



Wipers
Leicester Curve Theatre
Directed by Suba Das
Designed by Isla Shaw
Lighting designed by Prema Mehta
Photograph by Pamela Raith

ALD #

FOCUS

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

December 2016/January 2017

In the haze this issue:

- Diversity backstage
- Lighting for broadcast
- Francis Reid remembered
- International fellow Mannie Manim

...and much, much more...
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From the chairman...



Peter Mumford
ALD chairman

So, seasonal greetings to you all and I wish everybody a peaceful time after a year of political chaos. I guess for many it's the pantomime season and a busy one all round – best of luck with that!

I've just received a copy of Nick Moran's new book, *The Right Light*, and would like to congratulate Nick on a really great publication that manages to combine the thoughts and aspirations of many lighting designers while still retaining great integrity and guidance through its author. I think it will be regarded as a defining book of this generation in terms of light and its creative application.

This will be the second Lumière scheme that we have been able to run, again with the much appreciated support of Chichester Festival Theatre and numerous individual designers. I'm also very grateful to Katharine Williams for mentoring and managing the scheme this year. Again, I'm asking for the contributory support of our members because I very much want to see the scheme continue and expand. Every little helps us to provide this pathway scheme for young emerging designers and encourages our participating theatres to move this scheme forward.

Finally, a word to our manufacturers and hire companies. I think you guys need to get together to ensure that the needs of designers are available in terms of the latest equipment. Whilst I to-tally appreciate that purchasing the latest gear is a huge investment for a hire company, how are we to explore the new technical advances if they are not there in the hire shops? Don't the manufacturers and the hire companies need to get together and find a way of making the latest units available at an affordable price for everybody? Otherwise, by the time we get to use them, units are already somewhat outdated. If manufacturers want to get their new products out there then maybe they should be "doing some deals".

I'm no businessman (obviously!) but it would be great to be able to get one's hands on new units when they appear. "Shoot outs" are all very well but in actual fact you need to try out a new light on an actual show in a real situation to really find out what it can do. 🍷

*Best wishes to all,
Peter*

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The art of technology

Johanna Town on learning new skills



This autumn season began for me lighting two similar shows very differently. I also started going to art class. I wanted to learn how to describe what I saw in the world around me and the emotional feelings this produces, through the skills of drawing and painting, just like we do in lighting. I am still very much learning this new skill and I feel it may take many years to reach the similar design levels I have in lighting, but what I am enjoying is how we can and do learn new skills all the time – and for me this couldn't be more true than in our own world of lighting design.

My first show this autumn was with Pentabus Theatre Company, a new writing, rural touring theatre company. Theatre companies such as Pentabus are so

important to our culture and wellbeing. Not only do they take theatre to parts of the country that have no easy access to theatre, but they also help to inspire the next generation of theatregoers and practitioners in all fields of the arts. Pentabus believes that the whole theatrical experience should enthral the next generation into the world of theatre.

You might recall over a year ago they asked me to revamp their lighting kit. They wanted a flexible varied rig that was compact and eco-friendly and most importantly could plug into a 13amp and not be controlled by dimmers. I approached several companies to help me demonstrate various kit and there was an ALD shoot-out at Southwark Playhouse where I had tested some of our choices on a show I had just lit. It was fantastic to get feedback from other ALD members at the time and have a more collective view. As well as needing to have good colour mixing ability and fine dimming the kit had to be extremely light, small and compact, to maximise rigging space, and

also very versatile. It was, in the end, a tough choice especially as every month new equipment would present itself on the market. Eventually a choice was made on a mixed rig to cover all their different work, from one-person shows in a local venue to rigging in a field for a summer festival.

Before I knew it their show *Here I Belong* was upon me. The money had been raised at the final hour and we placed our order with SLX on the same day we started rehearsals! The order consisted of Rosco cubes for their weight and size plus the simplicity of their WNC white units, Chroma Q1s, for their punch and robustness, Chauvet Accents as birdie





*Here I Belong
Pentabus Theatre Company
Designer: Ellan Perry
Lighting designer: Johanna Town
Photographer: Richard Stanton*

replacements, and some ETC Source4 mini LED profiles for any shaping needs. We also purchased an ETC Nomad on a laptop and an extra touch screen – much needed when working with a full rig of LED fixtures. After a debate on the ALD Facebook page we went for some truss legs and plates, as these suited the show and Pentabus already owned some Manfrotto stands; this now gives them the choice of both options in the future – many thanks to everyone who made comments as it was great to share these with the administration team at Pentabus. Thanks are also due to Paul at SLX who managed to get all the kit to us remarkably on time, if not a little close to the wire!

And a special thanks has to go to Howard Eaton and his team for turning round the bespoke LED dimmers for the Source4 Minis. There was a six-week lead time to make these dimmers, which were turned round in under three weeks! They arrived beautifully finished with everything ready to go, on the day we started to focus.

The show was a joy to light. We used the whole space available to us at Pentabus HQ – an old village hall – and then set this as our maximum acting area. I was a little worried as it was a third bigger than what we had specified the lights to normally cover but they exceeded the challenge set them. The beauty of LED is only needing one general cover that can colour change,

and this allowed me to change with the seasons of the play, creating very subtle but very different pictures for each act. It was an absolute joy to be able to achieve these differences in lighting with a small-scale touring rig. There was also the memory moments in the play when I could magically take us somewhere else and really pull on the emotions of the audience as they watched the space shift into a memory. I discovered my options were only limited to my own imagination. The LED had given so much more than would ever have been possible previously: audiences have commented favourably on the amount of different looks and emotions that I was able to present to

The art of technology

Johanna Town

them, and they loved experiencing how their own village hall could magically transform with so little.

My next show, *Orca*, was the 2016 New Writing prize winner for Papatango

Theatre Company. I was back a year later in Southwark Playhouse's Little space, a lovely venue if a little limited in its equipment. During the design process we had talked about installing some LED under the jetty

and against the back wall, and I was also looking at hiring or testing some new LED equipment, always useful in a compact venue like the Little, when you have limited kit and dimmers.

Orca
Papatango Theatre Company
Designer: Frankie Bradshaw
Lighting designer: Johanna Town
Photographer: Richard Lakos



However, after re-examining the set, now no longer a white card, its pure organic beauty and raw natural properties, beautifully designed by Frankie Bradshaw, made me feel uncomfortable about using any LED at all. In my mind and my heart this show needed the organic taste of tungsten with all its dirtiness and beautiful colour-changing dimming quality. I was surprised that I wanted to shy away from any LED just because of the organic nature of the set, as just the week before I had created the same beautiful tungsten looks and transformed a space from grey winter mornings,



with shafts of morning sunlight, to warm summer afternoons. The colour tones and pictures were so similar in so many ways. I was surprised as to how much my lighting choices were based on my own emotions towards the kit rather than any reality of what it could do.

I did in the end light *Orca* with just a tungsten rig. Lee, their technician, kindly let me use anything that wasn't in use in the other venue and I also had a generous hire from Sparks. The design was all about finding a piece of kit from the equipment list or store, in whatever state of repair or age, and making it achieve the best look it could, sometimes by using the warmth of the lamp, or the cheeky curve

about people and their emotional lives, both needing to absorb the audience into their world totally – were approached in two very different ways. Both could have been achieved with either type of equipment, but both required me to have very different skills to achieve the same end result. One show used the skill of subtractive and additive mixing of light to create pictures and emotions, and the other show used the skill of manipulating tungsten through its dimmers and how this then affects the gel colour – but both were able to achieve the same final pictures.

A bit like learning to draw, when you start off with a lead pencil and a piece of paper, the skills we first learned remain the

of the dimmer, or by shifting from one level to the next to manipulate the colour in the gel, all in order to generate the pictures and emotions I was trying to get across.

On reflection, I can see how the two shows – both

basic fundamentals: from tungsten light sources, to moving lights and now LED, all of this technology is now part of our craft as lighting designers. I work and design very differently to when I started out 20-odd years ago. It's exciting and challenging and keeps me fresh and creative and I love it.

As technology advances and we continue to learn so many more skills, also remember to hold on to the fundamental skills, enjoy the art of learning and how powerful it can be – but remember that a single line on a canvas can be powerful too. 🌸

STOP PRESS...!

We have just received confirmation of an ALD members' meeting at the current West End version of *An Inspector Calls*, which will take place on Tuesday 17 January 2017 at the Playhouse Theatre close to Charing Cross Station.

We will send out full details in due course, so please watch our social media channels and email bulletins.

See all of the ALD's upcoming events at www.ald.org.uk/diary. 🌸

Jacobean disco and lost luggage

Mark Jonathan meets a nice man from TfL



In the last issue, I was ensconced at Glyndebourne while dashing to operas in Glasgow and Denmark on my days off. Suffice it to say that everything opened and all the trains, planes, taxis, cars and bikes performed well and on schedule. Meanwhile, the creative results were excellent and that's always thanks to the great teams I encountered at Glyndebourne, Scottish Opera and Danish National Opera.

A few days after we opened *Madama Butterfly* at Glyndebourne I was on a train to Nottingham Playhouse to light *The Revenger's Tragedy* by Thomas Middleton. It was to be my fifth play at Nottingham, working with the same creative team, a year on, from *The Duchess of Malfi*. It was

interesting to see how the 1605 dialogue still worked in the design update to the rock and roll 1970s. The audience might have been beguiled by the period music of John Dowland playing in the preshow as a skull glowed on a Jacobean chair. However, the show started with a snap blackout and the jarring sound of T-Rex. Our duke resembled Gary Glitter, and Vindice, the revenger in disguise, assumed a likeness to Mark Bolan. The story involves rape, paedophilia, a troupe of malevolent, conspiring children, intrigue and revenge. In the final scene Middleton kills nearly all the characters off at high speed in a dance. This got updated to a *Saturday Night Fever*-esque dance to Walter Murphey's version of Beethoven's Fifth. I thought the fantasy update worked well and of course it's always interesting to see how an old text is still completely vibrant. On the subject of modernising and moving with the times I was a bit surprised that people sitting on the back row on press night were introduced to two journalists who, we were told, would be live tweeting through the performance. I think we found the glow of the phone screens distracting, and I wonder: is this really the way forward?

Like my recent operatic experiences it's a great treat to work with another hardworking and brilliant lighting, sound and video team led by Karl Bock, deputy Steph Bartle, who programmed the lights with great alacrity, Martin Curtis and Will Welch. This team works very well together as does the rest of the Nottingham technical and production team led by production manager Andy Bartlett. I've probably mentioned it before but theatres that have a nice green room where everyone goes on their tea breaks and meal breaks often seem to operate in a more cohesive way.

