

# ALD # FOCUS e

The Journal of the Association of Lighting Design

*"More art, less pages..."*

In the glow of the traditional festive festoon bulbs this issue:

- Lighting Masterclasses in South Africa •
- Philip Edwards Creates Light Twice in 7 Days •
- And after Graduation? What then? •
- 50 years of ALD meetings •
- Lighting as art •
- .. and much more...

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# The view from the Chair....

Well firstly let me wish Seasonal Greeting to everyone. A busy time for all those out there in Panto World. Personally, I've got a Christmas tree in the first act of the play I'm lighting at the moment, but that's about as far as it goes.

Real progress is happening with our new plans for the ALD and I guess the big news which you can read about in more detail from Ian Saunders further into the pages of this *Focus* edition is that we have opened our first permanent office in Shaftesbury Avenue. It's not huge but will provide not only a meetings base for the Executive and new sub groups but will also provide three 'work stations' which will be available at super low cost to professional members when visiting London. I sincerely hope that this will be a welcome and well used facility.

We've had a bit of a 'cabinet reshuffle'. Ian has accepted the full time role of Executive Director which is going to expand our management ability considerably. Jason Larcombe, having served as our Vice Chairman for many years has decided that his current work commitments mean that he will give up that role although remain as a part of the Executive. On behalf of the Executive I'd like to thank him for all his good counsel over the years. Our new Vice Chairman will be Mark Jonathan and we are all delighted with that decision. Richard Pilbrow has asked to share the role of President as he feels he is away from the UK quite a bit these days and so Rick Fisher will become our Vice President, a very appropriate appointment I feel.

Jo Town is going to become our new professional members representative and we are looking for a new student rep to replace Jack Knowles who feels his student days are a little too far behind him.

I'm also delighted to welcome Katharine Williams on to the Executive committee, I think she will be a real asset.

In January we will have the first of a series of sub group meetings to create a paper outlining proposals for an ALD 'apprentice' scheme, and judging by the response so far there is much interest in this.

Expanding our professional categories is a priority and I hope that the word is getting around that we want to include and recognise all the layers of professionals involved in creating lighting design, projection designers and programmers too.

The sub group looking into the refurbishment of the ALD website is on the cusp of appointing a web designer. It's a complicated business because of the database but very much under way now and we hope to have it up and running within a couple of months. I'm very aware that we need to create more events for associate members and this is very much in the pipeline for next year. I would welcome comments and ideas from associate members on this subject.

So, we are about to launch into yet another new year and I hope that it will be a positive and happy one for all.

All best, Peter



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MJ by the production desk "at the wonderful Theater an der Wien".  
Photo: Johan Engels.

**It's the morning after rapturous applause was ringing in his ears for *The Magic Flute* and with the effects of the first night party prevailing, Mark Jonathan leaves Glasgow and flies to Heathrow then onto the National Ballet of Japan...**

## MARKO'S GRINDING HIS TEETH

**A**lthough we got the complex show on despite the lack of time I was now in a grump as the management had told me that in future they wouldn't pay my taxis to and from the airport and I should get the bus. "Give me a break, I'm exhausted, I'm away from home for a month, I'm dragging scores and paperwork behind me; it's not all on my i-book." I wonder if the management realise how disproportionately angry the paltry saving makes me? I grind my teeth. I jettison everything I can that I don't need in Tokyo. I quite enjoy the 'local' variation of working in different countries and in different languages, as well as moving between different scales of productions. I would be doing this in quick succession with a ballet in Tokyo, a play in Dublin and a very big opera in Vienna.

I have a shower in the business lounge at Heathrow and I board for the evening flight. I know I must try and sleep as I'm expected to start work on arrival. It's a 12 hour flight so there's time for a meal, work, sleep, a movie and to brush up my very limited Japanese. On arrival at Narita airport I'm met by a nice lady who escorts me to my limo. My driver bows and drives me sedately while wearing white gloves. As we approach the city centre he phones ahead to the producer, my friend Taro, who is waiting to meet me at the hotel to give me per diems but I realise he's really there to ensure I don't loiter and to get me to the splendidly equipped National Theatre. We arrive

to find the staff are waiting on stage for me. Taro probably phoned ahead. I've been practising saying 'How nice to see you again,' in Japanese. It's my fourth visit there and I know the importance and formality of Japanese greetings.

The large crew is standing by and the wonderful Tatsuta San, the lighting designer and lighting supervisor is waiting to show me what they have done in focusing the rig. Doug Nicholson from Birmingham Royal Ballet, who created the original production, is smiling as is the Japanese production manager Nobu Ito. Doug had rung me as I was checking in at London to say they were ready for me and indeed they have made an excellent focus in my absence. Everything is working and ready to go. For once, I don't grind my teeth.

A day later, we were lighting and I said to Tatsuta San, "We need to look at the practical fire," which had 3 flickering bulbs in it. We went on stage and peered into the fireplace. When I looked behind me there were at least 60 stage crew, electricians and stage management all looking on attentively. People scuttle fast and efficiently to make changes. I chuckled as I thought of the small hardworking crew at Scottish opera and how much they had to do and how few there are of them by comparison. I had left the small but brilliant lighting team at Scottish Opera with a production that as well as having the usual

*Mathis de Maler, Theater an der Wien. Lighting by Mark Jonathan.*





*The Magic Flute,  
Scottish Opera.  
Lighting by  
Mark Jonathan.  
Photo: Ken Dundas.*

## MARKO'S GRINDING HIS TEETH

generic and moving LX rig with effects projectors, follow spots, there was haze, smoke, steam effects, glacial smoke, a set full of LEDs, along with costumes, illuminated hats, wigs and props full of LED fibre optics, etcetera. There were even sound cues. Here in Japan there was a much larger staff although they mostly seemed to be freelance. See what I mean about local variation. The facilities are outstanding at the New National Theatre. There is plenty of equipment, a big moving light rig, plenty of time and high skill levels. When I swipe in at the stage door, an electronic board backstage says I'm in. I have a nice dressing room to relax in. Compare this with most UK theatres that haven't got enough dressing rooms for the cast and where I have to hide my valuables under the production desk. While the New National has splendid facilities with acres of space for artists and audience they don't have anything like the number of performances that the NT in the UK or the ROH would have. Food and transport in Japan seems cheaper than the UK; it's 90 pence for one ride on the tube.

I stay for the second performance in Tokyo; it's also going to be broadcast on National TV in Japan. The nice, white gloved man takes me back to Narita. A few days later I'm in Dublin, back on my Dublin rentabike which costs 10 Euros a year; again far more affordable than London. There is total chaos in the random way the rig has been patched. *I grind my teeth*. It's going to be a slow process. Some very charming and capable freelancers try to valiantly to sort out the avoidable mess. The show has a fireplace and a lot of atmospheric flickering has to emerge from the comparative small space and flicker across the room. I spend some time fiddling on my knees with illuminated logs and small Fresnels while I wait for the next channel to be found on the desk.

A week later, I'm in Vienna for a massive production of the opera *Mathis de Maler*. It's my third production at the wonderful Theater an der Wien and like Scottish Opera, Tokyo and Dublin I know my way around and have an idea of what to expect and what the strengths and weaknesses are. To get to the rehearsal stage I need to use the Viennese U-bahn and tram system; I hum the theme from 'The Third Man' as I travel there. An inclusive, week long travel ticket costs about 15 Euro. In the famous Viennese coffee houses the waitresses snarl at me, unlike the warm welcome one receives in a Japanese or Irish café. It's extraordinary that the Viennese waitresses can be so grumpy I wonder if they need better

haemorrhoid ointment for their piles. In which case I bet they grind their teeth too.

I'm now in the thick of production and I've just got to the point where an enormous pile of books has to catch fire. I wanted to use real fire. This was refused. "*You are zee great lighting expert and so you will make zee big fire viz your lights*," said the obsequious construction manager. *I grind my teeth*. This is my fourth consecutive fire in a row since *The Magic Flute*. I know about fire effects and of course, when I ask the lighting operators to make the lights flicker in the 6 metre high pile of books it looks like a lighthouse with a zebra crossing flashing. As the operators blunder around trying to use the effects on a desk that they should never have bought (or been sold), the supervisor snaps at me and says, "*Yes, Yes, it will take at least an hour*." I huff and think of the standard of UK or Japanese programmers who would take 10 seconds to produce the same flickering effect and *I grind my teeth*.

I will sign off now but also say that as we are going to print we hear from Richard Lambert that *The Stage* is doing a survey on low pay and no pay but it's just for performers and not creatives. I'm annoyed that both *Opera* magazine and *Opera Now* ignore LDs in their listings while listing directors and set designers.

Things have got to change before I have no teeth left to grind. 🦷

# EMERGING LD MEETING: CORPORATE AND EVENTS

ALD AGM: 29 September 2012 by Kelli Zezulka

The meeting began with a slide show compiled by Richard Lambert illustrating his work on various events and a video of a Beck's advert – proving that there is lots of work to be had outside the 'traditional' performance space.

Jason started us off by talking about his background and experience. His first piece of advice was to think of yourself as a business. Sometimes you will be a lighting designer, a consultant, the project manager, or even the visual designer responsible for all design elements (e.g. what kind of stage, lectern placement, etc.). Be clear about what it is that you want to do and what kind of events you want to work on. In terms of his work, Jason said he approaches everything from a theatre background in order to make events theatrical. This is equally important in being able to use your experience to react to and sort out problems as they arise.

Nick echoed this and advised using all available opportunities so that you have the experience Jason talked about to draw on. Use events as an opportunity to play with kit – although be practical! It's not the time to be making mistakes due to the tight timings and financial implications so make sure you know what you're doing with any new equipment in advance.

Jason cited the variety of the work as the main perk of his job. He said he loves it because every day is different and he can have lots of projects running at the same time due to different timescales.

The last thing we talked about was setting fees for a job. Although there was no consensus on a 'typical' fee, the advice was very clear: never undersell yourself! 🍷

*Panel: Jason Larcombe, Nick Moran, with Philip Norfolk, Richard Lambert.*

cabaret lighting •  
showcase lighting  
• gala lighting •  
comercial lighting  
• concert lighting  
• corporate  
dinner lighting •  
product launch  
lighting • awards  
lighting • schools  
lighting • rock  
'n roll lighting •  
installation lighting  
• sporting event  
lighting • fringe  
theatre lighting  
• dance lighting  
• play lighting •  
musicals lighting  
• event lighting  
• tradeshow  
lighting • youth  
groups' lighting •  
exhibition lighting  
• comedy lighting  
• community  
projects • fashion  
shows • museum/  
gallery attraction  
lighting • online  
media lighting •



# AND HE CREATED LIGHT: TWICE IN SEVEN DAYS

## An 'Interesting Week' for Philip Edwards

The third week in May was always going to be interesting. For some months I'd been contracted to look after lighting for Clonter Farm Music Trust's master classes and showcase. Clonter is an interesting place. It's sited on a farm (no longer working) where in 1972 the farmer – who had trained as a singer before taking on the farm – asked the Abbey Opera Group to do a concert. A barn was rigged out with hay bales for seating and a good time was had by all.

