

ALD # FOCUS

The Journal of the Association of Lighting Designers

"More art, less tools..."

August/September 2019

Amelie the Musical
Director: Michael Fentiman
Designer: Madeleine Girling
Lighting designer: Elliot Griggs
Photographer: Pamela Raith

In the backlight this issue:

- Meetings update
 - PLASA Show preview
 - Knight of Illumination nominations
 - Postcards from Greece, Lebanon and the UK
- ...and much, much more...

Price to non-members £5.00

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From the chair...

The autumn season will soon be upon us. I have always found this to be the most exciting time in theatre – a new start after a summer's break. When I was a lighting technician I would have just finished maintenance and hopefully some holiday and would be raring to begin the autumn schedule running up to Christmas. A new, fresh, reborn feeling would fill the theatre as new shows started to be made – exciting.

I imagine that this issue of *Focus* lands on your doorsteps just as the theatre seasons shift and we are all back in the thrust and melee of whatever work we do. A busy workload can bring its pressures and I would like to remind members we now have a Wellbeing subcommittee. They are busy working on a dedicated area on the website that will offer valuable support and resources to members. Although the ALD doesn't have the facilities to directly help, never hesitate to get in touch; we might be able to point you in the right direction. There is plenty of help out here; it's just not always easy to find.

On that note, in this issue of *Focus* we have a great article from Claire Gilligan on alcohol – well worth the read. This follows on from Mig Burgess's fascinating article last issue about bipolar disorder. We are welcoming more articles on similar topics in the future. If you're interested in contributing, please get in touch. The more we talk about how our work affects us in our lives the less daunting it can become, especially for others.

The ALD Professional working subcommittee has been busy over the summer. They've continued to work on the Professional Working Practice paper; the final version can now be found on the website. Thank you to everyone who commented on the proposed document. They're also finalising a paper for producers on what they should be offering to our members, from basic resources to comfortable production desks! We all need to ask for these things, as these help us do our jobs safely and efficiently.

Alongside this they are starting to create a package for younger lighting practitioners to feel confident in what they can and cannot ask for as standard working practice, from good work conditions to time management. Theatres need to work hard to maintain standards in health and safety and we the freelancer must not be forgotten. Do keep an eye on these changes as they develop on the website, and remember you are always welcome to comment.

This year sees a change to the Michael Northen awards; more info on page 41. It's a developmental award and by applying you're starting on the road to finding work and making contacts. Last year we had an interesting and passionate application from a student still in school about lighting her school productions. I found her application brave and interesting and, even though she didn't win, we have continued contact over the year – you never know where it might lead.



Johanna Town
ALD chair

In order to represent our members more fully the ALD has decided to bring these awards in line with our membership, under the "ALD awards for Excellence in Video and Lighting". We now have the Michael Northen lighting design award, the Fred Foster production electrician award, and the video award (introduced last year). Remember, you don't have to be a student to apply, just have less than three years working in the industry.

In this issue of *Focus*, we have a lovely collection of postcards – keep them coming. We also have the KOI theatre nominations. A big thank you to David Benedict and the judging panel for their time. Elliot Griggs talks about why lighting should be seen and not heard, while Lucy takes us to Japan.

As we all start the September rush with trains, planes and automobiles, I would like to share one of my own tips and tricks. A BITE card gives you 20% off food and beverages at train station retailers. Not that useful at the main stations if you frequent Pret or Nero, but if you are out and about on a train station platform most retailers will accept it – www.bitecard.co.uk.

Have a good one, everybody.

Just a "simple" design...?

Mark Jonathan proves that nothing is as simple as it seems



“They say it will be very simple as the orchestra will be on stage,” says my agent’s office. “Since when does putting the orchestra on stage make anything simpler?” I ask, sensing that it’s a producer wanting to offer a lower fee. After some prolonged discussions, excited by the challenge of opening four operas in a week, I find myself on the way to Cardiff to light the Welsh National Opera’s Freedom season at the Wales Millennium Centre. The orchestra will indeed be on stage but in three different formats behind and beside the action, and there will be three different positions for the conductor. There will be extensive projections by Hayley Eagan on an imposing setting by

Misty Buckley. All the operas have a form of imprisonment as their theme, and it’s the final season produced by the newly knighted Sir David Pountney, who retires from his post at WNO.

We stretch the lighting budget as much as we can to include as many movers as we can afford, supplemented by the WNO generic inventory. The schedule is tighter than you can imagine so my hope is to touch the generic lights only once if possible. Of course, although the three MD positions have been carefully agreed on the ground plan, each conductor will immediately move their podium once or twice and then wonder why they aren’t lit. Our budget didn’t allow for moving lights to accommodate the movement of the podium so the access tower was on and off and the conductor specials were touched quite a few times! A ramp plunges from the back of the stage towards the front. This has three finish points for the different operas. I focus profiles that “razor” as close as possible to the orchestra; of course, on their arrival, the orchestra players stretch a bit out of their allotted space and, as I expected, up goes a cry that there is a

light in someone’s eye. The advantages of pushing the action forward over the orchestra pit are short lived, and I’m reminded why the orchestra is normally in the pit. It puts the orchestra “out of the way” but allows the MD to control things from the front. With the arrival of the orchestra we now lose time as there are problems with visual communication between the conductors and the soloists, there are audibility problems, where the MD can’t hear the soloists, and so on. The technical staff are being stretched and despite the best-laid plans they are now installing more video monitors, microphones and relays. A member of the music staff confides that if you are going to take the orchestra out of its regular environment then you need to allow more time, not less. Our first opera, *Dead Man Walking*, has more time than the second opera, *The Consul*, and by the third programme, which is a double bill of *Il Prigioniero* and Act 2 of *Fidelio*, there is just a stage and orchestra rehearsal, and I won’t have seen a rehearsal of *Fidelio*. There is nothing “simple” about this.

Stage management has been commuting between rehearsals of the

Dead Man Walking
Welsh National Opera
Director: Martin Constantine
Designer: Misty Buckley
Lighting designer: Mark Jonathan
Projection designer: Hayley Eagan
Photographer: Johan Persson



different operas. It's good that the first opera, *Dead Man Walking*, has more time as it's a complex piece with multiple locations. It's advantageous that I know the opera, having lit another production of the opera in Copenhagen. Good, too, that director, Martin Constantine, Hayley and I have a detailed cue meeting on the train back to London after the first studio run, and everything we can predict is prepared. Despite a shorter rehearsal period, the cast and supers are ready

before they leave the rehearsal room. The scene changes are well rehearsed so minimal time will be needed on stage.

I am most ably supported by the WNO lighting department, led by Ian Jones, head of lighting and sound, along with chief Paul Woodfield, deputy Ben Naylor on stage, programmer Simon Thomas, and Adam Sansom who does the sound and jets onto the desk to cover Simon. It's the fourth time I've been at WNO so despite the shortage of time

we are relaxed together. Ian keeps me sane and we laugh a lot as I reminisce between cues. Two rows behind the regular production desk is the projection production desk where the combine of Hayley designing and Dan Trenchard, who is responsible for the technical realisation of the video, are a great team. We work well together and Hayley and I have opted for one set of cue numbers for LX, video and spots.

Curiously, between the first run of *Dead Man Walking* and the second in Cardiff I travel to Oslo for a production meeting and recce of another production of the same opera that I previously lit at Copenhagen. Like the Royal Danish Opera, Oslo is blessed with a very splendid modern opera house that has a vibrant resident opera and ballet company. My eyes, rather than my mouth, water as I look at the menus in the nearby restaurants. "How much?" I mutter. "You can't be serious?" I think that Norway is the most expensive of the Scandinavian countries but with the pound now plunging I fear things will get worse. I also note that producers seem to be dropping their fees; is that because they

Just a "simple" design...?

