

FOCUS



ALPD #

The journal of the Association for Lighting Production and Design
April/May 2023

In the spotlight this issue:

- Technical apprenticeships
- Prolight + Sound review
- Postcards from London and Dublin
- Developing your creative practice
- ...and much, much more...

Price to non-members £5.00

Family Tree by Mojisola Adebayo

Director: Matthew Xia

Associate director: Amelia Thornber

Set and costume designer: Simon Kenny

Lighting designer: Simisola Majekodunmi

Associate lighting designer and programmer: Tom Lightbody

Electricians: Matt Nolan, Jason Sylvester and the team at Coventry Belgrade

Set electrics: Electric Foundry

Sound designer and composer: Francesca Amewudah-Rivers

Photographer: Helen Murray

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From the chair...

Summer has arrived! It's so good to see so many concerts and festivals coming together and lighting up the summer festivities. Here at the ALPD we don't get enough shoutouts for ALL of this amazing work. I would love to see some more photos and chats from this side of our industry so drop us a postcard of your festival design or the work of the teams out in the field. Please see a postcard this month from the lighting team who brought us the Coronation concert on page 30.

I also have to give a huge shoutout to Tim Routledge and his team for all their amazing work on Eurovision, another brilliant spectacular that all my non-theatre friends were talking about. Congratulations! It was also lovely to see so many of the team being celebrated by Tim, from seasoned production electricians to Liverpool students. Thanks, Tim.

The other festivals that are gearing up right now are the UK opera festivals; a special shoutout to Glyndebourne who for a second year is hosting our 2023 Lumiere, Danny. I am designing three shows this year at Grange Opera, and I am looking forward to working again with our very own Professional rep David Ayton as my programmer and associate. Look out for our postcard in the next issue.

The ALPD had a great time at PLASA Leeds and the ABTT show, and I would like to thank everyone who came by the stand to say hello. We very much look forward to having more conversations with you all at PLASA in September.

So have a great summer, and let's see some photos of you out in the sunshine.

Johanna Town
ALPD chair



Jo ✨

Developing my career post-lockdown

Callum Macdonald gets some ACE funding

It's strange to say, but lockdown massively helped boost my career. It started off with me being paired with Mark Jonathan as part of the Lumière online mentoring during 2020. We had a great twelve weeks but all we kept saying was, "If only there was enough money for me to be Marko's associate." Around the same time I met with Tom Lightbody for a coffee, and he started telling me about the funding he had been given to spend some time with lighting designers over the course of a few months; I realised I had to steal this idea! Tom was more than happy for me to put a bid into the Arts Council based on his initial idea. Fast forward a few months and I received an email saying I had been granted the full amount I bid for on the Develop Your Creative Practice funding campaign.

My argument to the Arts Council was that, unlike in the States, producers in the UK don't value the work that an assistant and associate give to a production. My project was based on simply me being an associate to well established designers; this was not to be a placement and there was to be no special treatment. I would have an associate credit and all the duties and responsibilities that would normally come with it. The only difference was that my fee and expenses were coming from an ACE pot instead of from the producers.

My first project was with Matt Haskins on *Private Peaceful* at Nottingham Playhouse. The show was to tech and open for a short run at the Playhouse before heading out on a UK tour. My primary job was to keep the paperwork in good order ready for the touring re-lighter

to take over the show. It went very well as Matt and I gelled more as the days went on – a "Callum's Blue" colour palette was even created as I showed my dislike for the amount of green finding its way into the show. Sadly, I was only to stay for a week in Nottingham as one of Matt's other projects had been re-scheduled into the same period. Matt asked if I would be comfortable with looking after it, and with that I was shipped off to The Vaults in Waterloo to light *The Red*. "In at the deep end," I thought to myself. "I have to be Matt Haskins after only one week's training."

The Red also brought another challenge as this was theatre for film, something I had not done specifically before – let alone done with a team of people I'd only met on the first day of tech. It took us a while to work out a look for the film. It turns out "realistic" is a very broad



Private Peaceful
Nottingham Playhouse
Director: Elle While
Designer: Lucy Sierra
Lighting designer: Matt Haskins
Associate lighting designer:
Callum Macdonald
Sound designer: Dan Balfour

stage in the venue. Some months passed and I got a last-minute phone call from Matt saying that the re-lighter had to pull out of a venue and could I do it. I got on a train to Coventry frantically going through my notes trying to remember what everything did – it's safe to say that I learned the importance of archiving properly, as you

term when talking with creatives, and we all had very different opinions on what that meant. By the end of the first day we decided on a look that I decided to call “realistic with added brilliance” – something that I’m glad we decided on. When the film came out, it certainly looked like a theatre piece filmed well, as opposed to just another film.

It wasn't the end of the road for my time on *Private Peaceful*, though. Once I was home from *The Red*, Matt set me straight to work drawing the plans up for the show's run in Chichester, another first for me as, having not been to Chichester, I decided to draw the plans by using a 360-degree camera sat on the

never know when you'll be back on a show you thought had gone to bed!

It's important to note that I was paid for extra work because of my place with Matt. I was paid for drawing up the Chichester plans and for covering him at Hampstead Theatre on *The Red* after he'd left to work on another show.

Developing my career post-lockdown

Callum Macdonald

Both companies hired me directly after talking with me during tech.