While in Nottingham I was sad to read that Emma Rice is leaving the Globe Theatre in London. Emma introduced theatrical lighting into productions but the Globe Board has now decided that "theatrical lighting" of productions is deemed not to be appropriate. While I appreciate the arguments for and against, I'm for it. So, that looks like that's one theatre that won't be employing LDs. Boo! In his letter to the *Stage*, Mike Shepherd, artistic director and founder of Kneehigh, defended Emma Rice, saying: "The board, and all theatre boards, must in the future trust their artists and give them freedom



The Revenger's Tragedy
Nottingham Playhouse
Designer: Neil Murray
Lighting designer: Mark Jonathan
Photographer: Robert Day

if they are to have any hope of developing as organisations – let alone if they wish to be part of developing a new generation of theatre artists.”

Having opened *The Revenger's Tragedy* I was back on the train to London and a day later packed and off for a pre-season trip to Switzerland. Although I try to avoid pre-dawn flights I was persuaded on this occasion. All started well; I toyed

with taking a taxi to London City but I can actually get there quicker on public transport. I was aboard the local Overground train at 6.30 and by 6.40 I was sitting on the platform at Canada Water waiting for the underground. Relaxed and dazed it took me a few minutes to realise that, having hopped off the first train and skipped down the escalator, I was not only light-headed but luggage-light too and

my suitcase was now abandoned and alone on the train trundling around London. I raced back to the Overground platform, panic now coursing through my veins. I was directed to the very calm platform supervisor, Samuel Uju. Samuel radioed the central control; minutes ticked by as I imagined I would never see my bag again and that certainly I would miss my plane. Word came back that my bag, which just had an old brown luggage label with my first name on it, had been found and was now at Whitechapel. “Come on,” said Samuel, “I’ll go with you.” As we arrived at Whitechapel we were met by Samuel’s TfL colleagues beaming

at our carriage door with my bag. “Wow, what fantastic service,” I said. Mindful that I had very little time left, Samuel, the hero of the day, picked up my bag carried it up and down the staircases, escorted me to Shadwell and sent me on the quickest route to the airport. Thanks to Samuel and all his colleagues at TfL I made the plane at London City by thirty seconds. I arrived breathless and panting as the

Jacobean disco and lost luggage

Mark Jonathan

British Airways staff smiled at me and said "Good morning". As they closed the gate behind me I thought, "Yes, it's been quite a morning and it's ended up being a very good morning where it could have been another disastrous tragedy."

Safely home again, the pressure is off now for me, while I know many of you will be dashing to one, two or even three pantomime productions. I hope that as many of you as possible can come to the annual Lighting Christmas Lunch which is on Monday 12 December. See you then or, if not, I send you every best wish for Christmas and a luminescent new year. 🎄

Right:
Madama Butterfly
Glyndebourne
Designer: Nicky Shaw
Lighting designer: Mark Jonathan
Photographer: Clive Barda

Left:
"What fantastic service!"
Marko with Samuel Uju of
Transport for London



Tips 'n' tricks

Do you have a label on all your bags with your phone number on?

I didn't but I think I will now.

Where possible, as a "night-time person" I avoid flights at dawn, and when they are unavoidable I think I'll try to stay right by the airport.

Are you looking for a Christmas gift? Nick Moran's new book *The Right Light* is out. I found it really interesting to read about the process and thoughts that lighting designers are going through. While this book will be of great interest to students and LDs I think it's also the sort of book you can give to non-lighting people, other creatives and even your relatives, saying, "This is what we do and how we think." Well done, Nick! 🍷



See page 44 for Richard Pilbrow's review of *The Right Light*.

Homophobia in London

I know that many ALD members were saddened to read about a serious harassment and bullying incident that befell lighting designer Chris Withers, who, with his boyfriend, was subjected to vile homophobic abuse when they were spotted holding hands on the way home after a night out. As reported in London's *Evening Standard* Chris stood up to his abuser, telling him that his behaviour was unacceptable. The abuser then tailed Chris and his boyfriend across the Jubilee footbridge and the South Bank. Chris said: "I love London because it's such a diverse city, it's multicultural, it's open and you just don't expect that here. I could take the silly insults, but what upset me was when he said, '**get out of my city, disgusting people like you are not welcome here!**'" When things started to turn nasty Chris had the foresight to film his abuser.

I certainly wouldn't want to have the experience that Chris and his boyfriend went through but well done to Chris for reporting the incident to the police, who are investigating and have released the video Chris made as evidence. Chris revealed that he has previously been spat at and had chips thrown at him. He said: "My boyfriend and I have both noticed discrimination happening more often, not just homophobic, but also racial and sexist. It's not acceptable."

Chris is now safely lighting his socks off in panto tech.

Read more on the *Evening Standard*: www.standard.co.uk/news/crime/gay-man-subjected-to-vile-tirade-of-homophobic-abuse-its-happening-more-and-more-often-a3397121.html 🍷

Francis Reid, 1931-2016

John Leventhall pays his respects



I met Francis several times in his later years and, at the feet of a master, it was my great pleasure to hear anecdotes and advice from his vast experience. Yet, such was his warm generosity that it seemed you were always “inside” the conversation and that he was listening too! So, wanting to pay my little homage to that doyen, a founder of the UK lighting profession, I joined around 100 audience at the Milton Court Theatre in Guildhall School, for a commemoration on 26 October, organised by the ABTT, of the career and times of Francis Reid, ABTT and ALD Fellow, lighting designer, author, teacher, consultant, theatre manager and “theatre maker”.

The event was an enjoyable meeting of old friends and colleagues. Many greeted with “it’s been ages since we last met”! There were younger faces too, there to appreciate a hero of the profession.

As we took our seats, Francis-themed memorabilia cycled on a screen with

background music of Handel, Francis’s lifelong obsession. It was entirely appropriate that the stage was arranged nicely and lit theatrically – Francis would have approved!

The lights went up, and the illustrious Iain Mackintosh, theatre design consultant and producer, introduced eight informal, informative, affectionate and appropriate memoirs of Francis – stories of help received, collegueship, fun, ingenuity, intelligence and creativity, which were delivered by Raymond Gubbay, music impresario; Chris Arthur, photographer; Derek Gilbert, designer of historic control boards; Alan Luxford, Strand Lighting legend; Mark White, ETC regional manager, speaking for the ABTT; our own Ian Saunders, giving an aptly worded ALD eulogy from the whole lighting design profession; and John Offord of Entertainment Technology Press, Francis’s publisher. We heard much of the charm



Francis Reid
1931 - 2016
A commemoration of the Life and Times
of Francis Reid, ABTT Fellow
Wednesday, 26 October 2016, 3.00pm
Milton Court Theatre, London



Francis at his 80th birthday party

and contribution of this true “man of the theatre”, which shone as brightly that afternoon as any of the beams he focused on his myriad productions. Remembrances of family life came from Francis’s son Angus, followed by spontaneous recollections from the audience and a final, spirited rendering of “Auld Lang Syne”.

Then it was back to the foyer for drinks (generously sponsored by some of our largest lighting companies), more fellowship, networking, sandwiches and anecdotes – of a man who achieved far, far more than just lighting designs – a convivial atmosphere that Francis would, no doubt, have relished. 🍷

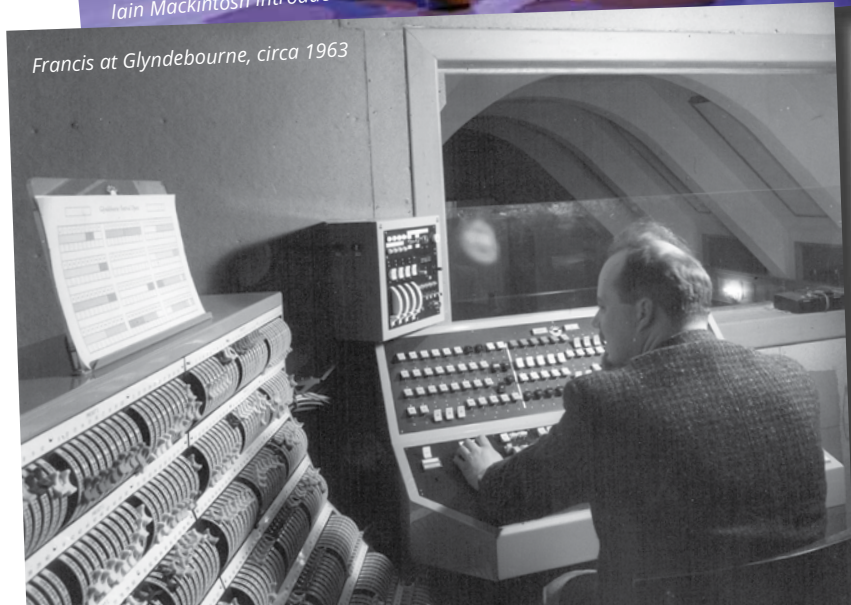
The ABTT would like to express its grateful thanks to the following: Ben Sumner and the staff and crew of Milton Court Theatre and Guildhall School of Music and Drama; Aurora Lighting; ETC; Entertainment Technology Press; Hawthorn; Lee Filters; Philips Entertainment; Rosco; Stage Electrics; and all those who kindly supplied images for use.



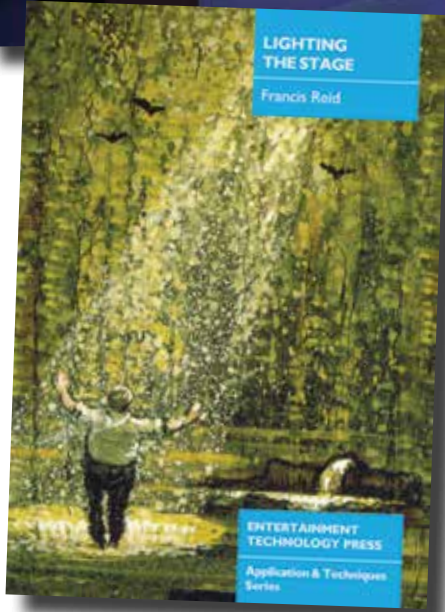
Iain Mackintosh introduces the commemoration. Photo by James Laws



A slide show of Francis's life. Photo by James Laws



Francis at Glyndebourne, circa 1963



One of Francis's many books

International fellowship

South African lighting designer **Mannie Manim**

On 14 October at the Young Vic Theatre in London, South African lighting designer Mannie Manim was awarded the ALD's second international fellowship. Two of his collaborators pay tribute to him here:

Rajha Shakiry

I had the privilege of working with Mannie in 2012, when designing *I Stand Corrected*. In a prior meeting with Mojisola Adebayo, co producer, writer, performer of *I Stand*, she excitedly told me that the legend Mannie Manim was on board. At that stage, I had no idea who he was...