Mark Jonathan

think we won't notice when we convert the fee offered into sterling? Let's bear in mind that a portion of the fee will be spent living in the host country. Whatever, all opera companies are struggling with their budgets.

My mind spins a bit as I now have two different versions of the same opera in my head. The Oslo production will open in the autumn of 2020. I wonder if I can use any of the data that exists from the Danish version, which was plotted on GrandMA, and the new Oslo version, where the desk is Eos. The complication is that both houses have big but different moving light rigs. I can see that there would be a massive amount of preparation trying to do a conversion. I check in with LD Tim Mitchell who has already lit at Oslo. He says, "Just start again," while using the video archive and visual information. Either way, it will be hard work as the Danish production is set on a revolve and so the complex set is often on the move.

In a blink, I'm back at WNO and we are in fit-up. The crew has just two sessions to build the set, which has multiple levels on either side of the perspective ramp. Getting around this will slow us up as we

try to get to the generics. Ideally, we have to focus everything in one session. We run into the Monday morning but we do start to get lighting cues in the desk before the first stage and piano in the afternoon. I have handed in both a cue list and a followspot cue list, which will speed things up. I use two followspots to get me out of trouble and the team of Alex, Connor, Dan and Steve are exemplary. We open *Dead Man Walking* on the Friday of the first week. The next day, I watch a run of *The Consul* by Menotti, have a cue meeting with Max Hoehn, the director, watch a run of the rarely performed *Il Prigioniero*, then jump on board the train to London. On my day off (Sunday), I had elected to go and see *La damnation de Faust* at Glyndebourne before I knew I was going to be at WNO. Not the ideal weekend to have tickets so



The Consul
Welsh National Opera
Director: Max Hoehn
Designer: Misty Buckley
Lighting designer: Mark Jonathan
Projection designer: Hayley Eagan
Photographer: Johan Persson

my travel plans have to be highly honed. The next day, I meet my friends on board the train from Victoria and we crack open a bottle of Cava. I change on the train to "black tie". The music is outstanding. The curtain having fallen, I leg it to catch the first bus back to Lewes, catching the train with 90 seconds to spare, change back to civvies, have another glass and start typing up my cue list for tomorrow's stage rehearsals of *The Consul*. At Victoria, I run to the coach station. It's a bit further than I thought but I make it with ten minutes to top up my flask and I settle on the 10pm coach, there being no train this late on a Sunday. The coach journey, a new experience for me, is much cheaper at

Il Prigioniero
Welsh National Opera
Director: Sir David Pountney
Designer: Misty Buckley
Lighting designer: Mark Jonathan
Projection designer: Hayley Egan
Photographer: Richard Hubert Smith



£6 but takes a bit longer than the train. I knew I couldn't risk not being back in Cardiff the next morning, ready for the fast changeover to the second opera, focusing a few specials and lighting before the afternoon stage and piano rehearsal. We will open on Wednesday. All goes well. Pressure is really on by Thursday as the morning changeover is followed straight away into stage and orchestra rehearsals with an opening on Friday evening of *Il Prigioniero* and *Fidelio*. Of course, the hardworking technical team

pull the season off with great success and maybe our failure was that we all made something that was quite challenging look "simple".

By the Saturday, having opened all the operas and survived three first night parties in a week, it's time to check out of my apartment and catch the train back to London. The following week Scottish Opera arrives in London with *Magic Flute* at Hackney Empire. It's a squash to get all my lighting effects in behind the BP cyc upstage but lighting manager Bob Dickson

and his team make the best of the available space. I also go to Sadler's Wells to celebrate the choreographer David Bintley, who retires as artistic director of Birmingham Royal Ballet. We are treated to his first ballet for the company, *Hobson's Choice*, lit by John B. Read. I last saw it 25 years ago. It's a splendid evening with a standing ovation. Also retiring as a dancer with company is the choreographer Ruth Brill. The next day, I'm at the Peacock where Ruth is directing *Ballet Shoes* for the London Children's Ballet and I'm lighting my seventh ballet for the company, which is celebrating its 25th anniversary. I'm always staggered by the brilliance of the youngsters and the free opportunity that LCB gives to the young dancers but also by the range of audience. One performance is for inner London schoolkids who are probably going to the theatre and ballet for the first time, and there was another performance for older people who pay a £1, as well as a fundraising gala where the supporters pay considerably more. Eight sellout performances in four days as well as a full TV record for the DVD.

Just a "simple" design...?

Mark Jonathan

From LCB I'm back at Opera Holland Park, another company that boxes well above its weight. An entire theatre is constructed around the ruined mansion in the Park. This year the five operas are being lit by Rory Beaton and Simon

Corder with me finishing off the season with a double bill of the rarely performed comic romp *Il Segreto di Susanna* by Wolf-Ferrari and Tchaikovsky's staggering *Iolanta*. The designer, takis, has to design two different settings for the double

bill. The first one is about smoking so there is a subliminal influence of "Silk Cut" purple in the décor and the lighting. The second opera, *Iolanta*, tells the story of a blind princess who doesn't know she is blind. The set uses strings of festoons

to represent the trees, with bulbs for flowers and geometric LED triangles representing the gates to the castle. This second "light installation setting" places a heavy demand on the small lighting team of Alex Gooding, Paul Salmon and Jacob Gowler who work hard to achieve takis' design as well as programming the operas. As the opera house is canopied, we light after the evening rehearsals until 2am, which takes its toll on one's sleep, but on my days off Rory is on lighting *L'Arlesiana*. Managing light levels as the daylight recedes is always a challenge as the light level is always changing. The casting is phenomenal for both operas as it has been for the whole season and the reviews are stunning. Holland Park has been on a roll and throws a gauntlet down to the richer companies.

Iolanta
Opera Holland Park
Director: Olivia Fuchs
Designer: takis
Lighting designer: Mark Jonathan
Photographer: Ali Wright



Il segreto di Susanna
Opera Holland Park
Director: John Wilkie
Designer: takis
Lighting designer: Mark Jonathan
Photographer: Ali Wright



On a day off I give a lecture to the MA stage design course at Wimbledon College of Art, whose course leader, designer Michael Vale, has summoned different collaborators to talk about how they interface with the stage and costume designer. Meanwhile, it's the time of year

to welcome another cohort of graduating students who are starting out in their careers. Seems like most people I know are with them up in Edinburgh mounting all those shows and partying, but I think I will just go on holiday...

Looking ahead, Jason Larcombe and I are pleased to announce the date of this year's Lighting Christmas Lunch which will be at midday on Monday 16 December at the Park Plaza in Victoria, London. Let's make it the biggest one yet. Get the date in your diaries. More details will follow in due course. 🍷

Working hard in Japan

Lucy Carter *is On the Town...*



So I had a successful production in Japan. *On the Town* was a success. I hope so because I can't quite believe how much that show must have cost the producers. It was with a European cast, rehearsed in London for four weeks, with the lead members of the Japanese technical, stage management, administration and company management all in London as well. The rental of the rehearsal space and the accommodation and flights for the Japanese members of the teams must have somehow outweighed shipping the cast and us all out there for four weeks of rehearsal there.

I had a great time in Kobe at the Hyogo Performing Arts Centre, working with Antony MacDonald as the director and

designer, Lucy Burge as choreographer and movement director, and Ashley Page as the choreographer for the ballet sections. Despite the technical producer explaining to me at our first meeting in London that the Japanese do things differently to us, I didn't feel there were many instances where that was true. There were some exceptions, though.

The biggest difference was the technical teams and how hard they worked without complaining at all. I don't think they ever stopped working; they were always there before us and after us. They always tried to achieve what we were asking; in fact, they were really open to trying things, rather than solving it in discussions in advance, or trying to talk us out of it. It helps in a creative process if you can try your ideas, because when things don't work you are able to respond creatively and feel less frustrated when you are searching for a particular look or feeling. They worked extremely hard, without time off. I didn't have a single day off from the minute I arrived until two weeks later on the day before the opening.

