

# FOCUS

ALPD #

**In the spotlight this issue:**

- Lighting Lunch 2022
  - Thinking sustainably
  - Being an associate or assistant
  - Lighting @sohoplac
  - ...and much, much more...
- Price to non-members £5.00

*The Sleeping Beauty*  
The Royal Ballet  
Choreographer: Marius Petipa  
Additional choreography by Frederick Ashton,  
Anthony Dowell and Christopher Wheeldon  
Production: Monica Mason and Christopher Newton  
after Ninette De Valois and Nicholas Sergeyev  
Original designer: Oliver Messel  
Additional designs by Peter Farmer  
Lighting designer: Mark Jonathan  
Staging: Christopher Carr  
Photographer: Mark Jonathan

**The journal of the Association for Lighting Production and Design**  
**December 2022/January 2023**

# Contents



## From the chair

Johanna Town looks ahead to 2023.

Page 3



## Lighting Lunch

Photos from Nick Moran.

Page 5



## Assistants and associates

Charlotte Burton, Tom Lightbody and Nick Moran in conversation.

Page 6



## Wheels of Light

Kelli Zzulka reviews a new book.

Page 14



## Office Oracle

All the news from Amanda and the ALPD office.

Page 16



## Marvellous

Daniella Beattie designs @sohoplace.

Page 24



## Sustainability

Daniella Beattie with some tips.

Page 28

# From the chair...

Johanna Town  
ALPD chair



Welcome to 2023 – I hope you all had a fantastic Christmas and new year.

It seems 2022 did prove to be busy for everyone, from designers to production staff, hire companies and corporates. I find it hard to believe that we started the year with the industry shutting down again to finishing the year with a very busy Christmas panto season.

It's been an interesting year of great work, but work that has also been cracking at the edges. We still have a major staffing shortage both on the freelance side and in house. We have supply issues for equipment, and we have producers who are desperately trying to make work but choosing to cut corners to do so.

We must all be aware of what is going on around us, look after ourselves and support others. I love

my job; I tell you all that regularly! I have been warmed by conversations with students, for their enthusiasm to join the industry. I have also worked this year with many younger emerging designers and production staff who are joining the industry; they are well trained and skilled but are often being placed into roles they are not ready for. My one fear for 2023 is that this skill drain and our time-short, money-poor industry will keep pushing and pushing the young and keen. So I ask you to take into 2023 a responsibility to help support their growth, encourage them and back them up when needed: they are our future workforce, so let's help them love the career they have chosen.

The new Equity claim has at long last been submitted, and I would like to thank the whole committee for their dedication and hard work

in pushing this through. It is brilliant that we have three lighting designers sitting on this new and invigorated committee with Equity. You can see some of the claim's points in the Oracle and we will hear more later in the year.

I am looking forward to spending time in January with the dedicated Exec committee to discuss and brainstorm the future of the ALPD and the direction it should be taking in the future.

I would also like to thank everyone who has so far supported our fundraising scheme for 2023 Lumière projects. It's never too late to support the scheme or to make regular payments. We are very excited that Glyndebourne is going on the Lumière journey with us again next

# From the chair...

year, enabling the opportunity for the Lumière to work alongside world-class designers. But we do still need to fundraise the rest of the scheme to allow us to offer opportunities to work in other theatre formats and to produce work for our Production Lumière. Both Lumière schemes support the upskilling that emerging members of our industry need.

I know times are tough at the moment but please support us if you can, as even small donations add up.

In closing, I would like to thank Jason Larcombe and Mark Jonathan for organising another lovely Christmas lighting lunch at the Phoenix Arts Club. The room was full, the drinks flowed and we had loads of lovely turkey to boot. It was so great to catch up with everyone from all sides of the industry, and I personally enjoyed the more relaxed arrangement of the lunch. It seemed a little odd that the last lunch had

only been in February! I was also pleased to learn that Phoenix Arts worked in collaboration with the Mayor of London in founding the “women’s late night safety charter” and is a safe refuge for anyone from the LGBTQIA+ community to come to if they get into trouble on the streets. It also operates the “Ask for Angela” code for safe spaces, so do spread the word among your colleagues that this venue is open for anyone to pop into and seek refuge. It wouldn’t have been the first place I would have thought of, but I am very happy to now know that it’s there.

So let’s all have the best 2023 we can – have fun, support others and be grateful we do a job that we all love.



With love  
Jo 🍷

# Lighting Lunch 2022

Photos by Nick Moran



# Associate and assistant designers

A conversation between **Charlotte Burton**, **Tom Lightbody** and **Nick Moran**

In the summer we sat down to discuss the roles of assistant and associate lighting designers. While we didn't get around to talking about everything that these roles entail, we cover a range of topics that we hope will be an interesting conversation that will give an insight into these jobs.

