

ALD FOCUS

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

August/September 2018

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Misty
Bush Theatre
Writer/performer: Arinzé Kene
Director: Omar Elerian
Designer: Rajha Shakiry
Lighting designer: Jackie Shemesh
Photographer: Helen Murray

In the backlight this issue:

- Knight of Illumination nominees
 - #SaveStageLighting update
 - PLASA show preview
 - Scandlight 2018 report
 - ...and much, much more...
- Price to non-members £5.00

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From the chair...

As we approach the autumn season and say goodbye to what has been a glorious summer, I hope you have all had some time off to enjoy the sunshine. I have had the pleasure of spending some of my working summer at Theatre by the Lake in Keswick. When one spends so much time in a black box there is nothing as pleasant as walking out onto the view of Derwentwater. This is just one of the reminders of the joys of being a freelance designer and all the variety it brings to life.

This *Focus* announces the 2018 KOI nominees. Congratulations to all on their fantastic designs and good luck. It is also the opening of the 2018 ALD awards, including the prestigious Michael Northen awards. The awards include three for lighting design and a video award. These awards are to help emerging lighting designers to analyse their work and present it – a practice they will need for the rest of their careers. Winning an ALD award can be a great stepping stone into launching your career.

This issue also has an update on the Save Stage Lighting campaign, with an

update from Rob Halliday. The campaign may appear to have gone quiet but the ALD still has a dedicated team working in the background monitoring and reviewing what is currently coming out of Brussels. The ALD is very grateful for all the work they are still doing to make sure we have a future, so do take some time to catch up on the latest news.

July also saw the official launch by UK Theatre and SOLT of their Inspiring the Future campaign in theatres. I would love to see every ALD member signed up to this initiative. It might take just one morning of your time to inspire a young person to work in this amazing industry. If we want to change the face of the industry these small steps and small links into schools could inspire a young person to do your job. Earlier this year I was working with several primary schools making an opera. On our arrival the creative team was asked to explain their jobs on the production. I was told by one young man that I had the best job ever. Not only did it make his day spending more time with me – he also made mine.



Johanna Town
ALD chair

So as an advocate of our industry being the best job in the world, let's get out there and promote it. Sign up to be an ambassador in your local area today: www.inspiringthefuture.org/inspiring-the-future-of-theatre/.

Have a fantastic autumn, everyone.

Jo ✨

Opera marathon, part 2

Mark Jonathan lights four more operas and a gala



Well, what a glorious summer it has been. In the last issue I had set about lighting the first two of nine operas “on the trot”. After rehearsals in London for operas at the Buxton International Festival my valiant assistant, on loan from Guildhall, James McKeogh, and I set off from Euston for Macclesfield using the journey to bring the cue synopses for *Alzira*, *Idomeneo* and *The Daughter of the Regiment* up to date. The train sped through the countryside, soon to be parched by lack of rain, and we sped through our plots. A taxi whisked us over the hills of the Peak District, and we were impressed by the natural beauty before us.

The Buxton schedule was optimistic to say the least and didn't allow for any delays or technical hitches. I gather that the lorry with the LX rig has arrived two hours late which means we will not get to do any focusing that day. The staff have to fit up both operas, check everything and then hand over to me to focus and light *Idomeneo*. While time slips away quicker than the sand on the set, the first stage and piano rehearsal looms on Monday evening. These rehearsals never move so in these situations the focus and lighting time gets “concertinaed”. Barely an hour is left after I finish focusing to light. For *Idomeneo* the director has opted for a single set, designed with great integrity by Isabella Bywater, but it is lighting cue heavy. We keep up through the first session and then have Tuesday morning to catch up. By Tuesday lunchtime, we have the first 100 cues in the desk. The afternoon session starts and it's not long before my cue stack is empty and we are in “free-fall” in what I call lighting “on the hoof” over the stage and piano sessions. This is frustrating as what one sees is what I have managed to do in the time and may not really have much artistic intention. The

evening session (stage and piano 3) ends and the crew start the changeover to *Alzira*.

We have to be ready by the evening for *Alzira*; however, the enterprising director, Elijah Moshinsky, knowing his opera is the shortest in the Verdi canon, cancels the first stage and piano of three, in favour of a dry technical run to check over the lighting, projection and scene changes. This works well for us and will set us up ready for the stage and piano rehearsals with the cast the next day. I am joined by the projection designer Stanley Orwin-Fraser and the eminent sound designer Mic Pool. We work well together. Lighting will drive the video projections and sometimes sound will fire the lighting cues in the explosive moments of Mic's sound score that complements the Verdi.

We have designed a clever, hard-working lighting rig; I have the benefit of my old friend Tim Ball as production LX. Tim and I last worked together at Glyndebourne 39 years ago. Tim is ably supported by the great theatre enthusiast, production LX/ designer David Marsland. Tim and David have been working on the festival for many years and seem to know what to expect in terms of shortage of time. We have

*Alzira
Buxton International Festival
Director: Elijah Moshinsky
Designer: Russell Craig
Lighting designer: Mark Jonathan
Projection designer: Stanley Orwin-Fraser
Photographer: Richard Hubert Smith*



two excellent followspot operators in Rob and Rod. Despite suffering from the heatwave in the roof of the theatre their spotting is the finest. I also notice in this tight-knit crew that after a long rehearsal spotting they turn up on stage to do the changeover. I had realised the implications of the shortage of time and therefore my

overhead rig is automated, and the LX changeover needs only the repositioning and focusing of the stage booms and two easy-to-access Lustres front of house.

The advent of the high-quality LED has many advantages (not experienced by our writer on page 46, who I suspect was saddled with budget LEDs). I love being able

to have one head-high crosslight that can change colour rather than an overloaded boom of different colour washes or scrolls. However, I worry whether all the manufacturers of LED lights pay enough attention to the subtle colours that opera, drama and dance may need, along with the subtlest of fades which must be bump free. Nowadays, I seem to spend too much time trying to balance colours between LED and discharge

sources. Although I like the punch from the discharge sources, the colour is often on the green side. Alone this is OK, but mixing with other sources is not so good. So, manufacturers, please take note: there is a bit further to go.

But where was I? If lighting two operas in a tight schedule wasn't sufficient, while

Opera marathon, part 2

Mark Jonathan

most people get Sunday off some of us do a tech day on the third opera, *The Daughter of the Regiment*, which is being staged by Opera della Luna. We have a day to fit up and light and change back to *Idomeneo*. As

act two is on the stage, I light act two, and we agree I will light act one a week later when we will have the morning to fit up and finish the lighting, followed by a dress and opening. The second week in production is

filled with stage and orchestra rehearsals of *Idomeneo* and then *Alzira*.

I do something that I rarely do and plead for more lighting time for *Idomeneo*. We never caught up on the lost time at the

front end of the schedule.

I am told that this year the crew has been cut back and must work fewer hours. It is only when I say that the management is going to sabotage what could be a great piece of work by under-resourcing the time that, at the last moment, I am given more but by now "the horse has bolted". I suffer the ignominy of showing an unfinished production at the general and then work like crazy afterwards to amend the complex plot before the opening. While I always subscribe to trying to work within the resources available - that's the budget, the time and the skill of the workers

Idomeneo

Buxton International Festival

Director: Stephen Medcalf

Designer: Isabella Bywater

Lighting designer: Mark Jonathan

Photographer: Richard Hubert Smith



The Daughter of the Regiment
Buxton International Festival/Opera della Luna
Director: Jeff Clarke
Designer: Graham Wynne
Lighting designer: Mark Jonathan
Photographer: Robert Workman

– on this occasion I feel abused.

Having had the final dress rehearsals on adjacent days we open the international festival with a gala concert. Lighting this was mentioned at the contractual stage, but I thought we were talking about some sort of symphony concert lighting. You know, lights up on the orchestra at the beginning and off at the end. Ha ha, no! This would be

a staged concert, filled with moody cues to enhance what was more “musical” than “symphony” concert. By now, I’m running on neat adrenalin – OK, fuelled by some late sessions in the pub! James McKeogh tries to keep me sane managing the spot plots for *Idomeneo*, *Alzira* and the gala



and adjusting the cue positions with the DSMs, while I light like a crazed loon with our programmer, Ian Wilson, who comes every year to programme the festival. It’s only after a couple of sessions that I notice at the end of a session Ian puts his shoes back on.

“Do you like to programme without your shoes?” I ask.

“Oh, yes,” says Ian, “otherwise I couldn’t work my foot pedals...”

Ian explains that, inspired by early lighting desks, he has added foot pedals to augment the capability of the ETC desk

Opera marathon, part 2

Mark Jonathan

with both additional tablets and foot pedals. See Tips and Tricks on page 11 for details. Without doubt Ian manages my need to light faster than the speed of light with very fine accuracy.

I should mention that while the heatwave burned outside, and we were mostly inside, we have the benefit of the beautiful Frank Matcham Opera House. I love the fact that in this small town there

is an opera house and that it's still used as a full-blown opera house. The festival "punches well above its weight", opening with a gala and three operas on consecutive nights. I don't think any other opera company does that anymore. The house is still a hemp house with winches for LX bars but the audience would never have guessed that all the scenery was flown by hand courtesy of the skill of the Buxton flymen. I'm surprised that the opera house hasn't been funded to add a modern flying system.