I landed in Osaka airport on the first day of the G20 summit and since all cars were banned from the airport and many roads were just completely closed in the area,

I had an unpleasant and lengthy journey after a very long flight and a change in Helsinki. This started with a train journey on one of their amazingly fast trains (not sure if it was a bullet train or not...). We stood on the platform, in a queue! An orderly line in between markings on the floor. The train arrived, everyone got off and no one got on! We all just stood there in our lovely, orderly lines. Then along came a string of ladies in pink, with trolleys packed with cleaning utensils, and they boarded a carriage each and proceeded to dust and wipe and empty bins and sweep the floors. They then pressed a button and the seats automatically revolved to face the direction of travel. When they had finally finished, we got on, and I rather grumpily fell wearily into my seat. It was fascinating and great to be on a clean train, but I could have done without having to stand and watch this process in a line. I wanted a seat and a nap while I was waiting.

After three and a half hours of changing trains, and a long walk and wait for a hotel shuttle bus, I eventually got to the hotel! I had time for a shower and food and a 20-minute nap before I was whisked off to the theatre for a meeting with my lighting supervisor, the famous Masahito Takagi San,



and rehearsals. They were starting the fit-up the next day and so we had to confirm the lighting rig positions and discuss what I needed. Inevitably, things changed from my rig plan once I saw the theatre and better rigging positions. I worked with the lighting team, who all arrived on stage with their own copy of the lighting plan and clipboards, to find solutions for rigging positions. I had to work hard to get them to input their own thoughts and ideas as how to make things work, but after explaining at least three times that I was happy for things to not be exactly as they were on the plan and that we had to find ways to make it work within their theatre, they were all finally making great suggestions. The Japanese tried so hard to give us exactly what we wanted, and never said no to us. So I got better at remembering to say, "This is what we need, and this is my proposal of how we could achieve it, but do you have some suggestions?"

The schedule was pretty similar to what I am used to. Four days of fit-up, which

included the focus and preset preparation. A lighting session in the morning and then two stage and piano rehearsals with technical in the afternoon and evening, every day, and then stage and orchestra rehearsals taking over from the piano rehearsals after four days. What I wasn't quite used to was the length of the days, 13 hours, with an hour's travel time from and to the hotel morning and night. So 15-hour days with no day off for two weeks! The cast had a day off, but that was my day for lighting. Of course, it's pretty similar in terms of lengths of day except a bit more extreme. Needless to say there was no brain processing time, no head space to solve problems and respond creatively. Not being able to switch my brain off, coupled with the jet lag, meant that I was still awake three hours after collapsing into bed exhausted! Every night I resolved to not take a sleeping tablet but, in my anxiousness to get some sleep before resuming the next day, I always did. It's something that is becoming

more and more common for me during production periods. The doctor is always reluctant to prescribe them, but I always explain it's only during times like these, and when I am under extreme time pressures. I explain that the minute the show is open I stop taking them and I sleep fine. This was true again this time, although it adds to my anxiety worrying that I might be altering my brain function and affecting my ability to sleep normally. I just don't know what else I could do. I would honestly start to lose my mind if I wasn't sleeping at all during production periods, and I know I wouldn't make any good choices without sleep.

Photos above (left to right):

The view from my hotel room window

Tired commuters sleeping on the train

Tame deer at Nara

Big Buddha's wooden home

Working hard in Japan

Lucy Carter

The rehearsals got a little behind. We were often without necessary props and costumes and our first stagger-through was pretty ropey, but gradually things started arriving and we tightened up the visuals and cues and we had a great show. It would seem that they don't start building sets and finding props, etc. until rehearsals start, so these elements were very behind.

The communication about anything takes a long time. The skill a translator needs to communicate what you are asking for with efficiency and accuracy for 13 hours a day is immense. It's exhausting for everyone. I found it irritating and tiring that the minute I spoke, which is pretty much constantly as we are continually plotting and moving cues and trying things out, someone else a few seconds later started talking at the same time as me, in a language I could find no understanding in, so I heard it as a constant noise in my ear. Then, once I finished speaking, I had to wait for the translator to finish, then for the lighting supervisor to understand the request, then for the programmer to be instructed as to what to do, and then the programmer would process the information and start pressing some buttons. The process of filtering out

the noise but continuing to listen for when the questions did come, while waiting patiently, was quite a strain for me. It was all very necessary and executed brilliantly by everyone involved – my team was brilliant on every level – but by the end of the day it added to the exhaustion and my desire to just be in a dark and very quiet room. I also realised how much I mutter and rant and swear to myself during the process. I would hear myself talking to myself about something and swearing because something wasn't working, and then would very quickly say, "Don't translate that!" Our translator was also our company manager, which proved tricky sometimes, but she was totally brilliant and gorgeous and always willing to help us all with everything not work related as well. Mayuko Kawai is the best translator you could ever want and the best company manager and facilitator. If ever you are working in Japan you should get her working on your project. She lives in London as well so preparation and planning works extremely well. In my bluntness I even told her over a Japanese beer on our way back to the hotel how irritating having a translator was! She totally understood and we laughed and had a few tears about

how hard it all was when we were so tired. Sometimes I wish I was less honest and just kept my mouth shut. The trickiest bit was that my lighting supervisor could understand most of what I was asking as could the programmer, but they often didn't quite understand, so unless they waited and listened for the translation, they would start doing something that wasn't what I had asked for, then we had to start the same request all over again. Arghhhh! Just writing it down is making me irritated all over again. I am a horrible person!

Because I was in Japan and hadn't been there for over 20 years, I tried to find some energy at the end of the day to have an hour to do something other than work. So we found a small bar down a little alley that served sharing dishes and Japanese beer. At least that way I got to absorb a little bit of culture and observe the locals. With my one day off in my whole trip I went to Nara, an ancient city where there are totally tame deer begging for food from your handbag, and where I saw the biggest Buddha in the world in the biggest wooden structure in the world. As we travelled for nearly two hours to get there it was strange to observe we never once left city or conurbation; there



My first night present!

was no countryside. It is a very civilised society, and extremely clean everywhere you go. My favourite pastime was watching the exhausted Japanese fall asleep on the trains and fall into their neighbours' laps. They really fall fast asleep and miss their stops. I can only presume the Japanese work ethic is the same for everyone, not just the teams we were working with.

The producers, technical teams, stage teams, lighting teams, everyone we worked with, were so lovely and supportive and

hardworking, and I would love to work there again. I just hope that it could happen in a school holiday so I could take the children and watch them experience a new culture – for them to be the only white kids on a train carriage and have to eat food that is entirely different from their usual diet. I feel privileged that my job gives me such experiences and that it's still possible to go to countries and be culture shocked.

So I am home now and I am trying to tie up all my work ready for a holiday. It always feels like in order for me to be able to turn my email and phone off that I need three weeks at home before I go on holiday to tied up all the loose ends, make sure the people I am working with and for are attended to and happy, and that I am not leaving people desperate for information. I hope my caravan holiday in Wales is worth all this preparation. It better not rain!

To finish I want to remind you all to ensure you have cancellation clauses in your contracts that are in your favour and not the producer's. I have just had a very large project cancelled/postponed on me for next year. It was less than six months away. I had pulled out of a lot of other work because I knew it was going to require a lot

of attention and hours of work, but it was going to pay me enough for that to be worth it. I hadn't taken other work I had been offered because I knew I would be away a lot and I wanted time before and after at home with the children. The contracts were signed ages ago, and I had a couple of payments already. However, now they have cancelled, and I am relieved to discover that they are honouring the contract and I will get the full payment despite it being cancelled. Phew! Work on the extension at home had already begun and we had decided to proceed with the building work because of that job. So, lucky for me, my agent had ensured there were good clauses in the contract to cover this, and that the producers were honourable enough to understand why those clauses are necessary. I will now take a look at the ALD suggested contracts and riders to see what clauses we are suggesting for such instances. Make sure you are all covered, otherwise it can be disastrous. 🌸

The art of sound

Elliot Griggs on why lighting should be seen and not heard

If speakers don't emit light, why should lanterns emit sound?

