière I was set to finish on the transfer of *Stepping Out* into the West End's Vaudeville Theatre. As Peter was busy on another tap dancing show – *42nd Street*, just around the corner – which I would also be going on to after *Stepping Out*, I would be mainly looking after things at the Vaudeville. We got in on the Wednesday and Peter came in to focus on the Saturday. We then spent the Sunday relighting the show. Set in a village hall, the main states were bright village hall with light coming from the outside world through the high windows to denote the time of year. The transitions were all to be simplified from what we had on the tour and we went through these with the director. Peter then left me to carry on and was only around the corner if I needed anything. It was great to work with the director and the whole team on the show, and although it was mainly small changes just to do with positioning of the cast

# Lumière scheme part two

Rachel Cleary

and levels there were a couple of bigger changes in the transitions. I was delighted to be credited as an associate on the show.

It has been an incredible experience to be part of the Lumière scheme. It has been fantastic to work with so many different people and very interesting to see how everyone has their own way of working. It gives you an opportunity to look at the way you work yourself and to experiment to find what the best and most efficient way is for you. These are skills you pick up not only from designers but also programmers. It is amazing to see how fast they work and keep everything in order.

I am very grateful to all involved in the scheme, especially Katharine Williams who organised the scheme introducing me to the lighting designers that I have worked with. Having now come to the end of my Lumière I cannot believe how lucky I am to have been part of this wonderful new scheme. Being able to work on a variety of different shows and with so many amazing people has been such a fantastic opportunity! 🌸



*Made in India  
Belgrade Theatre, Coventry  
Directed by Katie Posner  
Designed by Lydia Denno  
Lighting designed by Prema Mehta  
Photograph by Robert Day*

# Philips lamps discontinued

Tungsten lamps discontinued due to "uptake in LED"

We were informed in March by one of our Professional members that they had become aware of Philips' plans to discontinue a number of tungsten lamps. He had only discovered this while in conversation with a chief electrician. As it turns out, many other ALD members had not heard about this either, and while this is more "tools" than "art" we felt it this news impacted on the "art" enough to ask Philips to provide some further information on this decision for *Focus*. Here's what they said:

"The decision has been made by Philips Lighting's lamps division, in response to the global downturn it has seen in entertainment lamp sales. This has been largely attributed to the uptake in LED based solutions. We are not part of this decision making process in the lamps division; whilst we acknowledge the impact this has on our industry, we also accept and understand the commercial reality that this decision has been based on.

We have been in consultation with our lamps counterparts and have looked at all the implications; of our current entertainment portfolio only the Leko

(US only) and the Selecon Pacific 1kw Blue Pinch option are affected. In both instances, we have obtained suitable lamp stocks to ensure we can support the market for the next three to five years, to ensure none of our users are left without options. Every other lamp produced by Philips lamps that has been discontinued in this announcement is also produced and offered by several other lamp manufactures and as a result the impact of this decision should be minimal to our industry.

I hope this helps and shows our commitment to our customers and the industry."

Further concerns/questions can be sent to the ALD's Companies representative, Declan Randall, at [declan.randall@ald.org.uk](mailto:declan.randall@ald.org.uk). The full list of discontinued lamps will be added to the ALD forums; please feel free to continue the discussion there. 🍷

# Postcards from...

Peter Mumford, Vilnius and New York

Here in Vilnius lighting *Faust* for Vilnius City Opera – formally known as The Bohemians – a great bunch of people directed by Dalia Ibelhauptaite – so talented. It's hard going but so worth it, and the audiences out here love the work. It's pretty cold but the snow seems to be passing and getting ready for spring. Dick Bird is designing sets and Jon Morrell the costumes. All looking good. Although I haven't been back here for a few years, I've done quite a few projects here in the past and it's great to be back. 🇱🇹

Peter



Photographer: D. Matvejev





A whistle-stop trip to NYC to Brooklyn Academy of Music (BAM) with *Escaped Alone* by Caryl Churchill, straight from the Royal Court in London, directed by James Macdonald and designed by Miriam Buether. The show only closed in London on the Saturday and we opened the following Wednesday in New York so this was really tight on time because it's quite a complicated installation. We just made it thanks to brilliant UK stage management and a terrific team at BAM (as ever) and opened successfully (great review in the *NYT*) and I fly back on the Thursday "red-eye" so not much social time in the Big Apple! It's a great little play though and over here Caryl's work is very loved and respected so hopefully it'll have a successful run – then back for a short UK tour. 🍀