Rehearsals were in Cape Town. Mannie had already met the co-creators of *I Stand*, Mojisola Adebayo and Mamela Nyamza, and had seen the R&D three months prior. After ten days of rehearsals we had the first sharing with the creative team present. I recall Mannie coming in beaming with excitement. After sharing and briefly talking through the design ideas, Mannie said this is always the scary bit for him, looking at an empty piece of paper. That modest statement stayed with me ever since ... no matter how much experience, knowledge and skill you have, the creative

excitement and fear is always there with every piece of work...

I have since had the privilege and absolute joy of working with Mannie on re-staging *I Stand* in London and Singapore and to also see other projects of his in Edinburgh and more recently on the *Man of Good Hope*, Young Vic, London. Mannie would always be found sitting in the auditorium when no one is there, fine tuning each scene and every transition. His sensitivity, creativity and absolute mastery of light are evident in how he brings breath into each scene. To Mannie, it's not just a scene; it's the essence of the moment and how he transports us there. When watching him work, his attention to time, location, transition, pace, palette, action and emotion is what makes him such a genius (even though I know he hates my using that word).

I am deeply humbled to have worked with and to call Mannie a friend. With each contact, I learn more about Mannie, the artist, the family man, the grafter, the visionary, the fighter, the dreamer, the optimist, the teacher, the diplomat, and last but not least the story teller... and those get even better after a sake or two...



Mojisola Adebayo

Mannie Manim is a painter in light. His work is utterly beautiful. I first got to know of Mannie's work when I was sitting in the audience at the RSC, watching *The Tempest*. My eyes went up to the rig. I thought, how is the LD doing this? I am a writer, actor, director; I know nothing about lighting. Until this point, I had never even noticed what light could do. But at the RSC that night, all I could see was light. Then I got chatting to a man next to me who said he was Mannie Manim and I put one and one together. It was one of the greatest honours of my life when Mannie said yes

The ALD wishes to thank Declan Randall for organising this event and the Young Vic Theatre for hosting. Thanks also to Katharine Williams for collating the text for this article.

to working with me on *I Stand Corrected*, a show I co-created/performed/directed. I would sit in the tech and just watch the light swim across the stage. It is the only show I could watch on Rajha Shakiry's beautiful set, without even needing a performer present. And as one of the performers in the show, this says a lot! So when I was invited to the event to honour Mannie at the Young Vic, I said yes right away, And when he said *I Stand Corrected* was one of the shows of which he is most proud, I had a big lump in my throat. Yet he has taught me much more than what lighting can do; he has taught me about the power of theatre and its place in bringing down a racist regime. As Mannie is a white man, what he did with his comrades at Market Theatre during the apartheid era gives me hope in these terrible days of the rise of the racist white right from America to Austria to the shores of this island. Mannie's legacy sheds light on these dark days. Theatre can do and be anything we want it to do and be. Theatre can speak loudly even through silent illumination. Never forget that what we can do can make positive change. Viva Mannie Manim. Viva! 🍀

All photos by Ian Saunders

Mark White, Mannie Manim, Natasha Chivers and Declan Randall in conversation



Mannie Manim with ALD president Richard Pilbrow



The importance of diversity

Prema Mehta reports from Leicester

On 30 June 2014, the Act For Change launch took place at the Young Vic Theatre, London. Its purpose was to oppose and eliminate discrimination on the grounds of race, gender, disability, sexual orientation, age and socioeconomic background in the arts.

The entire auditorium was full of actors, all passionate about wanting to see change on their screens and stages. Their energy filled the air with this thirst for opportunity.

A packed auditorium like this was a reminder of the level of diversity that should make up our audiences night in, night out. I remember a specific moment, however, when somewhere inside myself, I felt part of a majority. Yet I was aware of the irony, as in actual fact I was very much in the minority, being the only person in that auditorium from a technical theatre role.

Today, the word “diversity” seems

increasing prevalent in society, and yet in equal measures I find the word and the topic to be a delicate subject. I have been asked to sit on two panels this year to discuss diversity in theatre. I find myself drawn to the subject in a broader

sense, and I've enjoyed being part of these panels, engaging in conversations about change and opportunity. I feel it is important to recognise that, unlike actors, we don't need to fulfil a casting brief and meet a character's description to do the job we do. There may be differing views around this, but I don't feel I've been treated differently in the industry because I am female, or because my skin tone could translate as Copper Blush

in Dulux paint terms! Although it would be very difficult to make assumptions when it's impossible to compare everyone's individual journeys.



Alistair Smith @... · 30/06/2014
#ACTFORCHANGE this morning was inspiring - really impressive turn out. If only theatres were always full of such a diverse audience.

10 7



Prema Mehta @Prema_Mehta

@smithalister Diversity onstage/on-screen = diverse audience. Equally imp is diversity amongst tech crew. This I can count on one hand...

I simply feel incredibly lucky to have found myself working in a competitive and tough industry. In an ideal world, we'd all be given a level playing field, and it would come down to hard work and talent. For me, discussing diversity is simply having a conversation around the subject of opportunity, for everyone. I'm really proud to belong to an industry that I've found welcoming and friendly, and naturally I want those doors to remain open to others. My personal thoughts are more about promoting our roles as a viable career option. Much discussion is to be had about fees, a healthy work/life balance, and new parents maintaining their careers while learning the all-consuming new role of parenting! These are all areas in which more work needs to be done. But I do want people to recognise the numerous important roles backstage and in technical theatre that make up part of a production, and I do think it's important to recognise the lack of diversity we have on our side of the stage as well.

When talking about a complex issue such as diversity, it is important also to recognise progression and celebrate success, as news arrives of the Belgrade Theatre winning the UK Theatre Awards 2016 for the promotion of diversity. Susannah Clapp mentioned the rarity of an all-black cast whilst acknowledging the standing ovation for One Night in Miami: “Perhaps partly in pleasure and surprise at seeing an

all-black cast at the Donmar. Definitely in recognition of four expressive, full-to-the-gills performances.” Within the same week, and only a day before Leicester’s Curve Theatre hosted its conference, 40 years on: The Arts Britain Ignores and Diversity in British Theatre, Arts Council England had announced it would be investing £4.6 million to help diversity to flourish throughout the arts and cultural sector. This was a significant gesture to put words into action from ACE, and this reinforces actress Cathy Tyson’s point as she memorably said, “The Arts Council should be as well known to the public in this country as the NHS.”

The organiser of the conference was Curve’s associate director, Suba Das, who explained that the conference would look at three key areas – commissioning, training and leadership – and introduced Naseem Khan. Khan has been at the forefront of Britain’s cultural change as commentator, policy developer and initiator for over thirty years and was awarded an OBE for her services in 1999. She is the daughter of a German mother and an Indian father and spoke of entitlement and recognized that debates are happening, which is a major change, and we need to look at the central challenges to transform British society, in order to make theatre fit for purpose.

Chris Stafford, the chief executive at Curve, explained that we need to look at

the current landscape, how far we’ve come, what needs to be done, and whose responsibility it is. He said that 38% of audience members were from a BME background, and 28% of artists on stage were from a BME background, but he recognised there was more to be done. Casting news of the forthcoming production of *Grease* at the Curve was met with appreciation as the character of Danny will be played by a black actor.

Stafford said it was simply important to cast the right actor for the part, and this should be the norm. Stafford quoted Meera Syal’s recent words: “As actress Viola Davies said when she picked up her Emmy, The only thing that separates us from other people is opportunity.’ And finally here it is.”

“Believe and Trust, then Do” was the title of the keynote speech by playwright Roy Williams, full of inspiring words to set up an inspiring day, followed by a reading of the poem *My People* by Langston Hughes.

*The night is beautiful,
So the faces of my people.
The stars are beautiful,
So the eyes of my people.*



Roy Williams speaking at the conference

*Beautiful, also, is the sun.
Beautiful, also, are the souls of my people.*

Roy Williams’ credits highlight his work in both theatre and television and he discussed his humble upbringing. He spoke of the need for trust: “You have to believe in BAME writers and trust their work.”

The panel discussed commissioning, and Kerry Michael, artistic director of Theatre Royal Stratford East discussed the notion behind black plays attracting a black audience, Asian plays attracting an Asian audience, and white plays attracting a white audience and wanted to see this change. Throughout the course of the day, the National’s production of *Behind the Beautiful*

The importance of diversity

Prema Mehta

Forever was mentioned as an example of being the exception to this rule; however, someone suggested a middle-class white audience only attended this because it was written by Sir David Hare. Michael explained how artistic directors are up at night thinking about how to fill a theatre. He said, "Only when theatres are full will they be funded."

Michael then quoted Felix Cross: "The glass ceiling is now covered with equal opportunity forms", which was quite a strong image. Playwright Amani Naphtali said he often says to organisations, "If you want diversity, half of you have to evacuate your jobs", a comment that was met with laughter from our audience, as well as the organisation who asked the question. Naphtali felt we were a racist society, and said, "Institutions don't cater for us". An audience member asked about sustainability and how playwrights were expected to sustain a career with a below-average wage, an issue that is also a problem within the lighting industry. He continued that there was little motivation for the young when elders are struggling. Kerry Michael spoke of the term "emerging artist", which is often used for BME artists, and acknowledged that commissioned work

may not get commissioned again. A known choreographer from a BME background was in the audience and expressed his frustrations at being known as an "emerging artist" for the last six years.

Claudette Williams, senior voice tutor at Central School of Speech and Drama, chaired the panel on training. Cathy Tyson, who was nominated for the BAFTA Best Actress in a Leading Role and the Golden Globe's Best Supporting Actress, said she had not received any formal training, but that when she was growing up youth drama clubs were open to anyone, and that was where she had begun. She felt, however, that she was only able to talk about diversity since 2015. Before then it was a closed matter. David Grindrod, casting director for Andrew Lloyd Webber Foundation, caught me nodding enthusiastically in agreement when he said, "We've got to say to parents that this is a great profession to be in too." Hear, hear.

Cassandra Chadderton, head of UK Theatre, was on the panel discussing leadership and felt that "diversity is just good business sense" and needed to reflect our society. "We need to schedule more diverse works on our main stages, not just our studios." Pawlet Brookes, artistic director of Serendipity, raised

the importance of training people up, and nurturing and working with young people. Stafford spoke about leaving a good legacy when it was the right time to leave. How long should someone be in a leadership role? That depends on what it is that they are trying to achieve, and how quickly they can achieve it, but he did stress that leaving a legacy was in part about handing over to continue something, not to leave and for another person to forget any progression made in order to go down another direction. Justine Themen, associate director at Belgrade Theatre, said she felt the challenges were around how we think, how we do things, and how people with power allow people without power to step up.

It was certainly a day of productive conversation, and gave everyone much to think about. A simple comment that remains with me was "whose responsibility is diversity?" The answer is "all of ours", and when conversation is so heavily focused on playwrights and performers, perhaps there needs to be more people championing the need for diversity on the other side of the stage as well.