I'm very conscious of my design choices in terms of how they will impact on the sound design of a production. Too many times I've watched a show and winced at a "sneaking" scroller as you hear that familiar crinkling sound or hazer fans whirring up and down as their levels change.

As I write this, last night I had to message the duty technician during the opening night performance of *Ivan and the Dogs* because the hazer was audibly spluttering, despite being in its own padded chamber. The show itself was like a sound installation, with the audience surrounded by speakers. Considering the detail of work that the sound designer and the director had put into the design, I couldn't sit there and insist it stayed on to preserve my design at the expense of theirs.

I've worked on many productions where the sound designer will spend hours creating extremely subtle tones, or even creating the sound of air conditioning just so that at a crucial moment it can be taken away, leaving the most deafening silence. But if the lighting designer has a rig of discharge units, all of that is going to be for

nothing. I'd say it's the equivalent of leaving the fly floor working lights on – some people might not notice, but it's going to make a hell of a mess of the lighting design. The audience member who has to sit next to the noisy fixture will definitely notice. Should they have to suffer a lesser experience, irrespective of what they paid for their ticket?

This isn't necessarily our fault. The tools for our job are inherently noisy. Of course, there are the "quiet" moving lights, but most of them are more than ten years old, often slow, and some still have to wait for a loud scene change to reposition themselves. To be fair, most of those units were designed for repertory rigs where the refocus would only happen during turnarounds or an interval. "These were the only things we could afford" isn't an acceptable argument. If they're not the right tools for the job, they should really be left on the shelf.

Finding new fixtures that have all the features of units designed for noisier applications (like TV and concert touring) proved extremely difficult when designing *Amélie the Musical*, which, while being a very busy show, has a prolonged moment

of complete silence. I could not find a single manufacturer that listed any indication of noise levels of their products. So I did some digging and found (through numerous back issues of *Lighting and Sound International*) measurements taken by Mike Wood for Technical Focus. While in no way definitive, measurements like these are helpful to say relatively how loud a unit would be, given I know already which units I've encountered that are too loud, especially to hang on the circle rail. (It should be noted that humans are quite good at filtering out quiet static sounds, but changing pitches are very noticeable, like automatically adjusting fans.)

(Feel free to skip this paragraph, it contains some maths.) As a guide, a person talking to you at home is about 50dB SPL, while using vacuum cleaner is four times as loud at around 70dB. Now let's take the MacViper Performance as an example: when on, it emits about 48dB*; ten of them would be 58dB. If they were overhead, that would mean someone in the front row would get about 40dB worth, equivalent to a babbling brook right beside you. But if they all tilt together, we're talking 56dB* for the front row. With units in front of



*Ivan and the Dogs
Young Vic Theatre
Director: Caitriona Shoobridge
Designer: Basia Bińkowska
Lighting designer: Elliot Griggs
Sound designer: Xana
Photographer: Basia Bińkowska*

house, the issue comes when the fixture emitting the noise is nearer than the actor speaking on stage, or the speakers.

So when researching new LED moving lights, I was shocked to find units as loud, or louder, than some discharge units, even in shuttering models. Or the units were restrictive with slow, inflexible shutters or lumpy colour mixing.

We owe it to our fellow collaborators and our audience to be more sympathetic of the impacts of our equipment choices, and manufacturers need to be better at giving us information as well as making fixtures quieter.

*These levels are taken from Mike Wood's measurements of fixtures operating in a workshop environment (with permission). The actual levels will always depend on the acoustic environment. It doesn't take into account the frequencies emitted, as some are more pleasant to listen to than others (anyone who's listened to white/grey/pink/blue noise will know that some are irritating but others can be soothing, all down to personal preference). I took the front row to be around 8m from a typical overhead bar, and all units to be the same distance away. It made the maths nice. SPL is sound pressure level, purely for pedants who know that dB means nothing alone. 📢

Elliot Griggs has been suffering from imposter syndrome since 2011. Usually found with an expensive artisan coffee or a 49p Pret filter. When not behind or beside a lighting console, he is most often sleeping or avoiding social situations.



A postcard from...

Nic Farman, Lebanon

Last month associate LD Hector Murray and I travelled to Lebanon to light a concert version of the musical *Broken Wings* at the Beiteddine Arts Festival. Originally playing at Theatre Royal Haymarket last summer, the musical was being taken back to the homeland of its protagonist and the source of the show, the poet Khalil Gibran.

The Beiteddine Arts Festival has been running for 35 years at the 200-year-old Beiteddine Palace up in the Chouf mountains above Beirut. It's an absolutely stunning venue, and the festival takes place across two spaces within the Palace, one being a huge arena in front of the palace and the other, where we were performing, the "intimate" courtyard.

As the photos show, it was a beautiful place to work. The architecture of the palace was wonderful to light and the whole courtyard became the set for our show. It therefore became important to design a rig that didn't impede the beauty of the setting, which resulted in some unique rigging positions. It also features one of the most picturesque followspot op positions I've ever worked with, even if they did have to contend with bats swooping into their shot once the sun went down!

My thanks to Hector for his support in getting the show up and for his ability to call followspots, through a translator, to a group of people who had never touched a followspot before! This will definitely be a job that I remember for a long time to come for its beautiful setting and the wonderful team we got to work with. 🇱🇧

Broken Wings

by Nadim Naaman and Dana Al Fardan

Director: Bronagh Lagan

Musical director: Joe Davidson

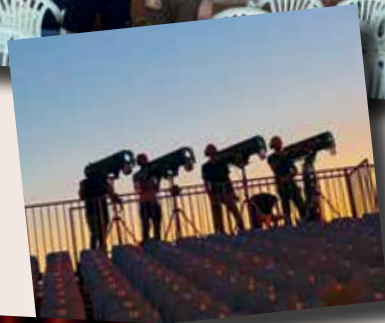
Set designers: Claudio Rosas and Mira Abad

Costume designer: Nik Corrall

Lighting designer: Nic Farman

Associate LD: Hector Murray

Sound designers: Ed Borgnis and Simon Hendry





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Office Oracle

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

Subscription fee increase in 2020

As advised in previous issues of Focus, in email bulletins and at this year's AGM, the Executive Committee has approved the first increase in subscriptions since 2014.

The five years since the last increase has seen the ALD expand its services and remit, including the new website with improved search functions for all categories of membership, whatever their specialism. It is also mobile compatible and the fees database has now been integrated into it for lighting designer fees with this planned to be expanded to other disciplines later this year.

We also now offer the combined liability insurance for professional and affiliate members, which over 150 members now opt in to as an addition to their memberships. So far, the ALD has subsidised part of the cost to members in order to encourage them to sign up if they feel they will benefit from the cover.

However, costs also increase and, after six years, we need to increase our income in order to run on as close to a balanced budget as possible and not rely on our reserves for day-to-day funding.

In some cases the increases have been phased in over a couple of years, and the Executive has decided to then hold these fee levels through until at least 2025. This increase has the potential to also push the ALD's turnover through the VAT threshold. We are currently taking expert advice about whether we would need to charge VAT to membership fees if that happens, but the Exec's current position is that any VAT liability will be taken from the published fees for the individual memberships so as not to increase them again before 2025.

Therefore, the following rates will come into effect as of 1 January 2020:

	Current	2020	2021
Professional	£85	£102	£120
Affiliate	£50	£60	£72
Associate	£45	£48	£48
Student	£30	£36	£36
Retired	£30	£36	£36
Corporate	£600	£660	£660
Commercial	£250	£300	£300
Non-profit	£45	£72	£72

NB: The combined liability insurance scheme fee for 2020 will be set once we have received our renewal cost from our insurers in the new year.

