

ALD #

FOCUS

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

August/September 2016

- In the tungsten glow this issue:*
- Tributes to Francis Reid
 - Michael Northen bursary winners
 - Knight of Illumination nominations
 - No Body at Sadler's Wells
 - ...and much, much more...
- Price to non-members £5.00*

*Hidden 3: Light Store
No Body, Sadler's Wells
Lighting designer: Lucy Carter
Composer: Jules Maxwell
Lighting programmer: Jenny Kershaw
Photographer: Richard Davies*

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From the chairman...



Peter Mumford
ALD chairman

Well... I can't pretend that I'm not depressed by the result of the recent referendum. I'm happy to nail my colours to the mast of the remain campaign. I can only hope that the end result will still enable some freedom of movement in Europe and that leaving the EU will not entirely alienate our relations with those countries. Ours is an international profession, not limited by borders. We enjoy the freedom to work globally and up until now have been happy to share that freedom.

Much more than the economic considerations are the cultural implications. When I began my work in the late sixties, I think that I considered my cultural influences to be transatlantic, the Pop Art movement, Fluxus, etc., but over the years I very much recognised and aligned with European culture which I eventually realised was much closer to my upbringing and psyche. I refuse to lose or sacrifice that in the light of our apparently democratic decision.

Probably enough of political opinion, but interesting that our most recent query (from one of our members) about contracts has been with regard to negotiations with China – running into obstacles regarding rights, royalties and ongoing security of copyright that have long since been secured with Europe, along with mutual tax agreements and health cover. I say no more.

Big congratulations to the Michael Northen, Francis Reid and ETC award winners: Rory Beaton, Sana Yamaguchi and Jai Morjaria. I'm sure these are names that we will be hearing more of in the future, and I wish them all the best as they begin their careers.

There has been much discussion over the last couple of months regarding the relationship of creative teams with Equity, the official union for lighting designers. It's been a rocky road for years but we, along with the SDUK, SBTD and ASD, are pushing as hard as possible to ensure that we are consulted before Equity launches into negotiations on behalf of designers, especially regarding issues such as minimum rates, without consultation. Equity constantly says that not enough of our profession belongs to justify stronger representation but of course it's a "hen and egg" situation. Our recent survey shows that actually about 40% of lighting designers do belong. That's more than we thought and means that we do have some muscle after all. We would be grateful for input from members (regardless of whether you belong to Equity) as to what we should expect from Equity and what issues you would like to see being raised. 🍀

Peter

Highlights

- 4 **Francis Reid**
A great lighting man remembered.
- 6 **Summer lighting**
MJ's outdoor travels in lighting.
- 11 **Rio Olympics**
The team behind the Opening Ceremony.
- 12 **Light takes the lead**
Dance critic Sanjoy Roy on *No Body* at Sadler's Wells.
- 16 **Michael Northen bursary**
Winners Rory Beaton, Sana Yamaguchi and Jai Morjaria.
- 20 **Office Oracle**
All the news from the ALD office.
- 26 **PLASA London preview**
News from year's show.
- 28 **Knight of Illumination awards**
This year's nominations in the Theatre category.
- 38 **Web tips**
One year of the new website.
- 40 **Book review**
James Laws reviews Michael Hall's new book.
- 42 **Everyday "isms"**
Addressing diversity in lighting.

Francis Reid remembered

Richard Pilbrow and others share their memories

Good gracious, dear Francis Reid was a fixture. As long as even I can remember, Francis was always with us. A polymath of the theatre, always with a smile, a positive attitude, always ready to help and share his encyclopedic knowledge ... and always writing books about our wonderful world. John Offord and we all will truly miss him.

I remember his early lighting, a fine production reproduced from New York of *The Man from La Mancha* at the Piccadilly. Then he seemed to disappear to grassy Glynedebourne to work on one of his chief loves: opera. His pioneering work included developing a stalls wing for the new Strand LP to operate his own lighting in rehearsal, just as I was adding the same facility at the National's Old Vic.

But Francis was always more than an LD; he theatre-managed the classic Theatre Royal in Bury St. Edmunds (1979–1981), was design head at London's Central School of Art and Design (1982–1987), then taught lighting design at the Royal Academy of Dramatic Art from 1965 to 1983. Teaching was his metier and it carried him around the world to Montreal, Hong Kong, and almost everywhere in between.

Fred Bentham was one of his mentors, just as he was to others of our generation. When Fred tired of Rank corporate folly, Francis became editor of *TABS* (1974–1977) and then for *Cue* (1979–1988). And most importantly Francis became one of the best writers on theatre architecture anywhere, for *Architect's Journal* and many other magazines.

And even though this tribute to Francis is for our beloved *Focus*, I must digress. Lighting is quick (often too quick!) but when the show closes, it's over. Several of us designers, perhaps desperate for a weekend at home, have slid into theatre design consulting. I find that to be important. Theatre building is slow ... and the results dominate our world for decades, or longer. The good lighting designer is concerned with the totality of theatre, the art, the craft, and the lively audience. His, or her, skills can be vitally important to a new theatre building ... for you are changing the future.

Francis wrote about theatre building and how that future was developing.



*Francis at his 80th birthday party
at Theatre Royal Norwich
Photographer: James Laws*

His grasp of the totality of the theatre experience was masterly and far in advance of its time. Nobody wrote better about *Theatre Space – A Rediscovery Reported* (to me his finest book) than dear Francis.

His influence spread internationally. He will be missed indeed.

James Laws:

Francis had a habit of bobbing up in our lives, particularly if you lived in East Anglia. In the early 1980s he saved the Theatre Royal Bury St Edmunds by a mixture of canny husbandry and recreating a welcoming building with productions that people were excited to visit.

I had the pleasure of journeying with him to Showlight 2001. I was the Norwich airport taxi and Francis was excellent company all the way to Edinburgh city centre. The show finished with his inspired keynote speech on 40 years of lighting, "Wow! What a long way we've come".

In later years we had sometimes lengthy and detailed correspondence on aspects of history and of the lighting life, always objective, and you knew that whatever you got from Francis would be exactly right. He had a distinctive but polite turn of phrase that left you in no doubt of his meaning. He bemoaned the way a certain choreographer always won any dispute between her and himself. "But then", wrote Francis wryly, "she had pillow access."

He was a man of the theatre who happened to mostly work in lighting design, with a superb talent for it and the wit to articulate the absurdities in what we all do. We miss him as a friend and, heeding his mantra "To look forward, first look back", as a beacon to the past and to the future.

Michael Hall:

Francis was a true polymath. I knew him from 1976 in many of his roles: lighting designer, academic. British Council member, writer and historian.

He shared his sharp recollection of making early gobos for a book I was writing: "crude bashing, punching and cutting metal" as "dapples in Patt53s" for the 1962 Glyndebourne production of *Pelleas et Melisande* – I liked his aside that the conductor told him that he had premiered the 1902 production and worked with Debussy, and told Francis, "I knew what he wanted and we are giving it to him tonight."

He gave us (as Rosco) access to his students as an academic and we created special colours in filters for him, like Gaslight Green to replicate gas light appearance and rendering.

There were other common interests like early historic theatres and music: he touched my life in many ways and in many facets, and I suspect there are a host of others who have such happy experiences with him. He will be deeply missed.

Palle Palmé:

I was lucky to be part of British Council lighting design course in London 1988 led by Francis. The course ran for two weeks and involved a lot of different speakers, tryouts and visits to, among others, NT, RSC and Stratford. One of the most famous

moments was when we met Fred Bentham and he talked about the making of the Patt 23 and 123 and the lighting board he used as an organ. All in all, it was two wonderful weeks. Francis was always in a good mood and always ready to discuss new things in lighting. I will never forget his famous words that were heard a couple of times every day – "I can hear the kettle boiling" – he loved teatime! My thoughts are with his family.