If I could make an analogy to support why diversity is important in our industry, it would be of a situation not dissimilar to when someone visits an amazing country, and they return and tell you all about it. They spark interest and a sense of curiosity within you. Opportunity is the plane journey that takes you there. What you do, and what you see when you land, is entirely up to you. 🍀

ZIRCON

A new concept in LED filter design

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

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



LEE Filters

leefilters.com





Office Oracle

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

Sponsored Student Scheme 2017

The ALD Executive has decided to change the entry requirements to join the Sponsored Student Scheme for new applicants wishing to have membership through 2017.

Full details can be found at www.ald.org.uk/students/ald-sponsored-students-scheme, but on a basic level, it means that the free membership will now only be open to new student members who have never held ALD membership before, and it will be limited to one full subscription year.

However, for those who joined under the old system, we are willing to continue your access to FREE membership under the following terms:

Any CURRENT Sponsored Student members who continue to be students during the 2016/17 academic year will need to download and complete a form – including the signature of your tutor

– returning it to the ALD Office, to allow them to retain their FREE membership under the terms and conditions they signed up for in 2015. A link to this form has been sent out via email bulletin. If you have not received this, please visit www.ald.org.uk/resources/sponsored-student-scheme-renewal-form.

If this student status is not renewed prior to Christmas 2016, your ALD membership will automatically end on 31 March 2017 and you will be subject to the general membership entry requirements should you wish to re-join at a later date.

If you are a Student member who has joined during the current subscription year, you will be eligible to join the sponsored scheme. Please contact the ALD Office for further details.

New student working group

We are delighted to announce that there is now a working group specifically for Student members, who will take over from Sean Gleason as the contact point for students to raise queries or comments about their membership or issues affecting the lives of students studying live performance lighting and projection.

The three members who won this year's Michael Northen bursary prizes, Sana Yamaguchi, Rory Beaton and Jai Morjaria, start work immediately and can be contacted directly as a group at students@ald.org.uk.

You can also use the student forum on the ALD website, and don't forget we also have an ALD Student Facebook page.

We are excited that they have agreed to take up the roles and look forward to hearing their ideas on how to progress this area of the ALD membership.

Did you graduate from your course this summer?

When you join the ALD as a Student member, we ask you to inform us of your proposed graduation date so we know when you are due to finish your course.

If that was listed as being the summer of 2016, we will have now changed your membership category to the Affiliate membership for early career professionals, and with that you will be able to start accessing the same benefits as the Professional members, with the exception of voting on Association issues.

Your current membership subscription (whether or not paid or via the Sponsored Student Scheme) will continue to run until the end of March 2017. Prior to this point you will need to have informed us as to whether you wish to remain an Affiliate member, move to being an Associate member or to stop your membership completely.

The sooner you do this the sooner we can ensure you are sent a reminder for the correct level of subscription for 2017/18 or, if you have chosen to stop your membership, do not send you a reminder.

Under the Constitution of the ALD, memberships continue to run until such time that you inform us that you wish to leave. No contact will be assumed to mean that you are happy to continue as an Affiliate member and to pay the relevant subscription rate as of April 2017.

Membership benefits

We have recently updated the website page about the benefits you can take advantage of as an ALD member. If you have not seen them already, please visit www.ald.org.uk/members-benefits to have a look.

Additionally we are aiming to have a public liability and professional indemnity insurance policy available for Professional and Affiliate members from April 2017 and the new subscription year that you can opt into by adding to your membership for an additional fee of £25 should you require a policy.

This will give you up to £10 million of public liability insurance cover if you work as a freelancer and is organised by the same company that runs the BECTU and Equity policies, but is much closer to the policy the Association of Sound Designers has been running for its members for the last couple of years.

Please note that if you operate through a limited liability company, you will unable to be take advantage of this, but we are also working on suitable policies for this method of contracting services.

Look out for Professional members' email bulletins in the new year for full details and how to sign up for the scheme in advance of the start date.

Members' monthly social evenings

The monthly socials take place on the last Friday of most months and are open to all categories of ALD members. They

take place at the Coach and Horses pub on Wellington Street in central London, just 100 yards down from the front of the Royal Opera House and opposite the London Transport Museum.

They provide a great opportunity to discuss ideas, catch up with colleagues and make new friends. You can meet and discuss ALD issues with some of the team who run the ALD and chat with fellow lighting designers and ALD members, in an informal setting.

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

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

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

Office Oracle

Ian Saunders

"Creative Alliance" social evening Friday 13 January 2017

For the last couple of years, we have held regular meetings with our sister organisations, Stage Directors UK, Society of British Theatre Designers and Association of Sound Designers, to discuss issues that are common to all associations and their professional members.

We will be holding a joint social evening on Friday 13 January for the professional practitioners for the four associations to meet and either catch up with old colleagues, or to develop new contacts for future projects.

It will take place at the Mulberry Bush Pub on Upper Ground, Southbank, London and will be meeting from 6.00pm.

We look forward to an enjoyable evening and hope that many members can make use of the networking opportunities the evening presents.

PLASA Focus Glasgow

We will be having a stand at the second PLASA Focus: Glasgow trade show which

runs 18-19 January and takes place at the SECC Exhibition Centre. More details about the show appear on page 26.

We are also organising a seminar, which will take place on the Wednesday at 11.00am if you are attending the show. We look forward to seeing you there.

"Relights for Small and Mid-scale Touring"

As performance lighting technology develops, the palette of choices, flexibility and complexity increases. This allows lighting designers to be more creative with less equipment at the smaller scale. However, the shows themselves are still minimally staffed and re-lighting them in each venue will inevitably be done by someone who isn't a lighting professional. How can lighting designers and the producing companies give them the tools they need to achieve the lighting designer's original vision?

This ALD panel discussion will cover the subject with particular focus on the Scottish touring circuit.

2017 AGM

The next annual general meeting of the ALD will take place on Saturday 8 April 2017.

Further details such as the time and venue will be confirmed in the new year, but it is likely to take place in central London during the afternoon to allow members who need to travel to do so at a reasonable time of day.

All Professional, Fellow and Life members are entitled to vote at the AGM, as long as they have FULLY paid their outstanding subscriptions for 2016/17. If you are in any doubt about whether you owe any subscription monies, please contact membership@ald.org.uk as soon as possible.

Any voting members that cannot attend the AGM will be eligible to appoint a proxy in their place. Please inform the Office no later than 24 HOURS before the start of the meeting if you wish to appoint a proxy.

If you are a voting member and are interested in standing as a director of the limited company, please contact the ALD Office for more information before the end of January 2017. 🇬🇧

Focus throwback: December 2006

It's been ten years since *Focus* changed format to the A5 landscape, full-colour magazine you're reading now. The previous editor, Andy Collier, took over for the December 2006/January 2007 issue under the chairmanship of Rick Fisher. You can read the full issue by logging on to the members' side of the ALD website and going to www.ald.org.uk/focus – marvel at how much *and* how little has changed in ten years! 🍀

The ALD in December 2006:

Presidents: Richard Pilbrow and Robert Ornbo

Chairman: Rick Fisher

Administrator/treasurer: Ian Saunders

Professional issues: Mark Jonathan

Corporate issues: Andy Collier

ALD development: John Leventhall

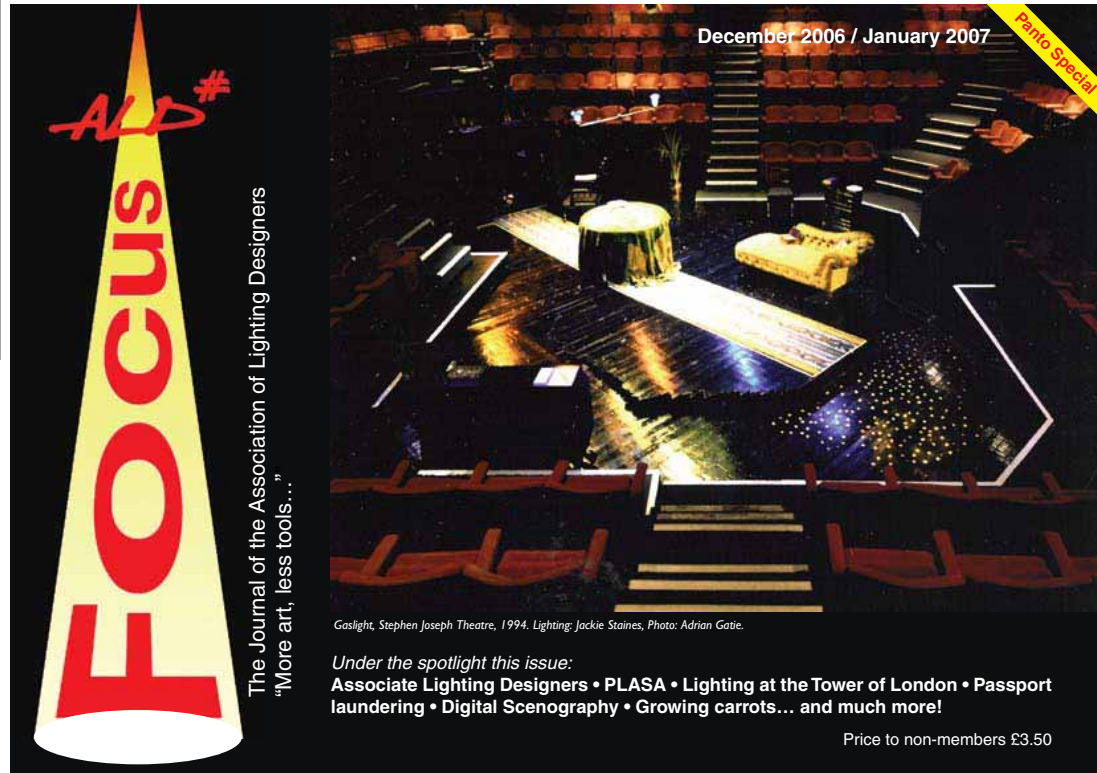
Student issues: Mary Pope

Marketing: Duncan Smith

Meetings: Rachel Nicholson and Will Evans

Focus editor: Andy Collier

Focus editorial team: Guy Kometzki, James Laws, John Leventhall, Ian Saunders



Professional Members' shows

opening in December and January

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

December

1 Wally Eastland Fall Dance Patricia Corbett Theatre / **1 Kelli Zezulka** Cinderella Duke Studios, Leeds / **2 Joshua AL Gadsby** Majesty Battersea Arts Centre / **3 Steven Benson** Gospel Clonter Opera Theatre / **3 Andy Grange** Little Red Riding Hood Hertford Theatre / **3 James C McFetridge** Cinderella Marketplace Theatre, Armagh / **3 Pete Watts** Dick McWhittington His Majesty's Theatre, Aberdeen / **4 Nigel A Lewis** A West End Christmas St Paul's Church, Covent Garden / **5 Elliot Griggs** Fleabag Soho Theatre / **6 Alex Musgrave** Let The Right One In Square Tower, Portsmouth / **6 Tom Boucher** Dick Whittington Eden Court Theatre, Inverness / **6 Kieron Johnson** Orlando and the Three Graces Theatre Peckham / **7 Sam McNab** Bungle Book – Panto The Loch Centre / **8 Rick Fisher** Rent St. James Theatre / **8 Elliot Griggs** Kiki's Delivery Service Southwark Playhouse / **9 Nic Farman** Jack & The Beanstalk Northampton Derngate / **9 Andy Webb** Aladdin Blackpool Grand Theatre / **10 Pete Watts** Aladdin Wolverhampton Grand / **10 Rachel E Cleary** Snow White Buxton Opera House / **10 Jack Weir** Aladdin – Panto Llandudno / **13 Steven Benson** Billy Elliot the Musical Knutsford Academy / **13 Johanna E Town** The Star Liverpool Playhouse / **13 Paul Smith** Circus 1903 Concert Hall, Sydney Opera House / **14 Paul Smith** Cirque Adrenaline Singapore Expo Centre / **15 Will Evans** How Do Reindeer Fly? Proteus Creation Space, Basingstoke / **17 Pete Watts** Robin Hood Mayflower Theatre, Southampton / **18 Edmund Sutton** Elf Jr Winston Churchill Theatre, Ruislip / **21 Mark Jonathan** The Sleeping Beauty Royal Opera House, Covent Garden / **30 Callum MacDonald** Cats The Apex

