

# FOCUS

ALPD #

The journal of the Association for Lighting Production and Design  
April/May 2022

In the spotlight this issue:

- Madam Butterfly
- The Homecoming
- Ecodesign update
  - ALPD history

...and much, much more...

Price to non-members £5.00

Camelot  
London Palladium  
Lambert Jackson Productions  
Director: Emma Butler  
Musical director: Adam Hoskins  
Lighting designer: Joseph Ed Thomas  
Sound designers: Nico Menghini and RobinsAudio  
Photographer: Danny Kaan

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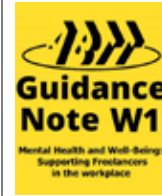
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# From the chair...

In this issue I am asking, what is Focus? To me, it has always been a magazine for its members, a magazine written by you and for you. The best articles are always the ones written about the shows our members are working on – and not just the design, but how it's designed and the whole technical aspect of creating the work we so love doing. Members who have contributed recently include Charlie Morgan Jones on lighting for film for the first time in Toronto – something we all need to be more aware of today. Zoe Spurr's article in the last issue on Bonnie & Clyde has made me think about how I approach my programming. Also recently, we've had George Bach's article on transferable skills and Pete Watts' postcard on his theatre model-making. These are all great contributions that are member led for members' interest.

If, like me, writing probably isn't your first love and it really can feel a bit of a chore, the "postcard from" is for you. These can be anything:

pictures of interesting places and people, shows and theatres, places you have visited and snapshots of the work you are doing, with just a few lines of text – after all, we are a visual magazine. These postcards have dropped off our radar in the past couple of years, and I miss their instantaneous nature of capturing what you are all up to, so I would love to see members from all walks of lighting sending in that "production desk shot", "the stunning theatre building", "that fascinating shaft of light", or just "Sunday off with the team". We want to see what you're doing, what you're talking about and what fascinates you about lighting.

Focus, of course, is also an information magazine and over the past couple of years we have had a lot to discuss about our industry. There have been some great articles on important issues, such as mental health, working conditions and fees. These articles will continue as a message board to our members, and everyone is welcome to bring

Johanna Town  
ALPD chair



these important debates to a wider audience through Focus.

We would be interested to hear – what is it like to work in a large or small hire shop? Venue staff have seen many changes to design and equipment over the years – can you share what you have seen? Do you enjoy being on the road visiting a new venue every week, and what is that really like? And how did that lighting design go for you?

Our tagline, "More art, less tools", still stands strong as our editorial guide. We are not promoting trade and fixtures, but every one of our members has a story to tell about the equipment they use and how it creates and works with a design.

Focus is for you, written by you, and without your contributions it doesn't exist. So let's all get writing.

# Calculating fees

Lucy Carter on being paid fairly



It becomes so clear to me how lighting designers' buyout fees are not fit for purpose when producers and institutions ask if I would work with an associate to increase the access and opportunities for emerging designers into buildings and productions that they wouldn't have the opportunity to be working on at the stage they are at in their careers. The gesture is absolutely brilliant and comes with the right intentions. However, I recently negotiated to have an associate on a

production with me for exactly those reasons, but when the producers and I were discussing what their fee should be and discussed paying at least the living wage to them for their time, including prep time, it became clear that for a ten-day technical period, plus plan drawing and attending numerous creative and production meetings, this fee (based on a day rate) was going to end up being more than most other members of the performing and creative team. So the way forward was hard to fathom because in the end you can't pay an associate lighting designer more than the associate director, or the performers who are in rehearsals every day. It would have been more than I was getting paid as well.

This is something that other lighting designers have been telling me about too, that their associates' fees have been calculated on days

attended and ended up being more than the lighting designer was earning for all the time they worked on the production. The discrepancy between team members who are being paid by the day and those being paid a fee is enormous and pretty difficult to unpick.

As the article in the last Focus about buyouts states, a buyout fee should cover the hours worked, including overtime. Then if we add something for the creative input a lighting designer gives to the project, how do those hours and days worked get fairly remunerated? Even if you take the living wage and just tot up the hours I work preparing, meeting, researching, designing, in rehearsals, and in technicals through to premiere, I am not paid the living wage for most theatre productions I work on.

So basically a skilled designer with thirty years of experience and a good



*The Half Moon*  
*The Mac, Belfast*  
*Green Shoot Productions*  
*Writer: Alice Malseed*  
*Director: Emily Foran*  
*Lighting designer: Alan Mooney*  
*Designer: Pai Rathaya*  
*Sound designer: Stuart Robinson*  
*Movement director: Paula O'Reilly*  
*Performer: Ruby Campbell*  
*Photographer: Johnny Frazer*

is not even a living wage left for the associates and assistants before they hit the lowest of the low.

Adding to the difficulty is the common retort when we lighting designers ask for more reasonable fees that

reputation isn't earning above the living wage. This isn't the full picture because I earn royalties for some of the work I do, and I earn some fees for productions that transfer elsewhere, so don't get me wrong – I am not complaining about my own personal lot. What I am trying to

say is that because producers start at the top with employing directors and then the design team and then associates, and because they try to get everyone for the cheapest deal possible, by the time they get to the bottom reducing and equating responsibility to amount paid there

the designer has agreed their fee before us and the producers can't go higher than the designer's fee. Or the writer, director and designer have agreed the royalty structure and therefore it can't be changed. I recently got the writer, composer and director on a Zoom call and

# Calculating fees

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told them that if they agreed to the royalty offer the knock-on was that my cut was a pittance, and that as a team we needed to fight for better. In reality, the feeling is that everyone has to fight alone and for themselves, which will never ever change the situation because the presumed hierarchy within creative teams means that producers continue to play us off against each other.

We talk about fees all the time in our professionals working group, and we have so many good ideas and theories between us about how to raise the bar, get paid our worth and protect the weakest. Those ideas are all well and good but it's all theory and desire. The system is immovable unless we can convince producers to consider new ways to remunerate the theatre workforce – and especially designers on buyout fees.

So if programmers' day rates are £350 per day and production electricians are £350–450 per day, how can we keep the day rates that the other members of the lighting team are earning and get the lighting designers' buyout fees in line with and above those, in recognition of responsibility? How are producers ever going to afford that? What's clear is that lighting design fees can't go up to the detriment of anyone else.

So should we be thinking about a design fee, a rights fee and an attendance fee for designers? Because what we do in terms of designing – our creative contribution, the research, the experience and skill of each individual designer – is variable and negotiable. Then a rights fee could be developed and based around a clearer structure, depending on size of venue, size of show, musical, play, ballet, length

of run, etc. Royalties already have a basic structure to them, although this can vary considerably from producer to producer and production to production. Then, for attendance, LDs could be paid a daily or weekly rate just like the other members of the lighting team – just as production electricians and programmers are paid, and this would mean that lighting designers are less likely to be being paid the least amount of money on the lighting team, as so often happens in theatre.