## **The difference between an assistant and an associate**

CB: The way I define it in my mind is that I have more of a creative input as associate and being an assistant can be more administrative, although you get to help design elements through followspot plots.

TL: As an associate you might be expected to stand in for the lighting designer (LD), e.g. in production meetings, etc. – whereas an assistant would simply take notes and pass those on to the LD.

Similarly, as an associate, you are more likely to be expected to make creative decisions in the absence of the LD, whereas an assistant wouldn't necessarily be asked to do that.

NM: Reports from students on placement often say something like, "assistants report back, associates are expected to make decisions".

TL: Yes, but having said that, I think associates can say they are not comfortable making this or that call without contacting the LD.

NM: How much does this change from genre to genre and at different scales? For example, is it now an expectation that an assistant will be hired to create a followspot plot?

CB: The majority of my assistant work is spot calling. It's something that in a busy tech the LD just doesn't need on their plate. I like it because it is the front light, so I get

to help design this small piece of the show. I think it's interesting that some people don't know that this is part of the job, given how big a part of the role of assistant it is.

TL: Yes, if you have the budget to employ an assistant, that is likely what they will be expected to do. I have spent most of the last year on funded placements, through MGC Futures and the Arts Council's Developing Your Creative Practice grant, and none of those productions had allocated budget for an assistant. I think only one really needed an assistant, a large-scale touring musical, and my job on that was calling the followspots, and Charlotte very kindly taught me how to do that. At a smaller scale it's kind of a hybrid role. You might end up being the assistant and the programmer, for example.

CB: There are shows where I've been employed as assistant because the LD was leaving after a couple of previews, but there was the possibility that this show might happen again. That makes it easier to move up to associate if, for example, a regional tour happens and then you are helping to recreate the show. First time round you're there to absorb everything rather than take an active role in the tech, while still taking notes and keeping an eye on jobs lists. You are gaining knowledge that will be useful when the designer isn't there. You also need to make sure the documentation is accurate for the LD.

### **Documentation**

NM: Let's start with the cue list and focus plot, which have become much more complex since we began using automated rigs. Who looks after that?

CB: I think it's good to know how to document so you are ready to do it if asked, but I've found, particularly as an associate, it's a collaboration with the programmer. If you can help lighten their load, that will help you both as often it can be the associate and the programmer recreating the show in the absence of the LD. I got taught how to do focus plots by programmers. Being an associate is a collaborative job. You work with the production electrician, the programmer, the LD, and I aim to have a good working relationship with all those people.

TL: It seems to me that documentation has become the job of the programmer. They have the cameras, the software, the knowledge, and experience to do all that. But actually it could be done by someone else, as the programmer already has a lot to do, and it's another argument for hiring an

assistant or associate LD. Accurate documentation of a show with lots of movers needs access to the lighting desk so you can document what each mover is doing in each cue so, as Charlotte says, it still needs to be a collaboration.

NM: That's interesting, because the "old school" way was that many West End lighting crews expected to get the focus plot and cue list from the associate LD. But maybe that was before it became so much easier to document this using, for example, Moving Light Assistant (MLA). Do you think it's a problem that in the UK – we don't know whose job it is?

CB: I think that (as associate or assistant) you have to ask. I always end conversations with anybody in the department with: "Is there anything else you need from me?" Then you know exactly what they need from you, and if you don't know how to do it you can say and find out how.

# Associate and assistant designers

Charlotte Burton, Tom Lightbody and Nick Moran

TL: That's a really sensible approach, especially if you are working with a new team. It's important to sit down as a team near the start of the process and define who is doing what, especially as we know that the roles vary from show to show and from designer to designer.

NM: Hopefully the ALPD professional job descriptions will help as a starting point for a checklist of what needs doing.

CB: Yes, but ultimately what we really need to sell is that when you have the team that the LD needs to produce their work, you get a better show. On a big musical, the team gives the LD time to light all those amazing numbers without having to call the spots or think too much about that flickering unit or the jobs list, because the assistant

or associate has communicated the note, and it's begun to be sorted out.

NM: What else do you do to document the shows you work on?

CB: I think video archiving is becoming important, particularly with software such as VOR. I did a production recently, the LD was away for some of the process, and it was a lifesaver. It was so easy for me to drop a clip into the Dropbox, and for them, in another country, to say: "Yes, I see what you mean – I think this will help." Because you have a video, with information from the desk overlaid, you can see how far through a cue you are at any point; you can see that a cue is not long enough or too quick. Tech is often so slow that you don't see stuff until previews. With VOR you can find out very quickly why something is happening.

TL: I've used Stamp, and it's been really interesting to learn the software and offer it as something I can do for an LD that they may not have asked for. These tools can be useful in their own right as well as being part of the documentation.

CB: I've found Stamp works best on a dedicated computer that runs the program, rather than on someone's laptop that's also running other programs. In the future, it would be good to be able to hire this kit, rather than put the additional cost onto assistants, associates and programmers. When people are starting out in these roles, they don't always have spare money for software.