January

10 Marec Joyce Mr Swallow – Houdini Soho Theatre, London / **18 David S Manson** La Starteupe Théâtre Cité-Bleue, Geneva / **19 Joshua AL Gadsby** Consensual Nuffield Theatre / **19 Callum MacDonald** Jekyll and Hyde the Musical The Mercury Theatre, Colchester / **21 Malcolm Rippeth** Fidelio Royal Festival Hall / **26 Prema Mehta** Made In India Belgrade Coventry / **27 Michael Grundner** Don Camillo & Peppone Ronacher Theater, Vienna

Contact us

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Focus Magazine

 ISSN: 1364-9299

Editor: Kelli Zezulka editor@ald.org.uk
Editorial team: James Laws, Rob Halliday and Sofia Alexiadou
To submit ideas for articles, correspondence, corrections and any comments about Focus, email editor@ald.org.uk. Owing to space restrictions, we do not accept press releases for publication in Focus. However, company members of the ALD may send press releases to the ALD office (office@ald.org.uk) to be posted on the News section of the ALD website for immediate and wider coverage. Company members only may advertise in Focus; please contact the office for details. Editorial guidelines for authors are available on request from the editor. *The opinions published within Focus are not necessarily those of the ALD. E&OE. Content deadline for the next issue: 15 January 2017*

New members

Welcome!

Affiliate Member

Joshua Gadsby, London*

Associate Member

Daniel Hoffman, Yeovil*

Michael Wynes, Jersey*

Student Member

Alex Robinson, Cheshire

Sponsored Students

Guildhall School

Jess Bernberg

Middlesex University

Thaniya Butt

Royal Conservatoire of Scotland

Dimitri Grant

Royal Welsh College

George Pearce

Mollie Tuttle

Corporate

HSL

Commercial

Drafty

Northern Flash

LAMDA

James Bubb

Rose Bruford College

Matthew Carnazza

Simon Chorley

Elliott Jones

University of Derby

Jon Drury

University of South Wales

Cian Greene

Matthew Sochor

** Re-joining the association*

Diary dates 2016–2017

13 January “Creative Alliance” new year networking party*

18–19 January PLASA Focus: Glasgow*

28 January Performing Light symposium, Leeds

28 February BVE Expo, ExCeL Centre, London

4–7 April ProLight & Sound, Frankfurt

8 April ALD Annual General Meeting

9–10 May PLASA Focus: Leeds*

20–23 May Showlight 2017, Florence, Italy*

7–8 June ABTT Theatre Show*

** The ALD will have a presence at these events.*

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

PLASA Glasgow

18–19 January 2017 at SECC

The highly successful PLASA Focus Glasgow returns to the Scottish Exhibition and Conference Centre (SECC) on 18 and 19 January 2017, bringing with it an expanded programme of seminars, panel sessions, console training and equipment demonstrations to sit alongside the ever-popular Riggers Forum.

“This is an important year for PLASA and for the Scottish live events sector,” says PLASA’s Events Director, Chris Toulmin. “We hope our continued investment in the Scottish market, through our Focus events and its seminar programme, will reflect and support the Scottish government and VisitScotland’s recently unveiled ten-year strategy to grow this sector.”

Lighting features highly on the programme of content. On day one Relights for Small and Mid-Scale Touring is a panel discussion hosted by the Association of Lighting Designers and focusing on the Scottish touring circuit, investigating how lighting designers and producing companies can give smaller venues the tools they need to achieve the lighting designer’s original vision.

Day one also plays host to the ever-popular Scottish Riggers Forum, this year

hosted by Harry Box (UK Rigging) and Chris Higgs (Total Training). The session entitled Shouty, Shouty aims to improve communication when carrying out rigging work.

Other sessions will offer practical guidance for industry professionals. During regular sessions over the two days, ChamSys will host hands-on introductions to MagicQ. Visitors will learn to use MagicQ, patch a new show, create cues and effects, and use MagicVis for visualisation.

Ambersphere Solutions’ Thor André will be running regular, 90-minute practical demonstrations of the new MA Lighting dot2 lighting console. The demo will cover all the basic operational features of the dot2 console including how to control fixtures, create presets and cue lists, build chases and use effects.

Running alongside the show, the AV User Group regional meeting, lunch and networking drinks will take place at SECC Glasgow on Thursday 19 January



2017. While this is a members’ event, all AV professionals are welcome to attend providing they sign up to the AV User Group.

PLASA Focus Glasgow is a free-to-attend two-day exhibition showcasing the latest technology used in live events, concerts, tours, theatre productions, venue installations and leisure attractions.

Register for free for the show by following this link: <http://bit.ly/2fN8idA>.

If you are interested in booking exhibition space at this event, contact eventsales@plasa.org or call +44 (0)20 3818 7650.

www.plasafocus.com/glasgow #

plasa**focus**

GLASGOW | 18-19 JANUARY, 2017

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Lighting for broadcast

Not sure what to expect? [Rob Halliday](#) explains...

It used to be that what happened in the theatre stayed in the theatre – particularly when it came to lighting, that most ephemeral of arts. Once a show closed, it lived on only in the memories of those who'd seen it, and in some (hopefully great!) production photographs.

Now it feels like it's hard to keep shows in their theatres: between EPKs (electronic press kits), shows shot and released digitally or on DVD, and the live broadcasts pioneered here by the National's NT Live programme and in the US by the Metropolitan Opera, they're everywhere. The live broadcasts are particularly fascinating: shows shot by multiple cameras during an actual performance, transmitted in real time to cinemas around the country using the satellite technology installed for distributing movies, then later re-transmitted, to suit local time zones, to cinemas around the world. An early fear was that it would reduce demand for tickets to the real show. It hasn't – but now more people can see a show in a single night than can during its entire run.

As a lighting designer, the joy of this is getting congratulations on your work from friends living so far away from your

show that they couldn't possibly have seen it, except when broadcast to their local cinema. On the other hand, the nightmare is what your work will look like when instead of making the jump from stage to human eye, the receptor it was designed for, it has to pass through a camera, a rack of electronics with a seemingly infinite range of control parameters, a satellite link and a video projector.

It's easy to be afraid, particularly when none of these are things that most theatre lighting designers have any experience with or understanding of. So, the first key to a successful broadcast of your lighting is to have someone there who does understand all of those things – a broadcast lighting director or director of photography. Particularly if other commitments mean you can't be there, handing over your work in this way can be nerve-wracking, but remember: those on the other side are nervous, too. Mike Le Fevre, a veteran of many NT Live broadcasts and the filming of shows at the Royal Opera House, is absolutely clear that his first task on being appointed to a show is to contact the original LD, to try to set time for a meeting (or dinner!) to talk

about the show and its lighting, seeking to understand why it looks the way it does, but most importantly to gain the LD's trust that their work will be in safe hands. (That there are some digital theatre producers who don't want you or anyone else there, and will tell those paying the bills they can capture the show without needing to spend any time or money adapting the lighting, is a whole other story. One that usually doesn't end well.)

Both Mike and Bernie Davis, who has also done much work in this field, comment that an early talking point is often the need to adapt at all, how much, and how to deal with the broadcast lighting being quite different to the usual show lighting for the live audience in the theatre on broadcast night. Bernie offers three pragmatic thoughts on this: that "cameras are low contrast devices – they can resolve very dark images and very bright images, just not at the same time", that "you will never hear a member of the audience leaving Covent Garden saying "fantastic show, great cast, but I thought the set was a little brighter in act three than it ought to be", and finally that "you will never hear a member of the cinema audience



Director of Photography Brett Turnbull at work during the Branagh Romeo and Juliet – which had the added challenge of being broadcast in black and white!

walking out of a cinema relay saying, 'I know it looked crap, but that was so it looked really good at Covent Garden...!'" Perhaps important here is whether the management tells the live broadcast theatre audience they're seeing something different – some do, some don't. And perhaps also mention it to the cast...

So, how to make those changes? Though every shoot throws up its own oddities, in general now the approach seems to be to make a single-camera "scratch" recording of the show so that all involved from the broadcast side (particularly the director,

then be given some time in the theatre hopefully with a camera (ideally of the type to be used for the broadcast) and a good quality (ideally OLED), properly set-up monitor clearly visible to all involved (be careful about looking at these monitors from a long way off-axis), to step through the show adapting the lighting. All agree that, particularly if the lighting designer is not available, having the original lighting programmer around is invaluable both for understanding how (and why) cues are made the way they are, but also for making changes quickly. Having the DSM

who will ultimately have to work out a shot-by-shot breakdown of the show, and the lighting director) have something to work from. Having talked through the show with the LD, the lighting director would

there is useful, for translating moments from the video into cue numbers; if there's projection in the show, that should be part of this process. Also invaluable: walkers to populate the stage, perhaps carrying greyscale cards to allow accurate exposure checking, but certainly with key items of costume and with people that approximate the skin tones of the actual performers.