The ALD and direct debits

From the start of 2020 we will be offering members the opportunity to pay by monthly direct debit to help spread the cost and manage their cash flow. We have previously offered quarterly payments, but with more than 350 members who have taken up the option to automate their payments by direct debit to us over the last few years, we feel confident that we can roll out a further phase to assist members in paying their subscriptions.

As well as the more cost-effective transaction fees, the advantage of this system is that in the event of an increase in fees, the amount due automatically updates from our end rather than you needing to change a standing order instruction.

With the increase in subscription fees in 2020, and in some cases 2021 as well, that will be put to the test. We will let you know more on the process of how you can switch to a monthly option during the autumn.

However a monthly option will not be available for the insurance scheme due to the upfront fees we have to pay in order to offer the benefit each year.

New member benefit

Exclusive access to Theatre Digs Booker for all ALD members whatever their membership category.

This website is a smart, quick and “hassle-free” way for theatre professionals to search for and book accommodation. View photos, maps, reviews and make informed decisions on where to stay. With thousands of rooms and more being added every day it is the ultimate online digs-finding resource. No more searching for stage door numbers. No more calling for digs lists. No more trawling through out-of-date, unsorted paper lists. No more guessing what a place is like.

Full details of how to use the benefit and the important exclusive access code for ALD members can be found via the members’ side of the website at www.ald.org.uk/members-benefits/theatre-digs-booker.

You can see all of the members’ benefits that are available by visiting www.ald.org.uk/members-benefits but you will need to sign into the website first.

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” or “Addressee gone away”. 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.

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 MailChimp 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).

Office Oracle

Ian Saunders

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 receive a members' directory if you wish to.

BAC coworking space

Battersea Arts Centre's new coworking space, Scratch Hub, opened last autumn. It is a beautiful coworking space to grow and test ideas, nurture networks and share skills, and it has lots of members' benefits including a free programme of events, great coffee, meeting room space, etc. Monthly memberships start from £140 for flexible memberships and £290 per month + VAT for a fixed desk.

FREE DAY PASS: Come and try us with a free coworking day pass

SCRATCH HUB SOCIALS: Join us to discuss big ideas, with trailblazing speakers and network in our monthly event free to all on the first Wednesday of the month.

Visit the BAC website for full details:
www.bac.org.uk/content/45520/create_with_us/scratch_hub_coworking

ALD members recognised

Paule Constable received an honorary degree from Royal Conservatoire Scotland at the RCS graduation in May, being recognised for her work across a range of shows all over the world as well as her Olivier & Tony award-winning work.

Similarly, Lucy Carter was made a Companion of The Liverpool Institute for Performing Arts (LIPA). She was among nine luminaries of the arts and entertainment world to receive the accolade from LIPA's co-founder Sir Paul McCartney at the Institute's annual graduation ceremony at the Liverpool Philharmonic Hall which also included Stephen Fry and Rowan Atkinson. 🍀



Top: LIPA Companions for 2019: Steve Lewis, Tom Pye, Mark Featherstone-Witty, Andrew Scheps, Mike Batt, Cliff Cooper, Sue Gill, Rowan Atkinson, Sir Paul McCartney, Stephen Fry and Lucy Carter.

Bottom: Paule Constable receiving an honorary doctorate from Royal Conservatoire Scotland.

Meetings update

Meetings rep [Tom Wilkes](#) with some upcoming members' meetings

One of my tasks when I joined the ALD exec was figuring out how to rejuvenate the social aspect. The ALD is such a network of wonderful people who we should all be communicating with more. When I joined as a member, the monthly socials had become a little stagnant. On many occasions you would see the same people in the same place, being paid for by the same people. The ALD decided to call time on this until we had a better plan.

I'm pleased to tell you that we've now finally got one. What I hope to share with you is a meetup where we share more than a few drinks at the bar. Though I'm sure some of you (me included) enjoy the social aspect, we wanted to create something where we utilised our time to learn something new, hear from our peers or see a venue we haven't had the privilege of seeing before. In addition, we want to make sure the meetings are held as often as possible outside of London to include our members spread across the globe.

So, come along and get involved and, while you're at it, bring along another

lighting person and get them to join the ALD too. We're nothing without our members and the more of us there are the bigger the voice we have.

Here's the concept. Each month we will host a meeting in partnership with a venue, a lighting professional and/or a company. For example, you might be lighting a show at the Old Vic and want to share your work/experiences with the ALD. We would then help you organise an open discussion/tour of the venue. If you had a specific piece of kit you used and were excited about, you could then invite the manufacturer or the hire company to sponsor the social part after.

In short, each meeting will now have three parts: a discussion with the lighting professional and a tour of the venue/pertinent areas followed up a social. In an ideal world we would like to see 22 meetings a year, 11 in London and 11 outside London (we generally don't hold one in December as Lighting Lunch brings us all together).

It's call out time! Are you thinking to yourself, "Hmm, what about my show/venue"? Then get in touch, especially outside of London. We'll help put together a format and get the word out to come along.

I am pleased to announce that in the coming months we'll be holding tours and discussions about the newly opened Mountview theatre and the new Linbury at ROH, so keep your eyes open for the email announcing the dates.

Finally, a thank you to the new "Meetings team", which now consists of Paul Fielder, Iain Quinn and me. We all look forward to welcoming you along to the next event. 🍷

Diary dates 2019–2021

Open now	Staging Places: UK Design for Performance V&A Museum, London
15–17 September	PLASA Show, Olympia, London*
15 September	2019 Knight of Illumination awards
11 November	Theatre Craft 2019, Royal Opera House*
3–4 March 2020	PLASA Focus: Glasgow*
29 March 2020	Staging Places exhibition at V&A closes
12–13 May 2020	PLASA Focus: Leeds*
10–11 June 2020	ABTT Theatre Show*
22–25 May 2021	Showlight, Fontainebleau, France*
5–15 August 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.

Contact us

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Company registered in England & Wales no. 10079797

President: **Richard Pilbrow**

The ALD Board

Vice President: **Rick Fisher** rick.fisher@ald.org.uk

Chair: **Johanna Town** chair@ald.org.uk

Vice Chairman: **Mark Jonathan** mark.jonathan@ald.org.uk

Treasurer: **Mark White** treasurer@ald.org.uk

Board members: **Steve Huttly, Nick Moran, Iain Quinn, Stuart Porter, Tom Wilkes, Katharine Williams, Kelli Zezulka**

Ex officio officers

Executive Director: **Ian Saunders** office@ald.org.uk

Company Secretary: **John Leventhall** office@ald.org.uk

Member representatives

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Companies: [VACANT] companies@ald.org.uk

Students: **Jack Wills (lead)** students@ald.org.uk

Meetings: **Tom Wilkes (lead)** meetings@ald.org.uk

Education: **Nick Moran** education@ald.org.uk

Equity: **Robbie Butler** equity@ald.org.uk

Co-opted committee members

Paule Constable, Jenny Kershaw, Prema Mehta
(firstname.surname@ald.org.uk)

Focus Magazine ISSN: 1364-9299

Editor: **Kelli Zezulka** 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 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 2019*

New members

Welcome!

Professional members

Gianni Bertoli, Italy
David King, Buckinghamshire
Natalie Lindiwe Jones, London*
Chris May, Essex
Natalie Smith, London

Affiliate members

Catja Hamilton, London
Tom Youngs, Bristol
Thomas Hawkes, Bristol*
Jordan McMahon, West Yorkshire*

Student members

Holly Morton, Edinburgh

Commercial members

Entedi

Corporate members

Global Design Solutions (GDS)

** Re-joining the association
† From Associate/Affiliate member*

Stampalamp offer

A LD member Judith Greenwood has found this original set of Stampalamps while clearing out a cupboard. These were invented in around 1986. If any individual or institution would be interested in having these, please contact the office (office@ald.org.uk) and we will put you in touch.



