

ALD # FOCUS e

The Journal of the Association of Lighting Design

"More art, less illumination..."



On the production desk this issue:

- Johanna Town says, "love your cyc"
- A site-specific Declan Randall
- CSSD's Carbonated 'Cabaret'
- 'Light Show' at the Hayward
- James Farncombe at the NT
- Mark Jonathan's teamwork
 - Kelli Zezulka at LAMDA
 - Critic's Workshop
 - RIP Tungsten?

.. and much, much more...

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Mark Jonathan at work on 'Lulu.'
Photo: Max Spielbichler.
More on page 12.

April / May 2013

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The view from the Chair....



Greetings to all from Australia where I'm currently located for the next three and a half months lighting *King Kong*, probably my biggest project ever (in size that is)!

The recent ALD members' visit to *Light Show* at the Hayward Gallery is reported on page 23 and I would certainly encourage anyone who hasn't been to see this to try and make it before the exhibition closes. I went several weeks ago and while I believe it to be an important statement about light as a medium of expression I did have some mixed feelings and responses to the work on show. It's interesting to see the rather good accompanying book that is available there as it shows a wider range of pieces by the artists concerned.

It's important when you view this show to regard it in the context of the fine art world. It would be very easy to look at some of the work and say "Oh, I've done that" or "I could do that" and thereby miss the point. Art is a decision making process and it is the act of taking an image and placing it out of context and thereby making us view things differently that makes it a work of art. Just as a pile of bricks taken off the street and 'placed' in a gallery room becomes a piece of art, so a simple gobo projecting a spatter on the floor, as in *Throw* by Ceal Floyer makes something that may seem over simplified or obvious into an image that draws attention to itself in a very particular way.

The really substantial work comes as ever from artists

like James Turrell, Olafur Eliasson and Dan Flavin. Just as I'm quite sure that the creative use of light, especially in dance, has influenced the fine art world, James Turrell has had a great influence on designers in the theatre world, Eliasson as well.

Other works which I personally liked include Carlos Cruz-Diez for his intense colour rooms, Anthony McCall's three dimensional walk through beams of light, Jim Campbell's three dimensional *Movie* and Bill Culbert's witty little light bulb piece.

On a more critical note there was a fair proportion of, in my opinion, pretty insubstantial work, only really justifiable on a cosmetic level. Pieces like Villareal's *Cylinder*, to me would just about suit a hotel foyer and yet it is the piece that the Hayward chooses for its poster image. There is an element of the curation of this show which is missing the point and also not always showing the best work, or the historical background to the use of light as a creative medium. For example, where is the reference to work such as Moholy-Nagy's *Light Prop* created during the Bauhaus days and rather more interesting than Conrad Shawcross's piece *Slow Arc inside a Cube*.

It turns out that the work that I liked best is the work of the artists who have invested their life's work in this area and the thought and invention of their work is evident in it and results in pieces of real communicative depth.

Anyway, go see for yourselves!

best regards, Peter 🍷

eFocus: April / May 2013 – The Journal of the Association of Lighting Designers – "More art, less tools..."

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PROFESSIONALS DO IT ON CYCLORAMAS

Professionals Rep **Johanna Town** on the road with a few lighting tips and her congratulations...

Firstly, congratulations to Professional Designer member Mark Henderson for his 'What's On Stage Award', and to Richard Howell for his 'Offies Award'. Let's hope there are many more awards handed out to ALD members over the coming year.

Secondly, what a great start to the year for members' events. It has been fantastic that so many professional members have given up their time to talk to us about their latest shows, and I would like to give a big thanks to Paule Constable at the Young Vic, James Farncombe at the National, and Declan Randall at Guildford Shakespeare Company. I hear every event was really interesting and I am only sorry, that for me, so far this year every event has clashed with a production week. I hope members can keep the offers coming in as these are good social events for us all and a great opportunity to get together to talk about what we love best – lighting!

January also started with some interesting joint events. First came the Technologies Day thanks to Nick Moran at Central School of Drama and White Light. I always enjoy this event as you can really look at the equipment on offer in a very informal environment, and well done to Andy Voller's team for winning the quiz again in the evening. On the same day we had the intellectual property workshop thanks to Own-It for all their advice.

Recently, we had the Future Light symposium at Sadler's Wells: again thanks to White Light and Sadler's Wells, it was another useful opportunity for looking at equipment and especially LED lighting in the working environment of dance. I hear some designers took this chance to put the kit through its paces and test it out in different dance related set ups. It sounded like a very excellent forum. Thank you also to everyone who has made the effort to attend these meetings and have made them really worthwhile events.

For me, this year seems to be the year of the cyc. My first show in 2013 was *Joking Apart* at Nottingham [photo right] and had a beautifully painted sky by their in-house paint shop. It had the subtlety of not really being painted but having complete depth where layers of white and blue had been sprayed into it. This made it a joy to light with conventional Iris 1s overhead and 3-channel L&E's from the ground.

At 12 metres in length and only 1m throw (due to a 7m tree in the way) I was only able to use two colours for the Iris 1s, a dark blue L120 and a greyer blue R81. I still needed a bright summer's day so I punched in Pars in R68 from the stage right and left sides of the overhead rig wrapping round the back of the tree as best as possible.

With four Acts (all at different times of day and

different ends of each season) the use of three colours worked really well and the painted cloth made it work well.



My tip of the day:

Whenever you are offered a cyc to light have some paint sprayed artistically into it. It makes all the difference.

The following week was *Our Country's Good* at the new St. James Theatre in London, with a grey BP screen and a theatre back wall so close you could almost see the bricks through it. The BP was the main backdrop for the piece and had to take us not only on a locational journey through the days and months of life in Australia but also on an emotional journey with subtle shifts and fades. Due to the lack of space and a set of ship rigging downstage of the BP it was only possible





PROFESSIONALS DO IT ON CYCLORAMAS

Johanna Town

to light it from behind. I really needed colour changing units with a good spread so used my trusted LLDE fluorescents from Stage Electrics that I have used many times before. I like the soft light they produce, which is not possible with many LED units. For the price you get the extra option of white in your colour mixing palette either from a cool tube or a warm one. I prefer the warmer option. The main drawback with using this fitting is quite often the difference of colour in the tubes themselves and if possible I would always suggest asking for new tubes or enough spares to get the colour balance right, but for the price and when a soft beam and colour mixing are a premium, I love them. My only regret with this show was the loss of clouds and a very small moon, which we were unable to reproduce once touring because of a lack of space behind.

'Our Country's Good' - photo: Robert Workman



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Then it was on to *Fences* at Bath Theatre Royal [right]. This time I had a pale blue BP cyc which was not enclosed within the set but was 8.5m high. Back lighting was not an option at most of the tour venues and front light only gave us about a metre throw from behind the 6.5m house that was filling the stage. My brief from the designer Libby Watson was to create the same emotional journey I had achieved with *Our Country's Good*; she had seen the show on the autumn tour and loved the design. Well, the LLDEs would give me the colour mixing opportunities I was after but would not do the job because they have a limited light output. So I then looked at RGBW LED washes, which proved too expensive especially when we also needed to hire a lighting rig to be toured. I opted for my favourite tungsten cyc flood the Thomas 4-cell top and bottom as they have a powerful spread both vertically and horizontally and still work well when rigged quite close to the cyc.



'Fences' - Bath Theatre Royal

It was a tall order stretching my colour pallet over 4 cells and being faced with such a tall cyc. This left the middle a touch dark. I was able to fill it in with four pars and scrollers, two either side from up the stage wings. What I was able to learn from this exercise was it's not always the subtle shifts in colour that take your audience on an emotional journey but it is often more down to the timing of these shifts; get the timing and moment accurate and you can limit your shift in colours.

Lighting three very different cycs one after the other with large set pieces in the way made me really appreciate how interesting each design can be; there are really no hard and fast rules to what we do, except maybe we need to focus on keeping it new, keep it challenging and keeping it creative. 📌

eFocus: April / May 2013 – The Journal of the Association of Lighting Designers – “More art, less tools...”



The Equity Theatre Designers' Committee

EQUITY has recently undergone a massive change of structure. This appears to have been driven from internal staff requests rather than the needs of the majority of members. It is being marketed by Equity as change for good, and voted by the wider membership, many of whom may not have fully understood all the implications.

One of the changes is that the Theatrical Designers' Committee has been disbanded. There will be one further meeting for this Committee. Ben Cracknell, Edmund Sutton and Richard Lambert are three ALD members who are representative on this committee.

Once disbanded, there will be an invitation to designers, choreographers, fight directors and directors to form a 'creative team' committee. Overall representation

to the Equity Council will be reduced to a total of two member reps, significantly diluting the direct representation for lighting designers.

This comes at a time when Equity is actively trying to recruit more lighting designers into their Union.