As the festival opens I have to move from my luxury apartment across the road from the opera house. This had been a godsend as it was close enough to pop back for lunch or supper. The apartment is in great demand for the festival so I am moved to what appears to be the elegant Palace Hotel. What I hadn't realised is that it is part of the Britannia group and run extremely badly. What a grim experience. The phone in my room didn't work so in order to contact reception I ring on the published number which charges me a premium rate. By the time I get through I am apoplectic with rage. I eat the manager for breakfast the



*Frank Matcham Opera House at Buxton
Photo by Mark Jonathan*

Vanessa
Glyndebourne
Director: Keith Warner
Designer: Ashley Martin-Davis
Lighting designer: Mark Jonathan
Projection designer: Alex Uragalo
Photographer: Tristram Kenton
©Glyndebourne Productions Ltd



next morning, telling him the last time I had to complain was when I stayed at the Britannia in Manchester. I berate the incompetent management on Facebook. Many people join in agreement telling me how much worse other hotels in the Britannia group are. Steve Mulholland

confirms that they are “the Ryanair of hotel chains”. This saddens me as I see the hotel is full and gets away with it. On the Sunday, the Opera della Luna cast and orchestra arrive. They have been booked in by the festival, but the reception staff can’t find the bookings. I watch the

night porter had gone back to sleep. So I had to ring him up to get him to come to reception. The next room I was given had a wet mattress. Needless to say I moved out the next morning. Had I realised that the imposing Palace was in the same group I would not have stayed there.

director book another room in frustration. So, Britannia Hotels, you get the crap hotel award again. I urge you all to avoid staying there.

The grim experience reminds me of the one night I stayed at the Britannia in Birmingham many years ago. I arrived in the middle of the night and was given a room key. When I opened the door something made me stop; was it the sound of snoring or the size 11 shoes near the door? I stormed back to reception where the

Opera marathon, part 2

Mark Jonathan

With the trilogy of operas open and the gala done I wend my way back to London and onwards to Sussex for my second production at Glyndebourne. It's the Samuel Barber opera *Vanessa* with libretto by his partner and fellow composer, Gian Carlo Menotti. The director, Keith Warner, designer Ashley Martin-Davis, projection designer Alex Uragalo and I have been working on this since last year, and now we are in the final rehearsals about to go onstage amidst the busy rep that is playing in the evenings. There are still four other operas rotating with us. The run in the rehearsal room is tantalising, with extraordinary performances from the cast. *Vanessa* is the story of three women trapped in a mansion by their unfulfilled memories and desires. As well as the current story we see their memories appear through vast mirrors along with the brilliant cinematography created by Alex. This includes a snow-laden forest. Glyndebourne borrowed a forest during the heatwave for the film shoot but somehow with the combination of clever post-production animation from Alex and white sheeting from Ashley they managed to transform it to winter scene thick with snow.

The look is very monochromatic with elegant costumes suggesting the late 1950s, the period when the opera was written, but the memories of Vanessa take us back to the 1940s and of her mother, the baroness, to the 1920s. My challenge includes making it clear when an image seen beyond is a memory rather than an event happening in another room. The complication is that the two massive silver picture-framed two-way mirrors move into many positions and depending where they face will limit what lights I can turn on as the mirrors may reflect not only the action but also the rig.

There is limited lighting and projection time for Alex and me to work through the many complexities of the production, but thanks to some additional time and the brilliance of the Glyndebourne team we make it to a very credible final dress rehearsal. I am reunited with Amy Clarke, who programmes like a gold medallist in the Olympics, along with the lighting supervisor, Jonny Venn, who leads the Vanessa team with great charm and is a fantastic support along with Vic Pyne, the lighting manager. We are very lucky that we have already made a basic focus for all the scenes months ago before the

season started. I am blown away again by the delicacy and discretion of the followspotting by Stuart, Hope and Joe. This is my "get out of jail" card. The pressure of the rep and the long days means that occasionally one or other role is covered by a colleague and the real test is whether they can do this without any compromise to the production, and they can. Dave Manion steps onto the desk and there is a seamless transition; likewise on spots.

We open and everyone at Glyndebourne breathes a sigh of relief that they have mounted all six of their festival productions. I sigh with relief too and satisfaction, if not a little sadness to leave Glyndebourne. I write this between hikes in the Swiss Alps before the final runs of the next two operas that will soon be in production. Like Vanessa, I can look back at memories of the past while wondering what excitement the future will bring. 🌸

Tips and tricks

The Buxton Festival programmer, Ian Wilson, took his inspiration from the early organ type of lighting controls that had foot pedals and added his own foot pedals to the Eos. *"Well, if technicians in the 1950s could have useful functions at the tips of their toes, why should I not be able to implement the same idea, but with modern commands?"*

Everyone I spoke to was intrigued to know what he used them for. Ian says: *"Each pedal triggers macros or functions on the console – exactly which macros or functions depends on where we are in the production period (e.g. initial plotting session/working during rehearsal/working during dress rehearsal). I assign different functions to them depending on a variety of factors, which may include common things a designer is asking me to do, or common things that I have decided are useful due to the way we are working that would otherwise take my fingers away from the main command area of the console."*

Ian added the foot pedals last year and he says: *"This year, it's a piece of software I have written to run on my touchscreen laptop next to the console to position the moving lights anywhere on the stage with a quick tap on a scale drawing. I am really interested in how new technologies such as augmented reality might be able to play a part in this process now as well, so who knows what I'll have come up with to interface to my console this time next year!"* 🍷



Life outside the theatre

Lucy Carter on work–life balance



I have just opened a show at Theatre Clwyd, *Home, I'm Darling*, which is a co-pro between Theatr Clwyd and the National Theatre and a new play by Laura Wade, directed by Tamara Harvey.

What a pleasure it was. Amazing weather, amazing views, lovely accommodation in a farm cottage, great venue, small journey to get there, one and a half hours from home, a great pub with fab food three minutes' walk for dinner every day, and after work. All these things make a massive difference to how you arrive each morning to work. Oh, and then there was the brilliant new play, a great cast, great technical teams and creative teams.

I had such a positive experience with the whole of the creative team: Tamara,

Laura, the designer Anna Fleischle and Tom Gibbons, the sound designer, plus the stage management and the crew members.

Tamara is quite a lady! She maintained this incredibly positive environment, where every note was a question, no ego ensued and we all felt safe to drive our ideas forward while listening and inputting into each other's areas. I was delighted to note that I felt no stress whatsoever, which I observed resulted in my constantly thinking creatively around things and not panicking into making snap decisions without trying things first. No anxiety. No shouting, no defensiveness. Really interesting to observe how it can work if it's managed calmly and intelligently and consciously.

Another incredible thing was that for the first time ever I started the technicals with all the practicals working and all the built-in lighting elements powered up, working correctly and focused. Honestly, I am not sure that has happened to me before. Thanks to Chris Skinner, the brilliant head of lighting at Clwyd, and Paul Knott, the production electrician from the National, for prepping all the practicals. And to Kirsten Shiell, the props supervisor, who sorted all the practicals well in advance so

Paul could prep them, and of course their teams who helped with all of it. A great team effort from the National lighting team and the Clwyd lighting team, working as one happy family.

This was no mean feat as the set design is a doll's house-inspired house, with two levels and four rooms. There is nowhere to light from except with the internal practicals, from front of house, through the windows and from a cleverly inserted downstage ceiling slot in each room. There were twenty-five practical lights and loads of LED tape hidden everywhere, plus fifteen internally rigged birdies, thirteen Source Four Minis and eleven BB4s.

It's a big deal not to have all your tools working for the start of tech. It makes the process very difficult, as you spend your time blagging to the director that it won't look like that, or stressing about when you might get time to relight the scene the way you intended. So with everything up and running it meant that I could start the technicals really crafting the look, rather than sketching it in. So a massive thank you to those teams that made it happen.

On top of all this everyone I dealt with at Clwyd was pleasant and they all felt like

Home, I'm Darling
Theatr Clwyd and National Theatre
Director: Tamara Harvey
Designer: Anna Fleischle
Lighting designer: Lucy Carter
Photographer: Manuel Harlan



a supporting element to the show, even down to the staff in the café. I felt everyone was aware of and there to support and create the actual theatre-making. Which, after all, is why they work there and have jobs, because theatre is being made, and audiences are coming to see said piece of theatre. But again it's something that I don't always feel is the case in every venue.

Tamara, as some of you may know from her brilliant tweets (@tamaraharvey

#workingmum), has just had her second baby, who was three months old when we premiered, so two months old when she started rehearsals in London.

The baby was with us a lot in the theatre, and I loved finding teething rings under my seat and baby sun hats under my plan. We all had a cuddle, and I was delighted to watch this brilliant mother/director/venue artistic director/collaborator/team leader juggle and thrive at all her roles, all in one

go. It made me rejoice that it was all possible, although I know how hard it was for Tamara. It has been great that she has shared her struggles and successes with us all via her tweets, as I really believe it's important that people understand how difficult and upsetting it is to not be with your children for twelve or thirteen hours of the day.