Next up I worked with Marko, and after spending so much time together on Zoom over lockdown

it was nice to finally get a chance to work together. So, in true Marko style, I get to start this paragraph by saying, "I find myself writing this while on a plane, to Glasgow this

time." We were to work on Scottish Opera's revival of *Don Giovanni*, a first for me as I'd never worked on opera outside of R&D before. This was also to be slightly more challenging as Scottish Opera had recently upgraded the lighting rig from a big generic rig to a more compact LED rig. As this *Don Giovanni* was set in Venice and was full of rippling, looming shadows, the only thing that stayed the same were Marko's much-loved tubular ripples on the downstage edge.

The first day brought lots of "What replaced channel X?" and "Do we not have anything where X was last time?" and of course "You call that L200?!" We decided my first job was to simplify this, so that night back

The Red
The Vaults, Waterloo
Director: Charlotte Peters
Lighting designer: Matt Haskins
Associate lighting designer: Callum Macdonald

April/May 2023 – "More art, less tools..."





at the apartment I drew up a quick cheat sheet showing where the old units were and what had replaced them. This cheat sheet grew and grew as the week went on until we had something that Marko could hopefully use next time he returns to Glasgow for his next revival.

Between making the cheat sheets I mostly took charge of updating the

paperwork and comparing photos from the last version of the show with Bob, the chief electrician at Scottish Opera. Bob had an eagle eye for detail; he'd often point out the smallest hints of set dressing from old photos that both Marko and I had missed. Alongside Bob, I also must mention Bernie, who was touring as followspot number one. I had

Fisherman's Friends The Musical
Director: James Grieve
Assistant director: Max Lindsay
Choreographer: Matt Cole
Designer: Lucy Osborne
Lighting designer: Johanna Town
Associate lighting designer: Callum Macdonald
Lighting programmer: Dan Street
Sound designer: Dan Samson
Photographer: Pamela Raith

Developing my career post-lockdown

Callum Macdonald

expected to take on the followspot plot as part of my role, but Bernie was all over it from the get-go. He had already dug out the plot from last time and had it ready for edits. He was ahead of us the entire time. I found myself saying, "Bernie, do you think we could... ah, you've done it already" a lot. I found myself simply updating the paperwork from his notes and emailing them off.

We took advantage of the slow-paced opera schedule to work on our next project together. On our days off we started the foundations of *Anne of Green Gables*, which was to be performed by the London's Children's Ballet at the Peacock on a timescale that couldn't have been more different to *Don Giovanni*. After watching a run in London, we retired back to Marko's for the weekend to work on cue lists and a basic plan of how we would attack

the short technical period. I did my best to note entrances on his master sheet and we decided on colour palettes for each scene. Once in the theatre, I concentrated mostly on the followspot plot; both our followspotters were students, and it made me realise how much slang we use while frantically splurging words in order to keep up with the tech rehearsals. We quickly made some cheat sheets and made it through tech with no car crashes. However, I do think the followspotters learned a new art in spotting for ballet, forgetting that a dancer not only moves left to right but up and down, and often not in the direction you were expecting them to!

My final project within the funding was a musical. Marko had linked me up with Jo Town who said she has gone from not lighting musicals to having three in a row. We thought

Fisherman's Friends was going to be a revival with a few changes, and because of that my first job was to mark up the new book with the old cues and to note the changes and the cues that would need to be adjusted. It soon became clear that this was more than a revival and we should have just started from scratch.

To start off with, we had an entirely new rig for this tour so we couldn't start with the previous show file. The rig was smaller and was to be worked much harder than in the previous tour. Jo was all over it, though; she presented me with an Excel document that was her lighting bible for the show.

Again, I was to look after the spots, this time using Jo's software of choice, SpotTrack. This was another first for me, but after a couple of days playing around with it at home it turned out to be a very useful bit of



Zooming with Marko on the Lumière scheme

software. Jo didn't have an associate on the previous show so had been looking after the spots herself, and she challenged me to get more in the show this time as she only had time for ten cues on the previous show. She did limit me when I got brave with a hard edge, open white, full intensity snap up cue sequence during *In The Navy*, saying it could maybe be a little more subtle – I argued that subtlety wasn't a thing in Soho gay bars! The producers again saw the difference that having an associate could make on a show as I had quadrupled the amount of spot cues in the show!

This funding even came with a bonus round. After finishing with Jo, I looked through my accounts and realised that I had budgeted so well

that I had just about enough money for a central London hotel for a week. With this in mind, I contacted Lucy Carter to ask if she had a contemporary dance production that she would like an associate for. She came back with a few options but we settled on *UniVerse: A Dark Crystal Odyssey* at the Royal Opera House. The show was to include two projection screens and a standard upstage cyc position but also a more unusual "hollow-gauze" on the downstage edge. The idea was that we could create 3D projection. I worked closely with Lucy on the run up to the production, drawing up plans for her; ideas were coming in late as it was the first show like this that she and choreographer

Wayne McGregor had done together. Thankfully the Opera House team were more than happy for us to keep sending last-minute updates as we slowly found out exactly what the show entailed.