Future updates on the effectiveness of the new structure will be reported in *Focus* – if the ALD still has visibility of Equity mechanisms. 🌟

Richard Lambert

ALD Representative on Equity Theatrical Designers' Committee.

BY DESIGN DAY 2013

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By Design Day, the annual fundraising day for *Light Relief* in the UK and *Behind the Scenes* in the US and Canada, takes place this year on **Wednesday April 24** on both sides of the Atlantic.

One of the main fundraising events for these charities, *By Design Day* focuses attention on the various ways that individuals can support these two organisations which are dedicated solely to assisting entertainment technology professionals in need. Fundraising can be a personal donation or through an organised collection. Many designers support the day by voluntarily giving a day's royalties to one or both of these charities. *Light Relief* assists those involved in the UK lighting industry while *Behind the Scenes* aids professionals based in the US and Canada working in any area of the entertainment technology industry.

By Design Day 2013 has the full backing of a host of award-winning designers across a broad range of disciplines, including Neil Austin,

Gregg Barnes, Ken Billington, Paule Constable, Wendall Harrington, Howard Harrison, Don Holder, David Korins, Derek McLane, Rob Milburn & Michael Bodeen, Ken Posner, Jennifer Tipton and Hugh Vanstone, along with *Light Relief's* co-founder, Rick Fisher.

Light Relief Day was first organised in the UK six years ago to honour the memory of the charity's founder Tony Gottelier and quickly gained support. Two years later the US and Canada joined in, to raise funds for *Behind the Scenes*. Now *By Design Day* is supported internationally with donations from designers with productions all over the world. To date *Light Relief* has awarded more than £50,000 in grants to help lighting professionals and their families, while *Behind the Scenes* has issued over \$325,000 in grants to professionals working in all disciplines.

So – put Wednesday 24 April 2013 in your diary – and visit www.lightrelief.org.uk for more information in due course! 🌟



CENTRAL'S CARBON-CALCULATED CABARET

Oscar Wyatt & Adam Squire

Cabaret was Central's first 'green' production. We were working with Julie's Bicycle to reduce our energy consumption and CO₂ footprint over the entire production period, across all departments. One of our key aims was not to compromise the design but to create lighting that fitted the piece in such a way as to limit our carbon footprint as much as possible.

Reducing consumables was the obvious first step. It was easy to switch from electrical tape that would have been used once and forever consigned to landfill and instead use velcro and sash. Similarly, we agreed to turn off all lights when not being used and lamp off any discharge sources in breaks. This is hardly ground breaking but, as they say, every little helps.

In the leadup to the get-in we limited our printing by only printing paperwork when absolutely necessary, making updates by hand and using the same lighting plan until it became illegible. As our house stock followspots are discharge sources, we also decided to use 10 degree lenses on Source 4s instead so that they were only on when they were used. They proved slightly harder to use but managed to cut through the rest of the rig remarkably well.

Using more efficient sources such as LED was also an obvious idea, however, we knew that while LED sources may consume significantly less energy than a tungsten fixture, we had to consider

the travel emissions if hired. This proved to be an interesting and challenging concept. A-level physics seemed a long time ago! We eventually calculated that if we were to replace our front of house fixtures with LED equivalents, we would have nearly halved our emissions, even allowing for a sixty mile round trip to deliver and collect them. It was interesting to note that this was only true if LED sources were used to replace lanterns that would have been on for a significant part of the show. Such a calculation can seem daunting, but by converting all the different units involved into the amount of carbon that would be produced, we were easily able to compare the impact of our decisions.

Perhaps not so obviously, rehearsal room lighting uses a great deal of energy. Using 16 150w fixtures for 9 hours a day, 5 days a week for 4 weeks equals a lot of power so for the rehearsal period we installed several GDS LED house lighting fixtures which were 14 times more efficient. Similarly, research has shown that working light, cumulatively, draws a huge amount of power and by switching even from fluorescent sources to LED can save a lot of electricity and money for the venue.

Unfortunately, creating a 'green' design was not the only challenge. The design featured 13 hanging pendants 3m from the stage, instantly making most positions redundant unless 1

Cabaret Carbon Calculations

For comparison, we assumed the FOH lights would be on for the entire tech week:

say, 10 hours a day for 6 days over 2 weeks
= 120 hours

During performance week:

Say, 4 hours a day for 6 days = 24 hours
= 144 hours in total

If we were to use 12 Source 4 750W

= 9kW if all on := 1296kWh for 144 hours

If we were to use 12 Source 4 Lustr 126W

1512W if all on := 217kWh for 144 hours

If we assume we produce

0.71 kg of CO₂/kWh

920kg CO₂ for S4 750W

154kg CO₂ for S4 Lustr

and it's 13.9 miles from White Light to CSSD

= 55.6 miles (34.5km) to go to Central and back twice at [2.68kg/km](#) CO₂ := 92kg CO₂

Overall for S4 750 := 920kg CO₂

Overall for Lustr := 92 + 154kg = 246kg CO₂

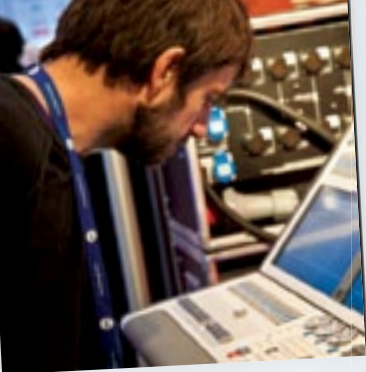


CENTRAL'S CARBON- CALCULATED CABARET

wanted pendant shadows across the stage. Low cross and side light formed the basis of the rig – conveniently some German cabaret in 1931 were in cellars so this wasn't too much of a problem. Perhaps the largest challenge was getting sufficient front light onto the stage given that there was only one position on each side of the house that could do this without hitting the pendants. Our front of house 'Juliet' towers became very busy very quickly!

Of course, life may be a cabaret but the life of materials after *Cabaret* was also important. All practical lights went into storage for use in future productions, velcro and sash will be reused for future shows and Central will continue to use LED rehearsal room lights. *Cabaret* has formed the benchmark against which future productions at Central will be measured and there is still a lot more to do. 🇬🇧

*Oscar Wyatt – Lighting Designer (and
production photos),
Adam Squire – Chief Electrician*



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ALD student members in Mark's team for 'Lulu' at WNO.
L-R: Max Spielbichler, MJ and Jamie Platt

Last time Mark Jonathan wrote, he was arriving in Manchester to light a play that had been 'born' at the Edinburgh Fringe, and now 'had legs' and was going on a commercial tour.

His mobile rings – it's Matt Britten, the production manager, "Don't rush, the lorry is stuck in snow".

TEAMWORK WILL MAKE A SHOW AND SOMETIMES SAVE A LIFE...

Typical, I think, as I pour another coffee and consider the how that will effect the schedule. We stay calm. My calmness is later riled when I walked out of the theatre and notice the new posters that only credited the designer and not me. You know how I go on about billing and making sure it's clearly in your contracts as indeed, in this case, mine was. The experienced producing management, who should certainly know better, blamed their member of staff who was no longer with them. Sorry, that's not good enough. Surely a bell rings when other producing staff look at the proof and say what about the LD? It seems not.

Following this theme of ensuring we keep our profile raised I was glad that the ALD (joined by the SBTD) were able to hold another 'Critics Workshop' (see page 35) to try and raise awareness and understanding amongst critics as to the work that we do. I still think we have a long way to go. I notice that both British opera magazines acknowledge designers but not lighting designers in their listings although they do make remarks about the lighting occasionally in their reviews.

My play was followed by the opera *Lulu* at Welsh National Opera (see photos) with an incredible set designed by Johan Engels and wonderful costumes by Marie-Jeanne Lecca. Both aspects of their designs encouraged me to seek out some bold colours that resonated against Marie-Jeanne's costume colours and bounced off the reflective floor and glowed on the steel set sometimes almost subliminally in the context of the story and the surreal approach.

From Cardiff, I rushed straight to BRB's new production of David Bintley's ballet *Aladdin*. The creative team had made a version in 2008 at the National Ballet of Japan in the opulently equipped National Theatre in Tokyo. While the design had to be scaled back for space and budgetary purposes it would still be a big epic especially as it had to tour from Birmingham to Salford, Plymouth, Sunderland and the London Coliseum. Like *Lulu*, it's great vehicle for me to show the unique layer that lighting design adds to the visual picture. Here, the contribution the light makes is only recognized by some of the critics while many attribute the 'stunning' look to the brilliance of



the very fine designs by Dick Bird (sets) and Sue Blane (costumes). Perhaps the main thing is to get 're-employed' but certainly I think that American critics notice the light more than the British.

I was joined at WNO for the production of *Lulu* by two ALD student members Max Spielbichler from the Central School of Speech and Drama and Jamie Platt from The Royal Welsh College. On the subject of ALD members I was pleased to meet up with ALD member Colin Wood who was working for BRB and Mohit Basudev at WNO. I think it's interesting that they have been members since they were at University and I predict that professional membership will gradually expand as more graduates start working in lighting teams. As you will know professional membership is open to everyone working in lighting and we do need our members to spread the word to colleagues who are not members. More of this in the next issue.