Rick Fisher:

By the time I became active in the ALD, Francis was one of the great ambassadors for lighting. I particularly enjoyed being part of a few of his British Council sponsored international lighting design workshops which brought dozens of lighting designers to the UK for two weeks of theatre visits, masterclasses and socialising. I value the many friends and colleagues that Francis brought together who I keep meeting as I travel the world of lighting.

The last communication I had from him a few months ago was filled with his pleasure at reaching 85, enjoyment of the projects I was lighting, and ideas for the next book! We all will miss his enthusiasm and energy.

I am proud the ALD is keeping that enthusiasm alive through its sponsorship of the Francis Reid bursary. 🌸

Summer lighting

Mark Jonathan vs British summertime



The gloomy summer has not been matched by the wealth of exciting work going on in “found” and temporary spaces around the country. I ventured forth to Opera Holland Park in London armed with my selection of additional middle and outer layers, including a top that I normally keep for winter off-piste treks high in the Alps. Suffice it to say, I needed all the layers. I think of my colleagues at all the other “summer” theatres around the country and wonder if they are keeping warm and dry...

Meanwhile, at a recent ALD Executive meeting there was some discussion on whether the ALD is perceived as gender and minority-ethnic friendly. Katharine Williams made me think about whether we

do enough to make our “open to all” policy clear enough. It made me think and be more aware and wonder if indeed we need to try harder. So, I was delighted to arrive at rehearsals of *Iris*, a rarely performed opera by Mascagni, to find that apart from the conductor I was the token man in a creative team that was dominated by brilliant women, led by the director Olivia Fuchs, along with the designer, movement

director, choreographer, assistant directors, the entire SM team and work experience placement. The daily greeting at rehearsals was warm and the working environment very focused. The result was outstanding and I had a very lovely time.

The story of *Iris* was shocking and in at least one review I sensed that the editor misunderstood his critic’s viewpoint that declared this opera was dreadful. It was



Iris
Opera Holland Park
Director: Olivia Fuchs
Designer: Soutra Gilmour
Lighting designer: Mark Jonathan
Photographer: Robert Workman

La Cenerentola
Opera Holland Park
Director: Oliver Platt
Designer: Neil Irish
Lighting designer: Mark Jonathan
Photographer: Robert Workman



indeed a brilliant portrayal of a terrible story. A young girl who is the carer for her blind father is abducted to a brothel at the behest of a man who wants to ravage Iris. Her blind father is told she chose to leave him. On finding the desperate and very scared Iris imprisoned in the brothel the misled father throws her doll at her and leaves. Having been raped and disowned, Iris kills herself. There is a redemptive finale with the spirit of Iris merging with the sunrise and an outstanding choral ending. Holland Park fielded a chorus of 40 and an orchestra of 60 plus principals. The orchestra pit had to be extended to accommodate the five percussion players with a special extension for the impressive tam-tams.

On a day off, during the final rehearsals, I was lucky enough to go to Garsington Opera at Wormsley for the general rehearsal of *Eugene Onegin*. It was an outstanding production with a clever set

design by Tom Piper and vibrant lighting by Giuseppe di Iorio. The weather was completely awful but the production was glorious. I've written before about the trials of lighting in the outdoors or the semi-outdoors. Both Holland Park and Garsington have some "daylight pollution". I know that you can't fight it. You have to go with it. As the lights that we use have got brighter we have been able to push above the receding daylight with some greater effect than we could 20 years ago. I always hope that the darker, atmospheric scenes

will be in the second half. *The Marriage of Figaro* and *Falstaff* are good examples where the last scene is at night. While *Rigoletto* has a nocturnal last scene it also needs the opening scene to be dark and that's not going to happen. Well, I was amused to see that Giuseppe balances the sunset at Garsington with a nice big 10kw. That gave the sun something to think about!

When I used to work as a production electrician at Glyndeboune we wore ourselves out refocusing our rig twice daily between morning rehearsals and evening

Summer lighting

Mark Jonathan

shows working in repertoire because an opera singer couldn't sing on consecutive nights, or as the lighting manager Keith Benson put it: "Opera singers can't sing opera on consecutive nights in the same country." That was after we found our tenor had nipped off to Germany to knock out a quick Tamino on his "rest day". I should mention for the benefit of younger readers that this was long before the advent of the scroller and the moving light. We were clambering around re-focusing and re-colouring every light in the rig. Of course, now as a designer I love working every other day when I'm in an opera rep schedule. Of course, being me, it seems I can't just relax; rather like that famous tenor something usually comes along to disrupt things. We have a good general rehearsal of *Iris* on the Saturday with a final late-night lighting session, and at rather short notice, I find myself packing on the Sunday to fly to the Royal Danish Opera in Copenhagen. I arrive in Denmark, clad in my extra jumpers to counter the cold, damp June weather to find everyone was wearing shorts and singlets. Denmark was basking in the summer and I was sweating. While I socialised on Sunday evening, Monday was a long day of model meetings with more



A Midsummer Night's Dream
New Wolsey Theatre
Director: Sir Trevor Nunn
Designer: Libby Watson
Lighting designer: Mark Jonathan
Photographer: Mike Kwasniak

on Tuesday morning. I had admired the new and impressive Royal Danish Opera House on a previous visit to Copenhagen in January. Now I was on the inside I could marvel at the space and the enormous lighting rig. I returned to Heathrow, armed with first-night cards that I wrote on the plane and my first-night suit. I went straight from the airport to Holland Park for the premiere without going home. I stayed too late at the party, disregarding my diary, which needed me to be awake

early the next day to get to Ipswich where *A Midsummer Night's Dream* was already in fit-up and in its final few days of rehearsal. It was great to get back to Shakespeare and in this case it was the last play in the canon of 37 by Will that the director Sir Trevor Nunn had not directed at least once before. It was certainly interesting to be in the rehearsal room with a man who had encountered every dramatic line that Shakespeare had written. What an achievement. Our production, brilliantly



ETC Regional Manager for UK & Ireland Mark White, with Steve Huttly, winner of the ABTT Technician of the Year 2016, and ABTT Chairman Louise Jeffreys
Photographer: Sam Shrimpton

who might be working in the outdoors or in the unheated tents and I was glad to be inside. Ah, the British summer at its worst.

Journeying back from Ipswich I was delighted to get to the ABTT exhibition at Alexandra Palace for

designed by Libby Watson, was set in the Indian Empire (c1930s). This setting allowed for a good balance of ethnic casting including Kulvinder Ghir (who I had lit a number of times before) giving us a great Bottom.

I hadn't worked at the New Wolsey before. It has the benefit of a steeply raked auditorium giving good sightlines, and I had the benefit of the nimble-fingered programmer Tom Mulliner. Our rig included a small band of moving lights, which Tom managed with alacrity. It seems to me that the smaller the number of movers you have the harder they get worked. While I was in Ipswich, creating atmospheric magic in an Indian palace and an Indian forest, we had a daily deluge of rain that was on a par with the heaviest monsoons I experienced when I was in India. I thought of my colleagues

the Michael Northen Bursary Awards. Many congratulations to the winners and unbounded thanks to Sean Gleason for organising the competition. I was delighted that ALD lighting designer Prema Mehta could join me to present the overall winning bursary to Rory Beaton. The second bursary is given in the name of Francis Reid and so it was with sadness that I had to report the recent death of our dear friend Francis, who had encouraged so many of us in his teaching and books, having lit so many productions in his long life. Along with his many books his lifelong contribution to the world of theatre and lighting will be celebrated in this bursary. The third bursary is funded by ETC to whom we send our thanks.

I should also pay tribute to the ABTT Technician of the Year who is the brilliant

Steve Huttly, head of technology at Guildhall School of Music and Drama. Following posts as electrician/lighting designer at Basingstoke, the Nuffield Theatre Southampton and at Greenwich Theatre where he worked with some of the world's best lighting designers, Steve joined the Guildhall School as chief electrician and lecturer in 1994. Since then, his success in developing the next generation of lighting people has become legendary. Congratulations, Steve, on an outstanding achievement. Steve has told me he intends to retire from GSMD in December but that he would like to do some freelance production LX work.