I don't think that we can just base our fees on a day rate, because then how do you differentiate between designers with five years' experience and thirty years' experience? That's how the creative fee remains a buyout for the commitment and creative part, and the day rate covers the attendance on site, and the rights fee is for usage of the design.



Producers are so far unwilling to consider splitting the fee this way in negotiations with Equity, and they do not want to address the low-pay situation because it's a serious amount of money they will need to find over and above what they seem to be budgeting for currently. I am still hearing language such as "Lucy needs to invest and trust the project and not think about breaking it down into actual hours worked"! Honestly, I have heard producers say

so many times in negotiations that this project is going to have legs, and transfer here, and tour there, and invest your time now, and it will pay off. Maybe one in fifty projects have paid off for me! How many times have we all worked for barely anything in the hope that this will be the show that makes our career take off? What I wonder is if we add up the time I donate for free working on a production and calculate what my financial donation of free time adds

Both images:  
Touch  
Frantic Assembly  
Devised by the company  
Director: Scott Graham  
Composer: Stefan Janik  
Sound designer: Stefan Janik  
Lighting designer: Matt Whale  
Photographer: Matt Whale

# Calculating fees

Lucy Carter

up to and what percentage of the whole investment that donation of mine is, then alongside my current royalty we could add my additional donated time into it and increase my royalty. If I give my time for free, I am contributing to the investment pot alongside the other stakeholders.

That doesn't help when we are dealing with subsidised or not-for-profit productions though. However, if we start with the commercial situation, then hopefully the situation also improves elsewhere.

We are discussing these things all the time on the ALPD committee. We currently are continuing with our working process documents, which are intended to educate and inform producers about everyone's extensive roles on the lighting teams. We are developing, with AAPTLE, lots of collaborative documents to sit alongside these that will explain and

illustrate how everyone's roles on design and technical teams work together towards the whole, and we are working out the best ways to share these. To that end, AAPTLE is in regular contact and meeting with SOLT/UK Theatre specifically about how to share and create impact with these documents among their members, as well as other areas of discussion. Our brilliant Zoe Spurr (ALPD Equity rep) and the Equity directors and designers committee are preparing for the upcoming claim/negotiations for designers and directors, with a new three-year plan that they will be discussing this month with all relevant associations before beginning that negotiation process. There is a newly formed theatre freelancers branch within BECTU, which is forming two working groups – one for those who charge a day rate, and another for

those who get paid a flat fee for a project. So we need to coordinate all of these conversations to try to find a way forward for everyone in lighting. Please be in touch and let us know your thoughts. 🌸

The ALPD professional working group is chaired by lighting designer Lucy Carter and programmer David Ayton, with other members of the ALPD executive tirelessly contributing. Our working groups are only efficient and productive because everyone works hard to develop and bring ideas to fruition. If you have time to contribute and/or ideas for things we could be doing, please contact us or get involved: [professionals@thealpd.org.uk](mailto:professionals@thealpd.org.uk)

# ABTT mental health guidance note

**A**BTT Guidance Note W1 Mental Health & Well-being: Supporting Freelancers in the Workplace captures guidance for good practice developed across the theatre industry by many organisations and individuals and places it firmly within the Code of Practice for the Theatre Industry.

The Code of Practice for the Theatre Industry is produced by the ABTT with the support of the national Theatre Safety Committee, and which is recognised by the HSE as an Established Standard.

In 2021 the ABTT joined with AAPTLE (Alliance of Associations and Professionals in Theatre and

Live Events) to launch the findings of the Backstage Mental Health Well-Being Evaluation. Vital data was published on the prevalence of poor mental health backstage and how the pandemic has further affected

the workforce. The survey revealed that 69% of respondents identified themselves as "freelancers", and that there is a significantly higher prevalence of poor mental health among freelance staff.

This guidance note offers assistance, guidance and advice on how best to consider and adopt more

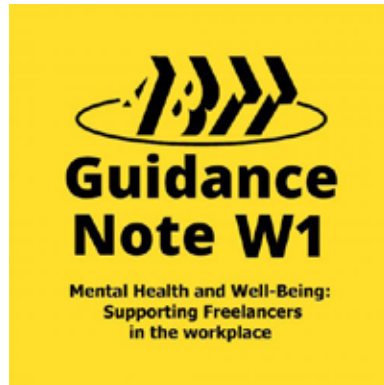
proactive approaches and policies to support the welfare and well-being of freelance and temporary staff under your employment, thus contributing to planning and risk

assessment management on work-related stress.

You can download a free copy of the guidance note from the ABTT website at [www.abtt.org.uk/product/guidance-note-w1](http://www.abtt.org.uk/product/guidance-note-w1).

The ABTT has also published a mental health and well-being resources list which includes a wide variety of relevant organisations, support lines, seminars, discussions, training and more. You can find this at [www.abtt.org.uk/resources-guidance/industry-resources/mental-health-and-well-being-resources](http://www.abtt.org.uk/resources-guidance/industry-resources/mental-health-and-well-being-resources).

If you know of any additional resources that should be included, please [email office@abtt.org.uk](mailto:office@abtt.org.uk). 📧



# Madam Butterfly

LD **Elanor Higgins** hosts an ALPD members' meeting



Last autumn, in September 2021, I had the amazing opportunity of lighting Welsh National Opera's new production of *Madam*

*Butterfly*, directed by Lindy Hume and designed by Isabella Bywater. This was my first main stage lighting design for WNO after lighting the mid-scale tour of their new operetta, *Rhondda Rips it Up!*, in 2018.

I have had a long-standing relationship with the company, lighting several of their youth operas over the years and also being a member of the electrics department back in the late '90s, my last full-time job before pursuing a freelance career in lighting design and working as a guest lecturer in lighting (following an ambition to encourage

young females/those identifying as female into the industry as well as encouraging any other young adults who showed a passion for the field).

This was also my first main stage production since the start of the pandemic, which added a whole new layer of excitement and satisfaction to the process. It was thrilling to be working on WNO's first new *Madam Butterfly* after the hugely successful and very long running Joachim Herz production which premiered in 1978 and had been in their repertoire for 43 years.

Our take on *Butterfly* was to look at the opera through more of a #metoo lens, as Lindy says in the programme notes: "...watching the cruel and systemic disempowerment and wreckage of a fragile 15-year-old girl by forces she cannot comprehend feels like watching a trapped animal, her pain and panic skilfully intensified by Puccini's ravishingly manipulative music..."

This voyeuristic approach was bought to life through Isabella Bywaters' stunning set of a revolving two-storey apartment set on a silvery coloured floor in a three-sided white cyc box.