*Peter*



# The 9x%

## Addressing diversity and everyday “-isms” in our industry

### **Bullies**

In the past two weeks, I've worked on two shows: a musical and an opera. They had virtually nothing in common: different designers and directors, one is touring and the other isn't, and stylistically they are completely opposite. The thing that linked them both was bullying directors. In twenty years of working in theatre, I've worked with some difficult people – I'm sure we've all been in situations where, sometimes, tempers flare and people get momentarily angry/frustrated/fed up. When kept in check and done with moderation, these moments are generally blips in an otherwise pleasant working environment. What's shocked me most about these two productions is the constant flying off the handle, the aggression levelled at stage crews and designers, and the way everyone seemed to be treading on an increasing number of eggshells as the weeks went on. Both directors seemed to expect absolute perfection from everyone at all times, not recognising the occasional and often very necessary need for trial and error during technical rehearsals. What's more, they

couldn't articulate what exactly had gone wrong or what exactly they disagreed with and offered no solutions for correcting or improving things. Fingers were pointed and blame was cast but no responsibility was ever taken by the directors; it was always someone else's fault. I left the theatre each day feeling increasingly tense and paranoid, as if at any minute I might inadvertently incur the wrath of the director for some minor but blown-out-of-proportion slight. At the end of it, I am left wondering three things: how people like this continue to get hired, why they believe it's acceptable to treat their collaborators in such a way, and why people on the receiving end of this belligerence don't stand up for themselves and call out such nasty behaviour. I'd rather be not working and protecting my mental and physical wellbeing than condoning such nonsense – because that's what indirectly happens when it isn't confronted – and working with thoroughly unpleasant people. Coincidentally, both of the unions I belong to have recently run anti-bullying campaigns. We, as an

industry, need to address this and stand up to it when we see it (and also in day-to-day life, but that's maybe a different article). We are all collaborators and shows cannot be made without each individual's unique and important contribution to that process. Equity's "Creating without conflict" report from 2013 ([www.equity.org.uk/documents/creating-without-conflict-report](http://www.equity.org.uk/documents/creating-without-conflict-report)) is both interesting reading and a damning indictment of the lack of progress made in the last three years on this issue – it's certainly worth a read." 🌸

Please share your experiences with us by emailing [katharine.williams@ald.org.uk](mailto:katharine.williams@ald.org.uk). All submissions will be kept anonymous.

# ZIRCON

## A new concept in LED filter design

Regular lighting filter can often quickly fade when used with LED lights – the Zircon range is different. With a lifespan of up to 200 times longer than standard filters and at more than double the thickness (180 microns), Zircon filters are not only slower to fade, they are durable and easy to use, too.

The four Warm Amber filters correct a range of different colour temperature white LEDs giving them a warmer feel. Three Diffusion filters offer different strengths of diffusion specifically designed for LEDs.



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# Office Oracle

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

## **Company director elections 2017**

Following the incorporation of the ALD in March last year, we are now required to hold annual elections for Directors. ALD Directors are nominated from and elected by Professional, Fellow, Life, Honorary and Retired members – the voting membership.

An elected director serves for a three-year term, when they can then stand for a second term. They must stand down for a minimum of one year after the second term before being able to stand again. Therefore, each year one third of the eleven director spaces are up for renewal.

There was a total of three director positions available for election in 2017 and only three nominations were received by the deadline. Therefore, there was no requirement for an election to take place.

The result of the process was announced at the 2017 AGM on 8 April and Rick Fisher, Steve Huttly and Nick Moran have been appointed as company directors for the next three years.

If you are interested in what might be involved as a company director, you can read about the directors' duties on the members' side of the ALD website at [www.ald.org.uk/director-elections](http://www.ald.org.uk/director-elections).

## **Direct debits**

We have often been asked whether members can pay their subscriptions by direct debit rather than standing order to have them automatically updated if the membership fees increase. The answer was always no due to the banks requiring a much larger annual turnover than we have.

However, as of April, we will be able to take payments by direct debit via the website GoCardless.com.

The advantage of this system is that in the event of an increase in fees the amount due automatically updates from our end rather than your needing to change a standing order instruction. Also the administration fees are more manageable for an organisation of our

size to incorporate into the subscription fees themselves and so we can offer it to members without adding an extra fee as we do with PayPal.

You can sign up to the payment plan for your membership category by visiting [www.ald.org.uk/direct-debits](http://www.ald.org.uk/direct-debits) and selecting the correct link.

Members signing up for an account will not have any payments taken until 1 April 2018 now, but if there are any outstanding subscriptions on your account, we will make a payment request to clear these so you start with a zero balance in 2018.

If you currently pay by standing order and wish to switch to direct debit, please ensure that you cancel the existing instruction with your bank. We cannot do this on your behalf and you run the risk of paying twice next year if you do not do so.

## **To all Equity members: candidate(s) needed**

You should have recently received a copy of the spring copy of the Equity magazine in which there is a nomination form for the various committees being elected this year. Completed nominations need to be received by Equity by noon on 12 May.