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

2 Jack Wills *The Good Scout* Edinburgh Fringe Festival 2019 / **2 Joseph Ed Thomas** *Woyzeck* Greenside Infirmary Street – Forest Theatre / **3 Michael Grundner** *Kiss of the Spiderwoman* Bühne Baden / **6 John Rainsforth** *Disney's High School Musical* The Customs House / **12 Chuma Emembolu** *Blue Tights, Red Knickers and an 'S' on Her Vest* The Lion & Unicorn Theatre / **19 Elliot Griggs** *Fleabag* Wyndham's Theatre / **21 John Rainsforth** *Dolly Mixtures The Musical* The Customs House / **27 Jack Wills** (assistant lighting designer) *Worlds End* Kings Head Theatre / **28 Sam Waddington** *Small* Soho Theatre / **30 Zoe Spurr** *Hedda Tesman* Chichester Festival – Minerva

September

3 James C McFetridge *Spud!* Lyric Theatre Belfast / **4 George Bach** (associate lighting designer) *Boeing Boeing* Brighton Theatre Royal / **4 Joseph Ed Thomas** *Lost Boys* Unity Theatre, Liverpool / **5 Jack Wills** *Pericles* Chateau Valtice, Czechia / **7 Malcolm Rippeth** *Klangwolke 2019 – SOLAR* Donaupark Linz / **7 Michael Grundner** *Sister Act* Musiktheater Linz / **11 Palle Palme** *Sister Act the Musical* China Theatre, Stockholm, Sweden / **12 Michael Grundner** *Cabaret* Volksoper Vienna / **13 Ben Jacobs** *Midlife Cowboy* Marine Theatre/Pleasance Theatre, London / **13 Joe Price** *Father Figurine* The Wardrobe Theatre, Bristol / **14 Chris Jaeger** *Merchant of Venice* Grand Hall – TNB / **19 Claire Childs** *Alice* Guildhall Theatre Grantham / **19 Michael Grundner** *Dionysos Rising* Sanbapolis Trento & Museumsquartier Vienna / **20 Michael Grundner** *Michael Kunze & Sylvester Levay Gala* Shanghai Culture Square / **24 Michael Dobbs** *Private Lives* Robin Hood Theatre Averham Nr Newark Notts / **24 Jack D Coleman** *The Tempest* Huntingdon Hall / **25 Zoe Spurr** *The Seven Ages of Patience* Kiln Theatre / **26 Charlie Morgan Jones** *Redd* Barbican Centre / **27 Jason Addison** *Henry Moon and the Greasy Spoon*

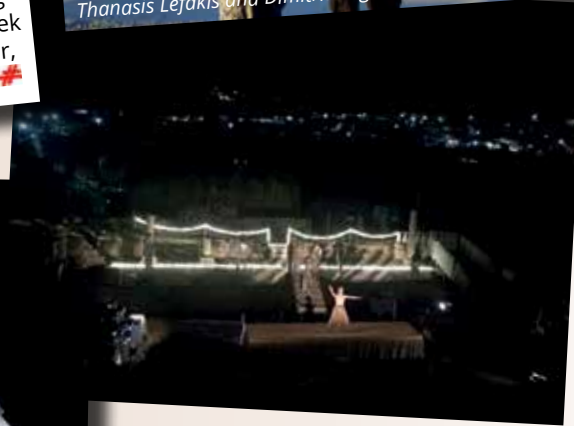
A postcard from...

Sofia Alexiadou, Epidaurus, Greece

I am sending this postcard from a fascinating place linked to the roots of the history of theatre. Epidaurus! I was really privileged to come back to design lights for the Little Theatre this time. There are two ancient theatres in the area: the Ancient Theatre of Epidaurus (with a staggering capacity of 15,000) and the Little one (seating 800), both equally enchanting and captivating. The show was inspired by Hesiod's Theogony, a foundational text of ancient Greek literature describing the origins of the world and the lineage of ancient Greek gods, and is re-imagined by Sofia Paschou, our director, as a feast with live music under the starry Greek sky! 🇬🇷



*The LX team at the little theatre of Epidaurus:
Thanasis Lefakis and Dimitris Stigas*


























*Theogony, a great feast
Inspired by Hesiod's Theogony
Conceived by the Patari Project
Director: Sofia Paschou
Dramaturgy: Katerina Mavrogeorgi
Music: Nikos Galenianos and Stamatis Pasopoulos
Set design: Evangelia Therianou
Costume design: Claire Bracewell
Movement: Erifili Stefanidou
Lighting design: Sofia Alexiadou*

Corporate members

<p>4Wall 01254 698808 www.4wall.com</p> 	<p>Ambersphere Solutions 020 8992 6369 www.ambersphere.co.uk</p> 	<p>City Theatrical 020 8949 5051 www.citytheatrical.com</p> 	<p>ETC 020 8896 1000 www.etcconnect.com</p> 	<p>Martin Professional UK 01707 668136 www.martinpro.co.uk</p> 
<p>AC Entertainment Technologies 01494 446000 www.ac-et.com</p> 	<p>Ayrton Lighting www.ayrton.eu</p> 	<p>Claypaky +39 335 72 333 72 www.claypaky.it</p> 	<p>German Light Products +49 7248927190 www.glp.de</p> 	<p>Music & Lights +39 0771 72190 www.musiclights.it</p> 
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<p>Adlib 0151 486 2214 www.adlib.co.uk</p> 	<p>Chauvet Professional 01773 511115 www.chauvetlighting.co.uk</p> 	<p>Eaton Lighting Systems – Zero 88 01633 838088 www.zero88.com</p> 	<p>Hawthorn 01664 821111 www.hawthorn.biz</p> 	<p>Prolight Concepts Group 01254 704111 www.prolight.co.uk</p> 
<p>Altman Lighting www.altmanlighting.com</p> 	<p>Christie Lites 02476 017270 www.christielites.com</p> 	<p>Elation Professional +31 45 546 85 66 www.elationlighting.eu</p> 	<p>Lee Filters 01264 366245 www.leefilters.com</p> 	<p>Robe UK Ltd 01604 741000 www.robeuk.com</p> 

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<p>Roscolab Ltd 020 8659 2300 www.rosco.com</p> 	<p>Vari-Lite Strand +31 534500424 www.philips.com/entertainmentlighting</p> 	<p>ADB +39 035 654 311 www.adblighting.com</p> 	<p>The Fifth Estate 01273 660 784 www.thefifthestate.co.uk</p> 	<p>SLX 03300 161 300 www.slx.co.uk</p> 
<p>Schnick-Schnack-Systems +49 221 99 20 19 18 schnickschnacksystems.com</p> 	<p>Vectorworks UK Ltd 01635 580318 www.vectorworks.net/uk</p> 	<p>Artifice Industries Ltd www.artificers.co.uk</p> 	<p>Goboplus/ Cut Colour Plus 020 3603 1335 www.goboplus.com www.cutcolourplus.com</p>  	<p>TLSPixelite 01603 295 111 www.tlspixelite.co.uk</p> 
<p>SGM Light UK 01233 460 400 www.sgmlight.com</p> 	<p>White Light 020 8254 4800 www.whitelight.ltd.uk</p> 	<p>Chroma-Q 01494 446000 www.chroma-q.com</p> 	<p>Illuminate Design 01223 969694 www.illuminatedesign.co.uk</p> 	
<p>Sound Technology 01462 480000 www.soundtech.co.uk</p> 		<p>Collaborative Creations 020 3743 2691 www.collaborativecreations.co.uk</p> 	<p>Lamp & Pencil 01279 902819 www.lampandpencil.com</p> 	

Thank you for your support!