Yes, this gave me plenty of challenges to think about, and in my online initial meeting with Isabella she acknowledged the challenges and asked how I would approach the design. The solution was lots of LED tape on different circuits, in a frosted housing, giving it a neon tube-like quality inside the apartment, used for both aesthetic reasons and as the main source of light at times, especially as the apartment revolved while the cast was singing. LED fixtures were also used in the rig; all cyc units were LED and focused onto bounce cloths so that we couldn't see any light source on the cyps. In addition to WNO's generic touring rig I added fourteen ETC ColorSource

Left: Images of the modelbox  
Set designed by Isabella Bywater



Pars with top hats to control spill as well as six Mac Viper Performance moving heads.

The lighting design became quite colourful and bright and an integral part of the storytelling, with nine minutes of transition during “the humming chorus” into daybreak being described by Lindy as my “lighting aria”.

At the start of this year, I knew the opera would be back out on tour so I got in contact with Ian Jones, head of lighting and sound; Richard Norton, production manager; Jan Michaelis, technical director; and Grant Barden, technical operations manager to see if I could arrange an ALPD talk at the Wales Millennium Centre. They were very keen to facilitate this and the press night of 16 March was decided as the best time for us to come in over lunch. I am very aware that I should have looked into organising this much earlier as

it didn't give ALPD members much notice. What was lovely to see though were the messages from fellow lighting designers saying they would like to be there but were busy; it was so good to see so many of us back doing what we love, while still dealing with the ever-shifting sands of Covid!

My short notice meant that only three members could join us, but on the plus side this did mean that Ian Jones, who was there to talk through some of the technical aspects of the production and the challenges of relighting the production on tour, was happy to show us around the apartment and discuss the wiring of 90 metres of LED tape to the 400 metres of cable and soldering of 100 DMX plugs and sockets running through the apartment down to the specifically made dimmer rack housed inside an unseen corridor downstairs in the apartment where

# Madam Butterfly

Elanor Higgins



the three-phase power supply to revolve the set on a slip ring was housed. At this stage the working lights were still on, and we then moved into the auditorium with Ian remaining on stage to bring up lighting states for me and to also kindly walk in the light. We had an hour in the space, which went very

quickly as I gave an overview of concepts and design ideas and answered questions from ALPD members.

Although we were few, I'm so glad I had the opportunity to talk about the production with fellow lighting designers and, although I've said it in the past, I hope to be more actively involved with the ALPD and to try to encourage more

meetings in Cardiff and other areas of Wales.

I would like to thank Gabriel Finn, Jason Larcombe and Katy Morison for joining me and Joe Price for joining us for a cuppa after the meeting.

On concluding, I would like to pose a question, inspired by Alan Mooney,

who got in touch from Ireland asking if I would be recording the event.

That question is: could we do both face-to-face meetings and continue building our gatherings in the Zoom room as well? I feel I would be able to talk about the production with the aid of the YouTube link (<https://www.youtube.com/watch?v=PQaw8oKFis4>), and as there is now so much available online, this could be an option if people had the time to lead both a face-to-face and an online event. I would love to hear your thoughts. 🍷

*Madam Butterfly*  
Welsh National Opera  
Director: Lindy Hume  
Designer: Isabella Bywater  
Lighting designer: Elanor Higgins  
Video designer: Ash J Woodward  
Movement director: Denni Sayers  
Photographer: Clive Barda



*Madam Butterfly*  
Welsh National Opera  
Director: Lindy Hume  
Designer: Isabella Bywater  
Lighting designer: Elanor Higgins  
Video designer: Ash J Woodward  
Movement director: Denni Sayers  
Photographer: Richard Hubert Smith





# Office Oracle

News and information from **Amanda** and the ALPD office

## Memberships

April has been a very busy month in the office, processing membership renewals and insurance documents. If you don't pay by GoCardless direct debit, do check that your membership balance has been paid in full: there are still a number of standing orders which have not been updated to the new rates. You can check your membership balance by logging into the website. Maybe take a moment to check your address and email address are up to date too.

ALPD website. It's quick and easy to apply and if there's an urgent need (employer demanding a public liability certificate) we can usually turn it round very speedily.

## ALPD website

We have been adding the first of a number of updates to our website. The professional profile database has been updated by adding a list of skills.

To access this, hover over My ALPD and in the drop-down menu click My Professional Profile and then click on EDIT. You will see there is a new list of skills on particular desks/software. We often have enquiries from engagers seeking a particular skill, so it is well worth taking the time to update this part of your profile. If there are any skills that you would like to add, do contact the office.

## PLASA Focus Leeds



We had a lively two days at PLASA in Leeds and welcomed a lot of new interest in the ALPD as well as greeting old friends. From a personal point of view it was good to be back in Leeds, where

I spent a happy three years as company manager at Opera North. I would particularly like to thank John Leventhall, Richard Thompson and Ian Saunders for their help during the event.

## Insurance

Our combined liability insurance, despite a price rise, is still very good value: £90 for combined public liability and professional indemnity insurance. More details can be found by following the links on the members' benefits page on the

We have also added the option to add any other facts about yourself that you feel are important and might be searched on. To access this, hover over My ALPD and then in the drop-down menu click My Biography and CV and click on EDIT. You will see a new box headed: "Please use this box to tell us anything else you feel is important to your personal or professional identity." At a later date we may see how this box is used and what are the most popular terms, and add a list to the professional profile. This is still work in progress.

Led by Jai Morjaria, we have been developing a fee calculator spreadsheet. The aim of the spreadsheet is to help you when negotiating a fee, and to make an educated decision about whether the fee a producer is offering is appropriate. This spreadsheet can be found on the website by

clicking on My ALPD and then **Filing Cabinet**, or by using this link: [www.thealpd.org.uk/alpd-lighting-designer-fee-calculator-v13-1](http://www.thealpd.org.uk/alpd-lighting-designer-fee-calculator-v13-1).

Remember, you must be logged in as a member to access these additions. If you have any comments or suggestions, do contact [office@thealpd.org.uk](mailto:office@thealpd.org.uk). We welcome, too, any suggestions for things you would like to see on the website.