Fast forward and I'm just flying out of Edinburgh having been up to work on the spring revival of *La Traviata* for Scottish Opera. It's been a lovely start to the year to have the mix of drama, ballet and two operas one large and one small scale but now, I'm going to climb some mountains and ski some steep culloirs. Two days later and I'm in Italy skiing in fresh, powder snow. But later in the week things get more serious. I find myself trekking across a glacier at an altitude of 3,400metres from Italy to France with five other participants and Pete our mountain guide. We are all very experienced off-piste skiers but the weather turns nasty. The wind blows at 100km, the temperature is minus 20°, the snow is windswept and 'difficult', visibility drops. We have to concentrate and work as a team, watching out for each other. I start to think about how this experience compares with my recent theatre experiences...



In both the case of *Lulu* at WNO and *Aladdin* at BRB, for whatever reason, things were not going to go completely smoothly with regard to the production schedule. In this situation, like being high in the mountains, we needed to have done an excellent preparation and be ready for the unexpected. In both my mountain experience and my theatre experience I saw calmness from the leaders whether it was the mountain guide or the technical directors and production managers.



This calm concentration was followed by the chiefs, supervisors and lighting teams. In both cases, in the theatre and high in the mountains I heard myself saying: *"breathe deeply"*.

In the case of WNO many thanks to the LX crew who I think worked through each evening break to focus lights and in that way we caught up on our lost time. Meanwhile, at BRB we gave up 'lighting' time in favour of rehearsing complex magical moments. This relied on the brilliance of our very fast programmer, Eleanor Morgan to plot over rehearsals. I always enjoy pushing a fast programmer and I usually joke about whether I managed to 'break' them. You have to know exactly how fast you can go, what rhythm you can adopt as you call numbers and plot over a show.

Similarly, at the end of a hard day in the mountains while my muscles might ache I know I have succeeded in a difficult situation. In theatre we try rehearse everything so that nothing is unexpected in the performance; the variable is in the journey to the opening night if the schedule goes awry. Extreme skiing is an 'open' sport where nothing can be predicted or is ever the same.

There are many variables from the weather, the quality of the snow and the changing terrain along with how we choose to ski the untracked snow. We also rehearse, but for the unexpected.

It was a week later that, like the lighting teams, we were working as a team rehearsing the search and rescue of a skier buried in an avalanche – under the direction of our leader, the famous skiing guru, Phil Smith. I have practiced this many times. We all carry a device that transmits a signal. In the event that a colleague is lost we switch to search and the ARVA gives the distance and direction to the buried skier.

After our rescue rehearsal, we had a fantastic morning skiing, climbing on skins to reach a massive untracked descent. I had the treat of skiing down first and then watched each team member as they made their tracks down to me. Everyone was on a high, smiling in ecstasy, giving a fantastic performance in stunning scenery. After a quick lunch we put our skins back on our skis and climb, only this time I'm going to find myself in the middle of the real, live horror movie.



We have been climbing for just over 30 minutes and I see a rupture spread across the slope, I just have time to call out *"Phil!"* He shouts back, *"Move!"* Two seconds later, the whole slope above us breaks away and cascades. Those who can, try and move away. When the slope stops moving four of the team of eight have been caught by the avalanche. I had been at the back of the line, some 25m below the leader; skiers who were above me were now some distance below. We shout our names to each other. Seven names are heard. Our leader has disappeared and is buried somewhere. We switch ARVA to 'search'. At this moment, Phil manages to push an arm through the snow – he has traveled about 100 metres. The force and energy in an avalanche changes the consistency of the snow and it sets around a body like concrete. I snap my bindings down and ski down across the avalanche debris; another partially buried member of the team has got her rucksack off, has assembled her shovel and passes it to me to dig Phil out.

Why am I telling you all this? Well, within a week, I found myself out of my comfort zone in an environment that I'm as well acquainted with as the theatre; I have worked in both environments for decades. Back in the theatre it's hard for the LD when the schedule doesn't stick to the allocated time. So my top tip is: whether in the mountains or the theatre always work as a team, stay calm and breathe deeply. Pete the ski guide in Italy advises to go at your comfortable pace: *"Start off fast and you won't last. Start off slow and you'll go, go, go."* Meanwhile, Phil Smith talked about needing a clear mind: *"As the Japanese say 'mind like water'"*.



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MEMBER'S MEETING AT THE NATIONAL THEATRE

Will Evans reports on a recent members' meeting (a.k.a 'James Farncombe Day')

Few of us lighting designers can say they have lit at the National; it's rarer still to have a show playing in both the Olivier and the Lyttelton theatres at the same time. James Farncombe is one of those very rare lighting designers!

This winter James had both *People* by Alan Bennett (directed by Nicolas Hytner, designed by Bob Crowley) and *The Magistrate* by Arthur Pinero (directed by Timothy Shearer, designed by Katrina Lindsay) playing on the Lyttelton and Olivier stages respectively. ALD members were lucky enough to be invited for a tour round both stages and a chat with James on Saturday 9th February when both shows were performing that day and then watching the matinee performance of *The Magistrate*.

After gathering in the foyer and dodging the exceptionally long returns queue we were guided into the Lyttelton to hear all about *People*. The play is set in a run down stately home and the set is a very naturalistic grand room complete with

full ceiling. James joked that he always seems to end up with shows at the NT that have ceilings; he's heard rumours that somewhere above the stage there's a very nice lighting rig but he's never seen it!

As well as the ceiling, the set also had three walls, only one of which had windows. James fought hard to get a clear shot through these windows for key light (the designer originally wanted a full cyclorama outside the windows). A fight worth winning in our opinion, as the quality of light he was able to get enhanced the lighting no end, it would be hard to imagine the set looking half as good without it. One thing that all lighting designers have to deal with at the National is of course its fixed rep rig. James said at first this can be quite scary and daunting but once you sit down with their plan you realise that everywhere you would want a light, there is one. The rig in the Lyttelton was originally designed by Richard Pilbrow and many of his original elements are still there. Of course, a large number of moving lights have crept in over the years but that just adds more flexibility. The main fault that Simon Fraulo, the head of lighting in the Lyttelton, is currently trying to deal with are FOH bridges 2 and 3 which as he described himself are 'the world's most expensive curtain call lights'. As lighting trends have changed, fewer and fewer

designers are using the traditional front light from FOH leaving the array of Robert Juliat 2k profiles largely redundant... apart from at the curtain call!

After a quick nose round the stage including the two huge scene docks where the entire set can be trucked off into, we moved on to visit the Olivier. Over the noise of their pre-show sound check, James described how the Olivier has a very different relationship to its audience and therefore the LD has to take that into account.

He described his approach with the Olivier is to treat it almost as a studio show, albeit a very large studio show! The audience are almost on three sides and virtually everything is on view. Maintaining intimacy in the cavernous Olivier is something James was acutely aware of, and often the shows rely on the lighting to pull everything in and keep that all-important relationship between actor and audience member alive.

Interestingly, follow spots are used on nearly every Olivier show, musical, play or otherwise. James used two high up in the perches to pick out the actors as they moved around the stage. Again, this is part of keeping the intimacy in such a huge theatre. It works well and to be honest even as someone who does initially notice them, after the first 10 minutes it just blends into the lighting and even us LDs sitting in the audience forgot that they were even there.





Left: 'People' in the Lyttelton [Theatre](#). Photo: Catherine Ashmore
Below: 'The Magistrate' at the Olivier Theatre. Photo: Johan Persson

invest in more tungsten units which is a shame because the fan noise of the arc units in the Olivier is noticeable even though the LX dept has done everything it possibly can to cut out the noise including little 'skirts' around the tops of the VL 3500s in the rig!

We'd like to say a massive thank you to James Farncombe for answering our many questions and letting us into his process of designing two radically different shows; to Matt Drury, head of lighting at the RNT, for helping to organise this event and liaising with the box office to get us a discount, and Simon and Marc for showing us around their theatres which, quite rightly, they are very proud of! 🍷

The Magistrate was a very different show to *People* and a very different lighting style. Utilising fully the Olivier's revolve, set pieces rose, turned, flipped, hinged and trucked their way around the Olivier's stage, the lighting, largely moving lights, keeping track seamlessly.

Most members stayed to see the matinee and were glad they did. I thoroughly enjoyed the show even though farce is not my normal cup of tea.