Hot foot from Ipswich and the ABTT, I hope that maybe summer will arrive promptly as I'm back at Holland Park to light *La Cenerentola*. While I've been gone, Howard Hudson has lit a very successful *La Bohème* and we're both back in rehearsal, Howard with *Die Fledermaus* and me with a very buffo *La Cenerentola*. Curiously, both *The Dream* and *Cenerentola* need magical scene changes in theatres that don't really do flying. Libby Watson solves the transformation from palace to forest using a kabuki drop and pillars

Summer lighting

Mark Jonathan

that revolve to become looming trees, while Neil Irish on *Cenerentola* has a complete semi-circle of dilapidated walls and doors for the run-down estate of Don Magnifico rotate to a mirrored ballroom in Prince Ramiro's palace. Add smoke and light and "transformations 'r' us"! We have a great time and I'm ably supported by the programmer Shane Button, who has prepped everything to ensure we make good use of the time available. The weather was indeed more clement and maybe summer finally has arrived.

However, my summer is shattered by the shock of the news of the referendum. I'm heartbroken. I don't normally get publicly political but this has incensed me. I can't imagine what sort of message we are sending out to Europe. The few friends I have who owned up to voting to exit say it's all going to be fine. I'm not so sure. Will Vienna, Munich or Madrid say, "Hey, let's get that interesting British team to come and do a production? Oh no! They don't want to be part of us; better leave them in the UK"? In my youth I spent twelve winters working in Europe and I learned three European languages, which have stood me in good stead as I attempt to counter the balance

of assumed British supremacy expecting that Europeans would speak English by doing my best to light in the language of the country I am working in. This of course has caused amusement from time to time. Lest we forget the time I told the Viennese to put the light on the "rectum seite" which loosely translates as *stick it up your backside*. Well, I shan't be surprised if Europe is less inclined to employ us and we are left sitting on our rectums. I certainly can't bear the thought of having to hand in my passport endlessly for work permits and visas as we have to do in order to work in countries outside Europe.

I'm also heartbroken to hear of outbreaks of racial hatred that have been reported straight after Brexit. One example at the lovely Polish centre (POSK) in Hammersmith, which has hosted rehearsals for various productions that I have worked on. I always enjoyed my visits to this welcoming, friendly and clean environment complete with a lovely Polish café. How sad that the glass doors were painted with racist messages. The opera director Stephen Barlow posted a picture of the graffiti beside a picture of a similar Nazi obscenity against the Jews. I wrote to POSK and they replied:

Dear Mark,

On behalf of all the Trustees, Management, Volunteers and Staff of the Polish Social and Cultural Association (POSK) I would like to send you our heartfelt thanks for your expressions of sympathy and support, which are truly very welcome and warmly appreciated. POSK has received countless e-mails, cards and gifts since the incident happened, so I hope you will forgive us if we don't reply with an individually formulated letter. As an inclusive organisation we welcome all visitors regardless of race, creed or colour, so should you be in the vicinity at any time, we extend a very warm welcome. Please feel free to contact our office and either I or one of the other Trustees will be glad to have the opportunity to thank you in person. The debate about the consequences, some of them unintended, of the referendum vote will reverberate for quite some time and we hope that you will continue to support the cause of just and equitable treatment of migrants in the UK.

*With warmest best wishes,
Joanna Młodzińska
Chair, Polish Social and Cultural Association*

I had better sign off now, but please tell me that sense will prevail... 🍀

2016 Rio Olympics

Congrats to the Opening Ceremony team!

Lighting team

Durham Marengi – Lighting designer
Jennie Marengi – Lighting team manager
Joyce Drummond – Associate LD
Nick Collier – TV lighting director
Andy Voller – Lead lighting programmer
Ross Williams – Lighting programmer
Paulinho Lebrão – Lighting programmer
Chris Henry – Followspot captain (20 spots)

Equipment (Agora)

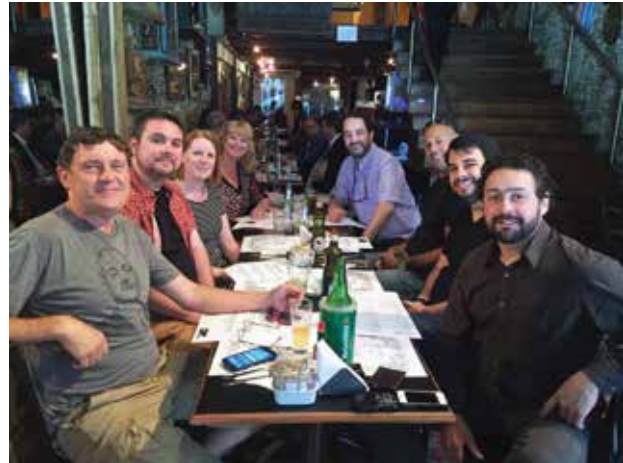
Nicola-Manuel Tallino – Production electrician
Giulio Rovelli – Lighting manager

Production

James Lee – Technical producer
Donna McMahon – Technical operations manager
Matteo Tagliabue – Aerial technical director
Dave Williams – Staging and scenic technical director
Carl Gosine – Technical systems manager

Main suppliers for lighting equipment

Clay Paky
SGM
UK/LED



Lunch on the day of the show: Nick, Andy, Chris, Jennie, Durham, Ross, Paulinho, Joyce. "We are all nervous ... because we care!"

Light takes the lead

Dance critic **Sanjoy Roy** on *No Body* at Sadler's Wells

I've been watching and writing about dance for two decades, which means – I guess – that I've been watching lighting for dance for just as long. But do I ever notice it? Sure I do – but usually, I confess, I simply see it. My focus is mostly on the dancing and the choreography. In my defence, the lighting itself is often designed to complement the choreography or direct attention towards the performance. Furthermore, if you put a human body into a field of vision – a stage, say – it immediately seizes our attention. That's human instinct, and lighting can't ignore it.

But what if there is no body? That was the idea behind, and indeed title of, a project shown at London's Sadler's Wells Theatre in June. *No Body* was a promenade through a series of installations that, by removing live performers completely, foregrounded the different media that often work in consort with dance – lighting, sound, costume, video (I would have loved to have seen some text up there too). It included two lighting designers: Michael Hulls (best known for his collaborations with choreographer Russell Maliphant) and Lucy Carter (who has worked most often with Wayne McGregor and Shobana Jeyasingh).

Hulls' *LightSpace* feels initially like an art installation. The main Sadler's Wells stage is thronged with suspended clusters of tungsten bulbs, glowing and fading mysteriously like will-o'-the-wisps. Soon, you realise that far from there being no body, there are plenty of bodies: us, wandering entranced around the stage. Soon after, the piece begins to mutate, as the lighting clusters start to rise and fall, and a soundscore (Andy Cowton and Mukul) grows in strength and definition. Then the whole panoply lifts up and away, to be replaced by a video projector as the light source and digital animations created by video designer Jan Urbanowski. A pinpoint beam expands to fill the stage, thin walls create shifting, smoke-filled rooms for us to pass through, space-age rays irradiate us. Far from being an art installation, *LightSpace* turns out to be the most theatrical event of the evening – taking place on the main stage, with a defined beginning and end, a dramatic arc, and an almost cinematic sense of sequential sets. As we look upwards, it feels like a scene from *Close Encounters*; as the beams rake over us or, at the heart-stopping end, plunge towards us, we know