The key one for us as lighting designers is the Directors' and Designers' Committee (which also represents fight directors). Richard Lambert has been on this committee for its current term and was previously a member of the Theatre Designers' Committee, which was combined with the directors some years ago. He will not be standing again. We would like to get at least one ALD member to stand and be elected.

It is very important that we get an ALD member on the new committee to continue a link we have had for the last 20 years through various members serving. All three contracts (SOLT, UK Theatre and ITC) will be renegotiated during the next committee's term, along with the directors' ones. This will determine the form of the contracts for, possibly, the next four years.

You will need to find someone to propose and second you but I'm sure that numerous Equity members within the Association would be prepared to do that. You will also have to be a fully paid-up member of Equity in your own right to be able to stand for election.

### **2017 awards season** (ALD members in bold)

**WhatsOnStage Theatre Awards Best Lighting Designer Award:**  
**Neil Austin** for *Harry Potter and the Cursed Child*

Other nominees:  
**Charlie Morgan Jones** for *Little Shop of Horrors*

**Hugh Vanstone** for *Groundhog Day*  
**Jack Weir** for *The Boys in the Band*  
Natasha Katz for *Disney's Aladdin*

### **The Off West End Awards Best Lighting Designer Award:**

**David Plater** for *Deathwatch*

Other finalists:  
Rob Mills for *It Is Easy To Be Dead*  
**Jack Weir** for *Bad Girls*

### **2017 Olivier Awards Best Lighting Design:**

**Neil Austin** for *Harry Potter and the Cursed Child*

Also nominated:  
**Lee Curran** for *Jesus Christ Superstar*  
Natasha Katz for *The Glass Menagerie*  
**Hugh Vanstone** for *Groundhog Day*



Neil Austin at the Olivier awards  
Photograph by Pamela Raith

### **ALD at PLASA Focus: Leeds**

PLASA Focus takes place on 9 and 10 May at the Royal Armouries in Leeds. Our stand will again be close to the entrance and opposite the registration desk to

the Royal Armouries Hall, where you will also find a number of other associations (stand R-E03). The bar is about ten feet away! Do come say hello. We will also be able to take 2017/18 subscriptions by card, cash or cheque if you do not pay by standing order. You'll also be able to check on your current details and ask about other areas of the ALD or website that need clarification. We hope to see you in Leeds at some point during the show.

On the evening of the first day, we will be holding our now traditional social evening at The Tetley from 5.00pm. The event will once again be sponsored by our friends at Hawthorn. So come by and meet Martin, Dave, Mark and some of the rest of the team and catch up with colleagues and friends to share thoughts and gossip about what you've seen at the show that day.

# Office Oracle

Ian Saunders

## *The challenges of lighting performances in non-traditional spaces*

**ALD seminar at PLASA Focus: Leeds  
Wednesday 10 May, 12.15pm  
Bury Theatre, Royal Armouries**

Leeds is home to many theatre companies that make and explore performance outside the confines of a "traditional" built theatre. Three weeks prior to PLASA, Leeds will host the Transform Festival, which presents theatre work everywhere from arts venues across Leeds, to city sites and outdoor spaces. Outside the festival, Leeds companies Slung Low, RashDash, Unlimited, Riptide and others specialise in making site-specific work in public places. This panel will explore the challenges of lighting for non-traditional spaces, using work based in and around Leeds as case studies. The panel will be chaired by Scott Palmer of University of Leeds and will include scenographer David Shearing. Other panel members will be confirmed shortly.

For a complete list of all the seminars across the two days of the show please visit <http://leeds.plasafocus.com/SeminarDay1.aspx>.

## *Members' monthly social evenings*

The monthly socials at the Coach and Horses are now back to their usual time and location after an erratic start to 2017.

The pub can be found on Wellington Street in central London, just 100 yards down from the front of the Royal Opera House and opposite the London Transport Museum.

The monthly socials provide a great opportunity for all ALD members to discuss ideas, catch up with colleagues and make new friends. You can meet and discuss issues with some of the team who run the ALD and chat with fellow lighting designers and ALD members, in an informal setting. Hopefully there will be some warmer weather on the way and the pavement will be filled with friendly faces.

We also are very appreciative of the Corporate members who support these evenings, giving them the opportunity to meet and talk with members away from the working environment.

To get things started the 28 April meeting will have the first round of drinks or so sponsored by the lovely people at ETC. We will be gathering from around 6.30pm, but if you are in town you are

welcome to drop in any time for the few hours after that.

The following dates are Friday 26 May when the sponsors will be Robe, Anolis and MDG. 30 June will be sponsored by AED Rent UK and 28 July by City Theatrical. We then take a break in August and return in September.

You can keep track of who's coming on our Facebook members' only group event and watch out for updates.

## *Subscription fees*

2017/18 subscription charges for individual memberships will be set according to your membership category on 10 March 2017. The Executive has confirmed that there will be no increase in fees. As set out in the Memorandum and Articles of the company, you have until 1 July to pay your subscriptions, after which your membership is at risk of being suspended.