Marc Williams, head of lighting in the Olivier described how his fixed rig, unlike the Lyttelton's, has changed radically over the years – being supplemented much more by moving lights, especially overhead and on the 'Chandeliers' (those four weird drop down vertical trusses above the audience). He also lamented at the lack of tungsten moving lights on the market, being largely limited to the VL1000, Mac TW1 and ETC Revolution. Sadly it seems us theatre folk just don't generate enough business for the manufacturers to





SITE-SPECIFIC SHAKESPEARE

There are few words that can strike fear into the heart of any lighting designer more quickly than “it’s a site-specific piece...” admits Declan Randall



For a number of years, the Guildford Shakespeare Company has been presenting their annual production in the Holy Trinity Church on Guildford’s High Street. This year, it was Shakespeare’s famous tragedy *Macbeth* that was to take to the boards. I feel I need to mention at this point, that whilst I am aware (and am mindful of) the superstitions around saying “Macbeth”, I am not sure if that extends to the written word. So, instead of constant referrals to the ‘Scottish play’ and what I can only imagine the lead character be referred to as “the Scottish person” (as this would dramatically increase my word-count), I am going to use the word “Macbeth” and ask that if you are reading this aloud (for reasons I cannot imagine) that you simply skip over the “M word” as required. And may I also suggest that you try not to whistle at the audacity of that statement, as I *believe* that may lead to a fly-man dropping something on your head...

With director Caroline Devlin and designer Sarah Bacon, we set out to create a production that made use of the church’s wonderful architecture (including a Grade 2 listed Rood Screen) while still being able to retain a sense of the slightly supernatural world that *Macbeth* inhabits. To add to the joys that are lighting for site-specific works, it was decided that the main acting area would be in-the-round, with audiences seated on

all four sides of the main stage, as well as using a smaller stage in front of the rood screen and a few guest appearances (by ghosts and pages) on the balcony. There were also a few smaller stages dotted around the space where the witches would appear. Large timber structures clad the fronts of our stages and came to be affectionately referred to as the 'trees'.

As with any site-specific work, the main problem is usually power. Or the lack thereof. Of course, you can bring in generators and the like, but our budgets do not really extend to that and fortunately the church does have a 63A 3-phase supply which we are able to use. I was also very fortunate that both Philips and ETC were able to assist us – ETC with an Element console, and Philips with six of their new PL-1 Cyc lights. The other big problem that generally faces you when working site-specific is the lack of suitable lighting positions. Every now and then you get lucky and there is some sort of structure that you can rig from, but we had to make do with what we had. I decided that the bulk of the lighting for the main stage would have to come from a boom position, a) because it was easier to rig and cable and b) it meant that if I could rig them at a low enough angle I would be able to focus them in such a way that we could keep the worst of the glare out of the audience's eyes. The result of



this was that most of the action ended up being slightly up-lit and I think that this worked to our advantage. Whilst I did install some low voltage birdies around the edge of the stage intended for the 'asides' where we wanted a more unnatural feel, the balance of the general lighting also had a slightly unnatural feel to it as it was coming from a lower angle that we are used to seeing in everyday life. We had just about enough power to drive the 24 dimmers that I used, although we dare not bring everything on at the same time for fear

of plunging Guildford into darkness. There were also seven re-plug circuits, all with A's, B's and C's, so the ASM had quite a job frantically repatching lights during the performance.

Colour choice was also a tricky one. The beauty of playing in the round is that each member of the audience, or at least each block of the audience, will have a slightly different experience and I made the choice quite early on that I was not going to try and cover the stage evenly from all four sides and in fact there was only one colour (Lee 728



Use of a laser pointer with a diffusion lens to announce the birnam forest coming to Dunsinane

Steel Green) that was consistent from all four sides. All the other sides had different colours, sometimes complementary and others offering a counter-point to the key light. The result was that we achieved a great sense of depth and three dimensionality in a reasonably small space and hopefully, it was also more visually interesting for the audience to watch.

Anyone who is familiar with my work knows that I have a few trademarks (which some might refer to as something that requires therapy) and one is my love of green. I have managed to use green in every show I have ever designed and this was going to be no exception. Aside from the L728 in the FOH wash, the LED fittings were used to make a wide range of greens (and other colours too) ranging from the really saturated to the paler, more acid greens. This I combined with some of the dirtier yellows and blues to create a world that seemed familiar, yet slightly unnerving. Lee 643 *Quarter Mustard Yellow*, Lee 603 *Moonlight White* and Lee 711 *Cold Blue* being among the colours we used.



Using LED's to uplight the architectural elements of the church and cast shadows onto our "cyc".

The interior of the church is white – another helpful aspect when working site-specific. This of course leads to an enormous amount of bounce light, so I decided that I would actually use the huge white ceiling as our cyclorama and I was able to throw some colour and shadow up there from the LEDs that were dotted about the space. The result was a sense of being totally immersed in the space and at times it felt as though you were sitting beneath a sky just before the apocalypse.

Another of my favourite things is gobos. We had one Clay Paky Alpha Spot 700 and I had several other gobo effects peppered about the space. A broken, textured light featured quite heavily in our world and thanks to loads of haze and smoke helped to create some wonderful aerial effects for the witches, both Macbeth Lady Macbeth's descent into madness and the various battles.

Our budget was quite small and a big thank you must go out to Leo of Showtech who is "full of the milk of human kindness" and was extremely helpful in getting me as much as possible for the money that we had to spend.



Lady Macbeth and Duncan at the castle

The other big thing that we had to factor in was the fact that the Holy Trinity Church is still a functioning house of worship, so every Saturday night after the performance, the main stage had to be removed, the chairs put back in position and things restored for the Sunday services – and then all back in again on Monday mornings. The stage- and production-management team were awesome and they worked tirelessly to ensure that the show was restored and looking great every time.

To sum it all up:

Site-specific – *noun*, meaning a production that will be staged in a space where there is limited power, few rigging positions, tight budgets; *Verb*, to strike fear in heart of designers; *Adj.*, an end result that is immensely satisfying to bring to life and present to an audience.

Would I do it again? Without a doubt.

Lead on, Macduff. 🍀

Photos by Steve Porter and Declan Randall



The witches reveal the 8 visions to Macbeth



Lady Macbeth has her breakdown "out damned spot"

Our final gear list was as follows:



























- 1 x Clay Paky Alpha Spot 700
- 4 x ETC Source 4 50 deg
- 2 x ETC Source 4 Zoom 25/50 deg
- 3 x ETC Source 4 Jnr Zoom 25/50 deg
- 8 x Strand SL Zoom 25/50 deg
- 10 x Strand Prelude Zoom 22/40 deg
- 18 x PAR 64, assorted lamps
- 1 x Strand Patt 243
- 1 x ADB 1kW Fresnel
- 18 x Low voltage 'Birdies', assorted lamps
- 6 x Philips PL1-Cyc
- 4 x LEDHead LED RGBW battens
- 1 x Hazer
- 1 x Smoke machine
- 24 x channel of dimming
- 1 x ETC Element console
- More TRS cable than you can shake a stick at
- Loads of Socapex and DMX cable



Just before Banquo is murdered

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LIGHT FOR ART'S SAKE



Masters of others' art: Cy Dodimead and Michael Scott

Light Show, at the Haywood Gallery in London until the end of April, has been quite a talking point in ALD circles.

It has been seen by ALD members, jointly and severally, and following on from Peter's introduction on page 3, we have compiled some of members' views of this unusual exhibition of light.

To set the scene:

ALD members were invited by Roger Hennigan, Technical Manager of the Southbank Centre (prompted over a pint by Peter Mumford...), to meet at the Haywood on 20th March for a private viewing with key members of the team who helped set up the show, Michael Scott and Cy Dodimead. Alex Wardle, and John Leventhall had previously visited and we've added their views.

Michael Scott [MS]: Cy Dodimead and I spent three (long!) weeks installing the exhibits, giving us a privileged view of conceptions of light as art by non-performance industry artists, whether as sculptural, visual or using optical deception. Some of the exhibits excited us to think hard about our chosen medium but presented many technical challenges.

Alex Wardle [AW]: I missed *The Weather Project* at Tate Modern and I've been kicking myself ever since. Here we had a chance to experience the work of Olafur Eliasson on a smaller scale; together with a collection of other artists' light installations and light sculptures. For £11 and an hour out of your life, it's a no-brainer for anyone within reach of London with even a passing interest in lighting.

John Leventhall [JL]: On BBC Radio 4's *Front Row* Paule Constable and Patrick Woodroffe reviewed, enthusiastically, the exhibition. When I visited, I watched people respond with simple delight and wonderment, perhaps for the first time discovering observation and interaction with light and lighting from exhibits such as a lone bulb in a dark room, the mixing of primary coloured fluorescents across three connected rooms and light beams revealed in haze. And yet, an interesting piece here or a clever execution there made me think hard why all the artists dealt with just the fundamental, stripped-back simplicities of their medium: light.

On *Front Row*, Patrick remarked (of gobos), that several artists' work, might be routinely used in tens or hundreds by any performance LD. How true. All the exhibits were very 'refined'. None celebrated the kinetic, temporal and spatial complexity or multidimensional beauty of the lights of nature or of rock or theatre!