Over the years Clonter developed as a training place for young singers who worked on opera with experienced directors and musical directors. These were predominantly staged operas, at first with piano accompaniment and later, when the theatre was rebuilt to its present state with a pit, with a small orchestra. The theatre seats about four hundred and has a proscenium stage with an orchestra pit but without flying facilities. More about electrics later.

For the last couple of years the spring season has consisted of a week of public master classes for singers – five this year – rounded off with a gala concert with piano accompaniment on the Saturday night. I contacted the director when I got the contract and we agreed to do nothing until the show week when the repertoire of the singers was known and it was possible to make up a programme for the gala.

At the beginning of May, my wife Christine answered a phone call from a teacher at Denton Community College. Denton is about ten miles away between our home in Glossop and Manchester. The College was doing a drama day in their new Studio Theatre in which groups of their own pupils would perform short (10 to 15-minute) pieces that they had improvised. In addition, groups from other local schools would bring along pieces. "Would Philip be able to act as lighting technician for the day?" A look at the diary confirmed that Thursday 17<sup>th</sup> was a master class day at Clonter for which I wouldn't be required, so I arranged to go over to Denton to look at the venue and discuss what was needed.

This was where things really got interesting. The teacher confirmed that there would be two groups from Denton College, two from Longdendale College, one from St. Damien's RC College and one from Copley High School. These are all secondary schools. Added to this mix, two professional actors would perform the stimulus piece, an extract from *The Sea* by Edward Bond. The school groups had all been working on their pieces for about three weeks following a day of intense drama workshops at Manchester City Football Club, of all places. "The objective of the day being to challenge the students to aim higher and to understand their role and purpose in life".

The students were given a stimulus by watching professional actors perform. They were given the challenge of going back to their respective school groups to devise a short piece of theatre based on the stimulus.

At this stage there were no scripts and no technical requirements. "The groups will tell you what they need."

The venue was interesting. The main room was about fifty feet wide by eighty feet long with a motorised partition half way along. One end of the hall was equipped with spot bars, legs and borders as a conventional end stage, the partition effectively being across the front of the stage. The second half of the hall had bleacher seating, a lectern, a drop down video screen and projector and a single spot bar as an FOH bar.

Behind the bleacher seating and, at a higher level, was another room, the same width and perhaps thirty feet deep with raked seating, a lectern, drop down screen and projector and another spot bar. These rooms were separated by a waist high glass screen – effectively the front of the circle – and another motorised partition. The idea being that the "stage" room could be either a drama studio or end stage, the centre area either an auditorium or lecture theatre and the third, raised, room again either a circle or a lecture theatre.

The bars were getting on for twenty feet high. "Do you have any way of reaching the lanterns?" I said. The reply was, "No, we don't."

The pupils' challenge was to devise a ten minute piece of theatre while mine was to light all seven pieces using a rig which I could neither focus nor recolour with no scripts and no indication of how the lighting rig worked. Before I left I was shown the control – a Zero 88 Jester TL – in its box in the Properties Store.

Although the installers had apparently supplied full details of the installation to the school nobody there knew where it was so I arranged to spend a couple of hours with a DMX tester to try and sort out what channel controlled each lantern, where they pointed and what colour, if any was in them. The result was a plan to give me something to start with. As can be seen there was some logic to the layout but not a lot.

At this point I went over to Clonter to see what state the rig was in. Apart from major shows I try and keep the rig in a state to allow me to go in and light concerts etc with the minimum refocusing. The normal Clonter concert has the performers arriving about 16:00 for a sound check at 17:00 and a 19:00 show which doesn't leave much time for Tallescope and ladders if you're on your own as I usually am.

The standard rig consists of a two colour cross

wash in Supergel 21 and Lee 141; I find this combination gives a good range of colour from amber through to blue and, in particular enables me to produce a range of tints on the warm and cold sides of white. There is open white coverage of a conventional three areas across from two directions, normally only two areas up and down but for these performances the orchestra pit was covered to form an apron stage, so three areas up and down. There are two backlight washes upstage and down in Lee 106 and Lee 119, open white backlight pools centre and down stage and finally a pair of Pattern 23s cross washing down stage at head height to model the operatically inevitable downstage centre soloist. The whole lot is patched to sixty dimmers and controlled by a fourth-hand Galaxy Nova.

The theatre had been used by a number of groups since I was last there and the rig, whilst still the same, was focused and coloured apparently at random so I arranged to spend a few hours with an assistant returning things to my preferred layout, and focusing one or two potentially useful specials. This was done on the Saturday before the master class week.

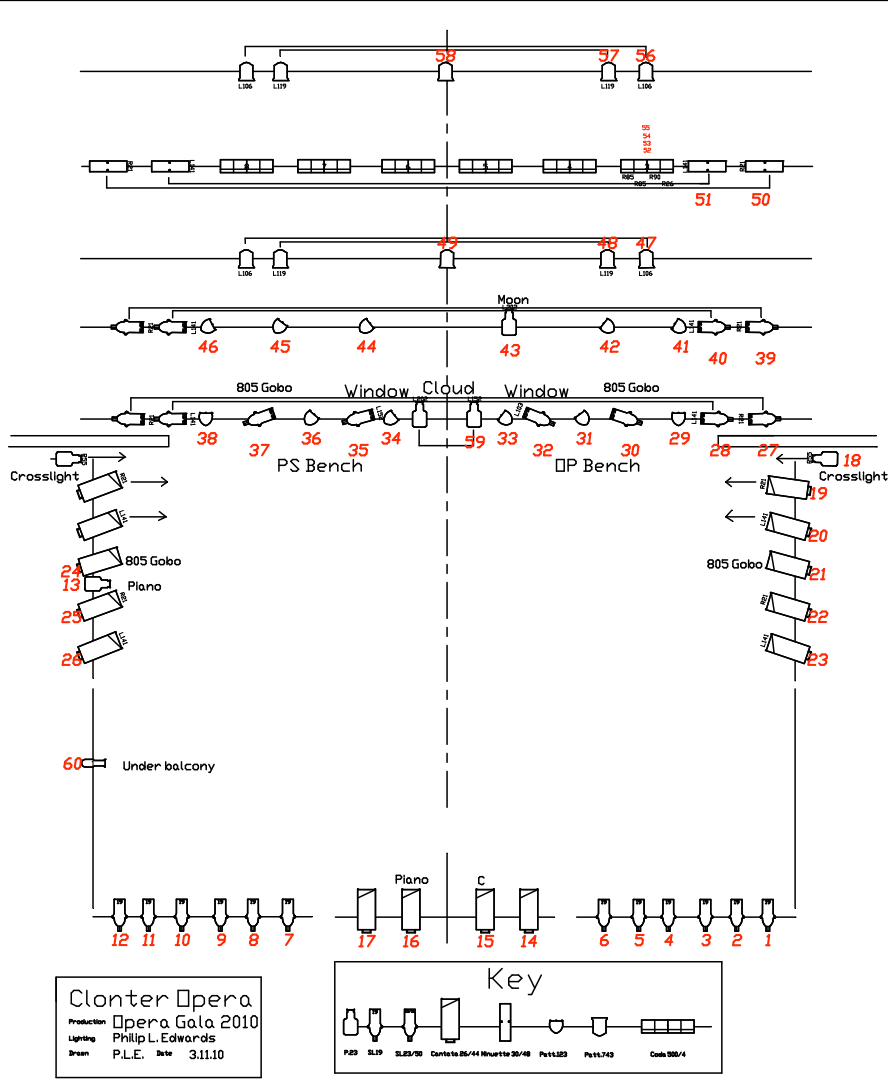
There was still no more information from Denton College so I arranged that I would arrive there at 8:30 on the Day of Drama and vamp it



from there. The day came and it was apparent that scripts were rare, as were coherent explanations as to what the pieces were about.

I started the day by making up a set of states which I could use as groups and then, having introduced myself to the various groups and the two professionals we rehearsed. It's important to remember that any form of show needs the performers to be visible and also that in this kind of show, where the audience is principally made up of relatives of the performers, visibility is more important than atmosphere or effect.

By late afternoon we'd been through all the pieces, not necessarily in order, and I had made up states to fit with each. I had even plotted a few cues with notes such as *little kid moves US, rest to DSP* to prompt me. The actual show was a reasonable success. The audience was larger than I'd expected and responded well to the performance which finished by eight so not a bad day.



### An 'Interesting Week'...

I was thanked by most of the groups and by the organisers (who paid my bill promptly) so I suppose I did OK. Now, I know that we've all preached how you need to "know the show", carefully design and focus the rig and so on but perhaps there are times when you can just go in and do it with what's there. Discuss.

The next day took me to Clonter for rehearsals and back into my opera comfort zone. A quick chat to the director and MD/pianist, to whom I promised that the Pattern 23 focused on his music would never go below 'this level', before rehearsals started at a civilised 10:00 and each singer went through their pieces, in order. We sorted out how we were to get from one number to another to allow the show to flow, and then simply concentrated on producing a set of states to make each piece look attractive and how to get from one to another. Fortunately I've worked there so often that I have no difficulty in remembering what number does what.

I had previously made up groups of colours, back lights etc which made life easier and, as mentioned, focused a few odd specials which might come in handy – two different window gobos on the floor, a couple of cloud gobos and a special to allow entrances from under one of the balconies. Remembering that Clonter's audience likes things to look pretty kept things reasonably colourful and dramatic remembering that faces are important. The day went smoothly and by mid afternoon I had what we now seem to call

## ... for Philip Edwards

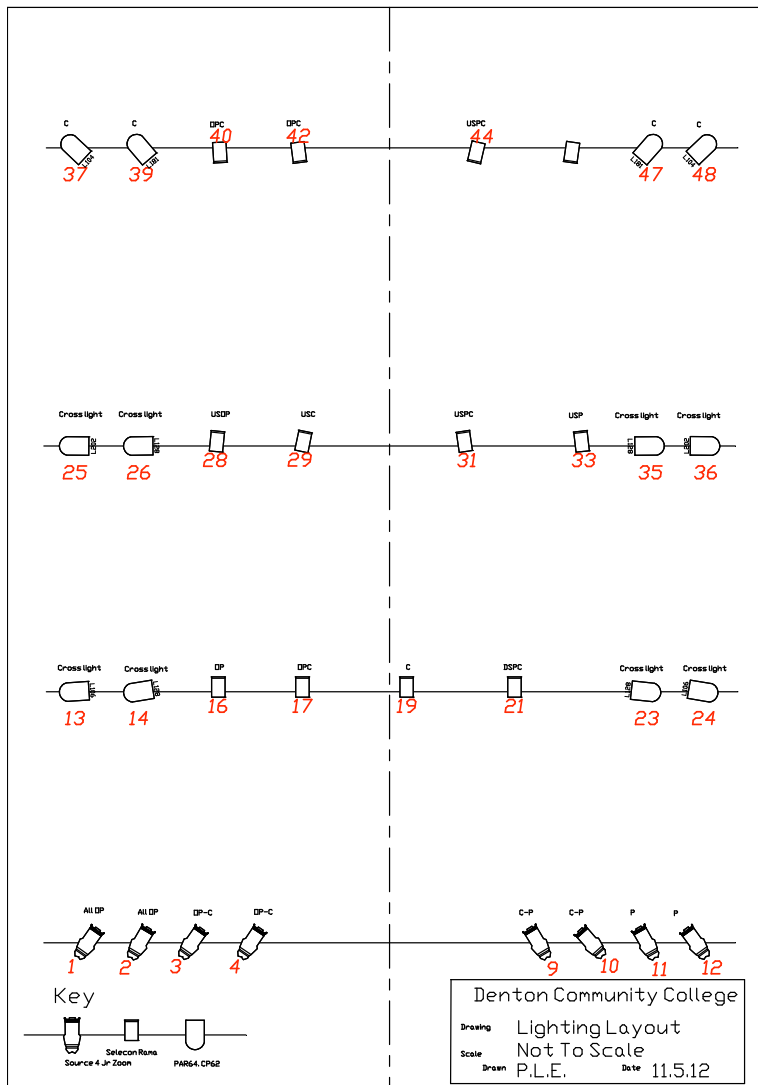
a cue stack for the show. None of the cues had times recorded. As I have said on many occasions the cues in opera – in fact in all types of music – come from the music and I find it easier to ‘feel’ the timing operating manually.