### ABTT

We will be at ABTT on 22 and 23 June and will be running a seminar at the event. Do come by the stand, and say hello: if you can spare half an hour to help out, that would be appreciated as well. BUT please don't ask to leave bags on the stand (unless you're helping out!). We don't have a lot of space and it can make us look like a left-luggage office! 🚫

A beautiful day in Leeds for the PLASA trade show



# Corporate members

<p>4Wall 01254 698808 <a href="http://www.4wall.com">www.4wall.com</a></p> 	<p>CAST Group of Companies +1 (416) 597-2278 <a href="http://www.cast-soft.com">www.cast-soft.com</a></p> 	<p>Claypaky +39 335 72 333 72 <a href="http://www.claypaky.it">www.claypaky.it</a></p> 	<p>ETC 020 8896 1000 <a href="http://www.etcconnect.com">www.etcconnect.com</a></p> 
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<p>Ayrton Lighting <a href="http://www.ayrton.eu">www.ayrton.eu</a></p> 	<p>City Theatrical 020 8949 5051 <a href="http://www.citytheatrical.com">www.citytheatrical.com</a></p> 	<p>Encore 01664 821111 <a href="http://www.encore-emea.com">www.encore-emea.com</a></p> 	<p>Martin Professional UK 01707 668136 <a href="http://www.martinpro.co.uk">www.martinpro.co.uk</a></p> 

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# Diary dates 2022–2023

7–9 June 2022	Scandlight, Stockholm, Sweden
22–23 June 2022	ABTT Theatre Show, London*
6–16 August 2022	World Stage Design, Calgary, Canada
4–6 September 2022	PLASA show, London*
20–23 May 2023	Showlight, Fontainebleau, France

Keep up to date with ALPD events via the online diary:  
[www.thealpd.org.uk/diary](http://www.thealpd.org.uk/diary).

Keep up to date with members' meetings information at  
[www.thealpd.org.uk/meetings](http://www.thealpd.org.uk/meetings).

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

# Contact us

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**the Association for Lighting Production and Design**  
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President: Richard Pilbrow

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Vice Chair: Mark Jonathan [mark.jonathan@thealpd.org.uk](mailto:mark.jonathan@thealpd.org.uk)

Treasurer: Mark White [treasurer@thealpd.org.uk](mailto:treasurer@thealpd.org.uk)

Board members: David Ayton, Lucy Carter, Steve Huttly, Nick Moran,  
Iain Quinn, Stuart Porter, Kelli Zezulka

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Bectu: Alex Fernandes [bectu@thealpd.org.uk](mailto:bectu@thealpd.org.uk)

## Co-opted committee members

Tom Boase, Charlotte Burton, Paule Constable, Tom Harrison,  
Tom Lightbody, Jai Morjaria, Peter Mumford, Joseph Ed Thomas  
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E&OE. Content deadline for the next issue: 5 June 2022

## New members

*Welcome!*

### Professional members

Charles J Hickey, Maidenhead

Martin Hunt, Penarth

James A Gardner, Glasgow

### Affiliate members

Edward Jeffreys, Lewes

### Student members

Cat Salvini, Cambridge

### Commercial members

Events Gear Ltd

## For the next issue...

We want your contributions! Designers, technicians, programmers, in-house, freelance, amateur – all welcome!

- Send us a postcard from anywhere in the world! 100 words maximum, plus 2–3 images.
- Tell us about your favourite production. It can be something you worked on or something you saw. 150 words maximum, plus 1–2 images.
- If you are working on an interesting production, in an interesting place, or with an interesting premise, write an article about it! Anything up to 1,000 words, plus 3–4 images.
- Keep updating your show listings. We want to know what you are working on and where.
- Any other ideas? Email the editor and we can chat!

Send all contributions to [editor@thealpd.org.uk](mailto:editor@thealpd.org.uk) before 5 June for the June/July issue. 📧

# Professional members' shows

opening in April and May

## April

**1** Alex Musgrave (lighting designer) *Anyone Can Whistle* Southwark Playhouse / **1** Gareth Hughes (lighting programmer) *Orphans* Scottish tour / **2** Sandy McAlister (lighting designer) *Matilda Jr* The Mac Belfast / **2** Zeynep Kepekli (lighting designer) *The Meaning of Zong* Bristol Old Vic / **2** James C McFetridge (lighting designer) *The Field* Bardic Theatre / **4** Peter Harrison (lighting designer) *Spring Draft Works* Linbury Theatre, Royal Opera House / **4** James C McFetridge (lighting designer) *Mojo Mickybo* The Mac, Belfast / **5** Alan Mooney (lighting designer) *The Half Moon* The Mac Belfast / **5** Palle Palme (lighting designer) *Heathers – The Musical* Lunds Stadsteater / **5** Will Evans (lighting designer) *Baba Yaga* Theatre Hullabaloo / **6** Danny Vavrecka (lighting designer) *Beauty and the Seven Beasts* Brixton Jamm / **6** Catja Hamilton (lighting designer) *Another America* Park Theatre, Park 90 / **6** Jamie Platt (lighting designer) *Kes* Octagon Theatre, Bolton / **7** Matt Whale (associate lighting designer) *Persuasion* Rose Theatre Kingston, Alexandra Palace and Oxford Playhouse / **9** Nina Dunn (video/projection designer) *Bonnie and Clyde – The Musical* Arts Theatre, London / **13** Jason Addison (lighting designer) *Singin' in the Rain* Hull Truck Theatre / **14** Joe Price (lighting designer) *South Western* Brewhouse Theatre / **14** Ben Garcia (lighting designer) *Princess Essex* / **15** Molly Stammers (lighting designer) *Spring Awakening* Young Actors Theatre Islington / **16** Adam B Carree (lighting designer) *Quartier Paradis* Dance City – Sadlers Wells / **19** Laura Hawkins (lighting designer) *Seven Against* Edinburgh Royal Lyceum Theatre, Edinburgh / **19** Jonathan Chan (lighting designer) *The Straw Chair* Finborough Theatre / **20** Alex Musgrave (lighting designer) *Titanic – The Musical* Kings Theatre – Portsmouth / **20** Jane Lalljee (lighting designer) *Grandmother's Closet* Weston Studio Wales Millennium Centre / **21** Daniel Carter-Brennan (lighting designer) *Next Slide Please* / **24** Daniel Carter-Brennan (lighting designer) *The Heart Of It* Riverside Studios / **26** Andy Webb (associate lighting designer) *CueTE & the Beast* Messe Frankfurt / **28** Gareth Hughes (lighting programmer) *Ladies Of Letters* Yvonne Arnaud Theatre, Guildford / **29** Jane Lalljee (lighting designer) *I Wanna Be Yours* Bramall Rock Void, Leeds Playhouse