In the broadest sense, the changes will often be about reducing contrast, to allow the camera to correctly expose a performer without either being overwhelmed by the background, or having them seemingly play against black – for example, on *Deep Blue Sea* at the National, which had a translucent gauze back wall, Mike and lighting designer Guy Hoare boosted the level of the cyc lighting so the translucency was revealed to the camera. They might also be about adjusting overall level to let the camera get a good, clean, noise-free signal and with enough light to give sufficient depth of field and, at an extreme, to let the camera operator find focus at all. Followspots might need to run at a lower level (or with some ND added), and a little looser so an out-reached hand doesn't jump down in level. If a show has

Lighting for broadcast

Rob Halliday

multiple types of light source it might be about careful balancing of colours between those sources – however well you think you’ve matched the cool blue in your S4 LEDs to that in your Vipers, the camera will quickly tell you otherwise. Very deep colours that fall outside the range of the camera may need adjustment. The scratch tape and this session will also identify any surprises, hopefully with time available to solve them. A common one: LED set practicals run from certain drivers that cause them to flicker on camera. Drivers without this problem are available, but are often not specified because they’re more expensive and because the live broadcast only got confirmed after the set was built. Another: cycs that look evenly lit to the eye, less evenly lit to the camera (and any wrinkles in the cyc will drive you even more crazy on screen!).

Throughout this session, there are a number of learning experiences for those from the theatre side. One: you need to look at the monitor rather than the stage for most of the work. Two: many adjustments are possible to the image other than by adjusting the lights. Some – “f-stops”, for example – are familiar to

anyone who’s taken a photo of their work. Others – gain, white balance, gamma, matrix – are not. When you say the image appears “flat” or “dull” on your monitor, that trust in your broadcast counterpart when they tell you the broadcast version will look fine becomes key.

Three: the camera is relieving you of one of your duties as a theatre lighting designer, the indication or control of where an audience should look. The camera does that now. But that brings new problems: knowing that the director could switch to a different shot at any time (unlike TV or film shoots, where the wide, mid and close-up shots will be lit and filmed separately), and knowing where the camera is relative to the lights. A camera to the side of the proscenium may be in a similar place to some low front of house sidelight, which means the shot will be looking straight down the line of the light, and the person in shot will look very flat. Guy remembers this being a particular problem on *Deep Blue Sea*, ultimately resolved by having the cameras shoot more into their own side and less across the stage. Cameras shooting across the stage also often end up looking at people against black wing

masking; worse, cameras positioned past the sightline of the extreme seating end up seeing into the wings. And cameras are sometimes put in places the show was never lit to be seen from, especially overhead cameras.

Close-up shots both demand and offer a new chance for refinement in the composition of lighting; a host of tiny details just visible from the front row, invisible from the back, now jump out at you – toplights on noses, too-harsh sidelight, sharp shadows resulting from the multiple small light-sources theatre generally uses, rather than film’s big, often reflected, soft sources. Plus you need to see into the performer’s eyes. On the Branagh *Winter’s Tale* broadcast, many of the conversations director of photography Brett Turnbull and I had were about the symmetrical head-high sidelight employed by LD Neil Austin. Live, this lifted a performer out of the surroundings. In close-up, particularly for performers looking straight ahead, it left them feeling flat and with a strange “badger stripe” shadow down their nose; unbalancing the levels, sometimes by just a few percent, and adding a little front fill helped give a

better picture. Equally, Brett would note that since cameras only operate in 2D we needed to add depth to shots, with a proper (i.e. not getting onto the nose) backlight to performers – the resulting shadow out of shot – or by ensuring they weren't playing against black.

This “relighting” day will often be long; it'll also be simultaneously a bit dull to anyone used to the rapid pace of most theatre techs (adjust light, check camera, adjust, move people around, adjust, take note of camera settings, move on), and completely fascinating, a whole new way of “seeing” a show you are quite familiar with. Depending on the production – the number of lighting cues, but also of different scenic set-ups – a day may not be enough. Probably however long you have will not be enough, so pace yourself rather than getting stuck at a particular point.

After the relight day, another single camera recording may be made for review – probably the first performance the cast and a live audience will encounter with the adjusted lighting. From that, more notes prior to a “rehearsal” performance with the full multi-camera and recording truck set-up, the chance for the director,

his assistant (analogous to the show's DSM, following the script and calling the shot numbers to everyone), the camera operators, vision mixers, engineering staff and many more to practice before the broadcast; recording this performance also gives a backup in the event of a satellite link failure or other major technical problem during the broadcast show.

That recording will then be reviewed after the show, often in a cinema – a chance to see how the whole thing not only looks moment by moment on a big screen, but also hangs together overall. Which probably then just leaves the broadcast day to deal with any lighting notes that have resulted. Often this is when the overall dynamic of the piece becomes clear: as well as guiding a live audience where to look, theatre lighting also sets the rhythm, and that may work differently on camera. The precisely timed backlight chase may not show up at all in close-up or may appear odd if it only appears occasionally as the camera moves; the cuts between shots may actually do the same work. Fade times may need adjustment to correct for the way the camera perceives shifts in light, or the calling point may need

to be fractionally adjusted. The beginning and end of shows are often a challenge, coming out of or going into blackouts, since many directors are afraid of leaving a cinema audience looking at a black screen for too long – holding some light on the audience at the start of the show (perhaps light focused onto them rather than just the houselights) and bringing the same light up more quickly than you normally would at the end seem to be common solutions to this.

Then the day itself, “live to the world” – the same performance as ever but with a much, much bigger audience. A performance that has to start on time, the moment the pre-show video ends. The lighting director will probably be in the theatre at the lighting control, two headsets on (one to the broadcast truck, one to hear the cues) with a monitor and switcher to choose whether to see the broadcast shot or the shot from any of the other cameras, and usually with a lighting cue sheet marked up with shot numbers, exposures, and notes of critical moments – to warn the racks engineers of an upcoming snap up to a full-up state, for example, preparing them to adjust the

Lighting for broadcast

Rob Halliday

This is an attempt to show how the lighting might be adjusted from the stage version to the broadcast version, in this case of the Branagh Theatre Company The Winter's Tale, lit by Neil Austin, with director of photography Brett Turnbull. But of course it is a slightly flawed attempt because the "theatre lighting" shots are production shots taken by a great photographer, Johan Persson (who captures beautiful moments so split-second they are almost impossible to find in the broadcast even looking frame by frame), using a different kind of camera entirely, and are generally close-ups. You'll only know how it actually looked to the eye if you were there...



*The Winter's Tale
Directed by Kenneth Branagh and Rob Ashford
Designed by Christopher Oram
Lighting designed by Neil Austin
Photograph by Johan Persson*



Live (right), this was deliberately lit with a very strong backlight, filled by low crosslight. On camera (left) the backlight caught the noses, and the crosslight very noticeably lit the back of necks as well as the faces. For broadcast, the position of the backlight was adjusted slightly to not be so strong on the faces, and some higher side front fill was added to the faces to let the crosslight be reduced here. The shadows from this extra light were partly lost in the backlight, partly lost out of shot.



Live, the (real) flames are very bright (right); the camera has been adjusted down so these don't completely dominate (left). Some more light has been added to the cyc so it retains the feel of a distant sky, rather than being revealed as a cloth by the light from the flames. The director has opted for a wide shot; we need to concentrate on the principals downstage right, but the others on stage need to remain present.



*The Winter's Tale
Directed by Kenneth Branagh and Rob Ashford
Designed by Christopher Oram
Lighting designed by Neil Austin
Photograph by Johan Persson*



In close up, the crosslight headed for a character on the opposite side of the stage was judged to be quite harsh on the back of Dame Judi's face, so the level was re-balanced a little. In this shot (left), the position of the camera is such that it can see the black of the wings – often unavoidable with cameras positioned out of the live audience's way at the sides of the proscenium.

*The Winter's Tale
Directed by Kenneth Branagh and Rob Ashford
Designed by Christopher Oram
Lighting designed by Neil Austin
Photograph by Johan Persson*

Lighting for broadcast

Rob Halliday

Gentle re-balancing to preserve the colour of light on the set, the lighting has to function correctly both for two characters in a wider cross shot, and if the director cuts to a close-up.



*The Winter's Tale
Directed by Kenneth Branagh and Rob Ashford
Designed by Christopher Oram
Lighting designed by Neil Austin
Photograph by Johan Persson*

camera exposures, but then relying on each of them to bring their particular skills to the process. A good lighting operator can continue to contribute here, making adjustments (gently!) on the fly if an actor does something unexpected, a unexpected shot gets called for, or some part of the rig has a bad night – but being particularly aware of desks that capture the channel you’re working on, especially approaching a big transition cue. Just like the real show on any normal night, it’s live – you just have to keep going, no re-shoots possible.

And then it’s done – at least for a live broadcast, since even any subsequent broadcasts will use this recording as live. The TV crew will pack up; the theatre lighting team should make sure they switch back to the actual show file (you probably want a different show file; even if you make a separate video cue list in the main showfile, so you can compare and contrast the two versions, you may end up changing referenced position and colour palettes) and reset any other changes made to the rig. For other types of filming, you might want to keep the broadcast show file and notes of what you’ve done just in case: for the recent *Miss Saigon* “movie” lighting

designer Bruno Poet noted that there was sometimes a lack of lighting continuity between shots filmed as part of a performance and pick-up shots filmed later to be dropped into the final broadcast. And for EPK shooting on a long running show, there might be a new press kit shot if a new cast arrives or the show goes on tour. Why re-invent the wheel?

“How it looks through a camera will never match how it looks by eye,” sums up Bernie Davis. “But you can usually make changes that make both acceptable, so look at the monitor with a fresh opinion on how it could look. There are so many occasions when we have made changes for camera only to have at the least a debate whether to keep the changes for the stage in the future. Don’t just assume that a re-lighting process will make it worse...” Though he also adds that “probably half my work is with the cameras, getting them to work with the lighting rather than just pointing the cameras and making the lighting work for the cameras”. Mike Le Fevre adds a reminder to “keep the translation true to the original” and also, practically, to “only change what you need to change”. But as the show’s lighting designer you know the