Professional	£85
Affiliate	£50
Associate	£45
Student	£30
Retired	£30

## New members' benefit

### Members' combined insurance scheme

This public liability and professional indemnity insurance policy is available for Professional and Affiliate members from April 2017. Due to the fact that it will not be suitable for all the eligible members, it has been decided that members will be asked to opt in to the scheme and pay for it above and beyond the membership subscriptions. The Executive has decided that the first year of the scheme will be subsidised, and therefore it will cost an extra £15 per member signing up during 2017.

This will give you up to £10m of public liability and products insurance cover if you work as a freelancer, as well as £1m of professional indemnity cover. It is organised by the same company that runs the Bectu and Equity policies, but is much closer to the policy the Association of Sound Designers has been running for its members for the last couple of years.

The insurance is underwritten by a consortium of insurers led by Royal & Sun Alliance Insurance plc. A full list of subscribing insurers is available upon request.

### Key points

#### Eligibility

This insurance applies to all ALD members who have paid the applicable additional fee in excess of their annual subscriptions in the following categories:

- Professional member; or
- Affiliate member.

Members must be normally resident in the United Kingdom, The Channel Islands or The Isle Of Man and have paid the appropriate rate of subscription to be granted cover under the terms and conditions of the Association of Lighting Designers.

#### Demands and needs

This policy meets the demands and needs of individuals who are undertaking the activities specified under "Your Business" and who require insurance against their legal liabilities to pay compensation arising out of injury to third parties and damage to third-party property.

#### Your business

This policy is only operative in respect of the following activities: The member's occupation as a lighting designer or lighting technician including the design, preparation, installation, maintenance and operation of lighting rigs, video and projection designer and/or technician, the teaching or mentoring of these activities and as a manager or technician in the theatre, entertainment and live event industries.

#### Territorial limits

You will be insured within Great Britain, Northern Ireland, the Channel Islands, or the Isle of Man and while temporarily engaged in business outside these territories.

#### Policy cover

The policy provides the following sections of cover.

- public liability up to £10m;
- products liability up to £10m; and
- professional indemnity up to £1m.

You will be able to find a policy summary and the full policy document on the members' side of the ALD website at [www.ald.org.uk/members-benefits/combined-liability-insurance-policy](http://www.ald.org.uk/members-benefits/combined-liability-insurance-policy) to check you are eligible to be covered by the scheme. If you would like them sent to you by email (or post), please contact the ALD office.

If you would like to opt in to adding this combined insurance benefit to your membership, please complete the following survey form and we will update your membership accordingly: [www.surveymonkey.co.uk/r/aldcombins](http://www.surveymonkey.co.uk/r/aldcombins).

You can sign up to pay for the insurance by direct debit using services from our partners GoCardless.com, or we can just add the extra fee to your subscriptions to be paid each year.

Once we have received your payment, we will issue you with a confirmation of cover document that you will be able to use as proof of your purchase with employers or clients. 📄

# Professional Members' shows

## opening in April and May

Taken from the "Diary" page of the ALD website. A full listing of all members' shows can be seen at [www.ald.org.uk/diary](http://www.ald.org.uk/diary). To be listed, you need to enter show credits into your profile after signing in to the Members' area.

### April

**1 Nigel A Lewis** *Sapnay Bollywood Dance* Aylesbury Waterside / **1 Peter Harrison** *Jean und Antonin* Reithalle, Munich / **2 Robbie Butler** *Caste* Finborough Theatre / **2 Ric Mountjoy** *The Play That Goes Wrong* Lyceum Theatre, Broadway, New York City / **3 Rick Fisher** *Consent* Dorfman Theatre, National Theatre / **3 Johanna E Town** *The Tennent of Wildfell Hall* Bolton Octagon Theatre / **4 James C McFetridge** *The Heresy Of Love* Lyric Theatre, Belfast / **4 Joshua Gadsby** *A Midsummer Night's Dream* Webber Douglas Studio / **5 Jamie Platt** *The Wonderful World of Dissocia* Embassy Theatre / **5 Jack Weir** *The Plague* Arcola Theatre / **6 Katharine Williams** *Ready Or Not* MAC Birmingham / **7 Michael Grundner** *Jesus Christ Superstar – in concert* Ronacher Theater, Vienna / **8 Nic Farman** *How to Succeed in Business Without Really Trying* Wilton's Music Hall / **8 Michael D Harpur** (associate) *Red* Lyric Theatre Belfast / **18 Johanna E Town** *Fracked! or Please Don't Use the F-Word* UK tour / **19 Katharine Williams** *The Darkest Corners* Transform Festival, Leeds / **20 Jason Addison** *This Changes Everything* Hull Truck Studio Theatre / **20 Jason Addison** *Remote* Hull Truck Studio Theatre / **21 Kiaran L Kesby** (programmer) *Monty Python's Spamalot* Mercury Theatre, Colchester / **25 Nic Farman** *Late Company* Finborough Theatre / **25 Charlie Morgan Jones** *Macbeth* Theatre Severn / **27 Graham Roberts** *The Knights of Music*