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

## May

**2** Leigh Mulpeter (lighting designer) *Remembering the Oscars Starring Aljaz & Janette* The Peacock Theatre London / **5** James C McFetridge (lighting designer) *Jukebox Cabaret* Bardic Theatre / **5** Charlie Morgan Jones (lighting designer) *Passion* Hope Mill Theatre / **5** Molly Stammers (lighting designer) *Calendar Girls* Battle Memorial Hall / **6** Zoe Spurr (lighting designer) *Ministry of Lesbian Affairs* Soho Theatre / **6** Matt Clutterham (lighting designer) *Burke and Hare* New Wolsey Theatre, Ipswich / **6** Will Evans (lighting designer) *Beryl* Oldham Coliseum / **7** Ronan O'Shea (touring re-lighter) *Gregory Porter UK tour* / **9** Chris Jaeger (lighting designer) *An Enemy Of The People* National Theatre Skopje, Macedonia / **9** John Rainsforth (lighting designer) *Some Enchanted Evening* Barn Theatre, Cirencester / **11** James C McFetridge (lighting designer) *Conversations With Angels* The Mac, Belfast / **12** Jonathan Chan (lighting designer) *Moving Fast and Break Things* Camden People's Theatre / **12** Alan Mooney (associate lighting designer) *Mavra / Pierrot Lunaire* Linbury Theatre, Royal Opera House / **15** Mark Jonathan (lighting designer) and Neil Foulis (lighting programmer) *Don Giovanni* Theatre Royal Glasgow / **19** Ross WJG Hayward (associate lighting designer) *Spindrift* 49 Elm Hill / **19** Joe Price (lighting designer) *The Sweet Science of Bruising The Egg*, Theatre Royal Bath / **20** Palle Palme (lighting designer) *Grease the Musical* Swedish tour / **20** Kieron Johnson (lighting designer) *Celebrated Virgins* Theatr Clwyd / **21** Malcolm Rippeth (lighting designer) *The Wreckers* Glyndebourne / **23** Megan Lucas (video/projection designer) *We Started to Sing Arcola* / **23** Abi Turner (lighting designer) *How Disabled Are You?* Park Theatre – Park90 / **24** Alan Mooney (lighting designer) *Julius Caesar* TU Dublin Blackbox / **25** Ben Garcia (lighting designer) *PETAL* Omnibus Theatre / **26** Mark Jonathan (lighting designer) *Anne of Green Gables* The Peacock Theatre, London / **29** Jane Lalljee (lighting designer) *One Man Two Guv'nors* Bolton Octagon / **29** Stevie Carty (lighting designer) *Barry Humphries: The Man Behind The Mask* The Gielgud Theatre / **30** Charlie Morgan Jones (lighting designer) *Siegfried* Longborough Festival Opera

# The Homecoming

Johanna Town manages high walls, small spaces and limited budgets

I have recently opened *The Homecoming* at Bath Theatre Royal. This was a touring production with a one day in and up.

The amazing set designer Liz Ascroft had designed a claustrophobic box set with nine-meter-high walls. The side walls were later reduced to 7.5m to enable manoeuvring around York's get-in corridor! The back wall became a

cloth so remained at the designed height of nine meters. This show was going to need quite a high lighting rig to remain out of sight behind Liz's wishes for limited borders. With a one day in and up and the added difficulty of dealing with touring access equipment and a bounce focus only reaching 7.5m, I knew all the kit would need to be either accessible to focus or a moving light.

My first discussion was to maintain an LX1 position using in-house equipment, which would reduce the already limited hires budget. With the help of a rendered 3D CAD drawing

I was able to show Liz and Jamie, our director, a clear visual of the actors, the furniture and the set in relationship to the different theatres and agree that the setting line would always be upstage of LX1. I was able to set the bar at a lower height to the set as it was tucked out of view behind every venue's house header. This allowed me to use LX1 with my favourite two-colour side wash focus and parcans to pull out the furniture. This was backed up with front of house, which was limited to just 20 units – this being the smallest venue's FOH capacity. I think in the end we used much less.

Upstage of the main room was a corridor with just enough space to run a Tallescope, so I added a bar of house kit to give me some stair side lighting and corridor cover, all of which could be bounce focused when necessary. So that was the generic rig... what could I now get





for my limited hires budget? *The Homecoming* is a drama set in the '60s with little to no action, just Pinteresque pauses, so I needed silent moving lights with good tungsten emulation on a small budget.

I find hiring equipment one of the hardest parts of the job. One shop can give you X amount of this and X amount of that and another

shop the reverse – I don't think I ever get what I put on my list! It can be very frustrating and time-consuming juggling and negotiating the best options from all the different companies, trying to make the rig the best it can be from the available kit and budget. However, I have to remember that there once was a time when we had no moving

All images in this article:

*The Homecoming*

by Harold Pinter

Theatre Royal Bath

Max: Keith Allen

Lenny: Mathew Horne

Sam: Ian Bartholomew

Joey: Geoffrey Lumb

Teddy: Sam Alexander

Ruth: Shanaya Rafaat

Understudies:

Max and Sam: David Vale

Teddy, Lenny and Joey: Oliver Hewett

Ruth: Laura Percival

Director: Jamie Glover

Designer: Liz Ascroft

Lighting designer: Johanna Town

Sound designer: Max Pappenheim

Associate director: Amy Reade

Casting director: Ginny Schiller CDG

Fight director: Kate Waters

Intimacy coordinator: Vanessa Coffey

Production manager: Tammy Rose

Wardrobe supervisor: Sarah Holland

Props supervisor: Robyn Hardy

Production electrician/tour relights: George Seal

Lighting placement: Ben Garcia

Production carpenter: Tony Brain

Company stage manager: Eric Lumsden

Deputy stage manager: Devika Ramcharan

Assistant stage manager: Laura Percival

Wardrobe manager: Rod Bicknell

Photographer: Manuel Harlan

# The Homecoming

Johanna Town

lights and just the in-house lighting rig to play with; as a designer we would have to make whatever options available to us at each venue work and shape them into the design we we're looking for so it's no different really.

Lucky for me, SLX did have the kit I was hoping for within my budget. The rig consisted of two Encore warm profiles from FOH for specials, three Encore cold washes with framing shutters for overhead backlight in the main room and the US corridor, and four Auras over the main room to enhance and contrast the general cover rig by creating more zoning within the action. I also had a final Encore cold wash offstage skimming down the stairs for time passing and dramatic shadows. This unit proved the hardest to position on tour as different venues' offstage lighting positions and fly floors proved quite

tricksy with the nine-metre-high wall and a grand staircase exit. But with a small rig and easy access for focus, George – my production electrician and relighter – had time to fine tune the FOH Encores and this tricky little beast offstage at each venue.

I was pleased with the end result, and the height of the lighting rig, having started out as a challenge, gave us those dramatic looks we were after and really helped enhance the claustrophobic and tense nature of the play, just as I had hoped. 🍁



# A postcard from...

The Worshipful Company of Lightmongers

Johanna Town with Rory Beaton receiving their Lightmongers awards. Rory was able to join Jo this year to collect his award from 2021. Rory, alongside Tim Deiling, Rob Casey, Charlotte Burton and Katharine Williams, were honoured with the Lightmongers award for hu2021 for their sterling work with the Bootcamp and Lumière 2020. And ALPD chair Johanna Town was awarded the 2022 Lightmongers award for her service to the ALPD and to the next generation of lighting practitioners. 🍷

The Worshipful Company of Lightmongers is one of the Livery Companies of the City of London. The Lightmongers, or sellers of electric lights, were organised into the Guild of Lightmongers in 1967. The Guild became a Livery Company in 1984. The Company promotes the lighting industry by awarding prizes and scholarships.