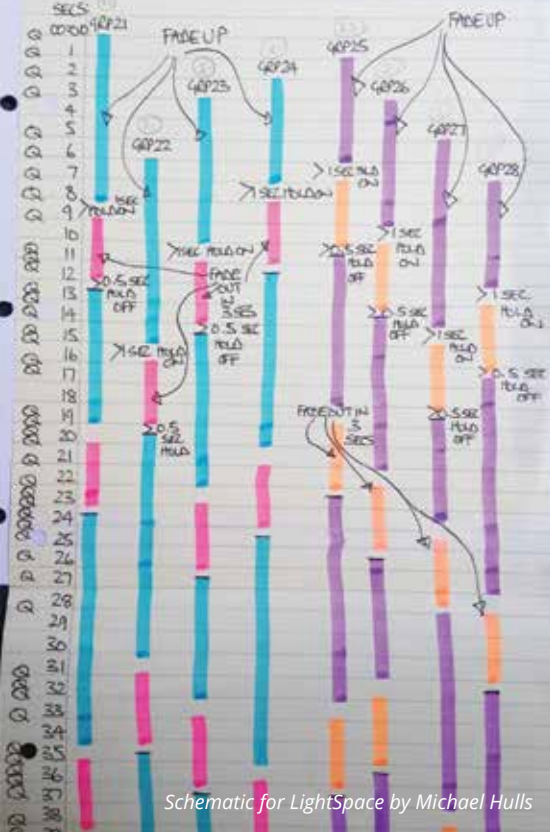
Sanjoy Roy has written on dance for the Guardian since 2002, and has contributed to other publications including the New Statesman, Dance Gazette, Dancing Times and Dance International. He keeps an archive of published writing at www.sanjoyroy.net.

that we are more than onlookers: we are being addressed. It's not only beautiful to watch, it's dramatic to experience.

"It's a show," agrees Hulls when I talk to him later. "It has a dramatic dynamic, and the ending is definitely a moment of theatre. It's all down to the timing and energy. You try to create a series of emotional responses, to make people feel relaxed, threatened, exhilarated. The tools for doing that are almost universal for any artform: rhythm, structure, flow, emotion, colour, light and shade."

Maybe so, but the process is pretty particular. In dance, the nitty-gritty of creation starts with the dancers in rehearsal; with *LightSpace*, Hulls had just three days before the opening to work with the lights in the theatre – and that time was mostly spent ensuring that everything worked. The work itself had to be created in advance, in the abstract.

To see just how abstract this is, Hulls shows me his notebook. Some pages look like a mix of geometry and algebra: arrangements of numbered, colour-coded squares, some with purple outlines. Another page looks like a pianola tape, lines of varying lengths and colours plotted



LightSpace
 No Body, Sadler's Wells
 Lighting designer: Michael Hulls
 Sound designers/composers: Andy Cowton and Mukul
 Video designer: Jan Urbanowski
 Photographer: Stephen White

side by side and carefully numbered. "All these notations," explains Hulls, "are ways of visualising something that does not yet exist. I had to work it all out in my head, second by second." It's a kind of invented code, like a DNA that will come to life only

later. Crucially, it can be shared with other collaborators – specifically, the composers, who needed a detailed timeline to be able to start writing music. The team did try 3D visualisation software, but found that although it was useful for Urbanowski's

video, it wasn't workable for the tungsten scenes. Those were entirely down to paper, coloured pens, painstaking brainwork – and a creative vision.

Light takes the lead

Samjoy Roy

Where Hulls brings us onstage, Lucy Carter's trio of pieces called *Hidden* takes us backstage. In the wardrobe rooms there are blank-faced wig-blocks, rails of costumes that once clothed dancers, washing machines lit from within their rotating drums. There are no performers, but you sense the afterglow of live presences – dancers, stagehands, backstage staff. In the control room, a soundtrack plays while the lighting desk is animated as if by the invisible ghost of a technician. In the lighting store room, Carter has created a tour de force – a kind of concert of tungsten stage lights composed into what one viewer called an “electric light orchestra” – a veritable symphony of light that starts with sporadic flickers and flares, and builds to bright chordal synchronies and sweeping glissandi, backed up by a mutable soundscore of hisses and thrums. If Hulls' piece feels close to theatre, Carter's feels to me like music.

When I speak to Carter, she concurs but focuses my attention back towards the lights rather than the idea of music. For her, the lights were like characters. “Each one,” she says, “has its own personality. As the piece develops they start to play. I wanted to show their energy and their

interactions.” She duly worked closely with composer Jules Maxwell to ensure that the soundtrack seemed to come from the noise of the lights themselves – fizzes, hums, crackles – rather than sounding like musical instruments. “You feel that the lights are creating the soundscore, not following it.”

Intrigued by her naturally light-centric view (and conscious of my own bias: theatre, music), I ask Carter about some amorphous pillow shapes that appeared dotted around the three installation, phosphorescing like mysterious deep-sea creatures. “Ah, the ‘pebbles,’” she says. “We thought of them



*Hidden 1: Wigs and Wardrobe
No Body, Sadler's Wells
Lighting designer: Lucy Carter
Composer: Jules Maxwell
Photographer: Richard Davies*

as expressing the energies and emotions of creativity: tension, excitement, calm. But,” she reassures me, “they were more like questions for the audience than statements.” So, I figure, unfathomable sea-slugs is okay.

LightSpace
No Body, Sadler's Wells
Lighting designer: Michael Hulls
Photographer: Stephen White

Carter had eight days on site compared with Hulls' three, but of course the vast bulk of the creation happened during the months before that. "It's by no means all technical," she says. "A lot of it is discussion, about ideas and emotions."

It strikes me that although their works and their working processes are very different, Hulls and Carter have several strong points in common. One is a real love of the old tungsten bulb, and a desire not just to show its qualities but to program it to best effect. Another is their recognition of, and reliance on, the fundamentally collaborative nature of their work, whether they are the lead or a supporting artist. It's

a group effort either way; the difference is their position within the team. Finally, both of them stress that light brings its own "intelligence" (in Carter's words) to bear on the stage. "It's entirely possible to make

theatre through lighting alone," says Hulls, and after *LightSpace* I certainly believe him. For Carter, "lighting has its own ideas; it's not just a support for choreography or performance. It communicates concepts,

themes, emotions, even if the audience don't know where they're coming from." That basic truth is also a little spur to me, as a dance writer, to stop seeing lighting so much and to start noticing a lot more. 🍷



Michael Northen bursary 2016

Winners announced at the ABTT Theatre Show

Michael Northen award **Winner: Rory Beaton** **Guildhall School of Music** **and Drama**

The judges said:

Rory's entry was extremely impressive! His detailed submission demonstrated a very comprehensive approach, with a particularly professional attitude to the design process, alongside well executed decisions throughout.

His plans and paperwork were produced to a very high professional standard, and he clearly collaborated excellently with his fellow practitioners and colleagues.

Rory's subtle and clever use of colour really enhanced the mood and his approach to all his designs seemed entirely appropriate. Rory demonstrated a great and varied CV and clearly showed the judges huge potential at this somewhat early but exciting stage of his career.



*Pinter Triple Bill
(One for the Road, Mountain
Language, The New World Order)
Director: Jo McNnes
Designer: Amelia Jane Hankin
Lighting designer: Rory Beaton
Photographer: Clive Barda*



*Go, Make You Ready
Director: Patsy Rodenburg
Designer: Mark Simmonds
Lighting designer: Rory Beaton
Photographer: Clive Barda*



Hamlet
Designer: Eve Hunter
Lighting designer: Sana Yamaguchi
Photographer: Zak Macro

Hamlet
Designer: Eve Hunter
Lighting designer: Sana Yamaguchi
Photographer: Zak Macro



Francis Reid award
Winner: Sana Yamaguchi
Central School of Speech and Drama

The judges said:

From the outset, Sana's concise presentation impressed the panel, with clear concepts and ideas throughout. Sana's good research, along with her bold use of angles and colour choices, caught our judges' attention and clearly achieved impressive results.