### May

**2 Charlie Morgan Jones** *Contemporary Opera Scenes* Wilton's Music Hall / **4 Jack Weir** *Assata Taught Me* Gate Theatre / **4 Malcolm Rippeth** *Richard III* Hull Truck Theatre / **5 Katharine Williams** *Medea* Bristol Old Vic / **11 Nic Farman** *Urinetown* Pleasance London / **11 Jack Weir** *Betty Blue Eyes* Alexandra Theatre, Bognor Regis / **16 Ben Pickersgill** *Sonny* ALWF Theatre, Arts Ed / **16 Jack Weir** *JUDY!* The Arts Theatre, West End / **17 Charlie Morgan Jones** *Stormy: The Life Of Lena Horne* Norwich Playhouse / **18 Malcolm Rippeth** *Tristan and Yseult* Citizen's Theatre Glasgow / **18 Elliot Griggs** *An Octoroon* Orange Tree Theatre / **18 Malcolm Rippeth** *Twelfth Night* Shakespeare's Globe / **22 James C McFetridge** *Crazy Grand* Opera House, Belfast / **23 Johanna E Town** *Julius Caesar* Sheffield Theatres / **24 Charlie Morgan Jones** *How To Survive In A Post Truth Apocalypse* Colchester Arts Centre / **27 Nic Farman** *Rock & Bowl Festival* Market Drayton Park / **31 KC Wilkerson** *Pacific Asia Museum*

# Contact us

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## Focus Magazine

 ISSN: 1364-9299

Editor: Kelli Zesulka [editor@ald.org.uk](mailto:editor@ald.org.uk)  
Editorial team: James Laws, Rob Halliday and Sofia Alexiadou  
To submit ideas for articles, correspondence, corrections and any comments about *Focus*, email [editor@ald.org.uk](mailto:editor@ald.org.uk). Owing to space restrictions, we do not accept press releases for publication in *Focus*. However, company members of the ALD may send press releases to the ALD office ([office@ald.org.uk](mailto:office@ald.org.uk)) to be posted on the News section of the ALD website for immediate and wider coverage. Company members only may advertise in *Focus*; please contact the office for details. Editorial guidelines for authors are available on request from the editor. *The opinions published within Focus are not necessarily those of the ALD. E&OE. Content deadline for the next issue: 15 May 2017*

# New members

Welcome!

## **Professional Member**

**Phil Buckley, Bolton**

## **Associate Member**

**Matthew Pike, Worthing**

**James Stokes, London**

## **Student Member**

**Harvey Barker, London**

**Euan James Davies, London**

**Joshua Kroon, Brighton**

**Elliot Morden-Smith, Coventry**

## **Non-profit organisation**

**Mountview Lighting and Sound Department**

# Diary dates 2017

**28 April**

Members' social evening†  
*Sponsored by ETC*



**9–10 May**

PLASA Focus: Leeds\*

**10 May**

ALD seminar at PLASA Focus: Leeds (12.15pm)

**20–23 May**

Showlight 2017, Florence, Italy\*

**26 May**

Members' social evening†  
*Sponsored by Robe*



**7–8 June**

ABTT Theatre Show\*

**30 June**

Members' social evening†  
*Sponsored by AED*



**1 July**

Deadline for annual subscriptions to be paid

**28 July**

Members' social evening†  
*Sponsored by City Theatrical*



**17–19 September** PLASA Show, Olympia, London\*

**29 September**

Members' social evening†  
*Sponsored by GLP*



**27 October**

Members' social evening†  
*Available to sponsor*

**24 November**

Members' social evening†  
*Sponsored by SLX*



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

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


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**plasa**membership

# PLASA Focus: Leeds

9-10 May at the Royal Armouries

# plasa focus

LEEDS | 9-10 MAY, 2017

The popular PLASA Focus Leeds exhibition will return to the Royal Armouries Museum in Leeds from 9 to 10 May. Free registration is now open for the show, which offers an unparalleled opportunity to discover the very latest technology for live events, installation, broadcast and AV, including the first UK opportunity to preview products from recent international launches.

James Simpson, lighting visualiser at the Royal Opera House, will be a speaker as part of the show's seminar programme. James will be discussing the latest technologies in use at the Royal Opera House, including a look at some recent projects and how they were technically achieved. He will also be discussing the future of lighting technology, including an exciting new project being developed at the ROH. It uses AR technology with the Microsoft Hololens to create new experiences for design teams to help them visualise their ideas - the talk includes a live demo of the technology.