# Ecodesign update

Rob Halliday has the latest news....

Practice makes perfect, they say, and it feels like practice is making us a bit better at this politics thing!

As I reported in January, the UK is using its freedom from Europe to work on its own version of various regulations, including the Ecodesign lighting reg. But we've been part of this conversation from the very beginning, engaging the civil service team at the Department of Business, Energy and Industrial Strategy (BEIS) in discussion and providing them with any relevant information – really, educating them in what we do and the tools we use to do it.

As part of this, it felt like they might enjoy a fun and informative day out, so we invited them to a workshop session at the National Theatre, courtesy of Matt Drury and all at the National – and they accepted. The tenth of February in the Lyttelton Theatre saw the meeting of a team from our world (me, Matt, Paule Constable, Robbie Butler, Adam Bennette and

Peter Heath) and their team (the two members actually dealing with this directly, their boss who didn't make it because she had Covid, but her boss, and their independent lighting/energy consultant). We set out a timeline of our tools, from the Sil 30 through to the Lustr3, then worked through what we do, why it's important – both on an artistic level and as a contributor to the arts and so to the UK economy, the tools we use, and why they can't, for good reasons of science and optics, meet the proposed standards. Since the stated aim for UK-specific regulation seems to be simplification, we also identified ways that exemptions for stage lighting could be re-written to be much clearer and simpler. (We also presented all of this information in written form: if you're interested you can download it from the ALPD website: [bit.ly/3wNZpHg](https://bit.ly/3wNZpHg).)

It felt like a good sign that two hours after they said they absolutely had to go, they were still there

talking – interested, and asking relevant questions.

An even better sign: in early May, when I checked in with them, the suggestion was that their intent is to leave the exemptions for entertainment lighting unchanged in the upcoming UK version of the regulation. Of course, nothing is certain until it's properly written down, but it's certainly hopeful – and, usefully, should keep us in line with Europe, at least until they next change their rules.

Which leaves the same message: it's likely that the tools we use will continue to be allowed to be sold, including specialist tungsten lamps. But it's an entirely different question whether manufacturers will continue to make all of those tools, particularly specialist tungsten lamps. If you use older fixtures, you need to start stockpiling lamps, and in the longer term you need to start planning and saving up to upgrade – even though there is a pretty clear case that if you use your rig infrequently, that is actually a less “green” thing to do overall than to just keep using your existing lights... 🌸

# Unusual venues

## Stuart Sampson lights a show in a pumping station

You asked members to write about unusual venues. How about a waterworks?

Lichfield is blessed with the Sandfields Pumping Station, a piece of industrial archaeology that had a vital role to play in combatting a

major cholera epidemic with the help of a Cornish Beam engine delivering clean water to the West Midlands.

More recently, the venue housed big electric pumps, but these have been removed and the volunteers of the Lichfield Waterworks Trust have removed the pedestals, leaving the floor level and the space available for performances.

One of the first to take advantage was the Lichfield Arts charity, hosting the four-piece band of Rosie Tee, and they asked me to provide the lighting. The first challenge was having three sides of the venue almost fully glazed and nothing to stop daylight flooding in during get-in. Focusing was more a case of point and hope.

With able assistance from the Trust providing somewhat modest power, compared with the supply to the original pumping equipment, I put in a rig in the hope that when



dusk fell the musicians would be suitably lit. Come the evening, by a few nanoseconds the audience would see the effect before I did!

More by luck than judgement it worked, and Rosie Tee's reaction was "I only ever want to play shows in pumping stations now!" 🍷



# Stage lighting between the wars

Reflections from 1975...

**C**ourtesy of Richard Pilbrow, the following is from a tape recording of a meeting of the Society of British Theatre Lighting Designers (which became the ALD), discussing the growth of stage lighting in Britain. The meeting took place in the spring of 1975.

The meeting was chaired by Richard Pilbrow, and speakers included Strand Electric veterans B. Bear, Frederick Bentham, Lew Burroughs, Bill Lorraine and Jack Madre, lighting designer Joe Davis, and directors Basil Dean, Norman Marshall, and Herbert Marshall.

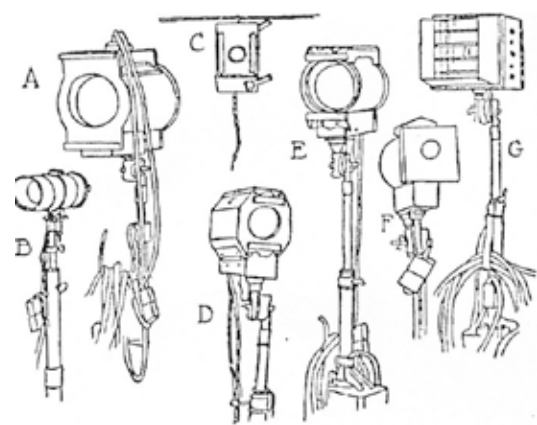
Richard Pilbrow opened the meeting and asked the question: What was stage lighting about between the wars? Who were the major people, and what major influences and contributions were made at the end of the First World War?

**Basil Dean:** I went on the stage in 1906 when gas had just been replaced by electricity. During the tour we visited theatres between Limerick and Waterford where gas light was still in existence, and on one occasion, grease paint was melted by heat from the footlights. In all theatres, gas lighting had been replaced, and in the footlights this was by carbon filament lamps. They were on oak battens and laid in front of the original gas jets, and lights were turned on – white, blue and red. Occasionally, strange effects such as sunset to moonlight could happen by a change of color.

It was the time of the painter. Critics would often refer to “the glare of the footlights” – not heard today! Lights from the auditorium were installed at St Martin’s Theatre, and we had a lot of trouble from the London County Council – LCC [as it was called then]. A little

gentleman in a bowler hat with a cherry wood umbrella came to see me and said, “Of course, all this will have to go away.” I said, “What do you mean?” “We can’t have that – that’s dangerous!” “Well,” I said, “I don’t know. They are incandescent lamps, and they are quite safe.” Eventually, with a lot of argument and discussion, we were allowed to have some spotlights from the front of house. That was the beginning. It was not due to us. I had been to see Max Reinhardt productions in Germany and Vienna, and he was already using lights from the front of the house so I was merely copying him. But I did rather shock the old gentleman from the LCC. This would be about 1919 and the St. Martin’s Theatre was the first theatre to use front-of-house light.

**Norman Marshall:** In 1912 at the Savoy Theatre, Granville Barker was



the first man to have front of house lighting hung from the circle.

**Basil Dean:** Oh yes. He put funnels around the lamps on the dress circle in *Twelfth Night*. I didn't think it was very inspiring lighting and he got the idea from the Germans because in 1911 Max Reinhardt's productions were using FOH lighting.