Michael Northen bursary



Sana Yamaguchi, Sean Gleason, Rory Beaton, Jai Morjaria, Prema Mehta and Mark Jonathan



Pains of Youth
Director: Polly Findlay
Lighting designer: Jai Morjaria
Photographer: Linda Carter

ETC award

Winner: Jai Morjaria
Royal Academy of Dramatic Art



The judges said:

Jai's submission demonstrated that he clearly knows how to tackle lighting and has a strong vision for the lighting design. His plans and paperwork revealed a student who is more than able to design and handle a large rig, including good use of moving lights, practicals and specials. Jai's unique ideas, his attitude and processes throughout particularly impressed the judges.



Tamburlaine the Great
Director: Ricky Dukes
Lighting designer: Jai Morjaria
Photographer: Adam Trigg

ZIRCON

A new concept in LED filter design

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

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



LEE Filters

leefilters.com





Office Oracle

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

Do we have your correct contact details?!

While you are logged into the website, it would be a good time to confirm that we have all the correct contact details for you. We often receive copies of *Focus* returned to us as "Unknown at this address".

Please ensure that you update your information on the website directly via the "Contact Details and Preferences" page or contact membership@ald.org.uk. An incorrect address can result in you not receiving membership renewal notices, and places the continuation of your membership at risk.

The new website also requires each member to have an email address to be able to operate it to its full potential, so please ensure that your current or preferred address is on our system. If you are reading this and you have never registered an email address with us but wish to access the members' side of the website and/or receive our email bulletins, please contact office@ald.org.uk as soon as possible so we can update your details.

The same page also allows you to select which contact details you wish to appear

in the Members' Yearbook, and we will be starting to collate this information in October to produce the 2017 edition. New this time around: you can add a Twitter handle or Skype screen name to the list. We will no longer be including fax numbers.

Members' monthly social evenings

The monthly socials take place on the last Friday of most months and are open to all categories of ALD members. They take place at the Coach and Horses pub on Wellington Street in central London, just 100 yards down from the front of the Royal Opera House and opposite the London Transport Museum.

They provide a great opportunity to discuss ideas, catch up with colleagues and make new friends. You can meet and discuss ALD issues with some of the team that runs the ALD and chat with fellow lighting designers and ALD members, in an informal setting. Hopefully with warmer weather the pavement will be busy with ALD members.

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

Subscription fees

All 2016/17 subscription charges that are currently outstanding for individual memberships are now overdue. Any members owing fees have been sent a letter and email informing them of the current balance due and our payment guide to enable them to clear the arrears.

At the time of writing, there are around 170 members still owing fees totalling just under £7,000, or approximately 10% of our annual income.

You are now able to check your subscription status simply and quickly by logging on to the website and click 'My ALD'. Your membership page shows a reminder box at the right with that information, which is also accessible via the 'My Membership' option. This box also contains a link to pay that amount via PayPal, plus the admin charge we make to cover some of the costs we incur.

is after the summer and the PLASA show on 30 September and will be sponsored by Hawthorn.

The October evening is being sponsored by Zero88 and takes place on Friday 28 October.

We normally gather from around 7.00pm, but if you are in town you are welcome to drop in any time for the few hours after that. Sometimes the sponsor chooses to start earlier, so please watch the email bulletins and other various social media channels for the latest information.

If any of our other Corporate or Commercial members wish to discuss any of the available dates in 2017 please contact your Executive Committee representative, Declan Randall: companies@ald.org.uk.

Showlight 2017 registration open

Organised once every four years, Showlight is of interest to anyone involved in entertainment and architectural lighting design. There is also a unique wanderlust attached to Showlight: a different location is found every time, so each event is organised literally from the ground up – a new country, a new venue, but always the same winning formula.

The Showlight Quadrennial is one of the few international events organised specifically for lighting professionals by lighting professionals and a unique opportunity to mix with others in the

international lighting community. It combines a comprehensive papers programme with a rather unusual trade show and an informative and entertaining social programme.

Showlight 2017 celebrates the 10th presentation of this eagerly awaited lighting colloquium, which this year has Clay Paky as its main sponsor. The venue will be the historic Palazzo dei Congressi in the beautiful Renaissance city of Florence, Italy, from 20 to 23 May 2017, and Showlight is now accepting registrations for delegates.

Tickets will sell out fast, so secure a place now by visiting the Showlight website at www.showlight.org. The “register” link will direct you straight to Showlight’s registration page on Eventbrite where you can choose your tickets.

Delegates have two ticket options: Full Delegate or Papers Session Only Delegate. Full Delegate ticket holders enjoy the whole event, which includes the papers sessions, the Saturday evening reception, the Sunday evening company-sponsored dinners, Monday afternoon visits to places of cultural interest, and the main Showlight gala dinner.

Alternatively, Papers Session Only tickets give delegates access to attend just the papers sessions on Sunday, Monday morning and Tuesday – with, of course, lunch, tea and coffee breaks. These tickets can be purchased for all three days of Showlight, or for any single day. Papers

Sessions Only tickets can also be obtained from the Showlight registration desk on the day, subject to availability.

ALD communications

With the new website now up and running, we are now working from the new database that is hosted from there. You should receive bulletins if you have opted in, but please check your settings on the website, as you can select whether to receive one, any or all of our email bulletin options. These can be found on the “Contact Details and Preferences” page which is accessible from the “MY ALD” page after you have logged into the site.

We still use Mail Chimp to distribute email bulletins and this automatically syncs with the settings on the ALD website. We do receive occasional bounce notifications, so please check whether your current contact details are correct. You should also check your spam filters and junk folders in case it was re-directed to there, and add mailshots@ald.org.uk to your address book to ensure you are more likely to receive them.

In addition to selecting which email bulletins you receive, you can also now select your postal communication preferences in a similar manner for the following items: ALD members’ directory; ALD membership renewals; Company members mailings; *Focus* magazine; and industry magazine subscriptions (L&SI, ET Now).

Office Oracle

Ian Saunders

Our mailings are therefore much more user friendly and flexible. So it is now possible for instance to receive a hard copy of *Focus*, but not receive a members' directory if you wish to.

Are you interested in becoming more involved?

With the incorporation process of the ALD now complete, at the last Board and Executive meeting in May, we formalised the rotation of directors with some initially serving one year and some two years to set up the full rotation procedure.

We are now looking for members who are either interested in becoming future directors, or those who wish to help out either on the Executive or in one of our working groups.

It may be that you have a specific role in mind or wish to set up and run a sub-committee for a project or issue that you feel is important, but as we continue to develop the Association, we will be looking for members to be actively engaged in the process, contributing to discussions, attending some meetings and volunteering for specific tasks that are required.

If this interests you, then please contact Association Development officer John Leventhall, or any of the current Executive, for further details or to put your name forward: john.leventhall@ald.org.uk.

2016 PLASA Show Sunday 18 to Tuesday 20 September

The 39th edition of PLASA Show in London will deliver a renewed proposition, providing an exhibition solution more suited to current industry needs. 2016 will see the show back in the heart of west London at Olympia and returning to a September date.

With live demo opportunities for the audio and lighting sectors, plus product shootouts, technical workshops and training sessions, networking sessions, conferences, topical seminars and the much loved social element of the show returning, 2016 is set to kick-start a successful new era for the industry-led PLASA Show.

ALD members can register for the show via our exclusive link for access to all or any of the three days of the show. The link is also active if you click on the PLASA show picture in the slideshow on the ALD website home page. <http://bit.ly/2ad4XAM>

Details of our sessions are not yet confirmed, but keep an eye out on our email bulletins and social media channels during August. Once again, the Knight of Illumination Awards takes place on the Sunday night, this year at the Eventim Apollo, Hammersmith (or Hammersmith Odeon as it may be known by some of you of a certain vintage!). We'll send out more details on these later in August, via our bulletins, as the next issue of *Focus* will not be sent out until the show is open.

For more information about this year's show please visit www.plasashow.com.