It's different to the way I experienced being a mum of very young kids and working. My children were much more distant from my working life. They travelled with me, yes, but they weren't that present in the theatre. My partner was with them and travelling about with me, but he kept them at bay until I could extract myself from the theatre to breastfeed.

As a lighting designer you don't really have the ability to call a break when the pacifier and father can't keep the screams at bay; you have to broach it with the director and that's not easy at all.

Towards the end of our previews, Tamara discovered it was Tom's young daughter's birthday. On the same day I had a childcare issue and had to go and collect my son after school. It was also his

Life outside the theatre

Lucy Carter

sports day so I was hoping I could make it to that. We had some notes to do in the morning which we all did together and then Tamara told us to get off. Tom suggested he was going to sneak out, and Tamara was insistent that we didn't sneak out, but that we were going above board and no sneaking should be needed, that

these were important and valid reasons to take the afternoon off. Tamara was quick to point out that it was an easy choice for her because we were done. The work was done; we would just be refining an already good thing and there was nothing that couldn't wait until preview number six as opposed to preview five. But still she sent

us off insistent that these things came first and should have no guilt attached.

Over the thirteen years I have been a parent it is those things I am most sad about missing: parents' evenings, sports days, school music concerts, birthdays – and I dread the phone calls from school because my child is sick. You can not schedule your work around these things because you just don't know until a few days or weeks before when they will happen.

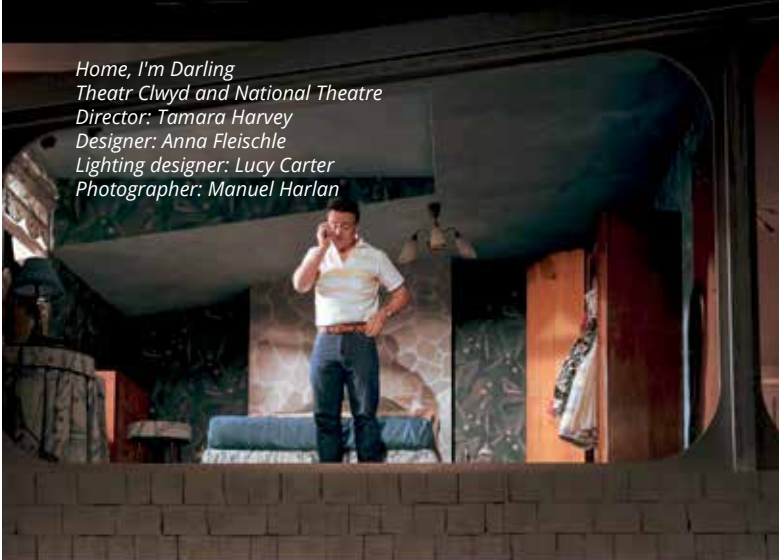
So here's the thing! Tamara – the director of the show and artistic director of the venue – had the power to make that call. She created an environment that was calm and creative and inclusive of a baby. Her baby. So this indicates to me that in order for these things to become acceptable and more normal, the people who can make that happen are the people in charge: the theatres, the production companies, the institutions, the directors. We, as employees, effectively could just become a nuisance with our children if the working environment isn't adjusted to make us and maybe them welcome.

These things should be made possible no matter what role you have on the team, whether you are a director, a creative, a stage manager, a prop supervisor or a production manager. But I am not sure how it can happen. Theatres are dangerous places, and we can't have multiple little people running around the space during tech.

Home, I'm Darling
Theatr Clwyd and National Theatre
Director: Tamara Harvey
Designer: Anna Fleischle
Lighting designer: Lucy Carter
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Home, I'm Darling
Theatr Clwyd and National Theatre
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The more I consider it, the more I think it has to either be about longer technical periods with shorter hours each day, or job shares. If I were to imagine the members of my team – my production electrician, my programmer, my associate, the technicians – I can see a way for those roles to be job shared. People can work the first part of the day, with a couple of hours' handover, and then a team to work the latter part of the day. Schedules could be rearranged accordingly. Also tech notes, focus, re-rigging, etc. in the morning could be handled by my associate, then I would come in for afternoon and evening technicals.

For me, I am starting to realise I need someone in the associate role all the time, so that when that sports day comes along I can leave my associate in charge and go and run the mum's race. Or when any of us have a caring responsibility for whomever or whatever it is, we can still work, knowing that if there was a crisis we could go and leave our associate at the helm.

How that all works with increasingly tighter and tighter budgets I don't know. How that works across the board, for every member of the team, in every department I don't know. But I really hope things start to change and people can start to be more present in the lives they have outside of theatre, and not miss out on things that are really important.

A final note: I am blindly writing these quarterly articles hoping that they bear some relevance and are of some interest to you all! Talking about things that are on my mind, things that I have been up to as a busy lighting designer and my experiences on the job. I would love to hear from you with any comments and thoughts. Constructive thoughts, please, not criticism, as I am paranoid enough about my witterings as it is.

What would you like to hear me muse on, or who else would you like me to invite to guest write something of interest? Please send me a message at lucy.carter@ald.org.uk. 🍷



Office Oracle

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

ALD office summer closure dates

Please note that the ALD office will close for a summer break at the end of Friday 3 August and will open again on Thursday 23 August. Emails and phone calls WILL NOT be monitored during this time.

Specific requests about membership issues contact membership@ald.org.uk. For *Focus* content issues please contact editor@ald.org.uk.

Do we have your correct contact details?!

During this period of the year we often receive copies of *Focus* returned to us as "Unknown at this address". These are often (but not exclusively) for our students and recent graduates as they change address at the end of the academic year.

Please ensure that you update your information on the website directly via the "Contact Details & Preferences" page or contact membership@ald.org.uk. An incorrect address can result in your 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 us as soon as possible so we can update your details.

Events this autumn

We have several events coming up for ALD members in the autumn. If you need any more information about any of them contact meetings@ald.org.uk directly.

OISTAT@50

Between 29 August and 2 September 2018 at the Royal Welsh College of Music & Drama, OISTAT will create a series of public celebratory activities and events to mark its 50th anniversary.

It is a celebration of the work and people who have made OISTAT (International Organisation of Scenographers, Theatre Architects and Technicians) such an important international and culturally influential part of the performance landscape over the last 50 years. Non-OISTAT members are welcome as the organisation hopes to develop new associations and friends.

Although the official celebration will begin on the evening of Wednesday the 29th, workshops will start on Monday the 27th. The five-day public celebration will include workshops, performance presentations, exhibitions, symposia and keynote speakers.

Non-OISTAT members will pay a £25.00 registration fee. Some activities and events will have additional costs associated. Full details about the event can be found at www.cardiffoistat50.com.

**PLASA Show seminar
Collaboration and creative teams:
Working together for the stage**

Sunday 16 September
4–5pm at Olympia, London

Although creative processes are different between colleagues in different disciplines the final production is what unites us. How do the varying creative processes compare and what discussions are essential in ensuring that the product onstage fulfils the expectations of the entire creative team? Panel to be confirmed.

Drafty Training Day

Thursday 29 September
11.00am at Phoenix Artist Club

Drafty (drafty-app.com) is a streamlined CAD program for lighting, sound and projection designers working in live entertainment. It's been designed by lighting designers from the ground up, to respond to the unique needs and challenges of theatrical designers, assistants and technicians. Everything in Drafty is a smart object and the program starts working for you from the moment you open a blank document.

In this training seminar we will go over all the various tools and workflows available with Drafty co-founder and working lighting designer Lucas Krech. Everything from the basics of adding objects and navigating layers to our more advanced features and final output paperwork will be covered. We will go through tools and build a plot together with ample question and answer time.

Please come prepared with a laptop that has either Safari or Chrome installed. Sign up at alddraftyday18.eventbrite.co.uk.

ALD communications

To receive email bulletins from us, you will have to opt in, and then specify which ones you want to receive: ALD News, Jobs Bulletins or Company News. Please check your personal settings on the website. These can be found on the "Contact Details and Preferences" page which is accessible from the "My ALD" page after you have logged into our 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; Industry magazine subscriptions (L&SI, ET Now).

We have previously received notes from members asking to opt out of various posted items which we were not able to do on a mix and match process other than through separating out company mailings. So it is now possible, for instance, to receive a hard copy of *Focus*, but not a members' directory if you wish.

Members' insurance scheme benefit

This scheme gives Professional and Affiliate members up to £10million of

Office Oracle

Ian Saunders

public liability and products insurance cover if you work as a freelancer, as well as £1 million of professional indemnity cover. It is organised by the same company that runs the BECTU and Equity policies, but is much closer to the policy the Association of Sound Designers has been running for its members for the last couple of years. You will need to opt into the scheme as an addition to your membership, which you can do via this form: www.surveymonkey.co.uk/r/aldcombins. The Executive has decided that the Association will continue to subsidise the scheme for a second year, although the cost will rise to £25 for the year to end of March 2019. You can join the scheme at any point in the year, so it's never too late to switch from an existing provider.