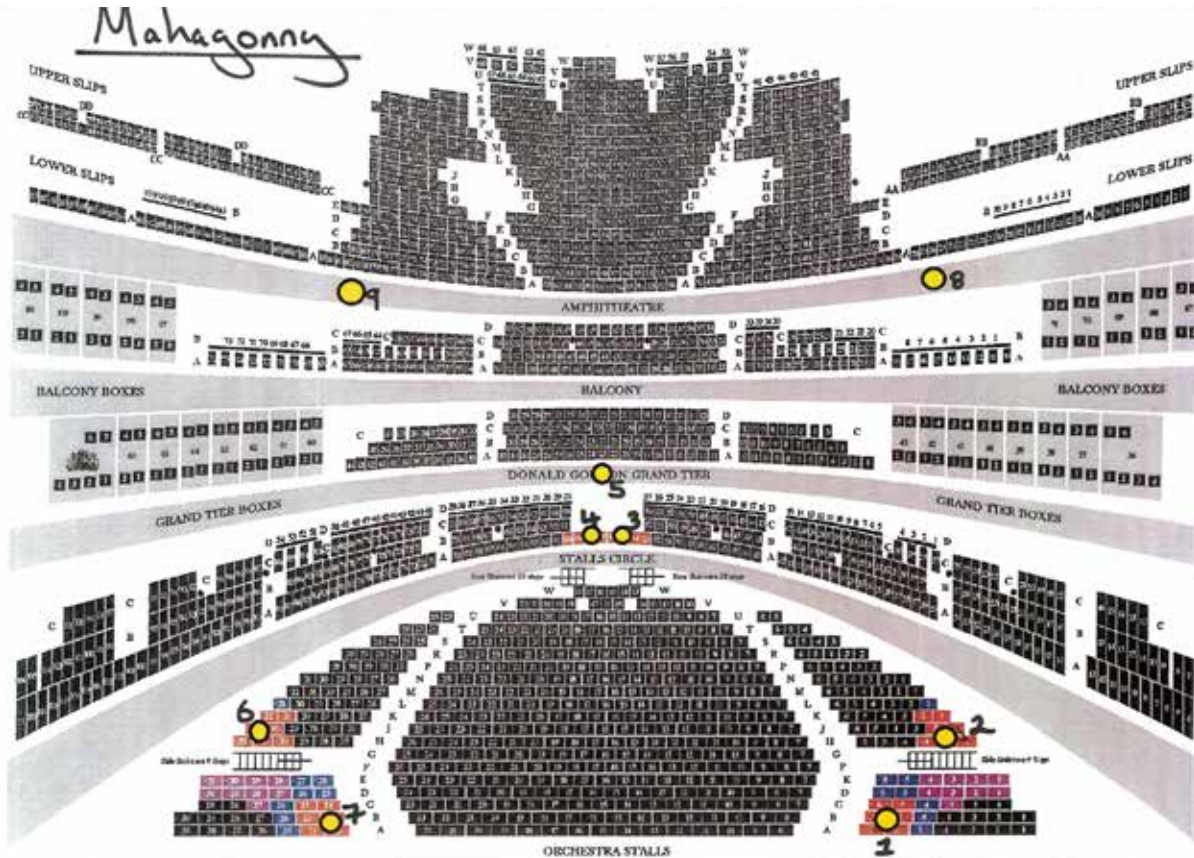
show best – don’t be afraid to suggest a different camera angle might work better, or to highlight key moments in the show that need to work in a particular way.

It’s a fascinating world: particularly so watching the dance of the luminance display on the output image, lighting art converted into broadcast science. It’s also fascinating from a performance and audience view, the close-up into the performers’ eyes against the communal experience of being in the room with the actors – critic Peter Bradshaw spent the first act of the Branagh *Romeo and Juliet* broadcast in the theatre, the second in the cinema, and his take on the differences is well worth a read.*

Whatever your take on the pros and cons of live broadcast in particular, it feels like we’re going to be getting involved with this more and more. But as long as you have good allies, there is no need to be afraid. And as a bonus, your work, or at least a version of it, will live on long beyond the life of the live production – which is also why it’s worth making sure it’s done properly, even if that does cost more than just pointing a camera at the stage and hitting record. 🍀

Lighting for broadcast

Rob Halliday



Left: The camera plan for Rise and Fall of the City of Mahagonny at Royal Opera House

Right: Mike Le Fevre's lighting cue sheet for the Royal Opera House's Rise and Fall of the City of Mahagonny, lit by Bruno Poet.

Rise and Fall of the City of Mahagonny				Console: Ed Armitage & Jo Walters			
Lighting Cue List				SM: Simon Catchpole			
Stops from:				DSM: Adam Lawley			
for:				LMGR: Simon Beniston			
Camera Watch				Crew chief: John Paul Persson			
CW2				Vision: Dave G & Dave Roberts (Disco Dave)			
				Director: Rhodri Huw			
				Camera Supervisor: Paul Freeman			
Camera Settings:				Type: Sony 2500R & 1500R			
				White balance: 3000K	Stops from C3 close ups not WS		
				Gain: 0dB	off set		
				Gamma: Standard 6			
				Matrix: Out			
				Saturation: +5% Sat			
ACT1				Dur: 65min			
Cue	Pt	Up	Dn	Label	TCR AV1	Stop	WR LX Notes
0.1	1	5	5		0:01:48	2.1	Front cloth with House projections
0.1	20	2.99	2.99				
0.5	1	2.99	5	House Lights			
1	20	2.99	2.99				
1	1	2.99	5	FBO Int H/Lights	0:07:44	2.7	
3	0	0	0	Music Starts	0:07:58	2.7	Video to gauze
2.3	1	1	1	FIO Worklights Up			
3.7	2	2	2	FIO Worklights Out			
5	3	3	3	As Gauze Pys	0:09:10	2.5	
6.1	5	5	5	FIO Add D.C. Specs			
6	15	15	15	Built DG - Moses & Fatty	0:09:24	3.0-3.6	WR
7	10	10	10	Begobick Appears	0:10:29	3.6	
8	2.99	5	5	Built Begobick	0:11:27	3.7	
10	20	20	20	Sun & Parasel Moment	0:11:49	3.8	
ACT1				Dur: 65min			
Cue	Pt	Up	Dn	Label	TCR AV1	Stop	WR LX Notes
12	1	5	5	Restore	0:13:38	3.7	
13	20	2.99	2.99	Mark			
13	10	10	10	Sing Out Front 3x Specs	0:14:12	3.8	
15	10	10	10	Fatty & Moses Sing	0:14:47		
16	7	7	7	Close In			
16.5	1	2.99	5	Speaker	0:15:26	3.5	
17	20	2.99	2.99	Mark			
17	5	5	5	No 2 Jenny & Girls	0:15:35	2.8	Truck interior little dark
18	15	15	15	Oh Moon of Alabama	0:16:14	2.8	
20	10	15	15	Built Outside Lorry	0:17:09	2.8	
21	10	10	10	More of a 'number' + Foots	0:17:48	2.8	
23	1	2.99	5	Speaker	0:18:41	2.8	WR Snap Darker slight push
24	20	2.99	2.99	Mark			
24	5	5	5	No 3 Chorus Slope In - Lorry	0:18:49	2.5-2.2	WR PUSH Darker
24.1	20	20	20	Rotate Halfway	0:19:40	2.8	WR PUSH Darker
25	5	5	5	Moses & Fatty rotate into view	0:20:05	2.8	WR Brighter
26	2.99	5	5	Lorry Revolve Stop	0:20:25	2.8	
27	10	10	10	Moses & Fatty Out of Truck	0:20:59	2.8	
27.5	10	10	10	Climb Truck Ladders	0:21:44	2.8	Back Lit Smoke in lorry low
30	10	10	10	Off Ladders	0:22:44	2.8	
31	5	5	5	Lorry Pysse Close	0:23:02	2.8	



Don't forget to light your audience and your theatre to make them look great on the pre- and post-show shots!

* You can read Peter Bradshaw's article at www.theguardian.com/stage/2016/jul/27/theatre-livestreamed-cinema-comparison

Thanks to Bernie Davis, Mike Le Fevre, Brett Turnbull, Guy Hoare and Bruno Poet for fascinating discussions about this world of translation; Jon Bath at Fiery Angel and Charlotte Reed at Picturehouse, for help with the live-to-broadcast comparison images; and Johan Persson for his photographs which always capture the light so remarkably well. 🌟

Capturing the light

Photographer **Robert Workman** on his favourite lighting moments

At every dress rehearsal I always say hello to the lighting designer. Who knows? I might get some clues on what is about to happen! I try to be friends. With luck I might be able to stand in their way in front of the lighting desk! But be wary of theatre photographers! We have such a lot of control. For good or bad! In the days of black-and-white film we must have carried out so many crimes against lighting design. The lack of colour is obviously the first one. But black-and-white film was such an insensitive medium. It was almost impossible to cope with the contrast between the star in a spotlight and the darker background. Digital is so much more capable. I tell the story of photographing a pantomime in my early days of discovering digital. The married producer had gone off with the choreographer, and his wife was the designer of the show. Understandably, the dress rehearsal was chaos and the light plot had gone to pot. A "princess" scene occurred in the baddie's green lighting. I was amazed to discover that I could turn it to its correct shade of pink! 📸



Suor Angelica
Opera Holland Park
Lighting designer: Richard Howell
Photographer: Robert Workman

Robert says: A simple nicely balanced piece of lighting design. The operas at Holland Park take place in a great marquee that abuts the facade of Holland House, which was bombed during World War II. Lighting designers have to start plotting in bright sunshine during the day and only have the one evening dress rehearsal to check if they have got their lamps pointing in the right direction!

The Pearl Fishers
English National Opera
Lighting designer: Jennifer Schriever
Photographer: Robert Workman

Robert says: This surely has everything you could wish for in a great romantic opera. A beautiful soprano and a tattooed tenor. A lovely all-over state of lighting. Scudding clouds on video by Fifty Nine Productions. Subtle follow spots with softened edges. Little practicals in the windows of the huts. Even billowing silks for the water.



Capturing the light

Robert Workman

Robert says: There wasn't a lot of money for design and lighting on this single semi-staged concert of Purcell's Fairy Queen. But that's when imagination and ingenuity kick in.



*The Fairy Queen
The Barbican
Lighting designer: Jake Wiltshire
Photographer: Robert Workman*

Robert says: I'm not sure if this counts as lighting design. Though there certainly was a lot of light! Benjamin Britten's music rumbled. The cannons lowered from the flies. The excitement on board mounted. I'm so easily taken in by what's happening on stage that I can't bear the sight of a gun and often close my eyes. Not the greatest of assets for a photographer! But I got this one right.

*Billy Budd
Opera North
Lighting designer: Thomas C. Hase
Photographer: Robert Workman*



Capturing the light
























Robert Workman

Robert says: Gauzes, see-through curtains, practicals, indoors and outdoors. All beloved by theatre photographers and presumably meat and drink to lighting designers.



*La Fanciulla del West
Grange Park Opera
Lighting designer: David Plater
Photographer: Robert Workman*

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The Right Light

Richard Pilbrow reviews Nick Moran's latest book

Nick Moran has produced a fascinating new book on stage lighting design that provides some wonderful insights into the thought processes and procedures of nineteen of our top lighting designers today. A fascinating and important read for all of us bitten with this contagious bug: stage lighting.

In my opinion some things in life and lighting never change. Despite computers, LEDs, video and moving lights some things – sunrise and sunset, birth and death – don't really change. I think that light – and light in the theatre – is one of those things. The tools change, but the principles do not, as this wonderful collection of interviews actually attests.

I loved the book but with one caveat. Reading the views of the designers today I don't find any difference between how we designers in the early sixties approached our work, compared to today. Yes, today we have pantechnicons of more sophisticated equipment, but an attitudinal change, I think not.