Design Software Solutions

All ALD members will be able to purchase Vectorworks at a 15% discount. Subject to status, all members operating as a limited company will be able to spread the purchase over a two-year period. Training with Design Software Solutions is also covered by the 15% discount as well

To find out more, contact a member of the Design Software Solutions sales team on 01635 580318, email info@designsoftwaresolutions.co.uk or find them on the Vectorworks stand at PLASA.

More members' benefits available at www.ald.org.uk/members-benefits. #



*Urdang Academy Showcase
Hackney Empire
Lighting designer: Andrew Ellis
Photographer: Zak Macro
Sent in by Richard Lambert*

Professional Members' shows

opening in August and September

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

August

2 Richard C Lambert *Personals* Landor Theatre / **3 Peter Harrison** *Bucket List* Pleasance Dome, Edinburgh / **3 Elliot Griggs** *Don't Wake The Damp* The Lowry, Salford / **3 Nina Dunn** *No Man's Land* Sheffield Lyceum Theatre / **4 Elliot Griggs** *Be Prepared* Underbelly, Edinburgh / **4 Elliot Griggs** *My Eyes Went Dark* Finborough Theatre / **4 Charlie Morgan Jones** *Little Shop of Horrors* Bournemouth Pavilion / **6 Katharine Williams** *Two Man Show* Northern Stage at Summerhall, Edinburgh Festival Fringe / **6 Malcolm Rippeth** *FUP* Kneehigh Asylum / **9 Charlie Morgan Jones** *The Burnt Part* Boys Park Theatre / **11 Malcolm Rippeth** *946 The Amazing Story of Adolphus Tips* Shakespeare's Globe / **16 Katharine Williams** *Extreme Light* North Sumburgh Head Lighthouse, Shetland / **17 Mark Jonathan** *I Puritani* Musik Husset, Aarhus / **23 Chris Withers** *Much Ado about Nothing* ReFASHIONed Theatre, Selfridges / **26 Jamie Platt** *Neverland* Parco Corsini, Fucecchio, Italy / **26 Theo AD Farringdon** *Monty Python's Spamalot* Trinity Theatre Tunbridge Wells / **31 Peter Harrison** *Britten in Brooklyn* Wiltons Music Hall

September

3 Alex Wardle *Democracy* Macrobert, Stirling / **9 Callum MacDonald** *Carousel* Mercury Theatre / **10 Palle Palme** *Bullets over Broadway* Göta Lejon, Stockholm / **13 James C McFetridge** *The Complete Works of William Shakespeare (abridged)* The Mac, Belfast / **14 Johnathan Rainsforth** *Educating Rita* Customs House / **16 Malcolm Rippeth** *Good Canary* Rose Theatre Kingston / **20 Elliot Griggs** *Romeo & Juliet* The Ambassadors / **22 Palle Palme** *Oscars Revue* Oscars Theatre, Stockholm / **23 Will Evans** *Why The Whales Came* Watford Palace Theatre / **24 Tim Mascall** *Potted Potter Canadian Tour* / **26 Katharine Williams** *A Month of Sundays* Queen's Theatre, Hornchurch / **26 Elliot Griggs** *Pigeon English* The Ambassadors / **30 Tim Mascall** *My Fair Lady* Central Theatre, Budapest

Contact us

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Focus Magazine

 ISSN: 1364-9299

Editor: Kelli Zesulka editor@ald.org.uk
Editorial team: James Laws, Rob Halliday and Sofia Alexiadou
To submit ideas for articles, correspondence, corrections and any comments about *Focus*, email editor@ald.org.uk. Owing to space restrictions, we do not accept press releases for publication in *Focus*. However, company members of the ALD may send press releases to the ALD office (office@ald.org.uk) to be posted on the News section of the ALD website for immediate and wider coverage. Company members only may advertise in *Focus*; please contact the office for details. Editorial guidelines for authors are available on request from the editor. *The opinions published within Focus are not necessarily those of the ALD. E&OE. Content deadline for the next issue: 15 September 2016*

New members

Welcome!

Professional Member

Jane Barrek, Manchester*

Alex Fernandes, London†

Tom Mannings, London*

Alaa Minawi, Beirut

John Slevin, Cheshire

Affiliate Member

Roman Turney, Hitchin

Associate Member

Richard Desmond, London*

Student Member

Connor Lovejoy, Hove

Joel Luther-Braun, Brentford

Corporate Member

SchnickSchnack Systems, Germany*

SLX, Bristol

Commercial Member

CEG Hire & Productions, Norfolk

† From Associate Member

* Re-joining the association

Diary dates 2016–2017

18–20 September PLASA Show 2016, London*

18 September 2016 Knight of Illumination Awards, London

30 September Monthly members' social evening†
Sponsored by Hawthorn



28 October Monthly members' social evening†
Sponsored by Zero88 Cooper Controls



30 October Lighting symposium, National Theatre

25 November Monthly members' social evening†
Sponsored by Martin Professional



13 January "Creative Alliance" new year networking party

18–19 January PLASA Focus: Glasgow*

9–10 May PLASA Focus: Leeds*

20–23 May Showlight 2017, Florence, Italy

7–8 June ABTT Theatre Show*

* The ALD will have a presence at these events.

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

plasa 2016

LONDON, OLYMPIA | 18-20 SEPTEMBER

PLASA 2016 Re-focused

After substantial market research PLASA 2016 is moving back to the heart of the city to London Olympia on 18-20 September.

See the very latest live entertainment technology, live product demos, technical workshops and the free to attend seminar sessions.

Register free today
plasashow.com/2016

Book a stand
plasashow.com/enquiry

 /PLASAShow

 @PLASAShow

#PLASAShow

 plasa events

 plasa focus
LEEDS | 9-10 MAY, 2017

 plasa focus
GLASGOW | 18-19 JANUARY, 2017

1/5

of audience is international from 70 countries

41%

of PLASA visitors haven't visited any other show in the past year

£3billion

combined purchasing power of visitors registered for 2015

74%

of visitors are more likely to visit the new West London location

PLASA Show 2016

This year's highlights

The PLASA Show, sponsored by Robe, is striving for a more interactive showcase for 2016. We take a look at some early expected highlights...

Attracting a diverse variety of brands, the PLASA Show (18–20 September, London Olympia) will offer visitors exciting product showcases, hands-on educational content and the chance to see some of the industry's latest product innovations for the first time, right in the heart of London. The show will also feature the launch of invaluable networking functions and a new show party, sponsored by ArKaos, Robe and Production Park. It is hoped that these new initiatives will encourage more business conversations in the relaxed and social atmosphere that PLASA is renowned for.

PLASA attracts a wide range of global technical experts who share their insight and experience with the community, showcasing the very latest collaborations within the innovative and fast-moving live entertainment technology industry. As always the content at the show includes audio, lighting, AV, staging and rigging. PLASA is always trying to increase its value for the audience through content and this year will host not only the free to

attend seminars, the Rigging Conference and Forum but also audio demo sessions, interactive technical workshops, light shows and experiential features.

The second phase of seminar sessions for the show has been launched featuring fascinating and thought-provoking subjects. We are excited to host a Eurovision production masterclass by Eurovision's technical director Ola Melzig and lighting designer Fredrik Jonsson. More highlights include renowned lighting designer Durham Marengi describing the journey taken to create the lighting for the opening and closing ceremonies of July's Rio Olympics, while James Simpson from the Royal Opera House will be discussing visualisation technologies.

Innovation is at the heart of the industry and with technology continually changing and improving, it's a hugely important element and a big draw for the show. To celebrate these advances we host the PLASA Innovation Awards on the Monday of the show. These awards recognise and reward new product ideas and are open to show exhibitors and PLASA members. They have long been respected because they are independently and impartially judged by an invited team of industry experts.

New for 2016 we are asking you who you think should be shortlisted for the Gottelier Award, named in memory of Tony Gottelier, the renowned industry innovator and commentator who passed away in 2006. This annual award recognises product developers who have made significant long-term contributions to the advancement of entertainment, presentation or installation technology – whether in audio, lighting, rigging, staging, or any other related field.