2018 award winners (ALD members in bold)

The Critics' Awards for Theatre in Scotland (CATS)

BEST DESIGN, sponsored by the Scottish Drama Training Network:
Jamie Harrison (co-designer), Rebecca

Hamilton (co-designer and lead model maker), **Simon Wilkinson** (lighting designer), *Flight*, Vox Motus in association with Beacon Arts Centre, commissioned by Edinburgh International Festival

"This sumptuous installation fitted no easy category. It was like a live graphic novel or a visual radio play or the kind of optical experiment the Victorians would have delighted in, sitting at the interface of magic and mechanics. The audience sat at a one-person booth at the side of a giant rotating cylinder watching a series of miniature tableaux, each boxed in like a frame in a comic book: desert landscapes and dark oceans, tiny figures picking even tinier fruit, ominous expressionist tower blocks and bleak motorways at night. All of it was lit like a miniature theatre with the tiniest of light sources by Simon Wilkinson. It was as exquisite as it was genre defying."

Drama Desk Awards

Outstanding Lighting Design for a Play:
Neil Austin for *Harry Potter and the Cursed Child*

Outstanding Lighting Design for a Musical: Jules Fisher and Peggy Eisenhauer for *Once on This Island*

Outstanding Projection Design: Finn Ross and Ash J. Woodward for *Harry Potter and the Cursed Child*

Tony Awards

Best Lighting Design of a Play: **Neil Austin** for *Harry Potter and the Cursed Child*
Best Lighting Design of a Musical: Tyler Micoleau for *The Band's Visit*

Backup update

Backup has become one of AmazonSmile's recipients, which makes it easy for you to support your favourite technical entertainment charity without it costing you a thing.

Each time you shop at smile.amazon.co.uk Amazon donates a 0.5% of the net purchase price of the eligible products. To support Backup through AmazonSmile, simply go to smile.amazon.co.uk and type Backup in the "pick your own charitable organisation" window.

Make sure you always go through smile.amazon.co.uk every time you buy something on Amazon, and you'll be helping Backup to help your industry friends who need it. 🍀

In memoriam

Jeremy Collins, Selecon Lighting

It is with great sadness that we report the passing of former Selecon Lighting managing director and owner, Jeremy Collins, following a long battle with cancer.

An industry pioneer of over 40 years, Jeremy made a significant contribution to our industry. As a lighting designer, production manager, founding member of New Zealand's first technician's industry association, and owner of Selecon Lighting, he took New Zealand ingenuity and excellence to theatres all over the world.

Jeremy bought Selecon with Andrew Nichols in 1985 and proceeded to grow this small New Zealand theatrical and architectural fixture manufacturer into a global leader in product innovation. Under Jeremy's leadership, the Selecon product range and reputation grew internationally, and the company was soon exporting 97% of its production to theatres and opera houses across the world. In 2009, Jeremy received the Entertainment Technology New Zealand Lifetime Achievement Award.

Recognising the brand's innovation and prominent position in the industry, Philips acquired Selecon in 2009, and Jeremy retired from the company in 2011.













Jeremy inspired many and left an indelible legacy in the professional lighting world. He will be sorely missed. Our sincere condolences go to his wife, Lindsay, and children, Hannah and Joe. 🌹

This statement from Philips Entertainment Lighting originally appeared on Stage Directions at www.stage-directions.com/news/30-industry-news/10819-in-memoriam-jeremy-collins-former-owner-of-selecon.html. Many thanks to editor Michael Eddy for allowing us to reproduce it here.



Photo by Jeremy Hoare
www.jeremyhoare.com

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Contact us

The Association of Lighting Designers Ltd
Redoubt House, Edward Road, Eastbourne BN23 8AS
www.ald.org.uk office@ald.org.uk
Company registered in England & Wales no. 10079797

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Education: Nick Moran education@ald.org.uk

Equity: Robbie Butler equity@ald.org.uk

Co-opted committee members

Paule Constable, Prema Mehta, Paul Smith
(all firstname.surname@ald.org.uk)

Focus Magazine

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However, company members may send press releases to the ALD office (office@ald.org.uk) to be posted on the News section of the ALD website. Company members only may advertise in *Focus*; please contact the office for details. Editorial guidelines for authors are available on request. *The opinions published within Focus are not necessarily those of the ALD. E&OE. Content deadline for the next issue: 15 September 2018*

Thank you for your support!

For Corporate members, see page 23

New members

Welcome!

Professional Member

Matt Didon†

Mohamed Ghanem, Egypt*

Michael E Hall, Cheltenham*

Sarah McColgan†

Andre Micallef, Malta

Corporate Member

Adam Hall Ltd

DTS Lighting

Commercial Member

The Fifth Estate

Student Member

**Daniel Carter-Brennan,
London**

**Sally McCulloch,
Bedfordshire**

Ebbe Rodtborg, Denmark

Charlie Santella, USA

Karyn Wilson, Glasgow

* Re-joining the association

† From Associate/Affiliate member

Diary dates 2018

28 August–

2 September

OISTAT @ 50 – Royal Welsh College, Cardiff

16–18 September

PLASA London, Kensington Olympia*

16 September

PLASA seminar, 4–5pm (see page 17)

16 September

2018 Knight of Illumination Awards

27 September

Drafty training day, Phoenix Artist Club
(see page 17)



19 November

TheatreCraft, Waldorf Hilton Hotel, London

6–16 July 2019

Prague Quadrennial

TBC 2021

World Stage Design, Calgary, Canada

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

* The ALD will have a presence at these events.

Professional members' shows

opening in August and September

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, enter show credits into your profile after signing in to the members' area.





























August

1 Mark Dymock *A Sockful of Custard* Pleasance, Ace Dome, Edinburgh / **1 Charlie Morgan Jones** *A Generous Lover* Edinburgh Festival Fringe / **1 Mark Dymock** *Ken* Pleasance, Ace Dome, Edinburgh / **1 Mark Dymock** *Revenants* Pleasance, King Dome Edinburgh / **1 Will Burgher** *Punk Rock* The Door Birmingham REP / **2 Ben Jacobs** *Bring It On* the Musical Southwark Playhouse – Large / **3 Katharine Williams** *Status* Summerhall, Edinburgh Festival / **3 Chuma Emembolu** *In the Wake of* The Lion and Unicorn Theatre / **5 Mark Jonathan** *Vanessa* Glyndebourne / **8 Ben Jacobs** *London's Free Open Air Theatre Season* The Scoop, London / **14 Chuma Emembolu** *Fish Eye* Tabard Theatre, London / **17 Chuma Emembolu** *Trying to be Her* Etcetera Theatre / **22 James C McFetridge** *Jesus Christ Superstar* Carlisle Memorial Church / **27 James C McFetridge** *The History of the Peace... According to My Ma* Grand Opera House, Belfast

September

1 Mark Jonathan *The Enchanted Island* Peacock Theatre, London / **2 Malcolm Rippeth** *FUP* Kneehigh Asylum / **4 Chuma Emembolu** *Antigone* Bread & Roses Theatre / **4 Mark Jonathan** *The Rake's Progress* Peacock Theatre, London / **6 Mark Dymock** *Once* New Wolsey Theatre / **8 Katharine Williams** *Women In Power* Nuffield Theatre, Southampton / **11 Tom Mowat** *West Side Story* Melton Theatre / **14 Palle Palme** *Ghost The Musical* China Theatre Stockholm / **14 James C McFetridge** *Tom* Theatre at the Mill, Newtownabbey / **14 Palle Palme** *The Play That Goes Wrong* Nöjesteatret, Malmö / **15 Dave Lascaut** *Moulin Rouge CanCan* Coaster Europa Park / **15 Dave Lascaut** *Madame Freudenreich* *Curiosités* Europa Park / **15 Peter Vincent** *For Services Rendered* Chesil Theatre, Winchester / **15 Malcolm Rippeth** *War and Peace* Wales Millennium Centre / **17 James C McFetridge** *Three's A Shroud* Belfast Waterfront Hall Studio / **20 Palle Palme** *Flashdance The Musical* German tour / **22 Dave Lascaut** (lighting programmer) *Shanghai Dungeon* Mosaic Shanghai / **25 Joshua Gadsby** *Kettle of Fish* The Yard / **26 Elliot Griggs** *Sketching* Wilton's Music Hall / **27 James C McFetridge** *Under The Hawthorn Tree* The Mac, Belfast

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For Commercial members, see page 20

Light as performance

Writer **Francesca Peschier** takes a look at how light performs

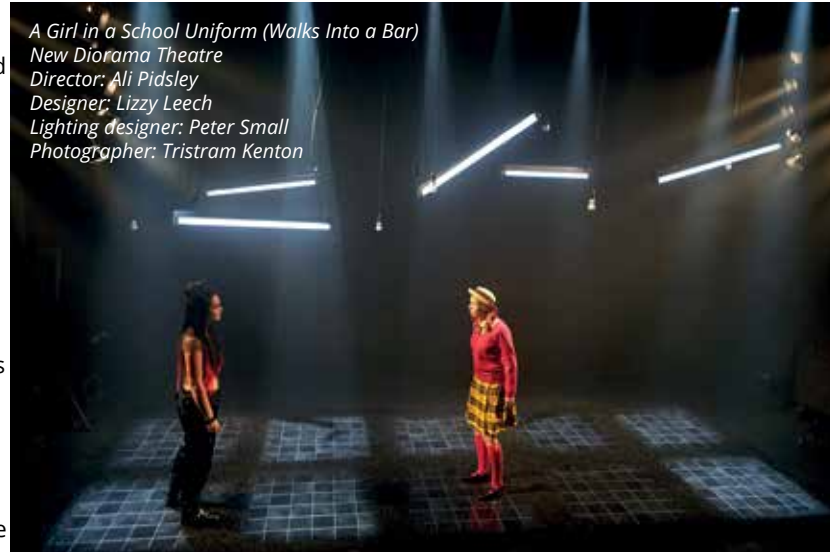
Performing light creates narrative, meanings and sensations in its own right. A beam sweeping across the stage announces the beginning of something before the curtain even lifts. A thousand productions of *Peter Pan* have shown how a flickering light can become a dying fairy and elicit wishes from an auditorium of children. Over a hundred years later, in *Peter Pan* at Regent's Park Open Air Theatre Tinkerbell became a puppet, made of storm lanterns with a desk lamp for a face.