I find it disturbing that many younger operators find the concept of the manual cue totally strange. This may be because I’ve spent most of my life in theatre with music attached for in music the tempo (and hence the cue timing) varies from show to show. Personally I find it easier- if the eventual operator wants recorded times - to operate manually on rehearsals then time what I’m doing and record it.

The show was operated on a fifteen year old Galaxy which I find a delightful desk. I may be getting old but on this generation of desk the channel controller operates straight into the output or to wherever you choose. There is no need for a ‘\*’ key to make anything happen and there is no ‘Release’ key to avoid things getting stuck. It all seems very logical and simple to me, manufacturers please note.

The show played to a full house and got an excellent response.

I’m not sure what these two shows tell us. I concluded after the first that you didn’t necessarily need to do much preplanning and then sailed into the next having planned and prepared as much as I could although essentially both shows needed the same treatment though not the same style. Any thoughts from members? 🍷





## AND AFTER GRADUATION...?

**Nick Moran**, Senior Lecturer at Central School\*, points the way to becoming an LD

So you applied, got offered a place, accepted it, did the work, lit the college shows (and others beside probably) and did the odd placement along the way. Now you have graduated – what next?

Looking through listings in *The Stage*, and cross referencing the named LDs to their entry on the ALD web site or their own web site, you will quickly come to the correct conclusion that it will be a fair few years before your name is going to appear as LD in front of a theatre on Shaftesbury Avenue – even if that is what you have set your heart on. So what are you going to do in the mean time to help you get there?

In many ways, the most direct route starts with being an **assistant lighting designer** to someone who has “already made it”. The skills required to be a good assistant lighting designer vary for LD to LD. Its not a well defined role here in the UK, and some quite prominent LDs are still reluctant to take on an assistant. Where the role does exist – on a paid, subsistence or wholly voluntary basis – the duties can vary from:

1. “*Keep quiet and fetch coffee and buns as required,*” (for which you might just get expenses – if you are lucky) through ...
2. “*Keep the plans and other paperwork up-to-date*” or, “*note and call follow-spots*” (for which you might expect some small fee if the production is large enough) to ...
3. “*Deputise for the LD in his or her absence,*” (by this time you would expect to be paid a reasonable fee or wage, and possibly to be called ‘Associate LD’ rather than assistant).

Clearly, if you have any expectation of payment in the role of assistant lighting designer, you will need to be useful to the LD and the production as a whole.

Top of any list of saleable skills for an assistant LD is the ability to accurately draft and update plans (typically in Vector Works & Lightwright for theatre, AutoCAD for events and WYSIWYG for live concerts). If you want to work in musicals (or with the LDs who light musicals) you’ll need to learn how follow-spots get called, so get some experience while you are still training. (As a start, try sending your CV and a covering letter asking for cover work on follow spots to any theatre you know uses them regularly.)

Another valuable skill is the ability to record the focus of a show, so that it can be maintained and reproduced accurately in the future. This often involves using specialist software and photography, and can be a substantial job if the show has a significant number of moving lights. Again, doing this for your own shows whilst you’re still at college can be very helpful when it comes to impressing an LD you want to work for.

Working closely with an established LD at the top of their game is a great way to learn how its really done. You can get to see how a beautiful state is focused and balanced, how a stunning transformation is actually achieved, as well as how to cope with such eventualities as a scheduling disaster or a leading actor’s tantrums. You can learn technical ‘tricks of the trade’, and also the people skills required to work effectively at this level.



*\*Nick Moran's full role is.... Senior Lecturer in Lighting for Live Performance, Pathway Leader Design for Performance, BA Theatre Practice Course Team, Central School of Speech & Drama, London. Central School of Speech & Drama is part of the University of London.*

However, you need to acknowledge that it will be a long time before the team that your LD works with calls you to take his or her place! You will need to be building your career by other means too.

If you work regularly for a professional LD, building up their trust and confidence in you, it is likely that you will get more responsibility. If you make the jump from assistant to associate on a show that tours or transfers, you may even be given the job of reproducing the original lighting on tour. This often leads to new opportunities as you end up working alongside the associate directors and other associate designers, all of your own generation. These people frequently start making new work together, and if you have formed good relationships with them, you will be asked along too.

Gaining a reputation as an efficient and pleasant to work with re-lighter can open many doors, and help you build relationships with up-and-coming directors and designers. It is typically the set designers who suggests an LD to the producer – so its always worth getting on with them.

The journey from assistant to associate can take 10 years, and from associate to regular named LD even longer. This is a long time to be living on subsistence wages and hand-outs, so you will need to be thinking about other ways

to earn money – and to keep you hand in too. Having the technical skills to be useful on a crew will help top up your assistant's fees, and give you still more insights into how great work is achieved (or isn't achieved - as the case may be). You will probably be able to earn more, more quickly, working as a technician on events for one of the large hire companies. The events market may not have the artistic challenges that making great theatre does, but it pays the bills and can help you keep up-to-date with new technology.

Another well established route is to work your way up through the ranks in a good producing theatre, starting as a lighting technician. Again, this is likely to give you the opportunity to see established LDs working, and with luck producing great lighting. Along the way you get opportunities to see and be part of how its done and talk to the LD, and other experts too. Being inside a producing theatre can also give you a better insight into all the other theatre departments. (Too often, lighting freelancers can be blinkered to the problems they create for other departments, and to what else has to happen besides lighting for a show to get on stage. A good lighting designer needs to be aware of what happens beyond the lighting department.)



Many producing houses tour their work, and make good use of their staff to reproduce the shows 'on the road'. Again this can be a useful step on the route from 'lighting technician' to 'LD'. The issue with this route can be deciding when to 'take the plunge', leave the security of the theatre company, and try your luck as a freelance LD. There are no hard and fast rules here, but its worth saying that in your first few years as an LD you will probably be earning less, and have a more unplanned life, than you had in full-time employment. Perhaps not a good idea to 'jump' at the same time that you are planning to start a family, for example.

One other problem with this route is that if you are seen as a really good technician, Chief or programmer, many of people who matter – directors, other designers, even production managers – will find it hard to see you as an LD.

# AND AFTER GRADUATION...?

**Nick Moran**

It's the same for anyone who makes a reputation as a lighting programmer – in this country it's hard to move out from behind the lighting desk as a programmer over to the production desk as LD – but it's not impossible. Some of us who were seen as 'technical' in the UK made our design reputations outside the country before returning with a portfolio of large-scale work.

The final route I'm going to look at starts with a graduate joining a lighting hire company. If you aspire to be a 'Rock'n'Roll' LD, then you WILL need to get to know the companies that service this market well, as they provide what the American's call "Route one" into sitting behind a lighting desk at a live music show.

If you aspire to work as an LD in theatre, the right lighting hire company may still be a good entry-point. Lighting hire companies don't produce theatre, but those that do work in theatre need people who understand how that market works to help them service it. To help them win jobs they may well provide drafting or other 'Assistant LD' services, especially to visiting LDs. You will need to be very open with the company about your aspirations and get them to buy into helping you achieve them. In return, you will probably be the one working odd hours to match the theatre schedule, running around finding unusual bits of kit for a favoured LD, or drafting

and redrafting plans 'till late into the night to accommodate the changes to an important rig.

As with working for a producing theatre, you get opportunities to see how top LDs and production lighting specialists work, and you have the security of a regular wage, paid holiday etc. However in contrast to working in a theatre, working for a lighting hire company can make it all too easy to think that lighting is the most important element of every show.

Again – one issue will be when to 'jump', and in this case it will be even more important to stay on good terms with the hire company.

With a full time job comes regular paid holiday and sometimes agreed (unpaid) time off. This can provide you with time to do lighting design on your own account – for college mates, for new contacts, for a bit of beer money, or sometimes for an actual fee. As with most learnt skills, the more you do it the better you will get at it, so aim to spend holidays at the Edinburgh Festival or Brighton Fringe, or touring Europe with a few specials and a company of dancers – or puppeteers – or a one man show where you do lighting, video projection and sound...

If you really want to be an LD – just keep doing it, and taking every opportunity that comes along. Be prepared to sell yourself and your abilities. Focus on the companies and individuals doing

work you admire and want to contribute to. Find out who makes the decisions about which LD to work with, and meet those people. These are your future clients. Make sure you get good pictures of all the (good) work you do, and make those pictures as available to your potential clients, by what ever means works best for each client.

**Note: while the web is great for many people, be prepared to use other means of putting your work out there when it's appropriate.**

At the same time – make friends not enemies. Bad word spreads much faster than good, and you never know who else is listening while you are slagging off someone in a pub or restaurant. It's not a good idea to get a reputation as someone who 'steals' work from their boss either – so be respectful of those who have given you opportunities when following up on contacts made through placements or while working as an assistant.

You will probably have to turn down potentially lucrative crewing or other technical opportunities sometimes, to stay focused on being an LD, especially in theatre and dance, but with dedication and few few breaks you can make it.

So ... go for it! 🍷



*This seasonal picture was taken from the graveyard of St Luke's, Grayshott by James Laws who was lurking around after lighting Howard Shelley and the London Mozart Players. He maintains that no Hammer Films personnel were present during the taking of this picture (they would have insisted on keylight anyway and that would have been a pity).*



### London Office Facility

As discussed at the AGM in September, the ALD is starting to invest significant sums into moving the organisation forward into the next stage of development over the next two years.

Part of this is to have a base on Shaftesbury Avenue in the heart of London's Theatreland that members will be able to visit and have a chat or network with others. I shall be working from there two days a week, mainly a Wednesday and Thursday although this may change depending on other factors.

We will also have three 'hot desks' that Professional Members/Designers will be able to book for half-day slots if they find themselves in central London and needing to work in a quieter environment than can be supplied by a local international coffee shop chain or pub.

As we go to press, final details are still being ironed out and Professionals will receive an email with full details, terms and conditions and prices as soon as we are able to. If you are a professional member who would like to register an interest in using the hot desk scheme, then please email the office.