The show once again will be hosting the PLASA Rigging Conference, sponsored by Unusual Rigging and Outback Rigging, one of the most important annual meeting places for the rigging community.

This show is owned and organised by PLASA, the leading international trade association for live entertainment technology. During the show, London buzzes with parties, awards ceremonies and parallel events, creating an exciting environment that deepens and strengthens the relationship between manufacturers, distributors, rental houses, dealers and end users. 2016 is set to kick-start a successful new era for the industry-led PLASA Show. ALD members can register at <http://bit.ly/2ad4XAM>. 🇬🇧

Knight of Illumination awards

This year's nominees in the theatre category **DANCE**



1984
Northern Ballet
Choreographer: Jonathan Watkins
Designer: Simon Daw
Lighting designer: Chris Davey
Photographer: Emma Kauldhar

This year's judging panel:

Chair: David Benedict

Dance:

Jonathan Gray – The Dancing Times
Mark Monahan – The Daily Telegraph
Musicals and plays:

Georgina Brown – The Mail on Sunday

Matt Trueman – Variety

Opera:

Alexandra Coghlan – The Spectator

Richard Fairman – Financial Times

Nominees:

Chris Davey

1984

Northern Ballet

Michael Hulls

Conceal | Reveal

**Russell Maliphant Company,
Sadler's Wells**

Charles Webber

Coal

Gary Clarke Company, touring

Conceal | Reveal
Russell Maliphant Company
Choreographer: Russell Maliphant
Costume designer: Stevie Stewart
Lighting designer: Michael Hulls
Photographer: Tony Nandi



Coal
Gary Clarke Company
Director: Gary Clarke
Designer: Ryan Dawson Laight
Lighting designer: Charles Webber
Photographer: Joe Armitage

Knight of Illumination awards

Show Boat
Sheffield Crucible
Director: Daniel Evans
Designer: Lez Brotherson
Lighting designer: David Hersey
Photographer: Johan Persson



MUSICALS

Nominees:

Christopher Akerlind
Into the Woods
Menier Chocolate Factory

Mark Henderson
Sunset Boulevard
English National Opera

David Hersey
Show Boat
Sheffield Crucible



Sunset Boulevard
English National Opera
Director: Lonny Price
Designer: James Noone
Lighting designer: Mark Henderson
Photographer: Richard Hubert Smith



Into the Woods
Menier Chocolate Factory
Directors: Noah Brody and Ben Steinfeld
Set designer: Derek McLane
Costume designer: Whitney Locher
Lighting designer: Christopher Akerlind
Photographer: Catherine Ashmore

August/September 2016 – “More art, less tools...”

Knight of Illumination awards

OPERA

Nominees:

Lee Curran

Orphée et Eurydice

Royal Opera

Mark Howland

Pelleas et Melisande

English Touring Opera

Joachim Klein

Saul

Glyndebourne Festival

*Orphée et Eurydice
Royal Opera House*

Directors: Hofesh Shechter and John Fulljames

Designer: Conor Murphy

Lighting designer: Lee Curran

Photographer: Bill Cooper



Saul
Glyndebourne Festival
Director: Barrie Kosky
Designer: Katrin Lea Tag
Lighting designer: Joachim Klein
Photographer: Bill Cooper



Pelleas et Melisande
English Touring Opera
Director: James Conway
Designer: Oliver Townsend
Lighting designer: Mark Howland
Photographer: Richard Hubert Smith



Knight of Illumination awards

PLAYS

Nominees:

Lucy Carter

Husbands and Sons

Dorfman, National Theatre

Jane Cox

The Flick

Dorfman, National Theatre

Jan Versweyveld

Songs From Far Away

Young Vic



Husbands and Sons

Dorfman, National Theatre

Director: Marianne Elliot

Designer: Bunny Christie

Lighting designer: Lucy Carter

Photographer: Manuel Harlan



Songs from Far Away
Young Vic
Director: Ivo van Hove
Designer: Jan Versweyveld
Lighting designer: Jan Versweyveld
Photographer: Jan Versweyveld

The Flick
Dorfman, National Theatre
Director: Sam Gold
Designer: David Zinn
Lighting designer: Jane Cox
Photographer: Mark Douet



Knight of Illumination awards



*The Ring Cycle (Götterdämmerung)
Opera North
Director, designer, lighting designer and
projection designer: Peter Mumford
Photographer: Clive Barda*

PROJECTION

Nominees:

Will Duke

The Encounter

Edinburgh International
Festival/The Barbican

Gergő His and Róbert Zentai

The Magic Flute

Budapest Festival Orchestra
Southbank Centre

Peter Mumford

The Ring Cycle

Opera North



The Magic Flute
Budapest Festival Orchestra at Southbank Centre
Director: Ivan Fischer
Designer: Margit Balla
Silhouette designer: Ágnes Kuthy
Lighting designer: Tamás Bányai
Projection designers: Gergò His and Róbert Zentai

The Encounter
Complicite/EIF/Barbican
Director: Simon McBurney
Designer: Michael Levine
Lighting designer: Paul Anderson
Projection designer: Will Duke
Photographer: Robbie Jack

August/September 2016 – “More art, less tools...”



Website tips

John Leventhall on how to maximise your ALD webpage



This is the fifth web tips article I've offered you – that means it's nearly a year since the new website launched. In this issue I want to talk about navigating your own part of the site and some new features.

Are you “at home”?

Hover on “My ALD” menu, click “My ALD Homepage” from the drop-down.

This is your personal page to easily find many features the site offers and manage your settings. From here you can quickly click things you need to keep your ALD presence in sharp focus. For many, the “My Shows” link will be the most visited to add latest show details.

On the right is access to the Members' section, e.g. “The Filing Cabinet” information of fees database form and Equity fees info.

Below the personal menu is a digest of forum posts for you to scan the latest discussions visible to your membership

category. Mind you, for many members, that box may be empty because, members, you are not using your forums very much. Do we not have stuff to chat about? Does no one have an opinion? Do we not have any good anecdotes? Our forum is an ALD-only private area for members to post opinions, news, experiences, and warnings. This was one of the most requested new features. Let's hope we will all gradually throw in more usage.

≡ Welcome back, John! ≡

Here are some useful links to help you manage your ALD profile:

- [Account settings & password](#)
- [My contact details & preferences](#)
- [My personal profile](#)
- [My biography](#)
- [My professional profile](#)
- [My membership](#)
- [My shows](#)
- [Configure my slideshows](#)
- [View my directory listing](#)
- [Manage my forum subscriptions/notifications](#)

- [Log out](#)

Expound your experience!

Hover on “My ALD”, click “My Professional Profile” from the drop-down menu then the prominent “Edit” tab. Add your yearbook entry – that goes in the printed yearbook as a short vignette to describe you to the world!

A NEW feature improves your professional profile. There is a hugely expanded range of tick-boxes to describe your experience. Pictured (*opposite*) are

two of eight categories: theatre, musical, opera, dance, concert, corporate, architectural and non-professional. For roadies, lampies and am-drams you are able to flag your availability across venue and show types. This area is well worth taking some care with because... guess what... It appears in your public profile to the wide world of clients and employers through the “Find A Lighting Professional” search engine accessible to all via the homepage.