KOI theatre nominations

The 2019 nominees in the theatre category are...



DANCE

Many thanks as always to this year's judges in the theatre category, who were assisted with technical insights provided by Bryan Raven of White Light:

David Benedict
(Chair) Critic and broadcaster

Neil Fisher
Deputy arts editor, *The Times*

Louise Levene
Dance critic, *Financial Times*

Michael Billington
Theatre critic, *The Guardian*

Tim Bano
Lead critic, *The Stage*

Zoë Anderson
Dance critic, *Dancing Times*

George Hall
Opera critic

The winners of the 12th annual KOI awards will be revealed at the 2019 ceremony and gala dinner at London's Eventim Apollo, Hammersmith on 15 September.



Four Quartets
The Barbican
Choreographer: Pam Tanowitz
Set and lighting designer: Clifton Taylor
Costume designers: Reid Bartelme and Harriet Jung
Photographer: Maria Baranova

Clifton Taylor | Four Quartets | The Barbican



*Victoria
Northern Ballet
Choreographer and director: Cathy Marston
Designer: Steffen Aarfing
Lighting designer: Alastair West
Photographer: Emma Kauldhar*

Alastair West | Victoria | Northern Ballet

Jennifer Tipton | Shostakovich Trilogy | San Francisco Ballet at Sadler's Wells

August/September 2019 – “More art, less tools...”



*Shostakovich Trilogy
San Francisco Ballet
Choreographer: Alexei Ratmansky
Staged by: Nancy Raffa
Set designer: George Tsypin
Costume designer: Keso Dekker
Lighting designer: Jennifer Tipton
Photographer: Erik Tomasson
Photo courtesy of San Francisco Ballet*

KO1 theatre nominations



OPERA



Malcolm Rippeth | The Turn of the Screw | Garsington Opera



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



*Katya Kabanova
Scottish Opera
Director: Stephen Lawless
Designer: Leslie Travers
Lighting designer: Christopher Akerlind
Photographer: James Glossop*

Christopher Akerlind | Katya Kabanova | Scottish Opera

Mark Jonathan | Vanessa | Glyndebourne

KO1 theatre nominations

HAWTHORN MUSICALS



*Mythic
Charing Cross Theatre
Director and choreographer: Sarah O'Gleby
Designer: Lew Newby
Lighting designer: Jamie Platt
Photographer: Marc Brenner*

Jamie Platt | Mythic | Charing Cross Theatre

Neil Austin | Company |
Gielgud Theatre



Company
Gielgud Theatre
Director: Marianne Elliot
Choreographer: Liam Steel
Designer: Bunny Christie
Lighting designer: Neil Austin
Photographer: Brinkhoff Mogenburg

Sherry Coenen |
Operation Mincement |
New Diorama



Operation Mincement
New Diorama
Directors: Spitlip
Designer: Helen Coyston
Lighting designer: Sherry Coenen
Photographer: Alex Harvey-Brown at Savannah Photographic

August/September 2019 – “More art, less tools...”

KO1 theatre nominations



Aideen Malone | Death of a Salesman | Young Vic



*Europe
Donmar Warehouse
Director: Michael Longhurst
Designer: Chloe Lamford
Lighting designer: Tom Visser
Photographer: Marc Brenner*

Tom Visser | Europe | Donmar Warehouse

August/September 2019 – “More art, less tools...”



*Equus
English Touring Theatre/Theatre Royal Stratford East
Director: Ned Bennett
Designer: Georgia Lowe
Lighting designer: Jessica Hung Han Yun
Photographer: The Other Richard*

Jessica Hung Han Yun | Equus | English Touring Theatre and Theatre Royal Stratford East

KO1 theatre nominations



PROJECTION



Life of Pi
Sheffield Crucible
Director: Max Webster
Designers: Tim Hatley, Finn Caldwell and Nick Barnes
Lighting designer: Tim Lutkin
Video designer: Andrzej Goulding
Photographer: Johan Persson

Andrzej Goulding | Life of Pi | Sheffield Crucible



The Second Violinist
Landmark Productions and Irish National Opera
Director: Enda Walsh
Designer: Jamie Vartan
Lighting designer: Adam Silverman
Video designer: Jack Phelan
Photographer: Patrick Redmond

Jack Phelan | The Second Violinist | Landmark Productions and Irish National Opera

August/September 2019 – “More art, less tools...”

The Shape of the Pain
Summerhall
Director: Rachel Bagshaw
Designer: Madeleine Girling
Lighting, video and creative caption designer: Joshua Pharo
Associate lighting, video and creative caption designer: Sarah Readman
Photographer: The Other Richard



Joshua Pharo | The Shape of the Pain | Summerhall, Edinburgh

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PLASA Show 2019

London Olympia, 15-17 September

PLASA Show returns to London Olympia on 15-17 September 2019, providing an international stage for the future of live entertainment technology. With the 2018 show being the busiest and most vibrant in recent years, PLASA Show is once again the destination of choice for professionals working across the industry.

Thousands attend PLASA Show to see pioneering products, meet with influential industry leaders and network with like-minded peers. In fact, last year saw a 4% increase in visitors, and the 2019 show is expected to push that figure even higher.

Visitors can meet 200+ brands, representing the very best of lighting, audio, AV, rigging and staging, including global lighting leaders Clay Paky, ETC, Robe, GLP and Elation. Joining them are SGM, known for its architectural and stage LED lighting, and Follow-Me from the Netherlands, which offers innovative tracking hardware and software.

In addition to the thriving show floor, three seminar theatres will welcome over 100 expert speakers to reveal ambitious creative projects and unpack technical updates. There will be plenty of interactive features too, with live demonstrations,



professional sessions and hands-on product training.

Always a show highlight, the PLASA Awards for Innovation in association with LSi magazine will reward game-changing technologies and the people behind them, with all entries available to view throughout the show at the Innovation Gallery. Last year's winners included Astera's Titan Tube, Robert Juliat's SpotMe, Avolites' Synergy and ETC's Relevé Spot.

PLASA Show is running from 15 to 17 September at Olympia London. To find out more about the show, and the PLASA Awards, and to register for your free badge, visit www.plasashow.com. #





London, Olympia
15 - 17 September

Explore the future of entertainment technology

PLASA Show unpacks the power of live entertainment, providing a stage for the newest kit and the biggest ideas. Join us in September to discover:

- 200+ brands
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A postcard from...

Jason Addison

Hello from the Slime Garden and the National Forest! The past few weeks I have been lighting two different shows, which both had to compete with natural daylight. First up was *Slime* by The Herd Theatre, a lovely show for 2-5 year olds, which is touring libraries, nurseries and theatres. It's also going to be the resident show at Edinburgh Central Library during the Fringe festival this year.

The second was *The Baron in the Trees* by Lost in Translation Circus. This was a new piece of work that was adapted to work under the trees of the National Forest near Swadlincote as part of the great family-friendly Timber Festival, with plans to develop it further.

Both shows were being performed with natural light. Due to the time of day and difficulty getting a good blackout in these venues, I decided to make use of the eye candy of colour and effects to help tell the story of the pieces. This was a great visual aspect for the children on *Slime* and as the sun set in the forest the trees came alive. 🌲



Slime
The Herd Theatre
Director: Ruby Thompson
Designer: Ruta Irbite
Lighting designer: Jason Addison

The Baron in the Trees
Lost in Translation Circus
Directors: Sabrina Gilio and Massimiliano Rossetti
Costume designer: Arianna Gasperini
Lighting designer: Jason Addison

ALD awards 2019

This year's awards have been revamped...

As lovers and creators of light and video, the ALD would like to make you aware of the big changes we've made to our awards, and to present...

The ALD Awards for Excellence

All students studying in the UK, as well as recent graduates, are invited to submit a portfolio and the awards open for submissions in August.