Untitled (1969) by Doug Wheeler

Ranged over two floors, the galleries display the work of twenty-two artists, with the common theme of 'light'. Members' comments are in the approximate order of progress through the galleries.

Leo Villareal: Cylinder II (2012)

AW: Pieces such as Leo Villareal's sparkly *Cylinder II* use LED hardware and programming which frankly was bettered by temporary installations of dripping LED arrays in trees at last year's WOMAD.

Ceal Floyer: Throw (1997)

MS: Some exhibits left me cold. Many LDs have commented adversely on the Ceal Floyer's theatrical spotlight with simple gobo projection, *Throw*. Other pieces by this artist would both amuse and enrage our cynical profession.

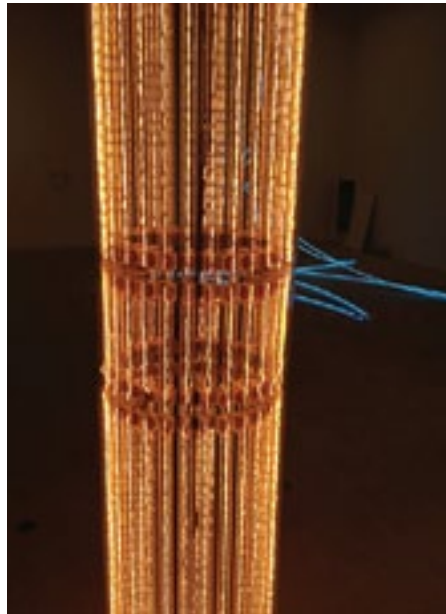
François Morellet: Lamentable (2006)

MS: Neon still pulls me for the simplicity and purity of the light and the sculptural Morellet and the blue square *Untitled (1969)* by Doug Wheeler (left) are eye catching. High voltage connections are hidden and safe, by the way!

Cerith Wyn Evans:

S=U=P=E=R=S=T=R=U=C=T=U=R=E: (2010)

MS: This was a technical challenge for us. Three hanging pillars (below, with the neon *Lamentable* just visible behind) comprised of hundreds of separately pulsating glass tubes hanging under load, drawing over 80A each pillar, and requiring a week of wiring. This installation was stunning, and the Haywood insisted on 'no barriers' allowing



the public to feel the heat. A wall of RCDs therefore protect the lamps from inquisitive fingers!

JL: Of course, curators and artists are free to exhibit what they like and some exhibits were engaging, such as this one and Conrad Shawcross, *Slow Arc Inside a Cube IV*. But I couldn't help feeling that each artist had newly discovered just a single light property or reinvented what LDs already know well and use frequently.

AW: Cerith Wyn Evans's hypnotic three columns of long tungsten filaments could pass for set dressing from Fritz Lang's 1927 film *Metropolis*.

Jim Campbell: Exploded View (Commuters) (2011)

AW: Some pieces are highly complex. Jim Campbell has assembled a three dimensional array of LED pea lamps, perhaps half a metre deep, 1.5m wide by 1m high. Images of human figures are pixel-mapped onto this array in negative. The effect was beautiful, though I thought greater use could have been made of the depth – such as Andi Watson's 2008 *In Rainbows* tour for Radiohead.

James Turrell: Wedgework V (1974)

AW: A number of pieces exploit the way our brains interpret information from our eyes. If you've dipped into Richard Gregory's book *Eye and Brain*, you'll have a head start on what's happening. James Turrell's *Wedgework V* plays on the fact that our eyes become more sensitive to blue light as they become more accustomed to the dark: so a strip of blue light becomes more dominant, appears to grow in size and hence make a whole wall appear to move.



MS: The stunning, simple James Turrell Room is dark space, with a very dim mixture of red and blue lights; six 48W tubes in three hidden, black, coffin size enclosures. The longer you stay, the more colours and shapes your eye perceives. How much equipment would an LD use to create this and would anything so dim be justified on stage?

Conrad Shawcross: Slow Arc Inside a Cube IV (2009)

AW: Sometimes it's the simplest ideas that are the most effective. I sat transfixed on the floor for ages; a bright point source fixed to the end of a robotic arm, which sweeps around the inside of a mesh cube, casting crisp moving shadows onto the white walls of the room of the installation.

JL: I was amazed that such a simple idea could create such a feeling of disorientation and vertigo as the shadows wheeled around. That really made me think about how lighting can change perceptions.

Katie Paterson: Light bulb to Simulate Moonlight (2008)

JL: I was gobsmacked not by the exhibit but the artist's quote on the text panel outside the room explaining that, whilst we choose to emulate artificial daylight to live in, we don't have the option to choose to live in moonlight. The exhibit is simply a moonlight coloured bulb in a room but the concept really emphasises why artists voices should be heard.

Carlos Cruz-Diez: Chromosaturation (1965-2013)

MS: The three rooms of this exhibit have 60 red, blue or green fluorescent tubes to saturate and confused the eye. Nothing familiar seems quite the right shade looking back in the real world after a time in each room.

AW: This exhibit places the viewer in an environment which makes the eye try to white-balance a saturated blue, and then exposes it to a saturated red: making the red much more intense, until the eye tries to white-balance to red.

Ann Veronica Janssens: Rose (2007)

MS: The seven odd-voltage supplied Selecon profiles in the Ann Veronica Janssens room came with nothing from the artist on assembly so we had to recreate the effect from a photo and addition of some simple haze (photo below).

JL: An artist sketching Ann Veronica Janssens' *Rose* told me she felt people rarely interact consciously with light but were discovering in the exhibition what, perhaps, every LD has already discovered.



Dan Flavin: untitled (to the "innovator" of Wheeling Peachblow) (1966-8)

"I think," she pondered, "that people are familiar with light at, say, a rock concert. But then it's shown to you. You don't have an opportunity to discover it yourself". A wise distinction. Perhaps that lady had summarised the evident popularity of *Light Show*.

Dan Flavin: untitled (to the "innovator" of Wheeling Peachblow) (1966-8)

MS: Here we had another technical challenge. The ancient Dan Flavin fluorescent tubes (above) were unusual single contact US-style tubes that were specially made, nearly 50 years ago, for the exhibit.



Olafur Eliasson: Model for a Timeless Garden (2011)

MS: Twenty seven, beautiful, frozen sprays of water in Olafur Eliasson's strobe and fountain sculpture is one of his less spectacular works. But would any of us spec 20 synchronised strobes, water, 3 phase supplies and run it 10 hours a day? Unsurprisingly, the strobes are less than reliable!

AW: If your brain can survive prolonged exposure to rapid strobe light, you're in for a treat in the last room. Olafur Eliasson has created a series of water sculptures lit by strobe light, which turns long arcs of water into strings of glittering diamonds suspended in space. Utterly mesmerising.

Overheard, as we walked out through the gift shop....

MS: All in all, it was a fun, thought-provoking and interesting job. I recommend anyone to go along to make up your own mind on whether our performance medium translates as fine art.

JL: Chatting with some who found messaging of exhibits more shadowy than the light they emitted, and observing the delight on the faces of others, made me wonder if it was the lighting Industry in general and performance

lighting in particular that had failed to have sufficiently communicated appreciation of the complex glory of industrial, and entertainment lighting to the public and other artists and that the art community had been significantly more successful in serving up this rather thin stew?

AW: There is a marvellous mixture of old and new technology on show, with works dating from 1965 to 2011.

Elliott Griggs: It has an array of conventional effects (like *Throw* (the profile with the good old 'splodge' gobo) and *Rose* (a set of profiles focused through haze) and many unconventional installations using a variety of different sources. From great breathing pillars of tungsten and shadow-less neon to a giant colour cell filled with red, green and blue fluorescents, not to mention the various LED sculptures. *Light Show* really is a fantastic exhibition presenting light in ways not normally possible. I urge everyone to see it, if you can get a ticket! Sunglasses not required.

Jessica Glaisher: Interesting in places although with a certain proportion of it, if it can indeed be considered to be art, then the ALD, as it always asserts, has been making art for years...!

Steve Huttly: It's very stimulating. Lots of different ideas and looks. The use of colour, contrast, different light sources and colour temperatures,

LIGHT FOR ART'S SAKE

there was a whole range of different things to look which I found really interesting.

Nick Peel: The most interesting thing about the exhibition was how other artists use a medium that we are all used to working with in simple and effective ways. It was a slightly different take on how you use light in art and how that works.

Jeremy Hoare: I thought it was a really interesting exhibition. It showed what you can do with light and how it is perceived as just light itself rather than being used in theatre, TV or film. It's light on its own, as an entity. I think that was the most impressive thing as it shows some of the things that can be done with it. It can go further than that. 🍷

We would like to take this opportunity to thank Roger Hennigan, Michael Scott, Cy Dodimead and Ian Saunders for their time in arranging and hosting this fascinating meeting. And our thanks also to John Leventhall, Alex Wardle and other ALD members who shared their views with us.