In my last tips article (June/July), I highlighted the increased range of show roles that you can

▼ Professional experience

Theatre	Musical
<input type="checkbox"/> International	<input type="checkbox"/> International
<input type="checkbox"/> West End	<input type="checkbox"/> West End
<input checked="" type="checkbox"/> Commercial Tour	<input type="checkbox"/> Commercial Tour
<input checked="" type="checkbox"/> Regional (Main House)	<input type="checkbox"/> Regional (Main House)
<input checked="" type="checkbox"/> Regional (Studio)	<input type="checkbox"/> Regional (Studio)
<input type="checkbox"/> Small Scale Touring	<input checked="" type="checkbox"/> Small Scale / Fringe
<input type="checkbox"/> Fringe / Pub Theatre	<input type="checkbox"/> Pantomime
<input checked="" type="checkbox"/> Touring relights	<input checked="" type="checkbox"/> Touring relights
<input type="checkbox"/> Projection / Video Design	<input type="checkbox"/> Projection / Video Design

▼ Availability

Roles I can fulfil

- Lighting Designer
- Associate Lighting Designer
- Assistant Lighting Designer
- Touring Re-Lighter
- Lighting Programmer
- Production Electrician
- Video / Projection Designer
- Video / Projection Programmer

use which are duplicated further down the "Availability" section as "Roles I can fulfil".

The "Find A Lighting Professional" search now has "Be Based In" as an option. Set your home location and availability in the world. If you feel hindered by your location, no problem – just set to "none".

Blimey! Is our website a good personal marketing tool or what? Everybody say yes ... or drop me a line on the forum!

Bit less flabbergasted!

Happily, after my big nag last issue, signed-in professional members have risen to over 300 but there's still a lot to go. Solidarity, members. It only takes a few moments to sign on. Let us be at full strength – Professionals and Associates alike! 🍀

ABTT seminar

The symbolism of the ABTT scheduling a seminar on diversity and inclusion at the very start of this year's conference was significant and most welcome. Much credit and thanks should be given to the ALD who convened a session on diversity in design and technical theatre at PLASA in Leeds in May. Members of that original panel, Prema Mehta, Katharine Williams and Sky Bembury, once again were generous enough to share their experience and thoughts about working as female and/or ethnically diverse designers and technicians in the broader context of the predominately white, male environment of technical theatre.

Contributions from the floor included the challenges of diverse recruiting into colleges (Rob Young, LAMDA) and potential in accessing skill already working within specific community groups (Jack Thompson, MIF).

The socio-economic challenges of low/no wages in many entry-level jobs in the industry, the need for leadership from the larger companies and organisations, and the need for role models were all points to be carried forward in this vital dialogue about this fundamental challenge for our industry.

Mark Dakin, Royal Opera House

The History of Lighting and Colour

James Laws reviews Michael Hall's book, part of the 2015 UNESCO International Year of Light

This book is a lasting reminder of the year when lighting itself took the spotlight. It is written by an eminent lighting historian with a special interest in magic lanterns, early projection and the history of colour medium. In it, Michael Hall examines the diversity of people and professions who have contributed to our heritage of lighting, so this is a refreshing change from the focus on technical matters which often characterises books on lighting history.

Colour is a subject that has given us a book solely on the subject of Mauve, so these 80 pages on the broader subject of lighting and colour inevitably show little detail. That's fine because this book is intended as a primer, with some writing

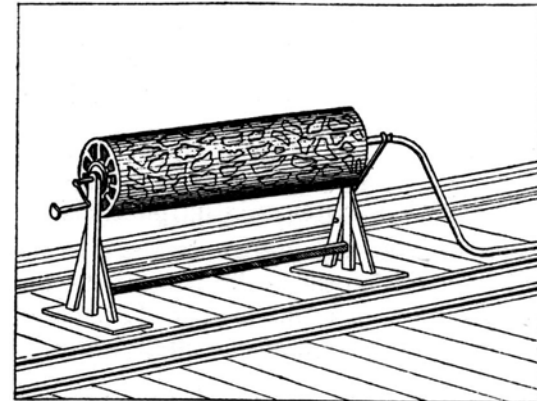
in note form, to give the reader a lead to look up the finer points elsewhere.

Because his dateline starts in 670 AD, the first pages of this profusely illustrated book deal with stained glass windows, their chemistry, their psychology and how they were made. Thereafter, the dateline jumps around a bit but we gain insight to open air theatre, candlelight, coloured fire, panorama shows and the early use of magic lanterns. With current growth in the use of revolving glass gobos, Michael Hall demonstrates

to reuse a form of visual expression that was in vogue over a hundred years ago with animated Magic Lantern slides. Next a clever comparison list playfully asks: Suppose that the candle had just been

invented. Compared with modern light sources, it has so many merits! In both of these sections, the author shows that we have much to learn about past lighting conventions.

Then we have a listed history of light sources, from candle to filament lamp, before a detailed history of colour filters. Here the full colour illustrations of early 20th century swatch cards are fascinating, as are the following pages on makeup and the way coloured light affects it. Thence we progress to film and photography, with anecdotes on Jack Cardiff, the cameraman



for *The Red Shoes* (watch out for the new Matthew Bourne production on the road and at Sadler's Wells for Christmas).

Fixtures History from candlelight to the Source 4 and then *Effects History* lead us to the final part, *Driving Forces in Performance Arts Lighting and Colour and Image and Cultural Climate*, which of course produces an eclectic assembly of practitioners, free thinkers, visionaries and users, as

does *Contributors to Lighting and Colour, a Diversity of Professions*.

The Lighting Designer includes our late ALD chair, Joe Davis, and a man who would surely have been an honorary ALD member, had he been of our time, George Devine.

I have spent quite a time telling you what is in this unusual book, precisely because much of its wisdom will not be found anywhere else. Michael Hall has given us a

handbook to his exploration of the past. I say given, because there are copies available from Roscolab on request, and it is first come, first served with this limited edition gem. Contact Joanna Shapley, Customer Experience Manager at Roscolab, at joanna.shapley@rosco.com to obtain a copy. #

Images from the book (left to right):

Test card for monitoring more subtlety and variety on glass is now more possible than ever.

A gas illuminated tubular ripple. Nothing new under the sun!

Current revolving glass gobos are a modern equivalent of the animated magic lantern slide. In this one the windmill sails rotate and the surround gave a sense of perpetual motion.



The 9x%

Addressing diversity and everyday “-isms” in our industry

Allies

C, 29: “I remember the first person that stood up for me at work. We were doing a get in at Lincoln’s Inn (one of banquet halls in London that caters for corporate events). We were tipping the truck, and one of the men from the crew company had physically taken something off me that I was carrying, and told me that I wasn’t to lift anything else. Obviously I was hopping mad but I was on a job and wasn’t exactly about to get in his face and call him out on it. So I had a moan to my mate who was the crew chief. I’d just had enough of having to deal with that kind of thing far too often, and I needed to let someone know about it.

“At the end of the get-in, my mate came up to me and said that he’d rung the crewing company and explained what had happened. And he’d asked them to send someone else on the get-out instead of that guy. At first I felt really guilty that that man had lost out on money because of me... and then I went to the toilets and cried my eyes out because it was the first time that anyone had seemed to care about the things I have to fight against most days on this job.”

D, 24: “The director stood up and stopped the tech, mid sequence. He was in the middle of the auditorium and he shouted all the way up the seating rake to where I was at the back: ‘no, no, no, I can’t see the actors properly, it’ll never work like this, it’s not good enough’ and then suddenly the sound designer stood up and using a very calm but loud voice, told the director to stop shouting at me.”











E, 39: “I can’t begin to explain the difference between lighting a show in a theatre where the lighting department are on your side, and in a venue where they treat you like you’re the enemy. Over the years I’ve spent so much time trying to evaluate what I can do to get a team onside, and I’ve come to believe that it’s probably less about my behaviour than it is about decisions that the team have made about me before I’ve walked in the door or in the very first few minutes of meeting me.

“We’ve all had our run-ins with the odd technician who treats you like you’re a pain in the proverbial, but when it’s a whole team doing that to you, it’s exhausting to get through a long day – never mind a production week!

“With most teams I work with I have the opposite experience. It’s lovely to get an email from a production manager or chief LX saying ‘this situation happened, I’ve done this to solve it, but let me know if you’d rather do something else’. A great team means great lighting.” 🌟

Please share your experiences with us by emailing katharine.williams@ald.org.uk. All submissions will be kept anonymous.

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