All of this took me just over a year to complete, and I'm so thankful to the time on the project and for ACE for running a scheme for individuals. It also looks like Develop Your Creative Practice isn't just a lockdown scheme either. At the time of writing this, they are about to open for applications for the seventeenth round of funding. 🚀

Prolight + Sound 2023

Arnim Friess was at the show in Frankfurt

It took me three hours, walking the aisles of shiny new toys, dazzling displays and promising services, until I suddenly realised: No more tungsten. Literally, none. At last year's fairs, the speed at which incandescent sources disappeared wasn't so obvious, with the receding pandemic still towering over many conversations. The odd Fresnel here, some legacy disco stuff there, and you could easily buy them. In the end, I was surprised that I was surprised (and this was before reading Nick Moran's and Rob Halliday's articles on the matter; see previous Focus). I'm writing this while teching a show in an ambitious fringe theatre – with an exclusively tungsten rig. The producer deemed the in-house kit sufficient. The young and upcoming director asks why we haven't any colour changing lights. And whether that chase could be faster and more "strobey". Hmm, sorry, mate.

Back to Prolight + Sound '23 (P+S). Speaking to exhibitors, the B-word features. No, not Brexit (though, if asked, you get responses ranging from a shoulder shrug to the unprintable). B for Barcelona ISE – so popular, people cued around the halls, thanks to integrating light and sound with the wider AV world. P+S found itself sandwiched between the large Spanish trade fair and the upcoming Showtech Berlin. P+S certainly has a more European flavour than its British counterparts, reflected too in its workshops and talks programme. It was great to see that the Women in Lighting initiative had a widely advertised presence, and many talks (and ads displayed on stands) addressed the shortage of crew, and investment in training.

While it's exciting to see the newest large-volume incarnations of the big companies, I've been more interested in the unusual,

the yet-to-make-it bright idea, and the downright, well, weird but wonderful – and I'm always up for a creative presentation. So, here's an, admittedly random and subjective, collection of a day's impressions.



Honey, I shrunk the board: Avolites T3 joins the growing number of small laptop companion consoles, with

Chamsys, Obsidian, MA, and others displaying updated designs of a very portable hardware add-on to their software. Just don't call it "posh keyboard". Apart from the "fits into hand luggage" appeal, they all tie in with pre-vis software like Capture Sweden, and find a place in home-office pre-vis suites.



A delightful display of koi carp swimming in a pond, undulating

ripples, eye popping colours... I instantly wanted one. But the smiling, Chinese sales rep's minimum order number (and feeling my wife's eye-rolling from hundreds of miles) put a stop to it. The Omarte LED gobo projector is probably the only instrument to feature two independently controllable, rotating glass ripple disks along ArtNet and DMX.

Complete with "Attenborough" VO, Robe puts three "explorers" through the perils of the great outdoors in a polished show, featuring, of course, the company's new line-up of IP-rated kit. Fire, snow, and lots of water are thrown at the performers (human, LED and discharge alike), and the



entertaining demo draws a loud applause from a large crowd. There are more IP-rated instruments on display all over the fair than I noticed before. Perhaps an aftershock of Covid, when licensing an event outdoors became the first option; it's welcomed, not only for the disappearance of blow-up rain protection.



There is in UK theatres a certain, let's say, favourite brand of lighting desks. It's easy to forget that on the continent, many cues are not executed on a go button from Wisconsin. A board you won't find anywhere in the UK (they think), is the E.GO Tenrec 24. Handmade

in Switzerland, with software developed in Norway, at home at European opera and theatre houses, multi-purpose venues and TV studios, it's all about customisation. It not only looks different but it feels quite different too, revealing how my muscle memory is tuned to certain faders and buttons. The software is a curious mix of the traditional cue system and the busking needs of a multi-purpose venue, and a reminder that in Europe a rep system is still standard in many houses.



It's a smoke machine, Jim, but not as we know it. DJEffects offers this direct approach to shoot smoke into the audience; hazer rhymes here with Phazer and

it should probably say "Beam me up, Scotty" somewhere. Slightly disappointed that it didn't make "pew pew" sounds, but only a few light years to the left those were provided by Kvant's Laser show. If they just could demo together...

Prolight + Sound 2023

Arnim Friess



Just so there's no doubt where dry hire specialist CGS is based, their stand

is a complete Bavarian Wirtshaus complete with Weisswurst, bier, pretzels and staff in lederhosen and dirndls. Unsurprisingly, a lot of people wanted to find out about their inventory and the tables were a magnet for networkers.

Instagrid likes to surprise: They show their lovely stand, video,



monitors, lighting, and fridge, and offer a coffee from their coffee machine,

before they point out their portable battery One Max in the centre – and explain that the complete stand runs the whole day from this compact unit. 16A, pure sine, 21kWh, 2.5x peak. And for a big gig they have the Zero 360, the man-high brother with 360kWh. With options to charge from a solar grid, it ticks many sustainability boxes.

It's great to see how something as humble as your standard hazer can become the subject of passionate development. Hazebase seems

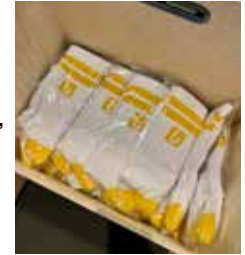


to have approached every angle for the Fab. Getting the noise level way down is on top of my wish list; there's no compressor, it heats up in five seconds; and energy efficiency improvements result in a

power rating of 500W, while they advertise a high output at low fluid consumption, all in a 2U 19-inch Amptown flight case. The company has also developed the first fully vegan rated fluid.