THE TUNGSTEN DEBATE WIDENS

In his recent article *An Incandescent Glow: Why They Love Tungsten, Part 1* for Live Design, Michael S. Eddy interviewed LDs from both the US and UK including ALD members Neil Austin and Bruno Poet. We are indebted to Michael, Live Design and its publisher David Johnson for permission to summarise this fascinating article for *Focus*. To read the full text of part 1 and 2 visit livedesignonline.com*

“ This past September marked an interesting moment in the history of incandescent lighting: the European Union’s final deadline of the phase-out of household incandescent lamps. Starting with 100W lamps in 2009, then 75W and 60W lamps in 2010-2011, and finally as of September 2012, all 40W and 25W incandescent lamps were phased out of manufacture and banned from import into the European Union, including the UK. This means that stocks already in the country can be sold, but no new stock can be purchased or imported.

Certainly debates over the merits of such a ban to address energy-efficiencies and balance less power usage against environmental concerns over newer sources’ mineral extraction, manufacture, and disposal will get continuing attention, but in terms of entertainment lighting, it got me thinking about what it is that draws us to incandescent sources. So, as the household tungsten filament comes under increasing pressure, I spoke to a few designers including Neil Austin, who pointed out the end of incandescent household lamps in England to me, and Bruno Poet who shared their thoughts on why tungsten is not only loved as a creative tool but also irreplaceable: what proprieties of tungsten they would be loath to lose? ”

Michael Eddy: *What do you like about tungsten and what makes it unique?*

Neil Austin: It’s a [natural] source that relates to something pretty primal in our make-up. It’s incandescent, similar to fire. At a low level, it’s similar to candlelight. Also, it is a full spectrum source. Skin looks great under it. I think it’s a truly poetic light in the way that it dims, colour shifts, and relates to the natural world.

Bruno Poet: You see all colours in costumes. I like the colour shift as it dims, and it has such an organic feel. I like the variety of it also—the warmer warm of a light bulb to the colder warm of an ETC Source Four and the different quality of a PAR or a beam light.

ME: *Talk a little bit about the qualities of the dimming curve with tungsten.*

NA: I always say that you choose one colour, but with tungsten, you then get 99 other colours. It has become shorthand working with the shift, especially when you want the lamp to go towards that redder end of the spectrum. To find the specific of what Lee 201 does at 30% is quite tough when you are trying to recreate that in another type of unit, like an LED, because it isn’t an exact colour—that odd, slightly dirty colour. You can’t reproduce the quality of light that you get from dimming tungsten.



Bruno Poet's lighting for 'Frankenstein' at the National Theatre. Photo: Catherine Ashmore

ME: Are there times when a tungsten source is a must-have, and are there alternatives?

NA: Certainly, any play that requires a bare light bulb on stage is going to be a real problem with domestic light bulbs now banned in Britain. Also, when you are doing a naturalistic play you don't want your sources to look clean and cheery, you don't want people to look supernaturally pink, and you want to have a rough, real-world quality to the light. Sets, costumes, and people under LED tend to look a little unreal, zingy, and bright. That maybe fine on a musical, but it's death on a naturalistic play. Try emulating the light that Zola writes about with LED—impossible.

LED is really an interesting source in its own right, though I'm not keen that it's being proposed as a replacement for tungsten. LEDs really have wonderful uses. The industry is concentrating on replacing the wash lights and the profiles, but there are all sorts of other lights that we have built up over the last 50 years. Losing that variety of lanterns and sources would also be a great shame.

BP: It will be difficult to do candlelit scenes and you aren't going to want to hang an energy-efficient light bulb in a show set in the '50s. I have yet to find a discharge moving light that does a warm face light. With LEDs, it's the same. Of course, I can remember back when moving lights came out, and everyone said, "Oh they are good for rock-n-roll, but they will never catch on in theatre," and now every show is full of them. So, in time, I might be the old git who was wrong when I said, "Without tungsten, it will never work."

ME: What about recent shows that had very strong tungsten moments, actually award-winning designs like *Red* [Austin] and *Frankenstein* [Poet]?

NA: *Red* was my love letter to tungsten. Rothko was using tungsten theatre lights in his studio when he painted. He cut out the daylight, and he used tungsten scoops so he had control over the quality of light. When we're in the situation where we ban the tungsten bulb, and we try to recreate that, there's something entirely lost in expressing and understanding what he was doing.

BP: In *Frankenstein*, we had a wonderful piece overhead that used more than 3,000 bare bulbs; the majority between 25W and 40W. The original idea for the large run of bulbs was to have glass globes with LED lamps inside them so you could have all different colours, but I really felt that the *Frankenstein* myth is about an earlier age of energy and more organic. An LED source would have the wrong quality of light. As soon as everyone saw the tungsten light bulbs dim down to the glowing filaments, we just knew that was absolutely the right thing for the show.

ME: Since it was Neil Austin who inspired this conversation for this article, we'll give him the final thought.

NA: What Bruno did with *Frankenstein* was absolutely perfect for that production about creation. When it was dimmed, it was this beautiful warm colour, and then when those light bulbs came to full, suddenly there was a wave of heat that shocked the audience. It was

BP: I think you design and put tungsten into a rig so that you have sources that will shift colours as they dim. It's sometimes useful to have a moving light with a discharge lamp that, when you dim it, the white light will stay the same. That's a choice you select for your rig. They're two different tools that you use for different effects.

dramatic and incredibly effective. It confirmed what I believe: I don't ever want to see tungsten replaced. It is irreplaceable and to me simply the most beautiful and poetic of light sources. 🌟

PS: from Richard Pilbrow *Incandescence — The Magic of Light*

Stage lighting is telling stories with light... light that creates the air that surround the performer, magically creating 'place' in which the theatre: actor and audience, spring to life.

We need light onstage; sunlight, moonlight, twilight, firelight, candlelight, oil, gaslight, limelight, fluorescent, carbon arc, plasma, LED... and incandescent light. We know we live in a time of dramatic change. It is mandatory that we in the theatre reduce our carbon footprint, otherwise our stages will likely be washed away before our globe becomes uninhabitable.

We designers welcome and embrace change. We revel in new things and new lights. But we cannot throw away all the good things that we have inherited. We applaud new light sources, we will learn their characteristics, and enjoy the new opportunities they bring.

We must have flexible light; light that can be warm or cool; light that can be ever-so dim or blindingly bright, light that can subtly or brashly change its characteristics, full wave-length light that can truly reveal every color in the spectrum; but most of all, beautifully illuminate the human

face, the humanity, which lies at the heart of all our work.

At the present time, that means that the incandescent lamp is an essential weapon in the designers' arsenal... it cannot be done without. Nothing exists that offers the subtlety that is fundamental to our stage. We will use all that is new, but we must not lose or destroy the beauty of the light that has, for so long, been the center of our world of theatre. Preserve the availability of incandescent light sources for theatrical use. 🌟

You can make a difference

Michael Hulls and a whole bunch of live event lighting designers are trying to galvanise support amongst electricians and supervisors for a campaign to preserve Tungsten sources and their production in the future.

We started worrying that Government legislation would kill off Tungsten as a source but many of us are now more concerned at the reduction in the production of various types of Tungsten lamps - it seems the manufacturers themselves are starting to push towards other sources and are phasing out Tungsten lamps by stealth.

So we propose to lobby manufacturers of lighting instruments and lamps. This is not a campaign against any particular other sources such as LED or discharge, but merely an attempt to preserve a particularly beautiful species that



Neil Austin's lighting for 'Red' at the Donmar and Broadway

seems under threat. Of course we all want more efficient and less carbon-producing sources, but to consider the extinction of Tungsten sources entirely is something that makes many of us weep.

Would you consider lending your support to such a lobby? We're trying to get a draft statement written, which would be supported by lighting designers, distinguished lighting and industry professionals and well-known theatre, opera, ballet and dance companies.

All we need is an email to savetungsten@ald.org.uk to say you are willing to lend your name to the cause. If, as a LD, you have any awards to your name please let us know so we can appear as heavyweight as possible.



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

Subscription Fees

2013 / 14 subscription fees have been set according to the member category you are in on the 1st March 2013. These are once again held at last year's levels as follows:

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

If you do not pay by recurring standing order, you should have now received a reminder letter from us through the post. The deadline for payment is 1st July 2013 as laid out in the constitution. Your membership is at risk if you do not make your payment by that time. We will be able to take cash or cheque payments at any of the trade shows we attend before that date. If you have any queries about your membership or fees that are due, please contact the ALD Office as soon as possible.

ALD at PLASA Focus: Leeds

PLASA Focus takes place on 30th April & 1st May at The Royal Armouries in Leeds. This year our stand is in a slightly different position, close to the entrance and opposite the registration desk

to the Royal Armouries Hall, and close to the other associations. The bar is about ten feet away! Do come and say hello. We will also be able to take cash and cheque payments of your 2013/14 subscriptions if you do not pay by standing order. We hope to see you there!