In a design by Jon Bausor, with lighting by Rick Fisher, the light Tinkerbell embodies gained a corporeality. While a twinkle can flit across the stage with no concerns about trip hazards, this new body meant Tink required the assistance of operator Elisa de Grey to fly. It was an elegant solution that bridged the gap between the always alien-falsity of puppets, giving an empathetic face to the most famous performing light.

Light doesn't have to visibly move to be performative; it can communicate or completely change the significance of what is seen on stage without splurging the budget on Macs. Jackie Shemesh, for Arinze Kene's *Misty* (Bush Theatre), saturated Rajha

Shakiry's set in strong shades. His design utilised a concentrated colour palette that emphasised the piece's intense energy. The known became strange, literally shown in a new light. Balloons became unfamiliar objects drenched in vibrant orange, shadows appeared blue and pathways of light dissected the Bush's stage in new, extraordinary configurations.

Sometimes it isn't the light that appears to perform, but the darkness it creates space for. This was the result of Peter Small's lighting design for *A Girl in School Uniform (Walks Into a Bar)* at New Diorama, where shadows underscored the palpable sense of threat that runs through a



A Girl in a School Uniform (Walks Into a Bar)
New Diorama Theatre
Director: Ali Pidsley
Designer: Lizzy Leach
Lighting designer: Peter Small
Photographer: Tristram Kenton

dystopian narrative that sees women murdered nightly in blackouts. Creating full darkness is hard in 2018, thanks to the ridiculous notion that the audience should be able to find the fire door. Where it does occur, its purpose is usually to heighten the audience's other senses. For example, Guy Hoare's use of immersive gloom



*Peter Pan
Regent's Park Open Air Theatre
Directors: Timothy Sheader and Liam Steel
Set designer: Jon Bausor
Costume designer: Jon Morrell
Lighting designer: Rick Fisher
Photographer: Johan Persson*

in Sound&Fury's *Going Dark* (Young Vic 2012) achieved this sensory deprivation, making the audience hyper-aware of a performance across their whole body, and FUEL's *Ring* (BAC 2013), with its omnidirectional headphones, subject to some affective jump-scares.

However, Small's darkness became the third performer as everything the women feared lurked within it. Small covered

scenes that took place in apparently well-lit safety in stark, cold washes – the strange unreality of light in a sleazy bar outside of operating hours. The brightness felt wrong, reflecting the jarring presence of a school girl in a place that should only exist after 1 am and the third tequila. When these scenes were plunged into the dark, it felt less like the turning off of a light – an absence – than an arrival of something heavy and dangerous.

Another production that used darkness to illuminate was Rachael Young's *Night Clubbing*, part Grace Jones biopic, part afro-futurist political gig. Using restrained uplighting from the front of the stage, Nao Nagai created an alien glow that interacted with the varied textures of Naomi Kuyck-Cohen's costumes: realms of rubber tubing, the shine of a foil blanket skirt, the sweat and skin of Young herself. At once nightclub and magical planet, the environment and Young were transformed, becoming mesmeric and alien by Nagai's selective use of low-set sidelight and haze. The aesthetic used here by Nagai was reminiscent of that used in contemporary dance, where the way that sidelight hits the dancers, creating highlights and shadows,

emphasises the manipulation of their bodies. Applied sparingly, with a delicate touch by Nagai, it conjured a new solar system out of a studio space.

Light that performs is perhaps expected on a huge West End stage, from David Hersey's swirling whirlpool gobo that (spoiler!) drowns Javert in *Les Misérables* to Howard Hudson's pulsating neon tubes that frame the proscenium arch in *Strictly Ballroom* like exclamation marks. However, in studio productions like *Night Clubbing*, it can feel like lighting's contribution to the scenography can go unnoticed despite often offering the most change for the least stage clutter. As in *Night Clubbing*, the lighting in Dom Coyote and Rich Rusk's one-man show (*Coyote We Can Time Travel* (Shoreditch Town Hall) played a pivotal role in transporting the audiences from a small space, with little separation between the audience and the world of the play, to new realms of (im)possibility.

Underground spaces like Shoreditch Town Hall and The Vaults always seem to fight against design placed in them. A light, no matter its colour or clever focus, shone on a damp tunnel will inevitably reveal the space to be what it is, shattering the

Light as performance

Francesca Peschier

illusions and reminding the audience to wash their hands once they leave. Yet, Chris Swain's lighting design revealed the intimacy of the subterranean room without exposing the dodgy lichen. The choices made to the timing of the lighting created an immaterial presence in the room that accentuated the play's dream-like atmosphere.

Swain created a network of exposed bulbs that waveringly beat in and out of

warm, orange tinged light. Some bulbs were partially shaded in large, copper shades appearing old fashioned (although, to be fair, in a hip-Manhattan-apartment-vintage-like way) and low-fi, echoing the strange synthesiser-cum-time machine by which Coyote proposes to whisk us away to Antarctica and, ultimately, to the end of the world. Coyote thinks he may have found the secret to time travel in

an HG Wells novel and calls an expert. As he communicates with her disembodied voice, the bulbs pulse in the rhythms of the woman's speech. The manner in which Coyote interacted with these lights prevented them from appearing as digital-esque palpitations, such as the lights you might see indicating the levels on a hi-fi or sound board. Swain also employed a glowing orb, not unlike a round version of those fancy Himalayan

salt lamps, to represent the dying sun, Coyote cast in a reddish radiance from the handheld light as if looking into the final blazes of the fading star.

The lighting designer's contribution is not solely to illuminate what is on stage, but to create something to be seen in its own right. Fisher and Bausor's Tinkerbell demonstrates a material bringing together of light and performance, yet light (and the absence of it) does not require a physical skin to put on a show. The lighting design in these exemplary productions evoked memories, bodily sensations, and empathy, and even had the ability to transport the audience completely off planet. 🌸

We Can Time Travel
Shoreditch Town Hall
Director: Rich Rusk
Designer: Ruth Shepherd
Lighting designer: Chris Swain

Francesca is a freelance theatre reviewer and writer. She is a committee member of the Society of British Theatre Designers and lectures in critical studies for stage and screen at institutions



including University of Arts London and Arts University Bournemouth. She is also enthusiastic about croquet, big hair and creepy things. Her favourite Lee filter is 053, Pale Lavender.



The *LEE* Filters Swatch App

The LEE Swatch App puts the complete range of LEE lighting filters on one screen, with an innovative colour picker so you can easily build palettes anytime inspiration strikes.

You can review detailed information about each colour including spectral charts. It's easy to rapidly cycle through similar filters and compare data so you can find the perfect fit for your project. There's a full search and list capability but also many innovative tools for those who prefer to select colours intuitively.

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Your palettes are automatically saved and with one tap you can email full details, complete with colour swatches.

The App also contains many popular tools from our website, all completely redesigned for ease of use on a smartphone. These include a Gel Comparator to find the LEE match to competitor's filters, a Colour Temperature Calculator for the Mired Shift aficionados, and a Diffusion Finder that gives you relative diffusion across the LEE range.



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London, Olympia
16 - 18 September 2018

PLASA London

16–18 September at Olympia

PLASA Show returns to London Olympia on 16–18 September, providing a platform for the world of entertainment technology. In its 41st year, the show continues to explore the cutting edge of innovation and brings the biggest brands to thousands of avid visitors.

Lighting pioneers DTS, ETC, GLP, Robe and Philips are among the 200+ brands exhibiting at the show. And, with last year's show selling out, extra stands have been released for smaller companies representing all sectors of the industry.

Back-to-back sessions will run across three days, delivering content from industry experts, and hands-on experiences will allow visitors to sharpen their skills on the latest products.

Lighting designer Rob Halliday will present *Giudizio Universale – Michelangelo and the Secrets of the Sistine Chapel*, discussing the rich and high-contrast lighting design and projections used for this €9m immersive stage show. Elsewhere, the Association of Lighting Designers will co-host a panel unpacking collaboration, the creative process and how lighting designers can fulfil expectations.

The Fast Track Theatre is bursting with bite-size sessions where attendees can

cut their business teeth and up their marketing game: brand

advisor Shéa Bennett will reveal how to add magic to your next live event, Darryn de la Soul from Soulsound will outline setting up a small business, and John Schwab from Curtain Call will emphasise the importance of networking.