Nick suggests that there is a new "active, integrative" lighting that is different to that found thirty years ago. I must beg to differ. From the late 1950s, we second-generation

lighting designers did seek to be involved from the earliest discussions and be part of the team that created the entire theatrical event. We, and our predecessors, UK pioneers Joe Davis and Michael Northen, did a great deal more than turn on the lights to illuminate the stage, or turn off the footlights. Joe's magical light for Christopher Fry's *A Lady's Not for Burning* (1949) was but one truly poetic example.

I have to sympathise with Nick. When I was in my early thirties, I wrote *Stage Lighting*, published in 1970. Then I was convinced that I'd invented the entire profession, and only later found I was completely wrong. It's a bit like finding it hard to imagine our parents in bed with each other!

I lit a production of *Platanov* starring Rex Harrison in 1961 at the Royal Court. I don't remember getting any lighting notes from the director, George Devine, and of course I was totally ignorant of the fact that 25 years before, George was recognised in the press as the West End's leading lighting designer. I wish I'd known.

Yes, in *Stage Lighting*, I did put in a word for the "McCandless Method" as one approach, and that a useful angle for the face was about 45°, but that was because in

those days the traditional lighting rig was twelve lamps on the #1 bar and six balcony fronts spots, and actors were often woefully poorly and flatly lit. Building three-dimensional light, enclosing the actor in selectively revealing modelled light to assist in telling the story, literally seeking to create the very air about the actor that he/she breathed were the methods I tried to employ. And I sought to pass those principles on to the Theatre Projects lighting team that from 1957 to the late 1970s included Robert Ornbø, Bob Bryan, John B Read, Nick Chelton, Howard Eldridge, Andy Bridge, David Hersey, Nigel Levings, David Taylor, Durham Marengi, John Harrison, Molly Friedel, Steve Kemp, Benny Ball and others. They seemed to do well in their later careers after their apprenticeship as what I must call very "active" lighting designers.

Nick writes: "That today a lighting designer will be responsible for designing that light ... this has only recently become the norm." I'd suggest as recently as 1959 might be a good date to begin.

The Right Light
by Nick Moran
Published October 2016
ISBN: 9781137334770
<http://bit.ly/2gVL9qj>



It was that year that my partnership with director Michael Elliott and designer Richard Negri began, first at the Lyric Hammersmith, then Chichester, the Old Vic and the West End. At the end of this time, just as the National Theatre opened, we created the Royal Exchange Theatre in Manchester. I mention this because Nick quotes the Royal Exchange as a pivotal influence on Paule Constable and Johanna Town, and upon "lighting in three dimensions". I designed the fundamental lighting concepts for the Royal Exchange, but this was the product of seventeen years of evolution. My first experience of three-dimensional lighting was to be at Chichester in 1963 for the National Theatre, when Sir Laurence called me in to sort out his "bloody awful lighting!"

I realised that lighting an actor on a stage with the audience on three, or four, sides demanded coverage from all those sides. Accordingly, Chichester and the new Sheffield Crucible made 360° coverage readily possible. But I was soon to realise that lighting an actor in three dimensions was equally valid on the proscenium stage. In nature, while light may initially be derived from sun, moon, or skylight, light that illuminates our lives comes from multiple sources including reflection from every surface that surrounds us.

360° coverage does not mean flat, featureless light. The overall light may be as dramatic, or as soft and featureless, as each moment in the play demands. As I

said in 1970 about the McCandless Method: "Most rules in the theatre – as in life – are really made to be broken ... the creators of the 'The Method' always preached that the formula should be loosely and freely interpreted. It is regrettably true that some very dull lighting can result from following it too closely."

But I fear that is true for some of today's "rules". Take the popular "Hendie" lighting position (named after Mark Henderson), a two-metre-high sidelight, that I admit to finding somewhat too dominant today. Yes, it gets into the eyes of the nearby actor (when not shadowing his neighbour), but, talking of shadows, I'm often amazed that a sharply cross-lit actor should be followed about the stage with large shadows following him on the far-side stage wall. And beyond that "super high-lit zone" is often an area of underlit featureless "fog". I've never advocated a flat, even wash of light across the stage, but I have sought some sort of three-dimensional coherence with the balance and character of light stemming from the scenic environment. And actors need to be seen from the farthest as well as the closest seats in the auditorium. I love a powerful composition of light, but powerful pictures are actually quite easy. Modelling of the actor in space at the same time can be much more complicated. Yes, less is often more ... but less can also just be ... less.

Nick has divided his book into six sections that examine each stage of the lighting

designer's work process. Each contains some insightful commentary on how each individual approaches their work.

First the debate as to when and how the lighting designer should begin: ideally at the very beginning. Johanna Town: "Be true to the play ... and the director's vision." The role of the scenic environment and the influence of the lighting designer upon it. Paule Constable: "The mistakes you make, the things you miss at 'white card' will haunt you." The importance of being at rehearsal as a production grows. Paule: "Getting it under your skin." The cue synopsis or storyboard, which Jon Clarke recognises as "my security blanket". Peter Mumford: "I describe lighting as the last creative act in the process of making theatre."

The chapter "Tech. A Cauldron of Inspiration" contains some fascinating material. Ben Omerod: "In the tech, there's actually not much time to talk about stuff, there's just so much to be done. So, my job, it seems to me, is to give everybody what they want before they ask for it." Mark Jonathan compares the kick off of a lighting tech rehearsal as "standing naked on a table and dancing in front of everyone ... the whole thing is so malleable ... and we have no time."

Every designer knows the terror of standing behind the production desk, with the entire world waiting for you to deliver miracles. I know that in my youth I knew the closest bathroom to every stalls in the

The Right Light

Richard Pilbrow

country for a quiet “up-chuck” just before cue one. But then ... miracle of miracles, what begins as a soggy mess somehow seems to come together and slowly, imperceptibly, the lighting you dreamt of emerges. Then, as things truly come together, suddenly you’re flying, soaring over the heads of your waiting colleagues ... creating a world of light that will carry your performers into the world of play.

Wonderful insights from Nick’s assembled designers provide insights into how a disparate group of talented individuals survive the ritual of fire. “Let’s go on a journey. This is my time to play, so let’s create something,” from Johanna Town. Rick Fisher: “In the heat of lighting (over rehearsals) I throw paint across the stage. Sometimes I get it colossally wrong, OK, let’s do that again.” The thrill of the unexpected, the happy surprise that will pop out at you despite the most immaculate planning. This is the ultimate moment, creating extraordinary light ... Of course, at top speed.

Ben Omerod: “You try it out with your third eye, your inner eye ... the ability to sit and watch actors and for the light to appear on them like that.” Natasha Chivers: “There

are so many complex things going on that even theatre people just don’t get it.” Paule Constable: “I’m constantly flying by the seat of my pants.”

No, lighting has not changed.

Then collaboration, surely the essence of theatre work that runs in two directions: with your creative collaborators, and with the team that bring your light to the stage, associates, assistants, programmers, electricians, stage management. All depends upon relationships that may be long-standing, reducing the need for extended conversation, or may be new and exploratory. The need to preserve “a creative space in the mind” (Mark Jonathan) as collaborative ideas change, mature and evolve. The impact of the “happy accident”. Neil Austin: “Hang on a minute, that’s interesting. Let’s do that instead.” And on taking risks, Jon Clarke: “Paraphrasing Svoboda, the fear that this time you won’t crack it.”

What of the role of the programmer today? Seemingly vital with a “large-scale complex machine” of a show. Is it just my prejudice or do I miss the hands-on quality that we, earlier generations of LDs, enjoyed: the stalls control with the NT’s Lightboard and derivatives. Should the art of lighting always be circumscribed by the tyranny of numbers and fantastically complex control systems that demand specialist translation? I have long dreamt of a lighting control where designers could themselves summon up the needed light or shift groups of light, colour them, position them, balance them

against others, to achieve the desired stage images, able to shift and move freely in time. Lighting control for the lighting designer perhaps?

Then to the issue of the “locked-down” show. What should be frozen? I personally hate the utter reliance upon the GO button. My lighting control should encourage the operator to follow the action on stage as it unfolds. In those early NT days, I would always encourage manual control and timings that could be varied by the operator to more closely follow the actor onstage. Hugh Vanstone: “I love giving freedom to stage managers and electricians. Lighting is there to serve the show and it’s a living thing.”

There’s also a good chapter on light telling stories. This to me is what we designers do. We support the director and performers in telling the story. Natural light is one of the most powerful influences on our mood and emotions. Lighting on the stage brings this magical power to support the telling of our stories. The lighting designer can often help the creative team keep the process fresh. Nick Richings: “The lighting designer is a person who comes back with fresh eyes.”

Then a lovely chapter on dance and abstraction. Peter Mumford: “Dance has led the way in exploring and expanding what light can do on the stage.” This leads the way into exploration from Peter, Michael Hulls, and Lucy Carter to that point where stage lighting stands at the edge of pure light as art.

And Nick's final chapter explores light as art ... if theatre is art, where does light fit in – a part of theatre, yet only a part. Nick quotes Jean Rosenthal's analogy: "Light is the water that the production swims in." I've used the phrase that light creates the air that the actor breathes. Nick admits that light on stage rarely works alone; it is part of the thing it supports, but when it is right it can almost seem to transcend the environment of the stage. But when is it "right?" It results from collaboration, both artistic and technical, it is derived from a profound understanding of the production and it must work in harmony with it. It draws the audience into every moment of the story and should be purposefully beautiful ... the right light for that moment in performance.

I must close on a quote from Robert Edmond Jones, the great American pioneer. "Does this mean that we have to carry images of poetry and high passion in our minds while we are shouting our order to electricians on ladders? Yes, that is what it means."

I congratulate Nick on this enthralling book. But, please, in addressing the next generation, let us be a little more aware of our heritage in British stage lighting, avoid an over-academic approach, and let us always be aware of the realities and wonder of bringing the right light to our stages. 🌸

Showlight bursaries

The ALD is pleased to announce the sponsorship of three places at next year's Showlight conference in Florence on 20–23 May 2017. We are offering three bursaries of £600 each to Professional Members of the ALD to cover registration, and to contribute to other expenses related to attendance, at this most fascinating symposium on lighting design.

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. Showlight is unique in that speakers, delegates and exhibitors mingle throughout the three days of the event, allowing plenty of time for discussion and exchange of ideas.

Once again 2017's conference looks set 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. Full details about the event can be found on its website:

www.showlight.org/.

The ALD has funded bursaries on similar principles for 2005 in Munich, 2009 in

Glasgow and 2013 in Cesky Krumlov, Czech Republic. They were well received by the recipients and so we are now offering the opportunity to Professional Members again. In return we expect the bursary recipients to write up their experiences at the conference for *Focus*.

To apply for one of these bursaries simply write to or email the ALD office detailing why you would like to attend Showlight 2017.

- 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*; and
 - 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 should be sent to office@ald.org.uk no later than **31 JANUARY 2017**. 🌸

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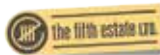
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