The ALD will be hosting a panel discussion on Wednesday at 12.15pm examining the challenges of lighting for "non-traditional" theatre spaces. There will also be the usual social on the Tuesday evening, sponsored by Hawthorn.

Other highlights on the seminar programme include "Technical standards for places of entertainment" with the ABTT, who will discuss and offer guidance to those who must work within health and safety legislation. And there is, of course, the ever popular Riggers' Forum, hosted by Harry Box (UK Rigging) and Chris Higgs (Total Training). In a session entitled "Knot a Rigger" they will look at where the responsibility of rigging lies within a production.

Also during the show, visitors can take part in hands-on product training. Ambersphere Solutions will be running regular 90-minute practical demonstrations of the new MA Lighting dot2 lighting console. ChamSys will be running its popular training programme for MagicQ, MagicVis Visualisation and MagicHD Media Player.

PLASA Focus Leeds is free to attend and will return to The Royal Armouries Museum 9-10 May 2017. The Association of Lighting Designers will be on Stand R-E03.

Register for free for the show by following this link: <http://bit.ly/2lXBvHw>. For more information please visit: <http://leeds.plasafocus.com/> 🇬🇧



# Book of Mormon, Stockholm

Palle Palmé lights the first non-English version in Stockholm

Around a year ago we got confirmation that we had the rights to stage the first non-replica version of *Book of Mormon* in Stockholm, Sweden. It was not only the first non-replica version but also the first time *Book of Mormon* was playing in a language other than English. At The China Theatre we have previously done non-replica versions of *Dirty Dancing*, *Rock of Ages*, *Flashdance* and *Jersey Boys*. This time the whole creative team got the chance to do one of our favourite musicals. A big

challenge was to translate the text to Swedish but the director, Anders Albin, has done a wonderful work with this.

The team met for the first time around nine months before the opening (which was 26 January 2017) and started to discuss how we should proceed with the look of the show. At China Theatre there are not many flying bars to hang scenery on so we decided to go for a big LED wall as a backdrop and with theatrical scenery in front. The LED wall helped us to change

the location on stage and could also work as an "effect-wall" for certain scenes. We have worked with LED before at this theatre in different setups but this time we went

for a big backdrop look. The set designer, Andreas Bini, and I started to go through the different scenes and together with the guys who did the content for the LED (Formförbundet) we started to draw a storyboard for the whole show. After a couple of discussions we went for a little "older" look on the content, inspired by the Dutch painters from the 18th century with cracking in the pictures. It became a trademark of the whole show.

We started the show with a couple of printed backdrops, both for the Utah scene and the airport, and then when we first arrive in Africa we blended in the LED wall. When we decided this I went back to my team with my long-time assistant Robert Hvenström and started to think about what kind of lighting system we should go for. For the last show we did at this theatre (*Jersey Boys*) I tried out Robe's extremely strong moving head BMFL and had good memories of that. This time I did a shootout with all the major brands in the business and the answer to me was, again, that the BMFL was the strongest lamp for this kind of show. Because I had a huge LED backdrop I needed a light that could "shine through" and this time I used the





in the leading roles. And the show is so full of showstoppers – almost every song gets the audience screaming! All in all, it was fantastic to work on this show and I am sure it will run for a couple of years here in Sweden. 🍀

*Book of Mormon*  
China Theatre, Stockholm, Sweden  
Director: Anders Albien  
Choreographer: Siân Playsted  
Musical director: Janne Radesjö  
Scenographer: Andreas Bini  
Costume designer: Camilla Thulin  
Mask and wig designer: Linda Kebbon  
Lighting designer: Palle Palmé  
Sound designer: Oskar Johansson  
Video designers: Johan Larsson and Philip Sundbom  
Photographer: Mats Bäcker

BMFL Blade because I needed shutter possibilities in the show. So the rig started to take shape: BMFLs, Source4s for extra frontfill and as specials in the "Hello" number, LED bars as floorlights, LED washlights as scenery lighting, some followspots, a lot of smoke machines and a Grand MA2. I used Roscolux 302 as frontlight in the African scenes and Rosco 501 as frontlight in the opening scenes in Utah. I programmed the show myself with Robert programming the video content on a Hippotizer on another MA2 and then later we put everything together in one desk. The casting of the show has been very successful and we have a couple of the very best musical artists in Sweden and Norway



April/May 2017 – "More art, less tools..."

# Cirque Enchantment

*Richard Lambert* with some lessons for lighting circus

I had previously met Stuart Glover when he produced an electronic press kit for his company at the Landor Theatre, and he subsequently invited me for a coffee and chat to discuss a new project. It turned out that he intended to incorporate circus skills with dancing, singing and performance into a family entertainment show. This was to tour UK theatres. Quite a big bite for a relatively new production company! Stuart is not shy when it comes to ideas! I was interested.