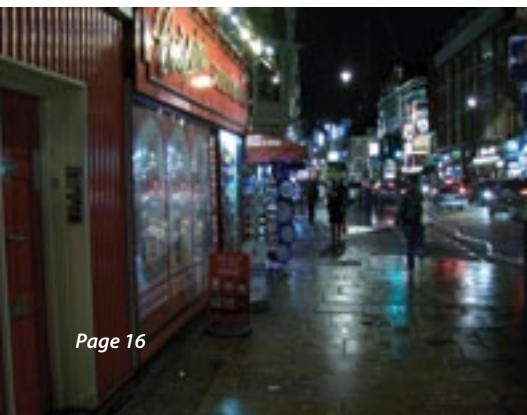
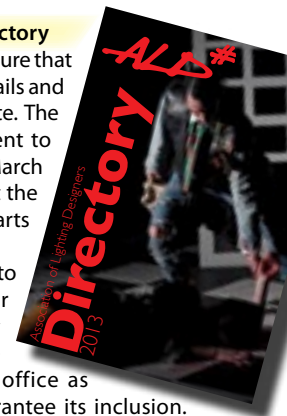
## Office Oracle: News from Ian's (new) production desk

### 2013 ALD Members' Directory

It is that time of year to ensure that your updated contact details and yearbook entry is up to date. The 2013 yearbook will be sent to you with the February / March 2013 edition of *Focus*, but the information gathering starts now!!

If you wish or require to update your details for inclusion into the new edition, please use the website or contact the office as soon as possible to guarantee its inclusion. Please note that the 'Yearbook entry', the short descriptive paragraph under the contact details, should no longer contain show credit information. With the improved website, we now feel that it is not necessary to list show credits, and would instead prefer an outline of what you do or your past experience. Due to the increased size of the membership, these will be strictly limited to no more than 35 words. For the first time we shall printing Professional's biog photos, so please send them to [editor@ald.org.uk](mailto:editor@ald.org.uk)

**Deadline for any changes to be received by the office is strictly 18th December 2012.**



### Sponsored Student Scheme 2013

This corporate members' funded scheme for students studying on Higher Education courses with an element of Lighting Design is once again open to applications. The closing date for applications is Christmas 2012.

All current student members should have by now received an email with an application form to fill in and return to the office complete with proof of your student status in order to maintain their current membership beyond April 2013.

Please note that even if you are currently a member of the scheme you will need to apply again to continue your free membership through to April 2014. If you do not, your membership will revert to a normal student category and you will need to pay the annual subscription for a student.

We would also be pleased to hear from our corporate members with ideas for meetings or experiences tailored specifically to the sponsored students.

### Showlight 2013 Bursaries



The ALD is pleased to announce the sponsorship of three places at next year's Showlight conference in the small Czech Republic town of Cesky Krumlov on 18th – 21st May 2013. We are offering three bursaries of £500 each to Professional Designers & Professional Members of the ALD to cover registration and contribute to other expenses

related to attendance, at this most fascinating symposium on lighting design.

Showlight is unique in that speakers, delegates and exhibitors mingle throughout the three days of the event – during the paper presentations, at tea and coffee breaks, over meals and during the visits programme – allowing plenty of time for discussion and exchange of ideas. Durham Marengi, who is presenting a paper on this year's Diamond Jubilee Concert at Buckingham Palace, says: *"No matter how much you think you know, there's always something to be learned from the varied papers. And being able to spend three days socialising with both presenters and exhibitors is time well spent. Showlight is not a time poor event, it's time rich."*

This event only happens every four years and it is always interesting, enjoyable and, unlike the other trade shows, completely focused on the creative use of light in a wide variety of applications. Next year's conference looks set once again to bring together many world-class designers from the worlds of theatre, film and broadcast as well as leading people in the lighting industry. The hospitality of host cities in the past has always been exceptional, offering many opportunities to meet other delegates.

The ALD has funded bursaries on similar principles for 2005 in Munich and 2009 in Glasgow. They were well received by the recipients and so we are now offering the opportunity to Professional Members and Designers again.

In order to apply for one of these bursaries simply write to or email the ALD office detailing why you would like to attend Showlight 2013. In

return we expect the bursary recipients to write up their experiences at the conference for *Focus*.

### Conditions

- Members who wish to apply must have their subscriptions fully paid up!
- The recipients will arrange their own registration, travel and accommodation.
- Entries will be judged by members of the Executive and assessed on
  - the applicant's reasons for wanting to attend the show
  - how the applicant intends to make their report for *Focus*
  - the presentation of their application.
- The bursary cannot be transferred to another person.
- If a recipient is unable to attend the show then they must assist the ALD in transferring all travel and accommodation arrangements to another member of the Executive's choosing and the unspent balance of the bursary must be returned to the ALD.

Applications need to be received by the office no later than **22nd FEBRUARY 2013**.

### New Student Rep Required

After a number of years as the Student Rep on the Executive committee, Jack Knowles has decided to stand down from the post. The Executive is therefore looking for a replacement to take over the post as soon as possible.

The role is best suited to a recent graduate who has links to the life and experience of being a student and can act as a contact point for student members should they have questions about the transition from college to career and the development of their time establishing their name and reputation. A major project for the year is co-ordinating the Michael Northen Bursary, from establishing the criteria for submissions to collating the entries and organising the judging panel, venue and results. If you would like to get a fuller picture, or have any specific questions you can email Jack at [jack.knowles@ald.org.uk](mailto:jack.knowles@ald.org.uk)

The Executive would like to thank Jack for all his work in the post and are glad that he has decided to stay on the committee for the foreseeable future to assist the handover to the new Student Representative.

### Intellectual Property Workshop

Copyright is the legally established right of ownership of a work. In most legal territories, it was set up to protect writers of books (and sometimes plays) from those wishing to make money from copying work without the permission of the author, and without paying anything to the author. Copyright now extends over a great many types of 'works' – including still and moving images, and many kinds of design. As a

creative lighting designer, this protection is as valuable to you as it is to the creators of any original artwork or images you use in your design.

This session will be run by Own-it, an Intellectual Property Advice for Creative Businesses. They supply free advice, events and information for creative businesses on Copyright, Design Rights, Patents, Trademarks, Branding, Confidentiality Agreements, Licensing, Royalties, Contracts.

Full details are not yet available but it will take place on 24th January 2013. Final details will be sent out by email bulletin, but if you wish to register an interest for the meeting, please email [meetings@ald.org.uk](mailto:meetings@ald.org.uk)

### LiteLine Advice

The ALD and members of the Executive have often given advice to members either on or off the record as required in answer to queries about companies, contracts, fees, disputes etc. At the most recent Executive Committee meeting, it was decided to formalise this into a dedicated email address so that members know where to send their query in the first place.

Therefore [liteline@ald.org.uk](mailto:liteline@ald.org.uk) is now active. All advice will be given in good faith based on the information provided by you in the first instance, so please ensure that your initial email is as clear as possible. **IF** you wish the request to remain anonymous, please state in the initial contact so that any personalisation can be removed as necessary.

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

We hope that members find this another useful way in which the ALD can assist working LDs to carry on with their work. We will soon be re-launching the Fees database form so that it can be filled out online, as well as updating the Equity minimums document our Suggested Fees information. We would also like to start including day / week / job rates for the type of work out Professional Members (as opposed to our Professional Designers) do such as Production electricians, board operators / programmers etc. as we are increasingly receiving enquiries of this nature from companies and other members who are unsure what to charge. If you wish to start the ball rolling on this one please contact the office.

### Office Christmas Hours

The ALD office will close for business at 5pm on Thursday 20th December and re-open on Monday 7th January 2013. The telephone will remain switched to answer phone throughout this period and emails will only be monitored on an occasional basis. Seasonal best wishes to all our members and we look forward to 2013 and the changes it will bring for you and the Association itself.



## The Social Network

*Dex reports:*

So there is no getting away from it – be it another invite from a friend at school who hasn't seen you for ages, or someone you don't know but happens to be a friend of a friend with a new play... You may have tweeted about a product, and no sooner than hitting 'send', the company follows you in the world of social media. You can even 'Pin' pictures to a cyber-board to

show followers you will never meet who happen to share a similar interest or passion. There is no way of hiding under a rock pretending that this form of communication will go away if you avoid it for long enough.

Down at HQ were embracing this world, all be it tentatively at the moment, but we are making headway – just look at the AGM and the live stream: a great success!

We are on Twitter – [@the\\_ald](#) – and Facebook and also have an ALD members exclusive area on The Blue Room, although we are aware that it is a faff to log on and join up, it is currently the only way to ensure a private forum on the ALD website. We also have an embryonic group on LinkedIn which is one form of social media I'm party to but do not understand the point of... feel free to explain it to me? Anyone?

With so much social media and the like, what are we missing if we don't check our phones or laptops every minute (apart from the call from a Mr. C. Mackintosh asking me to light his next West End hit – I wish)?

Well, there is no need to worry as in future issues of Focus, we plan to bring you the latest activity with a little round up of what you have been talking about or asking us. Be it on Twitter, Facebook or the Blue Room Forum we will publish a selection of the goings on... but we need your help.

So if you have any questions, news, or just want to tell us about your project, your day or even how good we are then tweet [@the\\_ald](#) or join in at the forums where soon we will be putting some topic headers in place to start the discussions rolling. If you want to ask or suggest something to us, then please go ahead, and we will hopefully get a reply in the next issue of *Focus*. 🍷

## Diary Dates 2012-13

### 18th December

Deadline for 2013 Directory Details changes

### 25th December

Closing date for Sponsored Student Scheme

### 2013

### 15th January

Green Lighting Social at the Bush Theatre, 18:30, *details on page 39.*

### 24th January

Intellectual Property Workshop **TBC**

ALD Annual Pub Quiz, Central School of Speech & Drama

### 22nd February

Application Deadline for Showlight Bursaries



Monthly Members' Social Evening †

Sponsored by: AC Entertainment Technologies

### 22nd March



Monthly Members' Social Evening †

Sponsored by: Rosco

### 24th April

'By Design Day' for Light Relief Charity

### 30th April – 1st May

PLASA Focus: Leeds \*

### 18th – 21st May

Showlight 2013 \*

### 31st May



Monthly Members' Social Evening †

Sponsored by Ambersphere Solutions

### 12-13th June

ABTT 2013 Theatre Show \*

*\*the ALD will have a presence at these shows*

*\*The monthly members' Social evening is at*

*The Coach & Horses, 42, Wellington St, London, WC2E 7BD*

# Contact us

The Association of Lighting Designers

PO Box 955, Southsea, PO1 9NF

Tel: 07817 060189

[office@ald.org.uk](mailto:office@ald.org.uk) [www.ald.org.uk](http://www.ald.org.uk)

## The Executive

President: **Richard Pilbrow**

Vice President: **Rick Fisher** [rick.fisher@ald.org.uk](mailto:rick.fisher@ald.org.uk)

Chairman: **Peter Mumford** [peter.mumford@ald.org.uk](mailto:peter.mumford@ald.org.uk)

Vice Chairman: **Mark Jonathan** [mark.jonathan@ald.org.uk](mailto:mark.jonathan@ald.org.uk)

Executive Director: **Ian Saunders** [ian.saunders@ald.org.uk](mailto:ian.saunders@ald.org.uk)

Professionals' Rep: **Johanna Town** [jo.town@ald.org.uk](mailto:jo.town@ald.org.uk)

Corporates' Rep: **Richard Lambert** [richard.lambert@ald.org.uk](mailto:richard.lambert@ald.org.uk)

Students' Rep: vacant

Meetings Reps: **Will Evans** and **Kelli Zezulka** [meetings@ald.org.uk](mailto:meetings@ald.org.uk)

Education Reps: **Nick Moran** and **Scott Palmer** [education@ald.org.uk](mailto:education@ald.org.uk)

## Committee members

**Andy Collier** [andrew.collier@ald.org.uk](mailto:andrew.collier@ald.org.uk)

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## Focus Magazine

 ISSN: 1364-9299

Editor & production: **Andy Collier** [editor@ald.org.uk](mailto:editor@ald.org.uk)

To submit ideas for articles, information, correspondence, corrections and any comments about *Focus*, please email [editor@ald.org.uk](mailto:editor@ald.org.uk).