Industry insights will be on offer as PLASA continues its series on mental health with Dawn Collins, who has led training at the BBC. PLASA and AV Magazine will also present a PLASA members-only seminar revealing initial data from industry-wide research.

Vectorworks Spotlight representative Brandon Eckstorm will showcase the offerings of the industry-leading software for entertainment design and will demonstrate how this versatile application can make your job much easier. Furthermore, James Eade will host two seminars covering electrical standards and generator earthing, crucial for those involved in manufacturing, distributing, hiring, building or temporary power systems.



ChamSys will be on hand with practical training sessions, suitable for both beginners and more

experienced users. Attendees will learn how to patch a show, create cues and effects, and much more using QuickQ and MagicQ consoles and software.

As well as the buzz of the show floor, the Gallery will be thriving with unique areas including an enhanced show bar area, a PLASA Members Zone, and a photography display of the Lightpower Collection, which shines a light on live rock 'n' roll performance.

PLASA's internationally recognised awards will be presented to the most forward-thinking inventions during a special event on the Monday evening of the show, with all entries available to view throughout the show at the Innovation Gallery. Last year's winners included Claypaky, City Theatrical, Eaton – Zero 88, Shure, Elation, Drop and Stage Smarts.

Registration for the show is open now. For more information and to enter the awards, please visit www.plasashow.com.



2018 Knight of Illumination awards nominees

All the nominees in the theatre category

This year's theatre judges:

Chair

David Benedict (BBC Radio 4)

Dance

Zoë Anderson (The Independent)

Neil Norman (The Stage)

Opera

George Hall (Opera magazine)

Mark Valencia (Whatsonstage.com)

Theatre

Michael Billington (The Guardian)

Natasha Tripney (The Stage)

The 2018 Knight of Illumination awards ceremony will take place on 16 September at the Eventim Apollo in Hammersmith, London. More information and nominees in other categories at www.knight-of-illumination.com.

DANCE

The Suit
Ballet Black
Artistic director: Cassa Pancho
Choreographer: Cathy Marston
Designer: Jane Heather
Lighting designer: David Plater
Photographer: Bill Cooper



David Plater | The Suit | Ballet Black

Jean Kalman | Life is a Dream | Rambert

Life is a Dream
Rambert
Choreographer: Kim Brandstrup
Set and projection designer: Quay Brothers
Costume designer: Holly Waddington
Lighting designer: Jean Kalman
Photographer: Johan Persson



Goat
Rambert
Choreographer: Ben Duke
Designer: Tom Rogers
Lighting designer: Jackie Shemesh
Photographer: Hugo Glendinning



Jackie Shemesh | Goat | Rambert

2018 KOI nominees

OPERA

Così fan tutte
Opera Holland Park
Director: Oliver Platt
Designer: Alyson Cummins
Lighting designer: Rory Beaton
Photographer: Robert Workman

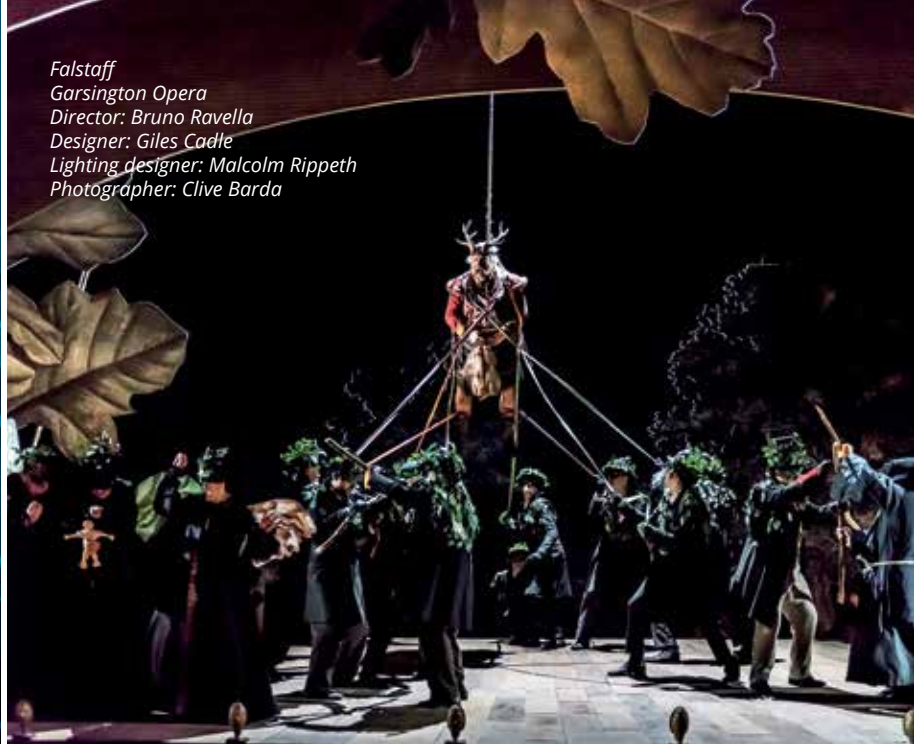


Rory Beaton | Così fan tutte | Opera Holland Park

Eugene Onegin
Scottish Opera
Director: Oliver Mears
Designer: Annemarie Woods
Lighting designer: Fabiana Piccioli
Photographer: James Glossop



Falstaff
Garsington Opera
Director: Bruno Ravella
Designer: Giles Caele
Lighting designer: Malcolm Rippeth
Photographer: Clive Barda



Malcolm Rippeth | Falstaff | Garsington Opera

Fabiana Piccioli | Eugene Onegin | Scottish Opera

2018 KOI nominees

MUSICALS



Follies
National Theatre
Director: Dominic Cooke
Designer: Vicki Mortimer
Lighting designer: Paule Constable
Photographer: Johan Persson

Paule Constable | Follies | National Theatre

The Last Ship
Northern Stage
Director: Lorne Campbell
Designer: 59 Productions
Lighting designer: Matt Daw
Photographer: Pamela Raith



Matt Daw
| The Last Ship |
Northern Stage

The Girl from the North Country
Old Vic Theatre
Director: Conor McPherson
Designer: Rae Smith
Lighting designer: Mark Henderson
Photographer: Manuel Harlan



Mark Henderson
| The Girl from the
North Country |
Old Vic Theatre

2018 KOI nominees

THEATRE



The Inheritance
Young Vic Theatre
Director: Stephen Daldry
Designer: Bob Crowley
Lighting designer: Jon Clark
Photographer: Simon Annand

Jon Clark | *The Inheritance* | Young Vic Theatre



Summer & Smoke
Almeida Theatre
Director: Rebecca Frecknall
Designer: Tom Scutt
Lighting designer: Lee Curran
Photographer: Marc Brenner