We all like swag. But how many mouse mats, pens, mugs, USB sticks and bags of Haribo do you need?

(Actually, Haribo is fine.) So what's in German events supplier Neumann + Müller's very sturdy, well protecting flight case? After completing a "warehouse challenge", you get your choice of... socks. Yellow, in company colours. Very useful. And I'll remember this. Marketing mission accomplished.



And finally – good, free advice is what we all hope for in a trade fair. 🍀

Lightmongers award

Awarded to **Liam Sayer** and **Liam Aston**

The Worshipful Company of Lightmongers is one of the modern livery companies and number 96 in order of precedence within the City of London. As a modern company all of its members are involved in, or linked to, the lighting industry.

The membership of The Worshipful Company of Lightmongers represents all sections of the lighting and electrical industry, including e.g. lamp and luminaire manufacturers, electrical contractors, electrical wholesalers, public lighting engineers, consulting engineers, lighting designers and architects.

Every year, an award is presented by the Lightmongers in conjunction with the ALPD, and this year's winners were Liam Sayer and Liam Aston.

Liam Sayer specialises in production lighting for theatre, taking a keen interest in relighting and production electrics. He studied at

the Guildhall School of Music and Drama and, following graduating, began as the LX2 on the Grease UK national tour. Most recently, Liam worked on the *Joseph and the Amazing Technicolor Dreamcoat* UK and Toronto tour as head of lighting. Liam continues to work within the touring sector, and the lighting industry as a whole, to develop his craft and skill set.

Liam Aston studied theatre and performance technology at the Liverpool Institute for Performing Arts specialising in theatre electrics and production management. After graduating in summer 2021, he began as LX3 on the Grease UK national tour, which was followed by deputy head of lighting on the *Joseph and the Amazing Technicolor Dreamcoat* UK national tour. Most recently, Liam has been working freelance within theatre, live events and TV, with the aim to widen his



understanding of lighting within the various different areas of entertainment.

Both of the Liams would like to express their thanks and gratitude to both the ALPD and the Lightmongers for the nomination for the award as well as the continued support shown to them throughout the early years of their careers. 🍀

Technical apprenticeships

Lighting designer [Zoe Spurr](#) at the Royal Exchange Theatre, Manchester

Comparing times pre- and post-Covid for the Royal Exchange, much is different, but what hasn't changed is the commitment to host and train the next generation of lighting (and theatre!) practitioners and technicians. I recently had the pleasure of working at the REX again on *Beginning*, directed by artistic director Bryony Shanahan, and saw how the venue has adapted post-Covid. Schedules have been elongated to allow for the change of staffing at the venue, meaning the fit-up/focus/tech wasn't quite so compacted as when I lit *Wuthering Heights* there in February 2020. The head lighting technicians, Matt and Mark, took advantage of this by offering their recent Hodgkiss Collective placement student Grace the opportunity to continue working at the venue in a paid technician role. Not only was Grace a quick and keen learner who became an important

member of the team, but Matt and Mark also had capacity in these more generous schedules to continue training.

The Hodgkiss Collective provides funding to support placement opportunities. Venues apply for this in order to host a creative placement. The REX was successful and Grace joined the team as trainee lighting designer to shadow Josh Pharo on *Let the Right One In*, which ran at the end of 2022, along with Savannah Acquah as assistant director and Amy Lowcock as trainee designer. Big shoutout and thank you from all the team to Amy Chandler, producing assistant, who apparently always has eyes peeled for such opportunities to welcome new faces into the creative and technical departments at the REX!

Grace applied to the scheme after studying a theatre and performance practice degree at Salford University

– a friend sent Grace the link and the rest is history! Grace was keen to not only learn more about the lighting design process, but about all aspects of lighting – so times when Grace and Josh were not required in rehearsal lent themselves well to soldering, rigging, focusing and paperwork. Spending time sharing this knowledge has allowed Grace to experience different elements of a lighting department in a producing house and has also introduced a new lighting person to our industry. This training in house has paid off. Grace was then employed as a casual technician continuing to support the lighting team with these newfound skills.

Then just to throw Grace in more of the deep end, Mark asked if I'd be happy for Grace to program her first ever full-scale show for me. I'm always keen to host placements and give others an opportunity



Matt, Grace and Mark: the lighting team at the Royal Exchange Manchester

to practice and grow in a safe environment, so away we went. Grace was under the watchful eye of Mark throughout, but in the later stages it was just Grace and me merrily plotting along! Her care for the production and for lighting was apparent, which is such a helpful and extremely necessary trait for a programmer to have, so it was just a case of repeating and practising, and the REX team and freelancers on the production were incredibly supportive, patient and excited to see a new lighting person thrive and succeed.

With the support from the producers, and with care and attention from the lighting team, this training while on the job was both valuable for Grace's lighting education and bank account –something that happens so often in other

industries but sadly not theatre. I was so heartened to hear of this situation at the REX, but it then asks more questions about why this doesn't happen more – perhaps due to the fast-paced nature? The lack of space and time for error or questions? The ever-dwindling patience of not enough money, people or time to complete a task often means training is pushed to the bottom of the list. Yet at our ALPD strategy weekend there was continued conversation about the importance of mentoring and training within our industry. There is clearly a shortage of staff, and

yet those willing to learn and thrive aren't finding opportunities due to short application windows, outreach not going far enough, and simply not being given a chance to learn and train. And of course, the main issue: the pay is often terrible. Therefore, how can we expect to lure people in?