Light, Spectacle and the Large-Scale Event

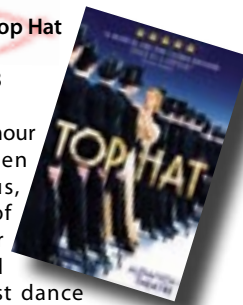
Bury Theatre, Royal Armouries, Leeds
30th April 2.15pm - 3.15pm

In the last year, the UK has been host to several large-scale events, including the Olympic and Paralympic Games and the Queen's Diamond Jubilee. Next year, Glasgow will host the Commonwealth Games. How do lighting designers approach such events? In addition to the design brief, what technical and logistical aspects need to be taken into consideration? This seminar will explore the lighting designer's role, the use of technology, and the importance of collaboration, innovation and imagination when designing large-scale events.

Audience: Lighting designers, production electricians, lighting programmers and anyone interested in lighting for large-scale events.
Register at www.plasafocus.com/leeds/seminars/tuesday/

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

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



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

We have been able to arrange a members meeting for Friday June 21st, and so wanted to ensure members who are interested in attending could save the date in their diaries / electronic calendars etc so they could keep the date clear.

Further details will follow nearer the time.

ALD and Social Media

We have recently made our longstanding Facebook group fully members' only. From now on new requests to enter the database to ensure they are fully paid up before being accepted. It is hoped that the group could then become an area for members to discuss issues or ask questions of other members. Just recently we have had queries about Vectorworks and buying a new A3 printer that have received polite help and guidance. If you are a Facebook user and wish to join the conversation then the group can be found here: <https://www.facebook.com/groups/136894473608/>



To ensure we have a Facebook presence for non-members to keep up to date with some of the things we are doing and give them some basic information about membership, we also have a Facebook Page (<https://www.facebook.com/pages/Association-of-Lighting-Designers/189215224505659>). The updates on this also directly update our Twitter feed (https://twitter.com/the_ALD) and therefore updates that are more membership-based, such as specific meeting information, will still be made on the group pages.

We hope that this more considered approach to our social media approach will benefit both members and non-members in the long run.

London Office Facility

Professional Members and Designers are all welcome to use our London Office space as a hot desk space while working on London or to hold a meeting in half day blocks as outlined in the recent email bulletins. We do require the Terms and Conditions of using the office to be read, signed and returned to the office either by post or email before you will be able to make use of the hot desks.

If you think that you may use the space on a more regular basis, then you can take out a subscription so that you can save up to 50% on the price of a session. You will also be able to book dates up to three months in advance as a subscriber. To purchase a subscription please follow the link that was included in the bulletins, or ask the office to send it if you think you



did not receive it first time around.

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

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

Chatter in the wings

Lots of work continues to happen in the newly formed sub committees.

The group working on the idea of the **Apprentice Scheme** have now held two meetings and have the outline of the scheme agreed and a document is currently being drawn up to be sent to LDs and theatres that would be interested in supporting the scheme when it is pitched to potential funding bodies. It is to be self-sufficient with its own funding streams, so as not to burden the core ALD budget.

The second committee working on the **Associate and Assistant Lighting Designers** definition and job description are at the early stages of listing the requirements considered necessary for such roles and how a more structured career path for LDs as there is in

Office Oracle:

the United States or in other technical theatre disciplines in the UK could be developed.

A third group are currently looking at the options of **updating the ALD website** from its current form into something that may be more dynamic, design led and in keeping with corporate identities in 2013. The background workings of the website is pretty powerful in how it stores and recalls the credits, photos and information that members store on there and we need to ensure that any updating in the look of the site does not compromise the user experience of members who are using their own micro site as their own personal website.

We are also hoping to establish some regional groups that can organise and hold their own meetings supported by the ALD. We are currently looking at Scotland, Wales and the North of England, but if there is anyone in other regions (south west?) that might be interested in setting up a small group, then we would be pleased to hear from you.

Intellectual Property Seminar

Held on 24th January 2013 at Central School of Speech & Drama

As part of the New Technologies Showcase in January, we also organised a small seminar about Copyright and intellectual property in conjunction

with Own-it, a not-for-profit organisation who give free advice and information to creative businesses in London, and given by Aaron Wood of Legal firm Briffa.

The conversation covered the basics of your rights under copyright law and what is covered, how to protect it and your recourse to action if you feel it has been infringed.

At its heart is the Berne Convention for the Protection of Literary and Artistic Works, usually known as the Berne Convention, an international agreement governing copyright. First signed in 1886, it established a system of equal treatment that internationalised copyright amongst its signatories, and required member states to provide strong minimum standards for copyright law. It brings international conventions to national law.

So why is it important? It allows artists a level of recognition and right to be both credited for the work undertaken and to be removed if the protection is infringed. In the theatre context it protects that work from being re-created without permission, allowing further fees and royalty payments to be made.

However it is important to note that copyright protects expressions of ideas but not the idea itself. There has to be a physical, tangible work. Even then the result is not protected, but it is the underlying elements such as plot sheets, cue lists,

lighting plans, models, designs for gobos and how all that is put together.

Infringement of copyright protection of lighting design has not been litigated for in a test case. Is that because it has not been deemed important? That as a small industry you may be limiting your future work opportunities? Or that the actual elements that contribute to how a design looks onstage are too numerous to make a specific case?

In more general production terms, in the USA there was the case of *Urine Town* the musical – where a management copied the entire production but only had a licence for using the script and music. They were sued and settled out of court, and so there is still no ruling in law.

Equally of interest to lighting designers is the recording / photographing of your work. If you take a photo you have the copyright on the image.

It was suggested that if you are not able to take photos of your work during a dress rehearsal, then you should try and get your contract agreement to include access for a number of production shots in advance.

Our thanks go to Aaron for an informative chat, and if there is enough interest in running another session along similar lines, then we would certainly look at doing it again. At the time of writing we are hoping to have the video file to be able to host the talk on our website at a later date.



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The Old Truman Brewery Brick Lane, London E1 6QL

ShowTech, Berlin: 18th – 20th June 2013

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

Final details are yet to be confirmed, but you can read more about the show on page 36 in this issue of *Focus*. We look forward to meeting some of our European members while we are there, and maybe attracting a few new members too. 🍷



Spotted at the ALD Members' Social on
22nd March. Great idea. Thanks ROSCO!

Diary Dates 2013

24th April

'By Design Day' for Light Relief Charity

26th April

Monthly Members' Social Evening †
Sponsored by TMB



30th April – 1st May

PLASA Focus: Leeds *

30th April

ALD Seminar - *Light, Spectacle and the Large-Scale Event*
Bury Theatre, Royal Armouries 2.15pm - 3.15pm

18th – 21st May

Showlight 2013, Cesky Krumlov, Czech Republic *

31st May

Monthly Members' Social Evening †
Sponsored by Ambersphere Solutions



Ambersphere
Solutions

12th -13th June

ABTT 2013 Theatre Show, Old Truman Brewery, London *

18th -20th June

ShowTech, Berlin *

21st June

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



6th - 9th October

PLASA 2013, ExCel, London *

*the ALD will have a presence at these shows

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

SHOWTECH

eFocus: April / May 2013 – The Journal of the Association of Lighting Designers – "More art, less tools..."

Professional Members' shows opening in April

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

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

2 April 2013 Sherry L Coenen 'Moby-Dick',
Arcola Studio 1, for Simple8

6 April 2013 Will Evans 'Don't Let the Pigeon Drive the Bus!', Lyric, Hammersmith, then touring, for Big Wooden Horse

10 April 2013 Malcolm Rippeth 'The Empress', Swan Theatre, for Royal Shakespeare Company

13 April 2013 Alex Wardle 'Sons without Fathers', Belgrade, Coventry; Arcola, London, for Belgrade Theatre, Coventry & Arcola Theatre

16 April 2013 Jon Clark 'Othello', Olivier Theatre, for National Theatre

22 April 2013 Simon Wilkinson 'The Day I Swapped My Dad for Two Goldfish', Tron Theatre, Glasgow, then touring, for the National Theatre of Scotland.

26 April 2013 Michael Nabarro 'Gutted', Theatre Royal Stratford East

3 May 2013 Mark Dymock 'Break the Floorboards', Watford Palace Theatre, then touring, for Rifco Arts and Watford Palace Theatre

3 May 2013 Malcolm Rippeth 'Ours Was the Fen Country', New Wolsey Theatre Ipswich, then touring, for Stillhouse

New Members welcome!

Professional Designer

George Ashley-Cound, London *

Elliot Griggs, London†

Vince Herbert, Stratford-upon-Avon*

Professional Member

Michael Brenkley, Berkshire†

Stuart Cross, Aylesbury

Steve Roberts, Somerset†

Student

Charlie Lapage-Norris, Cirencester

Caitlyn Staples, London

Jack Weir, London

* re-joining the association

† from Associate Member

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To submit ideas for articles, information, correspondence, corrections and any comments about *Focus*, please email editor@ald.org.uk.