Lee Curran | *Summer & Smoke* | Almeida Theatre



Jack Knowles | The Barber Shop Chronicles | National Theatre

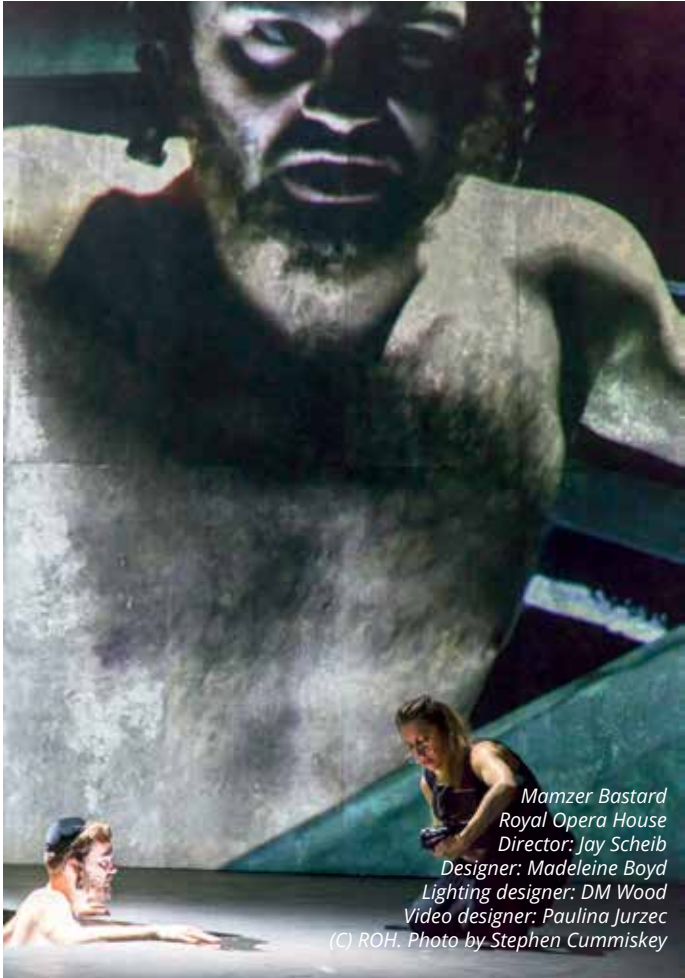
2018 KOI nominees

VIDEO/PROJECTION

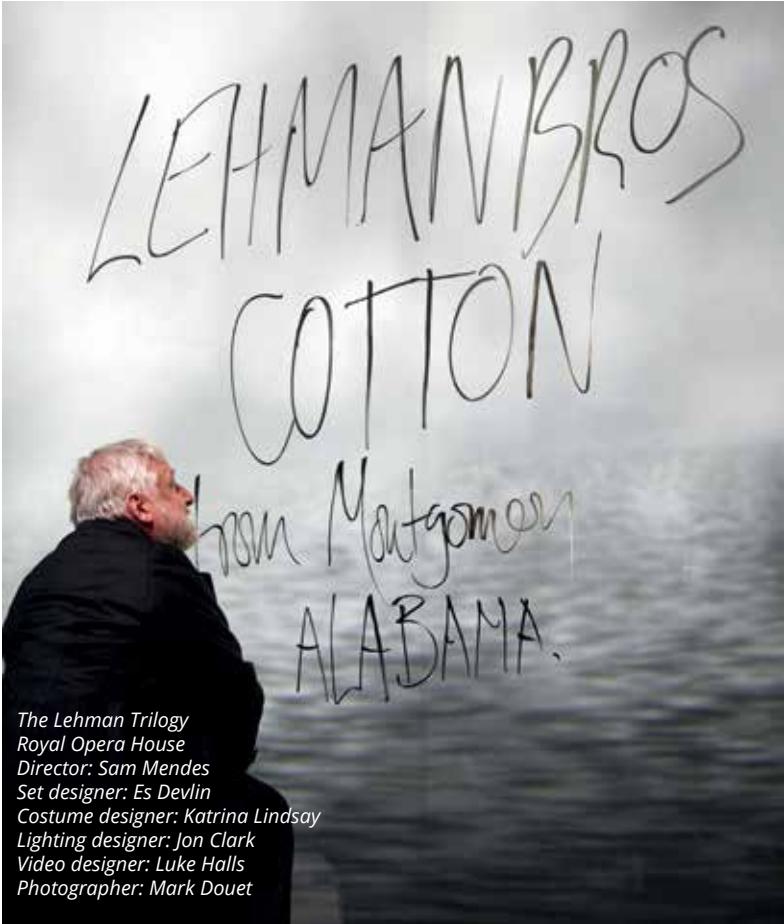


Chou Tung-yen | Formosa | Sadler's Wells

Paulina Jurzec | Mamzer Bastard | Royal Opera House



*Mamzer Bastard
Royal Opera House
Director: Jay Scheib
Designer: Madeleine Boyd
Lighting designer: DM Wood
Video designer: Paulina Jurzec
(C) ROH. Photo by Stephen Cummskey*



*The Lehman Trilogy
Royal Opera House
Director: Sam Mendes
Set designer: Es Devlin
Costume designer: Katrina Lindsay
Lighting designer: Jon Clark
Video designer: Luke Halls
Photographer: Mark Douet*

Luke Halls | The Lehman Trilogy | National Theatre

Scandlight 2018

Kelli Zezulka reports from Malmö, Sweden

If you love attending Showlight but fancy something a bit smaller and in Scandinavia, look no further than Scandlight. This triennial conference hosted by the Association of Swedish Lighting Designers (SLF) takes place in Malmö, Sweden, and attracts a range of attendees and speakers from around the world. The conference started with a visits programme for international guests. On the first day we visited the theatre at Ystad, in southern Sweden, which dates from 1894. It was refurbished in 1994 and is one of only two theatres in Sweden that have working stage equipment from the 19th century (the other, of course, being the theatre at Drottningholm). The theatre's website at www.ystad.se/kultur/ystads-teater includes a virtual tour of the auditorium for a closer look. On day two, we were treated to the theatres of Copenhagen – the Opera House, the Royal Danish Playhouse and the Court Theatre, which is now also a theatre museum. In the afternoon, the group saw a matinee of *Swan Lake*, with a post-show discussion with Mikki Kunttu, who designed the set, lighting and video for the production.

All photos by Kelli Zezulka

The conference itself was held at the Inter Arts Centre in Malmö, an arts-based research centre that is part of the Faculty of Fine and Performing Arts at Lund University. Along with the organisers, Anders Larsson and Ulf Nielsen, the conference was very ably run by technical theatre students from the polytech in Gothenburg. The opening presentation was from Michael Ramsaur, professor at Stanford University in the US, who talked about the role and functions of light on stage – drawing on

McCandless but extending his categories to include narrative, spectacle, perspective, plasticity, texture and symbolism, among others – and the intuitive nature of being a lighting designer.

Other personal highlights for me (sadly I don't have the space to include every presentation!) included hearing ALD president Richard Pilbrow talk about the design process for *My Fair Lady* at the Sydney Opera House and their attempt to recreate the original lighting concept



Underneath the Ystad Theatre stage



by Abe Feder. Mikki Kunttu gave a very insightful presentation on his inspiration for designing *Stelar* by Cirque du Soleil, while Bastiaan Schoof talked about the logistics of putting together a varied programme for the Amsterdam Light Festival, which started in 2012 and runs for 53 days during the winter. American lighting designer Luther Frank lit an impressive 100 shows last year – he put this down to a change in his philosophy of working rather than a change in his philosophy of lighting – and described how he has designed his working tools to provide maximum efficiency.

Collier Wood, from the US, gave us an insight into training for union theatre technicians in the US, which varies hugely and can include courses on union history (like in San Francisco's apprentice programme) or an aptitude test (in Cincinnati). Markku Uimonen from University of the Arts in Helsinki

talked about lighting design as an art – is the lighting designer an artist, and who defines the art of light?

Dawn Chiang from Theatre Projects in the US looked at Broadway shows that are now incorporating the auditorium and foyer spaces into the set and lighting design, including *Natasha, Pierre and the Great Comet of 1812*, the *Spongebob Squarepants* musical, and the Tony award winning *Once on this Island*. She also showed how the Lyric Theatre underwent a complete redesign and transformation (of approximately \$30million) in order to house its current production, *Harry Potter and the Cursed Child*.

Johanna Enger of Lund University is currently researching architectural light where photometrics doesn't account for emotional reactions to light. She is working to create a typology for qualities of light, using words from food and sensory science. Scott Palmer's

presentation on light, darkness and atmosphere reminded us that any discussion of light is incomplete without also considering darkness. This complementary experience of light and darkness creates theatrical atmosphere, which is always in a "state of becoming".

The last two sessions on the final day were panel discussions. The first examined the language used to describe light and the second discussed theatre lighting education. Both included a diverse array of panellists from varying backgrounds and experiences, which made for very dynamic discussions.

In addition to the conference presentations, the afternoons included interactive workshops. These included two from Bombina Bombast, on using green screens and live-streamed virtual reality in performance. James Simpson of the Royal Opera House gave us an opportunity to experience virtual and

Scandlight 2018

Kelli Zezulka

augmented reality tools for the design process, and we got to see a modern-day version of Pepper's Ghost courtesy of Mediatec. (There's a video on my Twitter feed at www.twitter.com/kellizezulka/status/1003659762330951680 or search for #scandlight on Twitter or #scandlight2018 on Instagram.)

Many thanks to Anders, Ulf and the SLF for such an engaging and enjoyable conference. Malmö is a beautiful city, and I thankfully had the foresight to add an extra day onto my trip, which meant I could properly explore all the sights, including a 4km journey on a pedal boat around the city, before heading back to the UK. Looking forward to the next one! 🍷



Kelli is the editor of Focus. She is currently doing a PhD at University of Leeds, looking at how lighting designers use language in creative collaboration.

Her favourite things include her dog Maisy, watching baseball and visiting zoos. Despite a dairy intolerance, she can often be found eating ice cream, as in this selfie taken in Copenhagen during Scandlight.



Anders Larsson welcomes us to Scandlight 2018



Malmö from a pedal boat

Yaron Abulafia presents his work on day three of the conference



Natural gobos on the floor of the Round Tower in Copenhagen

A light sculpture by Olafur Eliasson in the foyer of the Copenhagen Opera House



A model of the Court Theatre, showing the machinery above and below the stage

#SaveStageLighting

An update from *Rob Halliday*

After the noise, the silence. But was the silence the end, problem solved, or just the eye of the storm with more noise to follow? Well, it's another issue of *Focus*, so it's time for another update...

The last update was written just a few days after the meeting with DG Energy in Brussels, when the entertainment industry had, in effect, been asked to submit ideas for a suitable exemption for stage lighting. The proposal submitted included a reference to the existing European safety standard for stage and studio luminaires (EN60598-2-17), plus a list of lamp bases used in entertainment lighting fixtures. We felt both were required since the standard would define fixtures with built-in light sources (ie. LED fixtures) but not those using separate light sources (eg. tungsten or arc lamps), while the list of lamp bases would define those light sources, tungsten and arc, we felt were important for our work; limiting the exemption to their use in already-defined stage and studio luminaires would, it seemed to us, reduce or remove the potential for an exemption for these bulbs to be abused by people outside entertainment lighting – something DG Energy have repeatedly suggested

happened with the previous entertainment lighting exemption, without ever really explaining that abuse.