I felt it important to showcase this experience, with the hope that more producers and lighting teams can feel connected and inspired to find that extra bit of cash in order to train the next generation of lighting people. And to also ask you all to help us at the ALPD with mentoring schemes. We have the brilliant Lumière scheme, which is growing and thriving, but there is always space for more. How can we all be better at reaching out to find new people? How can we "give back" to inspire and help those wanting to expand their industry knowledge? I will always remember Matt Daw

Technical apprenticeships

Zoe Spurr

sitting with me for an afternoon and showing me the basics of Vectorworks – without him, it would've been a lot more painful to struggle through on my own. I'm forever grateful to those I have shadowed in spare time, or those who have spent time with me on the phone or email to pass on words of wisdom. If we all move forwards with training and mentorship at the heart of our jobs, with the aim of building a stronger and happier industry, then the benefits will ring through in no time. 🍷



Beginning
by David Eldridge
Royal Exchange Theatre, Manchester
Director: Bryony Shanahan
Set and costume designer: TK Hay
Lighting designer: Zoe Spurr
Sound designer: Russell Ditchfield
Intimacy director: Chi-San Howard
Production manager: Jim Gee

Producer (REX): Katie Vine
Producing lead: Amy Chandler
Stage manager: Scott McDonald
Deputy stage manager: Natasha Guzel
Assistant stage manager: Missy Steinbach
Production electricians: Matt Lever and Mark Distin-Webster
Programmer: Grace Bastyan
Photographer: Helen Murray

A postcard from...

James C McFetridge, Dublin

This was my first lighting design at the Gate Theatre in Dublin, and I couldn't have asked for a more enjoyable experience. Everyone was so friendly and helpful, and there was laughter at every step of the way. It felt more like fun than a job!

The set had a full ceiling over the entire acting area, so there were no overhead lanterns except for a few that were lighting through a skylight. Thankfully the set designer had gifted me with three enormous windows stage right, through which I could light a fading sun as it dipped and dimmed towards dusk throughout the course of the play. 🌅





Office Oracle

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

April is a good time to take a look at your page on the website and check it. On the My Membership page you can check the balance of your payments. 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. Have you moved in the last year? Do check that your address is up to date. We get a number of Focus magazines returned to us with each issue, marked "Gone away".

Are your My Biography and Professional pages up to date? People do use our directory to find lighting designers and programmers.

Website

We have a working group now exploring website redevelopment and redesign. We welcome any and all thoughts on our website. Do you find it easy to use? Are there things you would like to see added? Are there facilities which you don't use? Are there aspects you find difficult to use? Write in and let us know: office@thealpd.org.uk.

Insurance

Our members' insurance has been renewed, and the new certificates are now available via the website. While the policies continue uninterrupted and are on the same policy numbers as last year, the new paperwork didn't come through until the end of May. If you have any problems downloading your certificate, contact the office.

Membership cards

This year, you will be receiving an e-membership card sent to you via email. As part of our sustainability drive, we have abandoned plastic cards and the stickers that used to be mailed out annually. Plastic cards are very unfriendly to the environment! If you don't use a smartphone and still wish to receive a membership card, please contact the office and a paper card will be sent out to you.

Advertising the ALPD

For trade shows this year we produced some stickers printed with our logo and website. Collect one from our stand – or ask for one to be sent to you. There are ones for attach to your laptop/Peli case/toolbox and smaller ones to stick on a notebook. Help us to grow our membership: strength in numbers gives us strength in advocacy.

Members' benefits

Have you explored the members' benefits recently? We have added some in the last year, including discounts at Dell computers, discounts with Lovetheatre.com and discounts on life coaching. Are there any other benefits you would like us to explore? Or perhaps you can offer something to members?

Shows

As Jo says earlier in this issue, it was great to talk to some of our members at PLASA Focus in Leeds. We also had a stand at the ABTT show, and it was great that so many members came by to say hello and pick up some of our stickers (the coffee bar was nearby, too). For me as "the Office", it's a good opportunity to hear what issues are important to you at the moment, that I can feed

back to the Executive and Working Groups. We will also be at PLASA London in September.

Immediately after ABTT, Joe Price, Tom Lightbody and Mig Burgess will be representing us at the Prague Quadrennial, manning a stand and running two seminars on 10 June. The seminars will be on sustainability of equipment and sustainability of careers – see page 29 for a preview of what they'll be talking about. There will also be a full report in the June/July issue if you're unable to make it to Prague. 🍀



Corporate members

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<p>AC Entertainment Technologies 01494 446000 www.ac-et.com</p> 	<p>Chauvet Professional 01773 511115 www.chauvetlighting.co.uk</p> 	<p>Elation Professional +31 45 546 85 66 www.elationlighting.eu</p> 	<p>Marl International Limited 01229 582 430 www.leds.co.uk</p> 
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Thank you for your support! For Commercial members, see the back cover.