Owing to space restrictions, we regret that we do not accept press releases for publication in *Focus*. However, Corporate members of the ALD may send press releases to the ALD office (office@ald.org.uk) so that they can be posted on the News section of the ALD website for immediate and wider coverage. Corporate members only may advertise in *Focus*, please contact the office for details. Editorial guidelines for authors are available on request from the editor.

The opinions published within Focus are not necessarily those of the ALD. E&OE.

CRITICS WORKSHOP

21st January 2013. Clare Studio, Young Vic

Back in Oct 2009, we held a workshop for drama critics to hear from the people behind the programme biog about the process that lighting designers undertake to produce their work onstage. It was deemed very successful by those on both sides of the discussion and as a result there were some specific articles in the national press about it and, we would like to think, a few more mentions about the lighting in reviews.



This time around, the critics came mainly from opera, dance as well as theatre, and also review websites as well as newspapers and magazines. With the main organiser Hansjorg Schmidt now having taken the reins as the Honorary Secretary of the Society of British Theatre Designers, the session reflected on how set designers and lighting designers collaborate and discuss what design does within the staging of a production. The set designers were Ian MacNeil and Jamie Vartan with Peter Mumford and Rick Fisher representing the LDs.

Ian and Rick have a long working relationship through a number of shows, most notably on *An Inspector Calls* and *Billy Elliot*. Ian had various set model elements from the latter and explained how they manipulated the space to be able to set the audience's focus on the image that the creative team wanted. Jamie talked through his production of *La Traviata* in Malmo (photo left), showing his process from initial sketches resulting from his first meetings with the director and through his sketchbook development of ideas to photos of the final production. Quite often his storyboard approach matched the final images seen by the audience in Sweden.

The logistics of working on numerous projects, fees, contracts, timescales and the use of assistants in both disciplines were all



discussed across the session. The critics were also interested on how the recording / live broadcast of productions through NT Live or Digital Theatre or live cinemas broadcasts affected our work and approach to projects, as well as the increasing use of technology and how that can (or can't) be integrated into the productions.

Dance was also touched upon, especially the influence of contemporary dance on the approach of LDs within other performance disciplines, as well as all designers' relationship with performers and how issues of health and safety are approached, especially when it is to create a particular image on stage specifically for the audience.

The session overran its timeslot as the discussion and questions flowed easily; as Peter Mumford mentioned afterwards, it was interesting to note how keen the critics were to extend their knowledge of what they have probably little direct experience of in their careers.

We hope that the session will further re-enforce the critical eyes towards the design elements of productions that can have as much influence over the audiences' reaction as much as the performers or directors / choreographers do. The proof of the pudding will be in future review reading... 🍌

eFocus: April / May 2013 – The Journal of the Association of Lighting Designers – “More art, less tools...”

SHOWTECH 2013: EVENT TECHNOLOGY OF TOMORROW

International Trade Show and Conference for Theatre, Film and Event

18 to 20 June 2013, Berlin Exhibition Centre

International technology projects, the latest trends in virtual reality and a new special exhibition area devoted to HD picture effects – SHOWTECH 2013 looks towards the future with new themes, workshops and special exhibition areas. From 18 to 20 June, the professionals from the theatre, film and event industry will again meet at the Berlin Exhibition Centre to learn about the technologies of the future and their proper use in front of, behind and on the stage.

With its offer in the stage technology segment, SHOWTECH has been a world leader for many years. In professional lighting, audio and media technology, equipment and décor the trade show has also made a name for itself. More than 300 exhibitors are expected this year in Halls 1 to 4 at the foot of the Berlin Television Tower, which will present innovative high-tech products for event technology.

Top quality will be presented not only by the exhibition section, but also by the programme of the SHOWTECH Conference and the special exhibition areas. The conference, which will once more be organised by DTHG, focuses, among other areas, on international technology projects – from the construction of large new event venues in China and Russia to cultural micro projects in the slums and favelas of the Latin American, Asian and African megacities.

In the field of stage, lighting and audio technology, the conference presents the technical possibilities of tomorrow's theatre. Topics include interactive media control systems and the creation of complex stage sets with the aid of computer technology.

Augmented reality – new technologies for stage and event

Theatre stage or event venue: augmented and virtual reality have been part of artists' everyday work for some time. Computer-aided augmented reality makes visual and audible adventures possible that were unthinkable just a few years back, among them 3D worlds, holographic television on tablet PCs or spatial hearing. In a block of lectures on the SHOWTECH conference programme on 19 June, several specialists will provide an insight into their workshops of the future, among them performance artist Sven Sören Beyer (Phase7), physicist Dr. Marcus Doering (pmd-art) or holography specialist Stephan Overkott (Outstanding Solutions).

New special area: Picture effects in HD

SHOWTECH has long been a meeting place for visitors from the radio and television segment as well. Of interest to filmmakers this year will be the new special "Picture effects in HD" area. In lectures

and workshops, experts from the film industry will demonstrate the best lighting tricks for HD photos and the correct use of the technology when showing make-up, hair and prosthetics. Using HD cameras, problems of presentation and the correct use of the technology will be demonstrated. Visitors are invited to take active part in experimenting. The new special area will be organised in cooperation with the German federation of filmmakers' associations.

Safety Action Stage

In the last few years, it was one of the crowd pullers at SHOWTECH: the Safety Action Stage. In 2013, the programme on the special area again combines issues of industrial and visitor safety in the event industry. The agenda includes preventive measures such as the precise measurement of visitor capacity, correct handling of loads behind the scenes or stunt coordination. Another subject on the programme will be a visitor rescue operation from the stage pit.

The Action Stage will be supplemented by the adjacent Safety Pavilion. Here exhibitors present their products and services in the field of industrial and visitor safety.

For more information and the full programme of the conference and the Safety Action Stage please visit www.showtech.de

SHOWTECH

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- Stage technology
- Lighting technology
- Sound technology
- Art department
(e.g. costumes, masks and props)
- Safety (staff and visitor safety)
- Media technology (studio equipment,
image and communication technology)
- Infrastructure / Furnishings

18 - 20 June 2013
Exhibition Centre Berlin

Organiser:



www.showtech.de

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LAMDA AT LARGE: STUDENTS ON PARADE AT THE OLD VIC TUNNELS

Kelli Zezulka concludes her observation of LAMDA at work

LAMDA's latest show, the musical *Parade*, was staged at the Old Vic Tunnels in the last week of February and was lit by ALD member Mike Robertson. As Richard Lambert noted in the last issue of *Focus*, the Tunnels is an interesting and complex venue: deep but with low grid and, as LAMDA's student chief electrician George Smith found out, lacking the power sufficient to light a full-scale musical. One of the students' first jobs was laying roughly 210 metres of cable to power not only the rig but also the dressing rooms and band tunnel.

There were only two production meetings before the technical rehearsal period, which could have been unnerving for some lighting designers (and Mike's hectic schedule meant he was lighting another show in London and one in Norway at the same time) but Mike had full confidence in George throughout the process. "[George] was very much on top of the project so I was in safe hands, with him having a great command of what was needed and when."

George had previously been the lighting designer on LAMDA's first repertory of the academic year, which he believes gave him an advantage when it came to working with a professional lighting designer. He felt "Mike was a fantastic LD and we both had challenges to face whilst at the Tunnels but both for very different

reasons... We both understood what each other's problems were, hence why the team worked so well, I believe."

The set design included a raked stage and, although this helped offset the 'tunnel effect' of the space, this meant Mike faced an additional challenge: the relatively low grid coupled with a raked stage meant an even coverage was tricky to obtain. "We all knew it was a tricky space, with a big ask on the lighting to set moods, locations and inner feelings," says Mike. Despite all these challenges, Mike described the production process as "joyful" and credits much of this to the dynamic of the lighting team, which "was never short of cheer and that was led from the top down... The students throughout were with me and we shared the journey through the piece. Sometimes, with my energy diminishing, great solutions came from the board ops and lighting team and then magically we were back in the game." The students were positive about and responsive to changes in the lighting plan and alongside Mike they discovered what worked and what didn't within the confines of the space: "It was one strong unit with no divisions and we all forged forward together."

In terms of the training LAMDA provides, both George and Mike were very positive about their experiences. George's decision to study at



LAMDA was influenced by the inclusive nature of the training (students study a variety of stage management, design and technical roles across two years), the LAMDA at Large scheme, and the academy's focus on practical work over theoretical knowledge. Likewise, Mike describes the training as more like an apprenticeship, citing the level of engagement from the students and their "universal talent for owning the work they create". He goes on to say, "This shaping of attitude and aptitude forms the backbone and casts the keys to success in that big, unpredictable and sometimes scary old world of doing it for a living." 🧱



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