The schedule arrives and there are a few venues back to back, as well as some matinee performances. I'm a little old for back-to-backs, never mind being up and ready for 3pm. There's also a final date that I can't do having previously booked a holiday to Florida in March (long before Trump weaselled his slimy little way into the White House!). So I tell Stuart I'll help all I can, thank you very much, and we'll find him a more energetic younger lighting designer who would enjoy this sort of thing.

We couldn't find an available lighting designer so I ended up doing the tour and started looking for a solution for the final venue. Fortunately, a friend made himself available to cover Southend on 25 March. Gary Richmond is amazing and covered driving my van with the lighting gear, production electrics, rigging, programming, operating, load-in and load-out. One in a million!

It was challenging to light a show of this scale given the schedule. We had a day and a half in an arts centre, including rig and de-rig by the venue technician on a man lift. We rigged some sample fixtures for programming purposes and popped up the front bar on Manfrotto stands. I reassured Stuart that all would be ok and it would look fine when we had the full rig (and crossed my fingers). We had a morning load-in, followed by an afternoon plot over the top of performers who work at their speed, not one that necessarily matches an ideal speed for plotting. Luckily I'm programming on an Orb. I can only programme over the top of rehearsals and keep up if I've got an MA or an Orb.

We finish at 8pm on the first day after five hours of programming. The second





1) The aerialist on a rope has a colleague on the stage spinning the rope. He has to see the person on the rope and co-ordinate the angle and speed of the rope to match the aerialist. It varies depending on whether the aerialist's limbs are in close to the centre of spin and the rope or spread out and away from the rope – it's a partnership to spin the rope at the correct speed for the movements or pose. You can't be blinding the spinner with the downlights.

day started with cast at 11am, and we had to stop 3pm for a de-rig. So four more hours of programming. I went away and used offline editing to create more cues and sort the timings.

The cast had some very specific requirements of not what to do with the lights during their performance – which I duly noted.

The first venue: load-in from 9am. Tech at 2pm. Dress at 4pm and show at 7.30pm. Load-out done by 11pm. Rather frantic by any standard but somehow we got through. I was surprised to see some chiffon drapes

appear across the back wall that hadn't been at the arts centre. They appeared just before the show started so there was no time to do anything with them.

I added some Chromabanks for the second venue to light the chiffons. Stuart loved the festoons in the rig. They're like golf balls but are individually controlled for RGB. I fished out a second set from my lock-up and we added this at the second venue too.

So back to the requirements for lighting a circus show in a theatre. This is what I've learned:

2) The archer stands on her hands, pulls a bow and arrow with her feet, and fires an arrow that's on fire across the stage. She cannot be blinded by the lights. Her unique act mixes acrobatics and dance with bow and arrow work from her feet. Her act matches the music so there are opportunities to build the lights to flash or settle with the music. All's good provided you only flash the lights behind her – nothing in the eyes; she really mustn't be blinded at any time! This also means no followspot and only steep-angled fresnel front light. The archery target needs to be

# Cirque Enchantment

Richard Lambert



fixed in spot lights so it's always a solid part of her peripheral vision.

3) The Cyr wheel is hard to control if the floor has rotating gobo patterns. Depth perception is crucial when you're rolling

around and pivoting up and down from the floor. Again, there are moments when you can move the lights during the interaction with the singer, and moments when you have to fix a static tableau look for the Cyr wheel.

4) Fire acts. These are fun! You don't need much light – just enough to silhouette the performer and show the black smoke coming from the objects that they ignite to haul, juggle, throw and spin around their bodies.

5) Hula hoops and hand balancing. Do what you like. They don't seem to mind!

6) Jugglers prefer lights from the side and back. They have to be able to see the objects they juggle so only use minimal soft front lights. They don't tend to stay facing the front too much so with their movements you don't actually need much front light to still see what they're up to.

So the lighting design has to account for a collaboration of what you want to do with what the director would like (nothing unusual in that) and what works

for the performer. Quite a unique set of guidelines.

The requirements I wanted from the theatre rig were deliberately kept very simple: front wash in three zones,

overhead red, blue and a deep colours wash, gobo breakup, cyc, and if available a star cloth and mirror ball. Programming has to come from focus position palettes ready for touring. Universe one was kept free and available for the local theatre rig, universe two was for the touring aerial rig, universe three for the floor package and universe four for the chandelier festoons. Universes five through eight were available if necessary for venue star cloths, house lights or any strange anomalies. These are the ingredients for lighting *Cirque Enchantment*.