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<p>Royal Opera House 020 7240 1200 www.roh.org.uk</p> 	<p>Stage Electrics 03330 142 100 www.stage-electrics.co.uk</p> 	

Awards!

A quick shout-out to the nominees and winner of Best Lighting Design in the 2023 UK Pantomime Association awards. The award was sponsored by Production Light & Sound.

Nominees were:

Ben Cracknell: *Cinderella* at Grand Opera House, Belfast

Bev Paskell: *Cinderella* at South Holland Centre, Spalding

Jamie Corbridge: *Beauty and the Beast* at Swansea Grand Theatre

Kathryn Monkton: *Dick Whittington* at Octagon Theatre, Yeovil

Sall Ferguson: *Dick Whittington* at Nottingham Playhouse (WINNER)

Congrats to everyone involved in these productions! 🎉

Professional members' shows

opening in April, May and June

April

1 Sandy McAlister (lighting designer) *Chitty Chitty Bang Bang Jr* The Mac, Belfast / **3** Claire Childs (lighting designer) *Tales from a Thousand and One Nights* Greenwich Theatre / **3** Alan Mooney (lighting programmer) *The New Electric Ballroom* The Everyman Theatre, Cork / **4** Dominic Patel (lighting designer) *A Night With Me, Myself And Bipolar* Brenda Hope Mill Theatre / **4** Abi Turner (lighting designer) *Pressure Drop* Yard Theatre / **4** George Cort (lighting designer) *The Gods, The Gods, The Gods* Sydney Opera House / **5** Jacob Gowler (lighting programmer) *The Spongebob Musical* UK and Ireland tour / **5** Michael Grundner (lighting designer) *Rock of Ages* / **5** Alex Forey (lighting designer) *Our Father* Barons Court Theatre / **7** Joe Price (lighting designer) *Dinosaurs & All That Rubbish* The Wardrobe Theatre, Bristol / **7** Joseph Ed Thomas (lighting designer) *Annie Get Your Gun* London Palladium / **11** Daniel Carter-Brennan (lighting designer) *One Woman Show* Malthouse Theatre / **11** Joseph Ed Thomas (lighting designer) *WILD TANGO* European tour / **15** Jason Ahn (associate lighting designer) *The Good Person of Szechwan* Lyric Hammersmith / **18** James C McFetridge (lighting designer) *The Price* Gate Theatre, Dublin / **20** Alex Lewer (lighting designer) *Fucking Men* Waterloo East Theatre / **21** Daniella Beattie (lighting and projection/video designer) *The Killing of Sister George* New Vic Theatre (S-O-T) / **22** Alan Mooney (touring re-lighter) *Werther An Grianan* / **23** Malcolm Rippeth (lighting designer) 1923 Müzikali Zorlu Centre, Istanbul / **24** Megan Lucas (lighting programmer) *Wuthering Heights* Royal and Derngate Northampton / **24** Joe Thomas (lighting designer) *Old Time Rock & Roll* Viking Saturn / **25** Claire Childs (lighting designer) *Ghost Dances* Guildhall Arts Centre / **25** John Rainsforth (lighting designer) *Soapbox Racer* Alphabetti Theatre, Newcastle upon Tyne / **27** Joshua Gadsby (lighting designer) *Who Killed My Father* Cumbernauld Theatre

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

May

2 James C McFetridge (lighting designer) *The Man Who Swallowed A Dictionary* Lyric Theatre Belfast / **2 Alex Forey** (lighting designer) *Kitty in the Lane* Brockley Jack / **4 Megan Lucas** (lighting designer) *Past Life* The Lowry, Manchester / **5 Joe Price** (lighting programmer) *The Suspicions of Mr Whicher* The Watermill Theatre / **6 Azusa Ono** (lighting designer) *The Sleeping Tree* Brighton Dome / **6 Sandy McAlister** (lighting designer) *Sleeping Beauty* The Mac Belfast / **6 Sandy McAlister** (lighting designer) *Expecting The Mac* Belfast / **7 Joseph Ed Thomas** (lighting designer) *Dr Zhivago* London Palladium / **8 James C McFetridge** (lighting designer) *Mojo Mickybo* Theatre at the Mill, Newtownabbey / **8 John Rainsforth** (lighting designer) *Peter Pan On Ice* Middle East tour / **9 Megan Lucas** (touring re-lighter) *Wuthering Heights* Oxford Playhouse / **11 Alex Lewer** (lighting designer) *Leaves of Glass* Park Theatre – Park90 / **12 David Butler** (video/projection programmer) *Carmen* Theatre Royal Glasgow / **13 Malcolm Rippeth** (lighting designer) *Le nozze di Figaro* Aalto-Musiktheater, Essen / **15 Joseph Ed Thomas** (lighting designer) *Carrie Hope Fletcher – An Open Book* London Palladium and UK tour / **16 Joshua Gadsby** (lighting designer) *La cambiale di matrimonio* Susie Sainsbury Theatre / **18 Ross Hayward** (associate lighting designer) *Gastronomic* 49 Elm Hill / **22 Abi Turner** (lighting designer) *Operation Hummingbird* Regional tour / **26 James C McFetridge** (lighting designer) *Geppetto* Lyric Theatre Belfast / **29 Charlie Morgan Jones** (lighting designer) *Gotterdammerung* Longborough Festival Opera / **30 Alex Forey** (lighting designer) *Paradiso* Wimbledon College of Art / **30 Alex Forey** (lighting designer) *Purgatorio* Wimbledon College of Art