**Bill Lorraine:** The first big production I worked on with Basil Dean was *Beau Geste* at St Martin's, and in that production we had little 100-watt spots controlled by a little motor which enabled us to move them.

**Basil Dean:** I recall a country scene in which someone carried a

candle across the stage, and we were able to follow this with a 100-watt spot and it was thought to be frightfully realistic.

**Richard Pilbrow:** Were those 100-watt spots mounted on the sides of the proscenium?

**Bill Lorraine:** We had a curve in the proscenium and they were recessed into the proscenium.

**Basil Dean:** They were mounted on bars about six a side and each was controlled by a little motor. They could be moved up and down and swivelled and were known as followspots – but it was all a lot of nonsense and didn't matter.

**Bill Lorraine:** There was one cloud machine from Germany – 40 motors – just one lamp but 40 lens combinations and the whole thing turned round. One day – there were no counterweights – some character had tied this off to a hemp line and had made a lousy knot and it

dropped... Mr Dean did not think it did not matter! Do you remember the cloud machine? The really lovely cloud machine? We had two of them – the 40-motor job?

**Basil Dean:** All I know is that we gave a demonstration of this new equipment.

**Richard Pilbrow:** Back to the first spotlights.

**Basil Dean:** I take it that you are referring to the Schwabe system? I think a suitable comment on that is that we got the most wonderful atmospheric effects. A great relief compared to what one sees in the theatre today. Spotlights piercing the gloom of the roof. However, what I was going to say... We gave a demonstration of various things and we had a great success with a show of lighting effects, and at the end of it, Bernard Shaw turned to me and he said: "Take good care you don't have any of those

# Stage lighting between the wars

contraptions in my plays, young man." I said, "Why?" "Well," he said, "they'll all be watching those effects and they won't be listening to my words" ... and, of course, he was quite right!

**Joe Davis:** Jack, tell us about the Samoiloff lighting.

**Jack Madre** [Strand hire head]: Well, Sammy was a Russian, and he more or less invented the glass reflector which was first used in the footlights, then the battens. He used some marvellous painters, people like Lyndhurst and Harper and his two sons, and they transformed some wonderful scenic projects. This was around 1924/25 and used at the Hippodrome mainly, that type of thing. Albert De Corville used it.

**Basil Dean:** What I chiefly remember of my youth is the superb artistry of the old-time scenic painters. They understood perspective, they understood

shadow, and then of course the electricians came along and ruined the whole thing by turning light on everywhere. But the extraordinary effects, one is told, that Irving obtained by gas was because it is extremely soft lighting and did not destroy the artistry of the scene painter. I should like to see a return to some of the artistry of the scene painters which is largely missing today.

**Herbert Marshall:** May I go on directly from what Basil Dean says about the Schwabe system? He introduced it into this country, but eventually I worked in the Festival Theatre, Cambridge (built, I think, in 1925) which was the first theatre built purely for the Schwabe Hasait system. It had a curving plaster cyclorama. It is a very simple system, the

SHEET No. 12

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SECTION OF FLOAT

FOR ILLUSTRATION OF "SAMOILOFF" FLOAT IN POSITION, See Sheet No. 15.  
FOR STAGE SWITCHBOARDS AND REGULATORS, See Sheet No. 23.

**Strand Electric & Engineering Co. Ltd.**

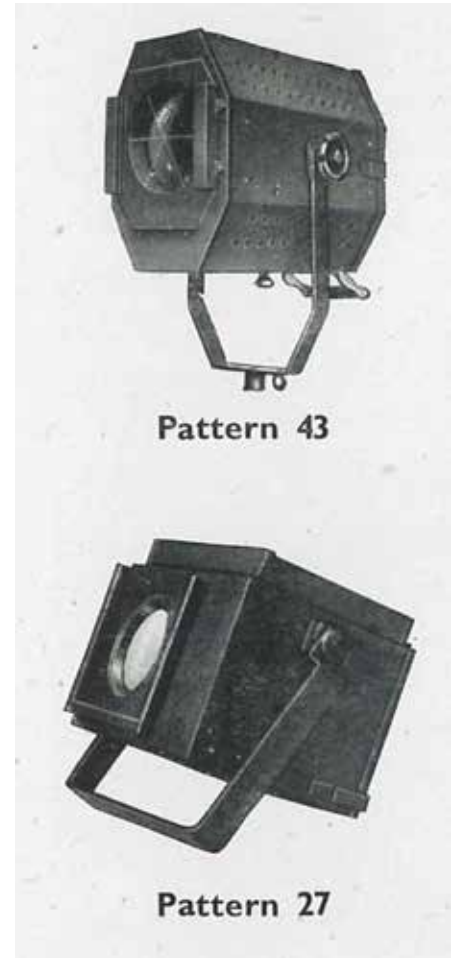
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Schwabe, but to use it to full extent you had to have a stage built for it. It depended on a very deep lighting trench, and it had seven lights; they were the colours of the spectrum. It has a light blue, a medium blue, and what we call today steel blue; it had yellow, green and a red. Any of these by themselves looked pretty ghastly, but together it was the most sensational effect. It was like being a painter with an enormous palette. You could mix every conceivable sort of colour there, but Basil Dean had to use it in a modified form because one of the essential things was this deep trench – the lower part of it. So it had its own bridge, it had spotlights on it and so on. But this was the great form of lighting in the German theatre, particularly the opera houses. This was a form of lighting that used it for realistic

purposes, but if you had the cyc properly lit you had the effect that the sky went on for ever – it was an optical illusion, really, but Terence Gray didn't want to use it that way. He wanted to do un-realistic productions; it was an anti-realistic theatre, and he also made suitable use in productions of the Schwabe combination of projecting scenery. But I think this is the only plaster cyclorama ever to have been built in this country, except, oddly enough, the Paris Opera theatre in the Royal College of Music, which was built a year after the Festival, but it hasn't got the Schwabe system. I think, and someone may contradict me on this, that Terence Gray was the first to introduce a spot bar outside the proscenium, and I think it was one of the most important developments, because when I started as an actor on tour



# Stage lighting between the wars

the lighting was simply “floats”, a couple of perch spots either side – I’m talking about a number three tour – and the spot bar, which was inside the proscenium, so therefore you are pushing the actors back up all the time. There was no front-of-house lighting at all, and I think two of the most important developments in my lifetime is to bring the actors forward by the abolition of floats, although I can defend them for various reasons, and the other, oddly enough, is that if you had a realistic set you had to have a ceiling, and I cannot think why it took us so long to realise a ceiling wasn’t necessary at all. And, of course, once you hadn’t got a ceiling, you had all the opportunities of lighting overhead.

**Bill Lorraine:** The secret of the Schwabe lantern was sand-blasted glass, and each one has

a tubular 1,000-watt lamp. At the Saint Martin’s we had 72 on this Schwabe cyc. In the centre we had three 1,500-watt projectors, and in the trough we had 1,500-watt dual units with curved aluminium or polished steel reflectors with the lamps end on. It was only really for exteriors; you couldn’t use it for anything else.