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

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

# New Members

welcome!

## Professional Designer

**Martin Kinnane\***, Australia

## Professional Member

**Ed White**, Darlington

## Associate

**Charlie Morgan Jones**, Sidcup

**Paul Nicholson**, Middlesex

**Blair Omond**, Glasgow

**Malcolm Pugh**, Sevenoaks

## Students

**Ed Andrew Bean**, London

**Brett Cohen**, St. Albans

**Ben Fry**, London

**Naomi Jordan**, London

## Sponsored Students Scheme

Central School of Speech & Drama

**Dorthe Wiig Andersen**

**Philip Brejza**

**Miles Fisher**

**Joshua Gadsby**

**Jasmine Hewitt**

**Marzio Picchetti**

**Hannah Puckering**

**Alexander Spedding**

**Richard Toon**

**Hope Whitchurch**

East15 Acting School

**Luke Gordon**

Mountview

**Jon-Paul Christian**

RADA

**Amy Mae**

**Peter Small**

**Petr Vocka**

Rose Bruford College

**Jon Ander Olaeta Durana**

**Luke Dowding**

**Isabel Eriksson**

**Callum Humphries**

**George Hunt**

**Adam Robinson**

**Adrian Sandvaer**

**Virgine Serneels**

**Baruch Shpigelman**

Royal Welsh College of Music & Drama

**Isobel Howe**

University of Cumbria

**James Price**

\* re-joining the association

# MORE SUITS, MORE TOOLS

**James Laws** concludes our 50 year celebrations with a rummage through his ALD photo album

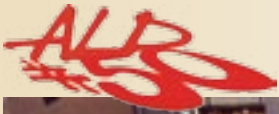


“ ALD AGM on 6th April, 1995 at Her Majesty's Theatre, London. Circle bar.

John Chapman (membership), Peter Hunter (Treasurer), Nick Hunt (Focus), Michael Northen (stepping down as Chair to be elevated to President), Robert Muller (Education), Steve Hawkins.

Then drinkies after. Bruce Emeny talks to Michael Northen. Francis Reid is mid way back on the far right. Martin Hazlewood is below him. ”





“ 1993: The Exec meeting was on a Sunday. Michael Northen was very keen on Sunday meetings, which were a chunk out of the weekend. David Taylor was the guy who took the ALD by the scruff of its neck and shook it until an Association emerged that everyone could buy into. He was Secretary, which in those days (early 1990s) was

effectively unpaid administrator. This office was generally held by a Theatre Projects consultant. Jerry Godden was the previous Secretary.

However, we got a lot done. Michael always lubricated the proceedings with some choice bottles from his cellar. ”

*People round the table L-R: David Taylor, George Ashley Cound, Julian Williams, Michael Northen, Nick Macliammoir, Steve Hawkins, Peter Hunter, John Chapman.*

“ For this AGM, which must have been between 1991 & 1994, David decided we should have the attraction of a Virtual Reality Machine. I like the number of suits and the old brigade confronted with the toy (bottom right) that David Taylor had hired at vast expense. ”





“ David’s wish was to make the ALD irresistible to join and fun once you were in. This sometimes meant spending a great deal of money (I was Treasurer).

Put Virtuality into Google, click on the Wikipedia site and then the VTOL link and you will see the idea. Briefly, these arcade machines gave you an immersive experience. You wore a visor and you sat in the dodgem-like capsule gripping a wheel with buttons on it. A suited gent came as showman and tutor. Each assembly could only give one sort of game.

I think this one was VTOL (Vertical Take Off & Landing), which was an early Virtuality game. Is there anyone who can remember having a play? [errr... yes, Ed.]

Virtuality lost momentum, presumably as Commodore and Windows 95 & 97 came in. They were bankrupt by 1997.

However the ALD remained afloat, despite David Taylor also chartering a coach to take us from the West End to Hammersmith Studios, where the ABTT show was in full swing. ”

“ I find this photo of the three wise men quite amusing. Messrs Robert Nesbitt, Michael Northen & Fred Bentham, doyens of the traditional West End, are apprehensive about where lighting was about to go, in the hands of young tearaways who hired immersive virtual reality machines.

But, remember, it was Mr Bentham who was a pioneer of immersive training techniques with the Torpedo Attack Trainer. Another era, another story. ”

*My thanks to James Laws, Kelli Zezulka, Richard Pilbrow, Bob Bryan and the other members who have contributed to our celebration of the ALD. Andy Collier* 🌸

# The Equity Theatre Designers' Committee



## Equity Restructure

Equity are proposing change in its structure which requires membership approval to alter its constitution. This has proven divisive in terms of support from the members.

## *In favour of proposed changes...*

The Equity Council would like proposed changes to be supported as they are necessary and desirable and will generate savings in annual expenditure of between £40k and £50k per year. They claim that the current model is less effective, inefficient and unsustainable.

Changes include reducing the Council size from 46 to 31. There are also proposals to create three Industrial Committees of Stage, Screen and Variety.

The Council believes that a smaller council will be more efficient and effective. It will cost less to administer and will have a more strategic role once the new Industrial Committees are up and running.

## *Against the proposed changes...*

Some members fear that this would hand over the running of the union to staff and a 'small inner circle'.

Part of this reduction would put only two members on the Council representing the 'Creative Team' of Choreographers, Theatre Designers, Theatre Directors, and Theatre Fight Directors.

Currently there are three Council representatives on the Council – one each for Choreographers, Directors and Designers.

Arguments against this rule change are the dilution of representation on the Council if, for instance, a Choreographer and Director were elected from the Creative Team Committee would the Designer members truly have representation?

Some say that the decision-making power would revert to a smaller inner circle who would allow takeover bids from other organisations who might be more interested in the Union's assets than its members.

Voting closed on 30<sup>th</sup> Nov 2012

and the New Council structure would come into force July 2014.

It's going to be an interesting twelve months for the Union, whatever the outcome.

## The Equity – BECTU - TMA Designers' Contract

The TMA contract is a very powerful document. All members of the TMA are obliged by the TMA's own rules to use it whenever engaging a designer. They are also obliged to engage a designer whenever a particular element (lighting, sound, costume, set, projection) forms part of a production. The contract also gives considerable protection with regards to further use of your work, and for the integrity of your original designs.

Now, if you are offered a contract by a TMA member which is not at least as good as this one, we do want to know about it. If you are in Equity, and you dislike the idea of sticking your head above the metaphorical parapet, particularly at the moment with less work about for everybody, do not be

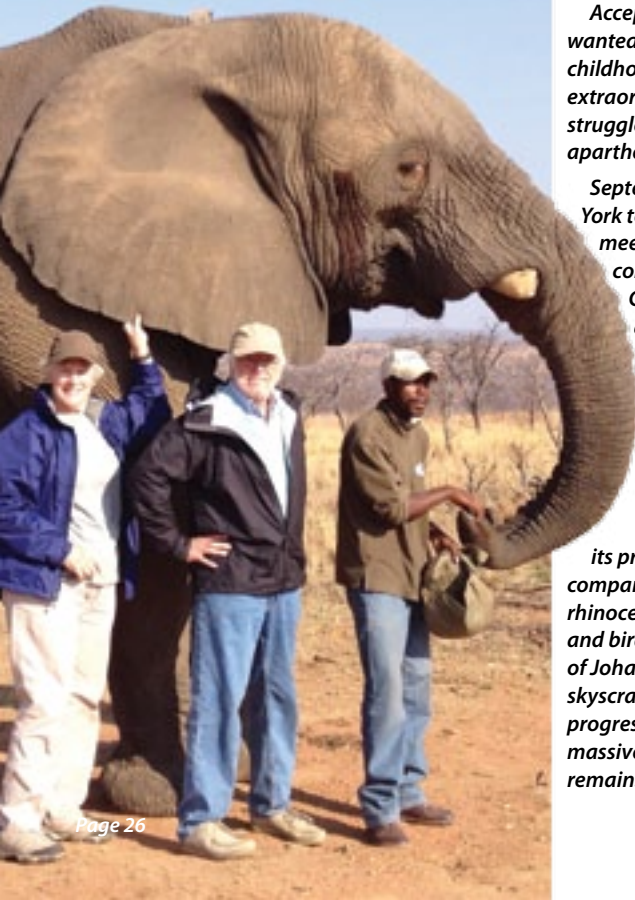
afraid that you will be named as a complainant. Equity calls and visits theatre managements regularly, and your particular issue can be raised as one of a list of things to discuss. *"By the way, we wanted to check that you are issuing the correct contracts to your creative teams / are paying per diems / are printing creative team credits on your posters / etc,"* can be said, with no-one the wiser as to who actually brought up the matter.

Equity can only act for you if you are a member, and can only act if it knows about your problems. For a member to tell the designers' organiser about a problem requires only a telephone call or an e-mail.

To become a member, visit [www.equity.org.uk](http://www.equity.org.uk) and click 'Join'. 🌸

**Richard Lambert**  
and  
**Edmund Sutton**

# A LIGHT ON SOUTH AFRICA



*An invitation to visit South Africa for a Stage Lighting Masterclass! What an exciting surprise invitation from lighting designer Declan Randall, a South African, now principally resident in Britain.*

*Accepting was not a hard decision... I'd long wanted to visit the country. Legends from childhood, the wildest diversity of animals, extraordinary natural beauty, a society's epic struggle for freedom from the brutality of apartheid . . . all cast an irresistible allure.*

*September was busy for me. From New York to Hong Kong for a design competition meetings for the Chinese Xiqu theatre complex in the massive new West Kowloon Cultural District (Chinese theatre architecture has been a long-time fascination for me); then to London for PLASA and a Keynote address; on to Johannesburg to meet my wife Molly, daughter Daisy, and boy-friend Peng for an amazing bonus—a safari holiday. A dream holiday come true!*

*Then... out of the wilderness with its profusion of dazzling sunsets, and the company of zebras, giraffes, lions, elephants, rhinoceros, warthogs, crocodiles, gazelles, and birds of every hue, to the metropolis of Johannesburg. A huge modern city of skyscrapers and slums. A powerful symbol of the progress South Africa has achieved, yet of the massive struggles for social equality that still remain.*

## On safari with **Richard Pilbrow** at the Stage Lighting Master Class

Declan Randall in action





*Mannie Manim presenting his session on "Lighting for Theatre"*

**SLMC** the brainchild of Declan, had been previously presented in 2001, 2004 and 2007 (the last attended by Rick Fisher). Previously presented in the commercial capital, Johannesburg, this year it was to be both in J'Burg and Cape Town. A two-day program gathered a wonderfully eclectic audience of LDs, technicians, stage managers, directors, choreographers, designers, teachers, students and other enthusiasts; altogether about 150 people in J'Burg and a hundred in Cape Town.