June

1 Malcolm Rippeth (lighting designer) *Mitridate, re di Ponto* Garsington Opera / **13 Sandy McAlister** (lighting designer) *Vote DLA* Grand Opera House Belfast / **14 Daniel Carter-Brennan** (lighting designer) *One Woman Show* Greenwich House Theatre, New York / **16 Kevin G Allen** (lighting designer) *Through The Looking Glass* The Drill Hall, Chepstow / **18 Malcolm Rippeth** (lighting designer) *Ariadne Auf Naxos* Garsington Opera / **20 James C McFetridge** (lighting designer) *Anne Boleyn* Lyric Theatre Belfast / **29 Michael Grundner** (lighting designer) *Elisabeth* (concert version) Schloss Schönbrunn / **30 Azusa Ono** (lighting designer) *The Tempest* Regents Park Open Air Theatre, London

Diary dates 2023

7–8 June 2023	ABTT trade show, London*
19 June 2023	ALPD visit to Shakespeare North Playhouse
19–22 June 2023	Danish Lighting Designers seminar Danish National School of Performing Arts ddsks.sk/da/international-lighting-seminar
8–18 June 2023	Prague Quadrennial*
3–5 September 2023	PLASA Show, London*

Keep up to date with ALPD events via the online diary:
www.thealpd.org.uk/diary.

Keep up to date with members' meetings information at
www.thealpd.org.uk/meetings.

* The ALPD will have a presence at these events.

New members

Welcome!

Professional members

Psyche Chui, Kowloon
David J Stone, London
Joe Thomas, Worlingham

Student members

Chloe J Palmer, Erith
Rhiannon Witt, Plymouth

Contact us

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A postcard from...

Nick Moran, London



Director: Oscar Toeman
Set designer: Joe Lee
Costume designer: Nicholas Hart-Hansen
Lighting designer: Conor Costelloe
Sound designer: Anna Wood
Production sound engineer: James Armstrong
Production manager: James Thompson
Stage manager: Laura Jones
Deputy stage manager: Sophie Meikle
Assistant stage managers: Tina Horning, Seren Stewart
Costume supervisor: Alice Lessing
Costume assistant: Jiamin Chen
Head of lighting: Philip Brejza
Associate lighting designer: Eleanor Golledge
Deputy LX: Allie Hu, Victoria Sutton
Lighting programmer: Rivers Streeter
Fit-up crew: Ethan Burke, Bea Hart, Ash Smith, Charlie Yates

We've just opened two Harold Pinter plays at Central this week: Celebration and Party Time.

Party Time is a scathing and amusing attack on the increasingly powerful and narcissistic super rich, set against the backdrop of terrifying state oppression. This highly pertinent play is paired with Pinter's final work, Celebration, a delicious comedy about the vulgarity and materialism of the nouveau riche. Set in an exclusively chic restaurant, these two social satires ominously and presciently chime with our times. 🍷



Ancient and modern

Stuart Sampson lights a historic hall

In a moment of either enlightenment or madness, Lichfield City Council agreed to update its stage lighting to LED when it carried out a refurbishment of the main room of the Guildhall. I think madness was probably more appropriate when they used me as consultant.

The historic hall will seat around 160 and has a slightly raised stage area used most for music performances put on by the charity Lichfield Arts. I guess this is the sort of venue Nick refers to in "Death of Tungsten" – lit before by four 1k tungsten PCs each

side driven through an analogue dimmer pack.

The nearest equivalent I could find within the budget were the COB warm-white zoom PARcan lanterns by ADJ or Eurolite that look like traditional parcans but behave more like PCs with manually adjustable lenses. Professional enough to have five-pin DMX and Powercon loop-through, they boast a CRI better than 90. Three each side on the original brackets lit the stage area conventionally and left a fourth bracket on each side to hang a zoom moving head wash.

The problem, as Nick points out, is replacing the control infrastructure. Although the rig is mainly used for music, the hall hosts other events that benefit from a basic stage wash under the control of non-technical people who are used to a simple analogue fader box.





Luckily, the hall had an uplighter trough over its wainscoting which also serves as a cable run, and DMX was laid in to a wall box at the rear. Here, for simple events, a DMX tail can be plugged into a fader box that came from the other side of Asia and fortunately hasn't yet exceeded its half life. For concerts, a more sophisticated desk or dongle can be used.

To make the DMX system more robust and flexible, a splitter was installed at the stage end along with a wireless transmitter and a tail each side of the stage that could be brought down from the trough to control additional lighting.