**Fred Bentham:** One thing to bear in mind: the reason for the seven colours is that they used coloured glass. Later on, when one started using gelatine, or later cinemoid, one could get the mixture out of three primary colours. Two theatres were done at the same time – the Coliseum and the Alhambra, which stood on the site of the present Odeon Leicester Square.

**Bill Lorraine:** The Fortune Theatre had it too.

**Herbert Marshall:** It was, as you say, glass. The whole secret was

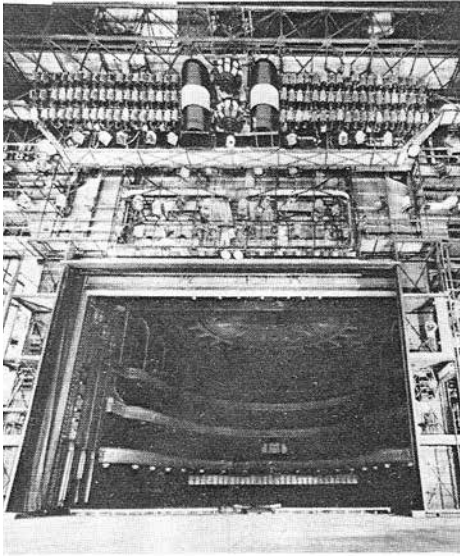
this glass. And you kept testing to make sure one of the glasses hadn’t faded – if you switched all seven colours on you’ve got dead white light.

**Bill Lorraine:** On the glass, you started off with dark blue and gradually you got down to a really light blue – the colours faded in the glass, and performance after performance your sky would get brighter. It wasn’t us who brought the dimmers up, it was the colours in the glass.

**Richard Pilbrow:** This equipment was lighting only the cyclorama. What was the rest of the equipment, say, in the early ‘20s?

**Fred Bentham:** We have got to remember that all this equipment Bill is talking about gave very little light by today’s standards.

**Basil Dean:** Surely the purpose of light is to evoke emotion in the



viewer, also to supplement and increase the design. When this Schwabe-Hasait system – which incidentally owed its invention to Max Reinhardt, the great German director – when it came into this country, we had in our scenery rows of borders containing foliage, quite unsupported by tree trunks in the side wings, and there was no sense of open air. And, my view,

which I held to strongly and tried to influence my staff, was – let's open up the theatre – let's get a sense of the open air. Of course, the claustrophobic effect of what the stage carpenters used to call "the dense wood" was terrible. That was the nub of Reinhardt's thinking on this. As regards the quality of the colours, this was a great tribute to the glass manufacturers. One was able to paint the backcloth like a child's paint box of colour with the use of light. The success of it depended entirely on the skill of the operators blending the light. But its principle was quite different from that brought into this country by Bertolt Brecht, which was a glaring white light which made no contribution whatever to imagination. It was just a glare. It was all part of the political point of view which Brecht adopted.

My view has always been that the importance of spectacle – by spectacle, I mean the importance of colour and vision – the importance of spectacle in the theatre is it's not so much what the spectators sees, but what he imagines he sees, and that is the inspiration of spectacle in the theatre. Of course, it's quite a common thing to denigrate this, but I must say that, only the other day, in a production in which Richard Pilbrow is concerned, I did see a return to the thing which I greatly desire, which is the evocative quality of light – not realism but evocative. It was that which inspired us in those early days. It doesn't matter how we did it – but we opened up the theatre, and instead of this dreary background which we see today, at least we got the colour – we might have been wrong but the present tendency is, in my view,

# Stage lighting between the wars

a direct descendent of the original introduction into this country of the Berliner Ensemble, which brought harsh white light without any compromise, and it doesn't matter whether the audience can see where the light was coming from. It was all part of this theory of alienation, which I think is rubbish!

**Richard Pilbrow:** We will explore that subject perhaps later on. Come back to the time when Schwabe systems were being used on cycloramas. What about the rest of the installation?

**Jack Madre:** The switchboard consisted of mainly pot dimmers, which used to jump like hell if the bloke hadn't loaded them properly – too lazy either to make or put water in them – but they had one great advantage. They could take from 1 amp to 60 amps provided they were looked after properly.

**Basil Dean:** Of course, sometimes the sunset would blink violently at the audience!

**Jack Madre:** That would not be through lack of enthusiasm of the electricians; that will be through ignorance and the poor pay the bugger got in those days!

**Bill Lorraine:** May I just tell you a story? Mr Dean put it on two big plays at the New Theatre – [Story of an] *African Farm* was one, and *Johnson over Jordan* was the other, which for me, as his technician, was a nightmare. Because in those days it wasn't all this lighting we're talking about and not lanterns. We had got the lanterns, it was the control of the damn things, and the director – he's not a technician, he doesn't have to be – but he expected you to be a genius at times. Because you've only got so many stage dips – you've got a

switchboard 40 feet up in the air at the New Theatre – it was a very difficult place for the electricians to spend a penny, so they used to take their pint bottles of beer upstairs, and when they finished with the beer they had a different use for the bottles. And when they had this dimmer on check for a long time it steamed and they just tipped the contents of the bottle into it. Of course, when we went in with a production, Basil Dean give me a rough idea what to do. In one act you got 150 watts plugged up to it and in the next, several kilowatt plugged up to it, but Basil Dean didn't want to know why it didn't go out, or why it went out too early – that was your problem. The pot dimmer was a nightmare and for *Johnson over Jordan* we not only had to use all these pots but we had to use a set of master pots as well.



I found that the loadings were so varying I had to have a master, and you course you've got all these pots – you can hardly see over the fly rail. It was only a 46-way board.

Joe Davis: About this period, the complication of trying to do a show anywhere was the variations on a theme. In some of the theatres you had DC [direct current] and in others AC [alternating current]. In some cases you had Vanrico

equipment and others you had Strand equipment, in others you had Harris equipment, and what we have achieved today is standardisation. You could go from one side of Shaftesbury Avenue to the other, and in one theatre you would have 25-amp plugs, two pin wood going into a three pin. And many times, effects will be sent out, for instance the old motorcar effect sewing machine, which would be the engine running outside, and it would be marked very clearly “not to be used on 230v”.
















Bill Lorraine: One of the serious problems in those days was when you went to some theatres the stage dips were paralleled upstage and down. In some theatres they were paralleled prompt to OP [opposite prompt], in some theatres the prompt was prompt proper and some it wasn't – and some

electricians didn't even know which way round they went, because from time to time somebody had changed it round to suit different productions. We had a fair amount of lighting equipment, but control was a nightmare.

Part two will continue in the next issue of Focus... 🌸

*All photos courtesy of Richard Pilbrow*

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