The event was made possible by the generosity of a distinguished group of sponsors, Artscape, CamQuip, DWR Distribution, ETC, Electrosonic, LEE Filters, The Market Theatre, PHILIPS Selecon, Prosound, ProSystems, ROSCO and Splitbeam. Declan had inveigled them into loaning a generous cross-section of the latest in lighting technology.

The two-day event held in the Laboratory Studio of the famous Market Theatre was packed with opportunities to both learn about lighting and play with some of the tools.

After an introduction from Declan, I led off with 'the basics'. The real basics of how light behaves and how to begin to use it on the stage. While all rules and "Methods of Stage Lighting" are made to be broken, I expressed the view that ignoring those underlying principles could lead to some very messy lighting.

After lunch, our other principle speaker took the stage, Mannie Manim, one of South Africa's leading veteran lighting designers, co-founder of the Market Theatre, and a successful producer. Mannie is a truly memorable character, responsible for lighting virtually all Athol Fugard's work. His lighting has been seen around the world. To my chagrin, we'd never previously met,



*Above, Richard Pilbrow presents his first session "Lighting 101" in Johannesburg, and below, Declan offering first-hand advice.*





## A LIGHT ON SOUTH AFRICA

### On safari with **Richard Pilbrow** at the Stage Lighting Master Class

but I was blown away by his simple humanity and humorous and modest description of his distinguished career. Happily on the first evening, we all attended a production lit by Mannie at the Market Theatre of a recent Fugard play, *The Blue Iris*, a deeply moving experience, and a masterly piece of exquisite lighting, subtly shifting, delicately coloured, all seamlessly underpinning the telling of the story. In the morning, Mannie described his design process on the play.

The masterclass combined art and practice with the dramatic changes in technology. Declan eloquently took the audience through all the basic lighting instrumentation and then went on to demonstrate a cross section of the latest in moving lights and LEDs. We delved into of the art of choosing colour, gobos and projection, lighting cycloramas, and then the challenges of lighting drama, musicals, opera, puppets, and dance.

The enthusiastic audience had lots of questions and challenges and lively discussion concluded the two day meeting.

Then on to Cape Town... what a truly beautiful city in a magnificent setting below Table Mountain. In Cape Town our venue was the massive Artscape Opera Theatre. More suited to a 2,000-seat audience, our smaller group was clustered in the front rows, but their enthusiasm quickly made one forget the rather over-imposing venue.

Essentially the same program was shared with a new audience. Lively debate and questions permeated the sessions.



I spotted a seemingly very young attendee, who seemed absorbed by the proceeds. I asked him how old was he? "I'm eleven," he proudly replied. "I'm passionate about lighting and have my own company... I rent lighting to my school and local weddings and parties!" It turned out his name was Angelo Boraine, and his company Angel Lighting.

I think eleven years of age makes him the youngest lighting entrepreneur I have ever met. I was thrilled to be able to give him a copy of my book "Stage Lighting Design," and I expect to hear great things of him in the future.

On our last day in this magical city, Molly and I took a tour to the nearby Cape of Good Hope, the most southerly point of the continent. This must be one of the most dramatic scenic promontories in the world. A fitting place to say farewell to this great country that continues to struggle toward its hopeful future.

Thank you Declan. In organizing these conferences you have done an extraordinary service to your country and to stage lighting. 🍷

Richard Pilbrow with Angelo Boraine

## Peter Mumford asks 'An LED World?'



OK here's a thought. Along with the amazing technology that the LED has brought to our world, as in low consumption of electricity, longer lamp life etc, perhaps we need to look at what this 'revolution' has brought to the aesthetic of lighting design. I think we all know, deep in our hearts, that the light bulb is on the way out. I think we all (again, deep down) know why. We've got to conserve more. We've got to use less power, and we've got to generate a cleaner way of lighting the world. I recognise that, I can even get excited about that as an idea.

The problem I'm having is in looking around me... for example, looking around me in London and indeed all the cities that I visit.

My big question is, and this doesn't just apply to architecture: does *EVERYTHING* have to light up? Right now it seems to me that the world is becoming RGB/LED lit and actually it's not always a pretty sight. I think we have to be incredibly careful about how we embrace this new technology.

When I'm working in central London and as I travel home, I have become very aware that much of London is being illuminated by LED/lasers and generally from within the structures. In other

words everything lights up, everything constantly goes through the predictable changes of colour available and much of it is, when you analyse it, actually looking pretty crass.

Why does everything have to light up? On the same journey home passing 'lasered' bridges and LED covered buildings I see St Paul's Cathedral – lit. The difference is startling, and it looks quite beautiful, a simple architectural elegance. We are in danger of being so fascinated by the new technologies available that we will lose our sense of aesthetic perspective of what actually looks best. I'm beginning to think this is crucial. It's crucial because everything that happens out there in the 'world' influences what we do in the world of performance. If you believe that an aspect of art is to mirror the world that it observes and comment on it, then one must be aware of this influence in practice.

This is the point that I would wish to make. We are losing the ability and the desire to actually light objects/spaces etc. because of the obsession to have those same objects light up. This obsession in the world around us is having an influence within performance, a perfectly natural occurrence, but I think we should beware. It is always something

to be careful of when a new technology begins to dictate aesthetic. It is important that we are not seduced by the new technology into becoming obsessed with the way of having things, that's sets/props/ structures illuminate internally, against lighting those things beautifully – as objects and structures.

LED technology has not yet replaced the power of the kind of light sources that we have become used to, but is very clever at other ways of generating light. Eventually the LED source will become exactly that, a source of light that can be optically manipulated by lenses. In the meantime I believe we must be careful not to be sidetracked by the 'effect', or the aesthetic use of light and its application will be compromised. In the last fifty years, lighting and its use within design has achieved amazing results, exciting visualisations. The LED revolution must not be allowed to reduce this or compromise the artform. The art of lighting needs to have some control and influence over the technology.

So the important question is as ever. Does the technology decide the aesthetic or does the aesthetic influence the technology?

Know what I mean? 🧩



## Michael Bosanko; a photographer who paints with light.

IALD meeting at BDP, 22.11.12

It was good of the International Association of Lighting Designers (IALD) to open their meeting to the ALD. For those who are curious, the IALD represents Architectural Lighting Designers, so it was appropriate that the meeting was held at the Building Design Partnership (BDP) HQ, near the Barbican.

Michael Bosanko lives in Wales and he came through floods in Bristol to be with us, so it was a pity that the two Associations could not have provided more of an audience for a light artist with a unique vision. But the evening was informal, with Michael answering many questions as he went along.

His work is the ultimate proof that light is what you add to darkness. Working alone, he is able to build up elaborate and textured drawings within landscapes or buildings, always working with the environment that he chooses and matching the artwork to that environment. He never uses Photoshop, relying on his own uncanny sense of where he is, within his three dimensional vision of what should inhabit the two dimensional image. When it comes off it is spectacular, as the accompanying webpage shows. At the meeting

it wasn't possible for Michael to project the true quality of his images but his website leaves you in no doubt of his artistry and humour. He can even compensate for the edge-of-image distortion on a very wide lens, by proportioning his figures or letters accordingly as he draws them.

Bosanko has embraced LED sources with glee. Besides the obvious economy on shoots where one image may take 20 minutes (with another 20 minutes of wait for noise reduction within the camera), the vivid colours are there to be used. Even the way the small RGB units execute their crossfades can be exploited in unexpected ways that are evocative of phantom fairgrounds.

Most of the images are scaled to what he can easily walk to in the dark. Exceptions are the waterfalls that he somehow avoids being swept away on and the lights that he fixes to cars.

I came away from the meeting feeling happy that there is still room for (and scope to learn from) a talented artist, amongst all the pixels and visualisation techniques of digital imaging. Thank you Michael, Emma and the IALD.

*James Laws*

**Abstract slide show**

Please note: The slide show may take a few seconds to load and requires Adobe Flash.

Click the arrow icons at the top right of the photo to go full screen.

You can return to the Abstract portfolio here.



# NEVER TOO HOT TO HANDEL

**James Laws** reads  
**Francis Reid's** latest  
production: *A Habit  
of Handel*



*Published by the author with Lulu*  
[ISBN 978-1-291-13485-8 £26.13](#)

This book is a many-sided adventure for a prolific author. It is his first foray into self-publishing and, in a departure from the technical arts, it is the story of *a love affair with the music of George Frederic Handel*.

Seventy years of enjoying classical music, with a major crush on one composer, has resulted in a book that surprises on many levels. It reveals a superbly tuned pair of ears and an able brain between them, to translate the aural experiences into accessible text. It is a record of the pan-European opera-going experiences of a master traveller. You also have the low-down on festivals and what to expect from the buildings and the companies that inhabit them. The diversity of staging techniques for Handel's Operas (there are 46 of them, including modern takes), is illustrated by the two entries and images (right): *Radamisto*, 'Candle Handel', Karlsruhe 2009 and *Orlando*; 'Elegant Magic', Halle 2011.

So, whilst the author surrenders to the music, he keeps an objective eye open for what works scenographically and reports with succinct humour.

There must be few books as detailed on this subject; we have a post-war survey of how baroque opera has been staged and sung, for visits to productions of operas by Handel's contemporaries are included.