There's every reason to enter, so please encourage all students you know to enter. Prizes this year for the winners are not to be missed!

But for all students – regardless of experience – it's a great learning experience as well as a kickstart to their career in lighting. All students will benefit from entering. Submissions are judged by working professionals who will give you invaluable and positive feedback on your portfolio. This feedback is priceless for students for producing professional portfolios that will go on to win great work in theatre.

Pre-register at www.ald.org.uk/awards for updates and news about the awards.

The ALD Award for Excellence in Lighting Design (sponsored by the Mousetrap Foundation)

Prizes:

- £500 cash
- A copy of *Northern Lights*
- ETC Nomad (512 Student Package)
- One-year Vectorworks licence
- Industry mentor pairing*

One runner-up will receive a cash prize of £500 sponsored by the Francis Reid trust.

The ALD Award for Excellence in Video Design (sponsored by Blue-i Media)

Prizes:

- £500 cash
- ETC Nomad (512 Student Package)
- Industry mentor pairing*
- Hire credit from Blue-i**



The ALD Award for Excellence in Production Electrics (sponsored by ETC)

Prizes:

- £500 cash
- ETC Nomad (512 Student Package)
- One-year MLA licence
- Industry mentor pairing*
- One year ALD public liability insurance

This award is sponsored by ETC and dedicated to the late ETC CEO, Fred Foster.

** The ALD's mentoring package will put you "under the wing" of a professional designer/production electrician who will be on hand to give you advice and direction with your work. You'll have access to working professionals who will be able to speak on the phone, answer emails and meet up for coffee – there may even be a chance to shadow them in their work.*

*** Subject to inventory availability, equipment and required connectivity. Does not include any "direct out of pocket costs" (for example, transportation, labour, consumables, insurance cover, etc.).*

Tackling alcoholism in the industry

Claire Gilligan on her personal journey to drinking less

It's 2014. "Where am I?" "Jamaica," the nurse said. My eyes went wide and I sat up straight. "Jamaica!" I said, thinking, "How did I get to a Caribbean island?" I was waiting for my flight from JFK to Vancouver. The nurse looked at me and, perhaps hearing my Kiwi accent, repeated with more information, "Jamaica Hospital Queens." Relief washed over me. I was still in New York.

Had I missed my flight? Oh, no, much worse. I had delayed my flight by having boarded, sat in my economy aisle seat and subsequently been taken off the plane sick with alcohol, followed by a ride in the big yellow taxi to the hospital.

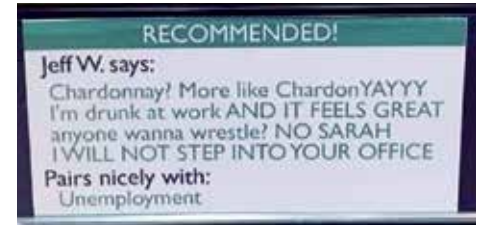
Alcohol use disorder, or AUD as it's called, is progressive and if I didn't do something, anything, to stop it in its tracks, it would just get worse. I didn't want to give up drinking forever; I just wanted to moderate my drinking back to normal levels.

Complimentary drinks? I'm in! Friday office beers? I'm the first one there! Press night drinks? You bet! When a guy is drinking and acting up, he's being funny and the life of the party; when a woman does it, she's embarrassing and a drunk. That's how I was starting to see myself.

For decades, alcohol misuse has traditionally been treated as a moral failing, resulting in shame, stigma, and chronic treatment failure. The Drink Aware app is free and easy to use. I decided to track my drinking so I would have something to show my GP. My GP asked, "What what's wrong with you?" "Nothing is wrong with me! I have a good life, great job, great family. I just want to drink less." Why should I or you wait until hitting rock bottom before acting?

80-90% of people suffering from AUD do not seek treatment because they have been falsely led to believe that they have to give up alcohol for the rest of their lives. That's daunting and kinda unrealistic, especially in this industry - who wouldn't want a reward beer at the end of a long day and a load-out? What celebratory opening night would happen without bubbly? Show me touring camaraderie that doesn't start and continue by making friends in the pub. A dry PLASA? I don't think so. But there is another way - keep reading.

I learned from Claudia Christian's TedX talk that going "cold turkey could cause alcohol deprivation disorder. So when the honeymoon period of sobriety is over you



start to get constant physical cravings for alcohol; you get angry when you walk by a pub and can't go in and have *just one* drink; you start isolating yourself from friends and family because they drink!" Clearly this is not good for your mental or physical health.

The Sinclair Method (TSM) is: Take one pill, one hour prior to drinking alcohol. Sounds counter-intuitive, but it's not. It works by blocking opioid receptors in the brain, reducing cravings for alcohol. This chemically disrupts the body's behaviour/reward cycle causing you to want to drink less instead of more and over time your brain unlearns the desire for alcohol until it no longer has a hold on you. Oh, you can still get drunk and booze still tastes the same, but it's the desire for it that lessens over time. This process is called pharmacological extinction.

My GP had never heard of TSM so I had to jump through a few hoops, do a few blood tests, follow the NHS pathways, but

because I had done my research, I stayed strong and finally got my prescription. The first few weeks were odd for me; adjusting to this drug was like watching TV and then pressing mute when the ads come on. But it's been wonderful. I have been taking naltrexone and following TSM for over a year now. My alcohol limit has dropped by a third and it's still dropping. Remember, giving up was not my goal.

The FDA approved naltrexone to treat AUDs in 1994. Naltrexone, or nalmefene in the UK, is a NICE-approved, non-addictive, safe medication. Naltrexone has been used to treat alcohol use disorder for many years, originally as a relapse-prevention medication, despite clinical testing evidencing that it works better when only taken prior to alcohol consumption. Nalmefene was approved for use on the NHS in November 2014, and this medication is specifically approved to only be taken prior to drinking alcohol.

I highly recommend reading Dr Roy Eskapa's book, *The Cure for Alcoholism*, based on 40 years of Dr David Sinclair's research and watching Claudia Christian's documentary, *One Little Pill*, free on Amazon Prime right now. I have it on DVD

if anyone wants to do a screening with Q&A. If you or your loved ones are worried or suffering, act now and get informed. #OptionsSaveLives

I now enjoy a decent wine, not the free "screen wash" offered up at some theatrical functions. Free (cheap, crappy) drinks on a Friday? Nah, you're alright. I no longer drink out of boredom or because it's what I think I'm supposed to be doing. I drink if I want to and because I enjoy it – and always one hour after taking my pill.

The World Health Organization estimates that 3 million people die each year from alcohol-related disease. In clinical testing, TSM showed a 78% long-term success rate. Most other treatments claim a 5–15% success rate. Imagine a world with 78% fewer alcohol-addicted people, 78% fewer broken families, lost days of work, accidents, covering for colleagues and on and on. This is an approved medical treatment for a medical condition – the



shaming of those with alcohol dependency has no place in society any longer.

"Let's be more tolerant of our shortcomings. We all have them, whether it's spelling, or a lack of patience, or forgetting to pick up our socks. We can keep working on them, and in the meantime, let's remember that kindness is the most important trait we can all practice every day." —Richard Branson

Claire is a drug, solvent, and alcohol abuse counsellor and volunteers for the C3 Foundation Europe, as well as having worked in the theatre industry for over 20 years. She no longer flies economy. Claire is also a virtual assistant: www.StandbyVA.com.



Resources and references for further information:

- "One Little Pill": www.onelittlepillmovie.com
- *The Cure for Alcoholism* by Dr Roy Eskapa
- Claudia Christian, *How I overcame alcoholism*: www.youtube.com/watch?v=6EghiY_s2ts
- Drinkaware app: www.drinkaware.co.uk/tools/app
- *The Sinclair Method*: www.c3foundationeurope.org/the-sinclair-method-tsm/ and www.cthreefoundation.org/the-sinclair-method

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