That proposal was submitted through PEARLE, the pan-European producers organisation which has become our “channel” into Brussels.... and then the silence began. Silence on our side because we'd all been asked to be quiet and let the EU do its work. Silence on their side, because it was doing its work. We were told that a next draft would appear in the first week of July; we waited...

Finally, on 16 July new drafts for both the Ecodesign and EcoLabelling regulations and their corresponding Annex documents (dated 3/4 July) appeared...

Silence over, time for some new reading to begin!

What the reading reveals is that we have made DG Energy understand that entertainment lighting is something of a special case, that there is now language in the text very specifically about entertainment lighting – but that more discussions are required just to be clear that the exemption gives us all we need.

The key change, for us, is in two points of Annex III (Exemptions) of the Ecodesign

Annex document. Point 3m details “halogen light sources with cap-type GX9.5, GY9.5, GZ9.5, GP9.5HPM, G16d, GX16, GX16d, GY16, G22, G38, GX38, GX38Q, P28s, P40s, PGJX50, QXL, designed and marketed specifically for scene-lighting use in film-studios, TV-studios, and photographic-studios, or for stage-lighting use in theatres, discos, during concerts or other entertainment events”. That covers many lamps we use and love, including the Source Four's HPL, the Revolution's QXL, 1k and 2k Fresnel lamps, lamps for fixtures like the Brio, SL and CCT Freedom, lamps for older fixtures such as the Patt 23/123, Par64 lamps and more.

Point 3n details “colour-tuneable light sources” that can be set to at least the colours defined as “white light” by the EU – in effect, multi-coloured additive colour mixing LED sources.

While the EU seems to have decided not to make any reference to the EN standard we proposed, they have clarified many other points. Key is that the measurement is of the light source, outside of the optical system and excluding any other functionality; if the light source is built in to a fixture it has to be removed for

testing. That should make it easier to hit both the efficiency and standby power requirements, since there are no losses through the optical train to worry about and you can remove non-lighting power consumption (displays, fans, motors).

Alongside that, it has been clarified that while a simple lumen per watt calculation is used for the new A-G EcoLabelling scheme (with “G” anything 85lm/W or below), a different, more complex calculation, including corrections for different source types and colour qualities, is the one used to determine whether a product is allowed or not. Most of the common arc sources we use seem to pass this test, as do many low-powered white LED sources, though achieving the targets for high power white LED sources will be harder. However, manufacturers have an extra year to achieve this: another key change is that the proposed start date is a year later than before, September 2021. Curiously, even products that are exempt from the Ecodesign regs will have to follow the EcoLabelling regs; that probably means no one will sell a tungsten or arc fixture with a bulb included, since without a light source the fixture itself is not subject to either regulation.

So, problem solved?

Nearly, but as ever, the devil is in the details. One particular issue is that just 17 lamp bases are included in the exemption, considerably less than the 49 we submitted. Truth be told, we never expected some of these to get through – the M16 lamp is too widely used in domestic/office lighting and is clearly a target for the EU. Some are safe because they sit above the 82000 lumen upper limit. Some – beamlight, Svoboda and ACL lamps – are potentially safe because they originally come from the marine or aero fields which have their own exemptions, though it'd be nice to be sure. The R7 linear lamp used for cyc lighting and much else is still unclear because we think there's a typo in the current draft; we've asked for clarification. The rest? At the time of writing, we're still checking. Please do look at the list, compare it to the fixtures you have or love to use, and shout if anything's missing.

For LED colour-mixing sources, there is a little concern about the way such a fixture is defined by having at least red, green and blue emitters of quite tightly defined colour ranges and purity; the spec for the green emitter is a slight cause for concern.

These are all issues that require clarity and a bit more discussion. The same team of people who presented to the EU in May and then submitted the exemption proposal – which includes representatives from PLASA, VLPT, OETHG and the IALD as well as the ABTT – have already started informal discussions through PEARLE while continuing to analyse the documents. Within the EU, the documents now move in to “interservice consultation”, which is when the other EU departments (culture, environment, employment) get to comment on the new draft. After that, the expert groups for the Member States get to work on the draft. The entertainment industry will be continuing, through PEARLE, to talk to DG Energy through this process to achieve the clarifications and, if necessary, changes that are required.

So: we are making progress. Things are looking much better than they did a few months ago. But having got this far, we just need to make sure we keep paying attention and working the details to really make sure that we can continue to get the tools we love (or, in the case of tungsten, can continue for as long as the manufacturers keep making it!)

More next issue... 🌸

The tyranny of LEDs

Some thoughts from [Sarah Sankey](#)

As a lighting designer with a small but renowned Spanish circus company for several years, I would like to bleat into the wilderness about something that is becoming disquietingly rampant for what I believe are the wrong reasons, or at least not the honest ones, and is wreaking silent despair into my heart and my sleeping patterns: the LED lantern as a substitute for “traditional” light sources.

OK, Carruthers, I’m an oldie. Call this the rambling of a fossil if you will, but I would like to point out that the light emitting diode has been my friend for many years, and I use it served up in as many sauces as can be imagined: hidden within sets, sewn into costumes, screwed into ambulatory saucepans, tiaras, weapons – you name it, I’ve put an LED on it and am not prepared to stop.

But when someone in a festival or other theatre who has proposed and maybe even signed the contract to produce our work suggests that I replace a 15/35° profile or a plano convex conventional light source or a good old PAR 64 CP-whatever-you-like with an “innovative” theatre lantern of the LED variety, albeit one using the RGB colour system (thanks

heavens at least someone has been working on THAT), I tend to balk. Let me expand on the subject.

LEDs have been around for a wee while now and are inexorably creeping their tiny way into every aspect of our lives. They tell us our coffee machine is on, that our phone is charged, that our router/toy doll/wireless drill are powered up. They are interesting little blighters of which more later. I have to admit that since I’ve been having them stuffed down my gullet as an “eco-responsible” lighting source I’ve done a little research on the subject. The light they generate at relatively low cost – if we’re talking electricity consumption – is powerful. Someone somewhere had the bright (haha) idea of putting several of them together to make a bigger and better lantern, using various varieties in order to control the colour output, and there you go – they were flooding the market. Theatre and festival accountants were over the moon. Electricity bills diminished drastically – which possibly saved quite a few events, given the other drastic diminution of government funding.

Stop running off the tracks, Sankey!

Now. Putting a whole lot of different light sources together on a shared base may make for what one can call a lantern, but it has a whole new ballgame of qualities from the light point of view. Try making a sharp shadow using a LED lantern. Try closing in on a defined part of the stage with no overlap.

Sharp is not a word used by LEDs. Nor are precise or subtle. Again, technology is racing along, trying to fill in the gaps, and god bless those unsung R&Ds whose discoveries will make someone, usually other than themselves, a lot of money.

I have an oldie’s image to try to give an idea. The person who proposes a Fresnel to replace a PC, saying they are the same thing, plummets in my esteem faster than the pound at Brexitime. Or someone who rigs everything in CP61 rather than 62, saying it’s the same thing. But here we’re talking single-channel oafishness. The hidden delight of the LED is that it’s a greedy little brute. One channel ain’t enough for our friends, the united diodes. They have to be addressed over several DMXs all at once, each a string for the puppet’s limb – which complicates matters for small companies with simple desks.

But, then again, everyone has command wings nowadays, don't they?

Ah. Something I forgot to say. The show I'm on tour with is the type of show that arrives in the morning and performs the same day. Rig and focus in the morning, and intensity tweaking in the afternoon while the sound sends pink noise up everyone's nostrils. And, while the show is running and the acrobats strut their stuff, more tweaking. Live. Hands on. So if the gig is outdoors and the initial tweak has been in daylight, as has the focus, being able to do spot-on changes is important. And what easier thing to do, if the general intensity is over the top, than bring the GM down a few notches? Ah, no. Not with our mates, the LEDs. The really nifty turquoise goes green, that lovely almost-181, no, more 707, turns into a horrible undefinable sugar pink. LEDs don't like being tweaked. LEDs are the future. And the future doesn't have room for tweaking. Like it or lump it.

Little by little, we're having to lump it. But I want to go down in flames, or at least kicking and gurgling, deeply saddened by the fact that, to be honest, not many people give a monkey's about

light. All they want to do is to be able to see something. We are being educated into moving head sugar pink acid yellow congo blue. Sledgehammers are elbowing out paintbrushes.

Oh dear. Getting carried away. Didn't mean any of that. Well, not quite. When a venue contacts me about our show and proposes LEDs, I'm quite happy to use them on back and side light as colour wash. But, please, not front of house! Not for the specials! Is anyone out there? Is anybody listening?

Of course. Forgot the really important bit. It's so ecological. Good for the planet. Whose planet? Ours, or the one where they mine the rare earth to pleasure our diodes? Or the one that recycles them when they get thrown out because another model has come on the market?

Give me 32A, I'll light you a show. Using good old-fashioned glass, ceramic and overheated wire. Or moonlit starlight with mirrors and magnifying glasses. Or candles. Oops, can't do that. Health and safety. Candles floating in huge bowls of water? Ah, sorry, even worse. Someone might drown.

Can I wake up now, please? 🍀



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