The Arts Council gave Francis Reid a big air ticket to report on European lighting boards. They should give him another one so he can keep reporting his opera-going. And they should also make this book compulsory reading for any of their clients who want to produce Handel for the first time. 🍷



## Candle Handel

*With an asymmetric auditorium and a triple revolve, Karlsruhe Opera is a long way from the eighteenth century idea of a theatre. The air conditioning and concrete of 1975, however, allow the real flaming candles that are no longer permissible in the timber fragility of surviving baroque houses. The 2006 Karlsruhe production of Handel's *Lothario* experimented with setting Act I in the medieval world of the story, Act II in the baroque of its composition and Act III in the today of this performance. The sliding wings and flickering candle flames of the baroque approach were successfully extended to all three acts of tonight's *Radamisto*.*

*Scene changes of the nine sets specified in the wordbook for the 1720 premiere at the King's Theatre in the Haymarket are effected by sliding wings, with sky and architectural borders alternating between the exteriors and interiors. In the absence of understage machinery, the wings are tracked from above.*

*The means may be different but the effect is the same – although lacking the rumbling sounds that accompany baroque stage machinery. Wings flicker from the candle poles in each bay, and the floats provide facelight in support of the three pairs of chandeliers – midstage, downstage and over the pit. I never thought I would live to see an opera orchestra playing with forty guttering candles suspended above them, even with the flames in glass chimneys!*



### **Elegant magic**

*This is the Orlando I have been waiting for. Nicola Humpel's production, resisting conceptual meddling, treats the opera as an elegant tale of confused and misunderstanding lovers eventually brought to a happy conclusion by the pivotal magician, Zoroastro, supported by a pair of silent animateurs. Eschewing tricks and wands, there is a tingle of magic in the air. This atmosphere is created by a*

*smooth, gentle acting style and simple scenic elements on a revolve backed by projections that are always apt and never mere graffiti.*

*The evening is brimful of visual ideas – nothing superimposed, everything organic – growing naturally out of the seductive phrasing that Bernhard Forck draws from the period orchestra. Beautifully sung, acted with sincerity and lovingly played, a wonderful climax to a superb week of Handel.*

# ALD MEMBERS' MEETING AT 'THE MOUSETRAP'

Not only did **Will Evans** organise this enjoyable members' visit, but also he had to write it up and take the photos too! *Thanks Will.*

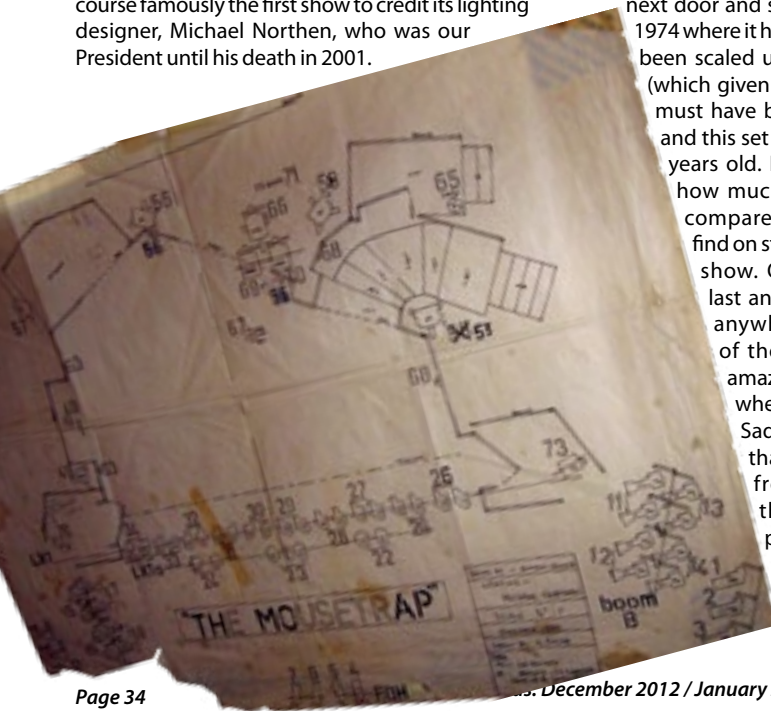
On 4<sup>th</sup> October, ALD members were invited to take a look backstage and on stage around 'The Mousetrap' in The St Martins Theatre. This show celebrates its 60<sup>th</sup> year this year and is of course famously the first show to credit its lighting designer, Michael Northen, who was our President until his death in 2001.

'The Mousetrap' itself needs little introduction, its London's and in fact the world's longest running stage play at over 24000 performances. It started life in 1952 at the Ambassador's Theatre, next door and settled at the St Martins in 1974 where it has resided since. The set has been scaled up twice since the original (which given how small the set feels, it must have been quite tiny originally!) and this set that is on stage now is ten years old. Interestingly we all noted how much more 'sturdy' the set is compared with what you usually find on stage even in a long running show. Quite simply it's built to last and no-one expects it to go anywhere soon so the quality of the finish and durability is amazing (no wobbly walls here when someone shuts a door!) Sadly there are only two items that survive on stage today from the very first show, the clock on the mantle piece is original and back stage, the machine that makes the howling wind noise is from the original production and still has

'Property of Peter Saunders' (the original West End Producer) stencilled on it, he obviously never needed it back!



Obviously no one expected a huge lighting rig for such an old show but all of us were surprised





# ALD MEMBERS' MEETING AT 'THE MOUSETRAP'

barely uses 40 of these. The show is run off of an ETC express, again why would it need a more complicated desk?

The lighting has been upgraded many times throughout its run, most of the re-lights overseen by Michael himself. At some point (no one knows quite which set change) one overhead LX bar (just the one) was added giving top light for the first time. The gel has been changed from Cinemoid to Lee (again no one is sure when, but one of Michael's plans from 1982 lists Lee numbers). Originally the rig was mostly Patt 23 and P123s, now it is Source fours (only 4 of them mind!), Strand Quartets, a few pars and a smattering of veteran Patt 743s. The lighting equipment is all owned by the show, I'm sure you can imagine what the hire bill would be by now! Something else we all noticed is that there is no FOH op position for either lighting or sound (except two tiny windows in the ceiling which

were old lime followspot positions now used as changing rooms for FOH staff!). The LX op position is still on stage where the old dimmers would have been on SR perch! There is no view of the stage (except for the back end of the lanterns on LX 1) and a monitor was only installed last year. Sound

is all either still done live (i.e. door slams, howling wind machine) or from some very simple playback operated by the DSM.

The lighting is now in the careful hands of Chief Electrician Peter Vaughan Clarke who has also lit the tour which is on the road now. He is very keen to point out that the key thing is always to keep the integrity of the design but not get slaved to equipment types or specific ways of doing things. Often things will get a tweak here and there, for example he's currently working on a better fire effect for the fireplace. Currently small pygmy bulbs on 'starters' flicker away but the trouble is you can hear the starters clicking away from the front row, there has to be a 21<sup>st</sup> century solution that will give the same effect, and Peter's working on it!

The St Martins Theatre itself deserves a mention here too, its one of only 3 (we think!) privately owned theatres in the West End, still owned by Lord Willoughby de Broke and has passed through that family since 1916 when it was built. Pictures of his ancestors grace the walls throughout the foyer and in every corridor. Interestingly construction continued through World War 1. The interior is stunning for a small theatre, dark wood panelling and silk wallpaper grace the auditorium and an illuminated glass dome caps the auditorium and frames the beautiful chandelier. Again something

by how little lighting equipment is used. The theatre only has 48 ways of ETC sensor dimmers (despite a recent electrical re-fit it just doesn't need any more for this show!) and the Mousetrap

Peter has done in his recent tenure is to refurbish the lighting in the dome.

After the tour round on stage and back stage, we headed sub stage where the mechanisms for the old traps (not used obviously since *The Mousetrap* moved in nearly 40 years ago) still exist and in theory could be put back into action with minimal work. Below sub stage is the void for the trap mechanisms and counterweights, which like most West End venues, floods whenever the Thames is high! It was pointed out that the building goes up as much as it goes down with 5 storeys above street level and the equivalent to 5 below (the stage is about 1 storey below street level to give you an idea). After this very thorough tour we were invited to the circle bar where refreshments had been laid on and Peter and Em Foster (his deputy) had created a fascinating display of Michael's drawings and paper work for the show. Sadly no one can find the original lighting plan but we were able to see the original plan for its move to the St Martins plus subsequent updates. Most interesting however was the original (and very short!) lighting cue sheet, complete with notes! We also had a 'Guess the old lantern' competition! Peter had found it in the basement one day shortly after he started on the show. Much head scratching has ensued and maybe by now our erstwhile Editor has found out



*A view through a trap sub-stage showing part of the original trap mechanics.*

40? Why upgrade the show to use moving lights and a GrandMA 2 when it was never designed to use them? There was some great old fashioned 'theatre craft' on display here but it wasn't in glass cases!

The ALD would like to thank Denise Silvey, Production Co-ordinator for helping us organise this very special visit for the Association, Peter Vaughan Clarke and Em Foster for showing us around and giving us a fascinating insight into the lighting and Iain Gonoude, the Head carpenter for showing us the set and demonstrating its little tricks. 🍷

the answer, he seemed to be onto something but none of the other attendees had ever seen one!

All in all this was a fantastic meeting and an amazing look at an iconic show. It would be tempting to describe it as a 'time capsule' showing how 'things were done' 60 years ago, and although there are definitely elements where you can see that stage managers and electricians in ties and jackets wouldn't be out of place, this is not a museum. It's a working stage show which has modernised where necessary, its just that the old adage of 'if it ain't broke, don't fix it' springs to mind at every turn. After all why would you install 200+ dimmers in a venue where the resident show (that's not likely to go anywhere soon!) only needs



*P.s. Your editor has discovered what it isn't, but doesn't know what it is. The horizontal colour runners hints of an American origin. If anyone knows, please let us know.*

# THE WORTHLESS DESIGNER?

**Kasper Hansen, a set designer, wrote this article for 'The Stage' and 'The Blue Pages'. He is also on the Equity 'Low-pay, no-pay' working party.**

Discussing the issue of unpaid work can be difficult. This article is partly based on my own experience as well as that of several other theatre design graduates whom have shared similar experiences. I do not want to appear ungrateful to the people that have supported and helped me, though they at times could not afford to pay, but this is an important issue which must be discussed openly.

The Art Council's web service Arts Jobs has recently announced: 'due to the high volume of adverts for unpaid opportunities that contravene Minimum Wage Regulations we are temporarily suspending adverts for unpaid work'.

Working while not being paid is, in reality, expected of any graduating theatre designer today and the extent of it is a problem not only for graduating designers but also for the industry as a whole. The decision by Arts Jobs is a step in the right direction but it is not enough and more will only happen if designers themselves do something about it.

I graduated from a theatre design course one year ago and have since been confronted with numerous unpaid opportunities, as the majority of paid work is simply not advertised.

It is a recurrent problem that most young designers feel frustrated and disrespected by, when starting their professional careers after a

minimum of three years of expensive university education. Unfortunately, not many designers rise up against the trend of unpaid work in fear of not being able to develop their career. It feels embarrassing and devaluing to admit to work for free and this is a main factor in why it is not being discussed and ultimately dealt with.

Doing work experience is a vital part of your education and a great way to gain experience and contribute to your network and skills development. However, many unpaid opportunities for graduates use the excuse of giving you the possibility to build your CV and gain practical experience when, in fact, from what my peers and I have experienced these 'jobs' rely on the skills you already have and do not develop you as a designer.

Your education qualifies you for doing the job and unpaid opportunities should be aimed at students and not professionals.

As a graduate, designing fringe shows is a way to get your own designs seen by industry people and build a portfolio but unfortunately most jobs are unpaid or so badly paid that it only just covers expenses. On top of designing, you are often required to both source and make your designs, which further reduces a potential design fee and maximizes the required work. The policy of some fringe companies seems to be to pay for materials

but not for labour in the belief that by allocating more money in set and costume it will become a better production. They do not seem to realise that no matter how much money they spend on materials it is the designers' time that transforms them into a good design.

As Ria Wicks points out on [sceno.org](http://sceno.org): 'While you are working for free the chances of you meeting directors/companies who will pay you remain low and in my experience most people find themselves moving from one free job to another.'

What Wicks says can be difficult to admit when working unpaid. We all hope that each show we design will carry our career forward but in designing shows for non-paying fringe companies I feel I have been unable to put the needed time, energy and heart into the project. The result can be unsatisfying, and not very useful in building your self-confidence, your portfolio or your career.

The alternative seems to be assisting more established designers. Many designers know what it is like to work for hardly any money and are reluctant to have unpaid assistants. If they for whatever reason are unable to pay, they can still teach you valuable skills and might pay you back in materials, workshop space, support or future paid work. This is not to say that it does not have its implications but it could potentially have the most benefits.