The audience really likes this show. It's unique, it's exciting, and it's quality. Although it's been an exhausting schedule to get it on its feet, it's up and running now and it's fun to tour. 🌸

*Cirque Enchantment*  
Umbrella Productions  
Director: Stuart Glover  
Associate producer: Matt Ryan-Day  
Designer: Becky Athewes  
Lighting designer: Richard Lambert  
All photos by Richard Lambert

[www.cirqueenchantment.co.uk](http://www.cirqueenchantment.co.uk)  
Promo video: <https://vimeo.com/194018623>

April/May 2017 - "More art, less tools..."



# All the Angels

James Laws and Matt Maller at the Sam Wanamaker Playhouse

The title of this show comes from a little known but soaring chorus of Handel's *Messiah: Let all the Angels of God Worship Him*. This production is a sort of prequel to the most popular oratorio ever written; a few bars of the *Hallelujah Chorus* must be in everyone's pub repertoire.

The setting is Dublin, where Handel is forced to give the first performance of the *Messiah*. His struggles with the music, the performers and the concert hall make good theatre and give an intriguing slant on the genesis of an epic music score.

That this music drama was performed for us in the Sam Wanamaker Playhouse is so appropriate. For here it can be lit as in 1742, in a space where the essentials of the dialogue are not swamped with the usual huge singing forces needed for any full performance of the work.

The Wanamaker is the indoor theatre in the Bankside Shakespeare's Globe complex. It is modelled on our best understanding of the first generation of roofed British theatres, built of wood with all the limitations in size that went with simple building construction and candle lighting in the early 17th century. It accommodates 340 in the audience, mostly sitting, although we stood throughout, as all seats had been sold.

The seating is around three sides of a square thrust stage with a decorated back wall. Above the rear of stage is the minstrels' gallery and we were level with the musicians, to one extreme side. But the acoustics are fine and we saw plenty of the action.

What about the lighting? I counted about 120 beeswax candles and we saw everything perfectly well. I welcome the

more accurate figures that the scientists reading this are going to shower me with but I am guessing that the combined output of all those candles was around that of a 120 watt light bulb or a 24 watt warm white LED. So, how could 340 people see a drama lit by 120 little warm white flames?

First, the fixed sources. The row of footlights, to the stage front only, had



Photographer: Marc Brenner



Photographer: Marc Brenner

roughly 24 candles in twelve reflector fittings, and these gave the face lighting for those lucky enough to be in audience centre. Then there were a number of wall sconces fitted to side pillars around actor head height, again with two candles per fitting. The key to this illumination is to collect as much light as possible and send it in the right general direction. So, polished reflectors are essential. Where it can be controlled, the height of the fittings is also essential, because a candle gives most of its light sideways and virtually none downwards.

So, what contribution could the 72 candles in the six chandeliers hope to make? Actually quite a lot, because they were the moving lights in the rig. They can be dimmed (in relation to the actors) by being raised, and they can highlight areas by being lowered. They were quite busy. When at head height they were like scenery on the otherwise open stage.

There was an additional source, used sparingly but to great effect, when the upstage doors opened to reveal a wall of back lighting candles to add power to a

musical number: *He was Despised*. And the musicians had a number of double and triple sconces. This completes the lighting rig.

We were treated to a single chandelier candle change in the interval but the long maintenance-free life of modern wicks was a rare concession to anachronistic technology (being only 150 years old). But I'm not sure that the chandeliers would have had the same choreography in the 17th century. The end justified the means: The audience thoroughly enjoyed the show and it was

so easy to go with the idiom. The shared experience was palpable. There must have been plenty of light; I didn't need a tripod for the one picture I took of the production, the curtain call.

Keep an eye on the Sam Wanamaker Playhouse; it is full of surprises. I plan to return when they use the three-candle selfie lights (my description, not the theatre's). They add a dramatic intensity that will amaze you. 📸

- James Laws

# All the Angels

James Laws and Matt Maller

Upon entering the Sam Wanamaker auditorium you are instantly transported back in time, where artistry and narrative reign supreme. Mike Britton's design for *All the Angels* was unmissable with decorative musical parchments strung from the roof and scattered across the stage floor, truly setting the musical scene alongside the period lighting; it looked a

spectacle. My highlight was to simply see this lit purely by candlelight – the visuals of a beautifully crafted theatre space lit with such soft warm light and the angelic sound of Handel's *Messiah* couldn't possibly immerse the audience anymore.

Symbolic movements of candelabras, clever reflectors and standard lighting positions used with a traditional light

source made for a very special atmosphere, and especially important to appreciate when we surround ourselves with so much modern technology – the true meaning of how to light something, and to appreciate the way light falls on objects from different angles in such a basic form, away from modern distractions, is something really special. The piece itself was as interesting


as the venue – humorous and engaging yet poignant – following Handel as he writes, rehearses and finally performs for the first time one of his most popular works, the *Messiah*. All elements came together to produce a truly picturesque display drawing the audience into the narrative and placing us into many locations finishing in the Great Music Hall, Dublin. 🍀

– Matt Maller














Photographer: James Laws

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