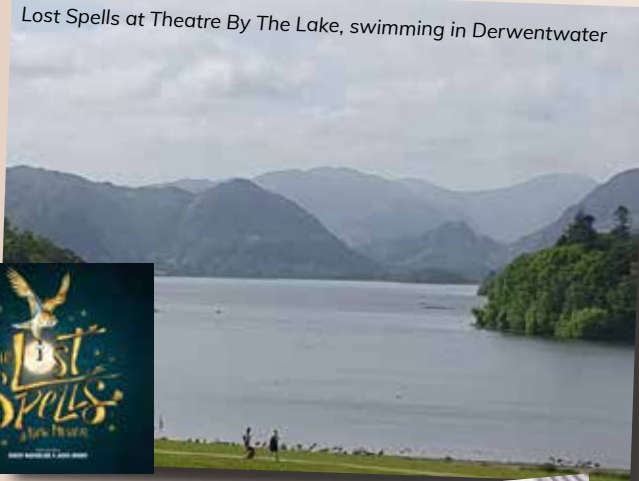
Using silver cans and white options for cables and heads made the installation less obtrusive against the white walls and historic architecture,

and thankfully the town clerk "tolerates" it. I wouldn't expect it to have cost any less to replace the tungsten rig like for like, and no worries about replacing lamps we can't get hold of – or the Council Skywinder getting stuck at full elevation with me in the basket and Fire and Rescue being called – but that's another story... 🚫

A postcard from...

Sherry Coenen, London

Lost Spells at Theatre By The Lake, swimming in Derwentwater



Rupture rehearsing in Newcastle, swimming in Elswick Pool



In March I signed up to swim four miles round Brownsea Island in three hours or less on 16 July. I only started open water swimming about a year ago and have never come anywhere close to that time or distance in the past. So since then I've been trying to fit my training around my designing and so far I've been pretty lucky to have access to either a pool or a natural body of water on most of my gigs! I'm aiming to raise £1,000 for Backup. As freelancers there isn't much of a safety net when the unexpected happens. Backup is where we can turn when we need support. My fundraising page is <https://backup-challenge-fundraiser.raisely.com/sherry-coenen>. 🌸



Swim Too rehearsing at Mowlem Theatre Swanage, swimming in Swanage Bay

ALPD @ PQ

What to expect in Prague

The ALPD has been given the fantastic opportunity of running the SBTD's Hello Stranger exhibition stand at the Prague Quadrennial of Performance Design and Space on Saturday 10 June 2023. This will provide a unique chance to champion and celebrate the work of lighting in contributing to the wider practice of performance design.

We will be running three panel discussions, the first about sustainability of product and manufacturing, hosted by Tom Lightbody. The discussion will look at topics such as how much power LED units are pulling when they are powered on but not outputting, and what manufacturers are doing to reduce waste while offering new equipment and upgrades.

The second panel discussion will look at sustainability of careers and wellbeing within the industry, hosted

by Joe Price. Joe will be joined by Mig Burgess to discuss the recent work she has done through detailed studies and surveys, which have helped to inform new guidelines on workplace standards and wellbeing produced through the ABTT.

The final discussion will see Katharine Graham and Scott Palmer discussing their new book *Contemporary Performance Lighting*, which was co-edited by Kelli Zezulka. This will offer fantastic insight into the research involved in creating the publication and how this ties into industry practice.

The exhibition stand features various screens, on which we will play a showreel of the recent ALPD Michael Northen Awards, alongside other images and graphics to promote the wider work of the ALPD. There will be a focus on engagement with attendees throughout the day,



an opportunity to comment and ask questions on some major issues, and to come together to celebrate the work of light artists and their contributions towards performance design as a whole.

If you are planning to be in Prague then please do come and get involved! 🇬🇧

pq.cz
hellostrangernationalexhibition.org.uk

A postcard from...

Dan "Coronation" Street, London

Here are some photographs from the Windsor Castle Coronation Concert which was staged in front of His Majesty the King, the Queen Consort, the royal family and a host of other distinguished guests and broadcast live on BBC One on Sunday 7 May 2023. 🇬🇧





Lighting director: Nigel Catmur

Key light operator: Oliver Lively

Lead moving light programmer: Martin Higgins

Associate moving light programmer: Dan Street

Hippo and graphics programmer: Matt Lee

Lasers: Corey Newton: ER Lasers and FX

Graphics: North House

Lighting equipment supplied and rigged by: Liteup – Marc Callaghan

Gaffer: Dan Bunn

Suppliers:

Lighting equipment and crew: LiteUp

Screens and projection: Creative Technology

LED screens media servers: Cats Life Media

LED wristbands: CrowdLED

Lasers: ER Productions

Drones: Sky Magic

Followspot operators: ProSpot

LiteUp crew:

Lighting gaffer and project manager: Dan Bunn

Network and systems: Marc Callaghan

Head rigger and CAD draftsman: Russell Cobden











Lighting technicians: Thomas Ramage, Adam Jones, Ryan Harrington,

Rob Myer, James Gardner, Adam Martin, Iain Keightley, David Peters

Riggers: James Hubbard, Barnsley Grain, Tim Williams



Commercial members

<p>10 Out of 10 Productions 020 8659 2558 www.10outof10.co.uk</p> 	<p>Drafty www.drafty-app.com</p> 	<p>Fineline Lighting 01275 871800 www.finelineighting.com</p> 	<p>Lamp & Pencil 01279 902819 www.lampandpencil.com</p> 
<p>Artifice Industries Ltd www.artificers.co.uk</p> 	<p>Entedi 020 3598 3131 www.entedi.com</p> 	<p>Follow Me Tracking Solutions 0203 743 2691 www.follow-me.nu</p> 	<p>LX1 Production Services 03330 118 512 www.lx1.uk</p> 
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