Recently it seems that there has been a growing tendency to produce large-scale site specific work using a volunteering workforce to create enormous environments. Blockbuster performances such as Punchdrunk's *The Duchess of Malfi* and *You Me Bum Bum Train* rely heavily on volunteers to create their sell out productions which are supported by ENO and the Barbican as well as funding bodies such as CREATE 10, the Samuel Beckett's Trust and the Arts Council.

The costs of putting on these pieces must be enormous and using volunteers might be the only way to create them to that scale. However, it is hypocritical that the Arts Council can back projects that have people working for less than minimum pay when they themselves condemn it by not advertising such jobs on Arts Jobs.

Companies should create professional budgets, respecting people for what they are worth no matter how difficult it might be and create great work without over ambitiously stretching themselves and relying on unpaid labour. Most of all, funding bodies should be more careful about supporting work, which is sustainable for the theatre industry.

Companies that pay their employees will have a difficult time matching these celebrated performances in size and press coverage and might therefore loose out on future funding though in fact they are the ones who should be celebrated for creating work in a professional environment.

Sonia Lyndon points out in her article for the SMA, that we are in danger of creating a profession that can only be taken up by young people

fortunate enough to have families who can afford to subsidise them.

This exploitative attitude of the theatre industry is something unique to the UK. In Denmark, where I am from, theatre design graduates would as a rule not be asked to work unpaid. They graduate as professionals and are potentially out of work but are not asked to execute their skills without a salary in return. This is due partly to a more respectful working culture but also due to the smaller, controlled number of graduating theatre designers.

In the UK the hundreds of designers graduating each year is far more than is needed in the industry, driving down salaries and making it possible for companies to exploit the fierce competition between graduates. Unfortunately as the government cuts funding, universities seem to attempt to make up for it with larger amounts of paying students. What is actually needed is fewer spaces on theatre design courses in the UK bringing down the number of unemployed theatre designers on benefits.

Is the graduating designer in fact worthless? With the amount of unpaid work presented to and required of graduates it would be a fitting title. The industry does not give a worth to the people it educates.

Unfortunately, the current situation will not improve by itself. Therefore, I think it is crucial that graduating theatre designers stand together and refuse unpaid work. Doing work experience during education is useful. After that it is by saying no to people and companies who do not respect the value of a designer that the situation can improve. 🍀

*eFocus: December 2012 / January 2013 – The Journal of the Association of Lighting Designers – “More art, less tools...”*

## And finally...

The next **Green Lighting Social** will be on January 15th from 18:30 at the Bush Theatre.

The Bush Theatre is hosting this in the bar and auditorium so there will be plenty of opportunity to display ideas and products. Directions to the Bush Theatre are available on their website: [www.bushtheatre.co.uk/find\\_us/](http://www.bushtheatre.co.uk/find_us/)

We would like you to bring something green (the show & tell bit). Some ideas are:

- \* A green lighting product - low energy/easy to recycle/...
- \* Some information about what you are doing
- \* Some things that you tried that did (or did not) work
- \* Ideas - get everyone to help you!

We are not going to make you stand up in front of everyone, but having some 'things' gets conversations going. Please be as creative as you can!



























Please RSVP to me, Robin Barton, just so that we have an idea of numbers. Please feel free to invite other people (just ask them to let me know they're coming).

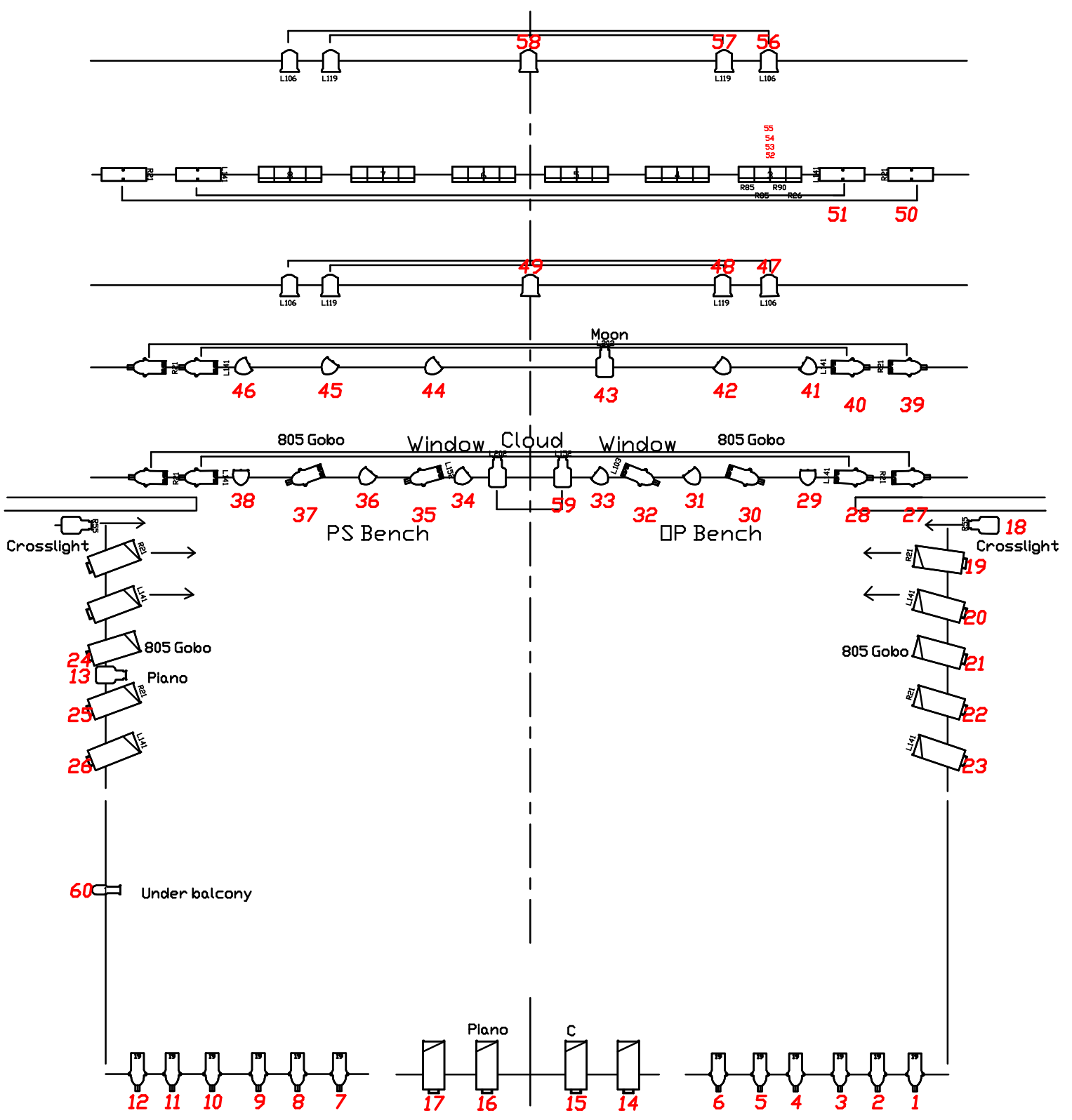
See you there!

Robin Barton [robin.barton@roh.org.uk](mailto:robin.barton@roh.org.uk)

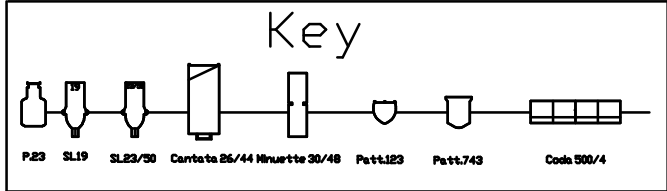


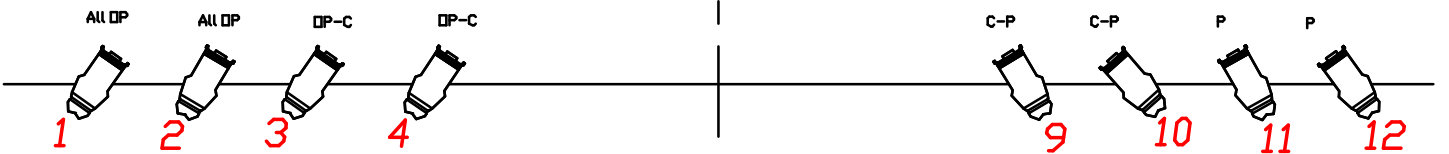
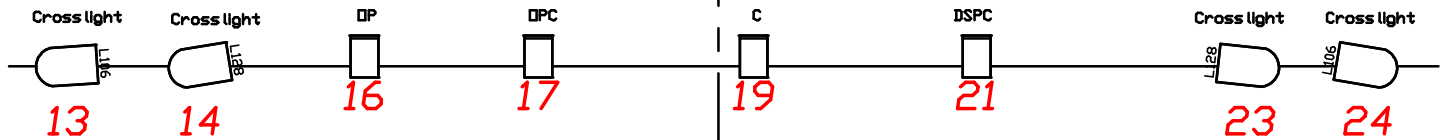
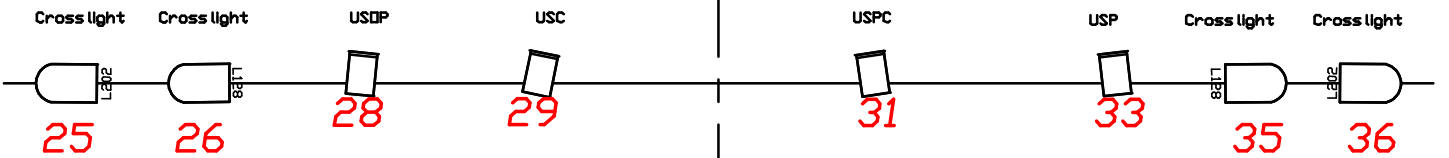
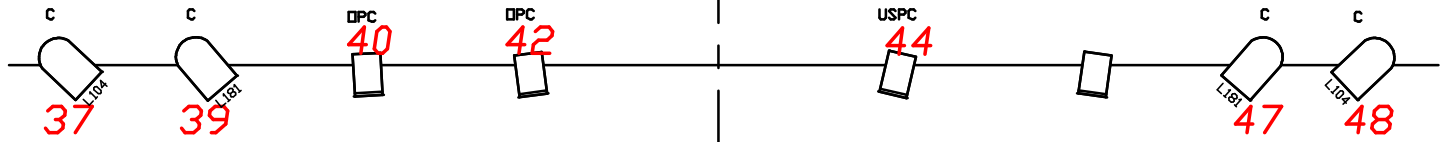
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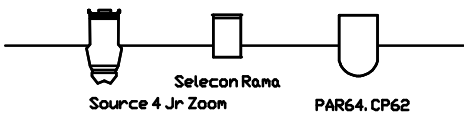


**Clonter Opera**  
 Production Opera Gala 2010  
 Lighting Philip L. Edwards  
 Design P.L.E. Date 3.11.10





Key



Denton Community College	
Drawing	Lighting Layout
Scale	Not To Scale
Drawn	P.L.E.
Date	11.5.12