NM: OK, let's talk about the cue list – because some LDs produce a really comprehensive one, and some just don't.



CB: I find it useful to have my own book, especially if I'm calling spots, because you can see the rhythm of it all. Also, what's useful in a cue list is a brief description of what each cue should look like, e.g., red back light and blue from stage right.

TL: That's what I find the most useful too, but a close second is a brief description of why the cue is there – to shift the mood or change the time of day, for instance, just to give a little insight into why that cue is there.

NM: Or to hide the truck move?

CB: Yes, and that can also get noted when you are doing an MLA file with the programmer, so you can put a note in to remind you that this unit must miss the truck move.

### *Vectorworks and Lightwright*

NM: Let's talk about Lightwright. If the plan is in Vectorworks, do you link the files?

CB: It's not a function I tend to use.

TL: I do if I'm designing and drawing the plan and doing lots of the production work too, because it makes my life easier. But if someone else is doing the Lightwright, then no. And someone else going through and double checking often reveals some mistakes.

CB: At a smaller scale, when I'm doing the Lightwright myself, I still do it manually, because it helps me

# Associate and assistant designers

Charlotte Burton, Tom Lightbody and Nick Moran

to get to know the rig. With a largely generic rig I put the focus notes into it too. At that scale, I might get a note from the programmer to say this bit of the patch has changed, and I change it in Lightwright. But at a larger scale, it's the production electrician's document. They create it and keep it updated, and you can see why because they're there the ones who need to reference it directly. One really useful session recently was going through the lighting plan with the production electrician and checking unit by unit with their Lightwright to make sure everything was correct.

If the files were linked, then the way that I might make details clearer on the plan, e.g. units rigged in the set, would end up doubling units and messing up the Lightwright.

TL: I think it's a skill in its own right to get both these important documents right. To sync the two

successfully, especially if the LD or associate are drawing the plan and the production electrician is doing the Lightwright, you all really have to know what each other are doing. It's very easy to cause problems.

CB: I think that's also about having enough good conversations with the production electrician to get the plan right. A really useful thing for me recently was the production electrician telling me exactly what size the truss was. We went through everything using the rigging information and we produced an accurate plan and elevation, and we knew that the bars could get past the set because each truss is the exact right size on the plan and it's not just a truss symbol. The more conversations you have, and the more accurate the plan is, the easier it is to solve problems.

NM: I think this might be another article, but do you think it's useful to draw in 3D?

TL: Yes, but again, only if you do it accurately.

CB: And to draw them well you need to practise.

## *Calling a focus for the first time*

NM: One thing that can be quite intimidating is calling a focus in a professional context for the first time. Do you remember how you prepared for that?

CB: I'm just trying to remember when I first called a focus on my own...

NM: Does that mean that LDs get you to do bits alongside them first?

CB: Yes. The first job I did as assistant with Ben Cracknell, I was there mostly to call the spots, and he had done most of the focus and there was plotting to do, so he gave

me some notes and asked me to focus the front-of-house wash. When you work with someone more than once, it becomes easier to use a shorthand for certain focuses. When you are watching someone focus, and you know they have a long jobs list, you can jump in and do those little things sometimes, and it alleviates the pressure on them a bit. I have to say that the first focus I did entirely on my own I probably felt sick with nerves the entire time.

TL: I hated it the first time I did it on my own. Someone else's rig and show – I hated it. Nothing quite worked. It was a completely different-shaped venue.

CB: Realising you are the most “adulty adult” in the room too! You can't defer to anyone! You have to make this decision. I was nearing the end of a focus in another country, and it was 4am where the LD was, and I had to make a call about some FOH profiles I was struggling with. I remember taking a deep breath. “You know what? These beams are too big; we will have to go down a size. We'll stop the focus here, change the lenses and go home, and tomorrow we'll do the rest of the focus.” Absolutely terrifying! It is always going to feel



# Associate and assistant designers

Charlotte Burton, Tom Lightbody and Nick Moran

weird the first few focuses you do, and then you get into a place where you start to think, “maybe I know what I’m doing”.

NM: Maybe something we need to say to LDs using assistants for the first time is to introduce them bit by bit to some of the high-pressure stuff?

CB: Yes, but sometimes it’s just making sure you are with them while they focus, making your own notes and learning by watching. You see why they are doing something without having to stop them and ask them. But then also, in between units, you can ask, “what was that for?” and note the answer.

TL: I learn best by being active and involved, even if it’s just being with the LD while they are calling the focus. I know that my younger self would not have had the confidence

to do that, to go and just stand near the LD while they were working. I’d have waited to be asked.

CB: I think when you are new to the job, you just have to tell yourself, “I’m just going to go and stand next to them.”

TL: And it’s important to tell new assistants and associates that it’s OK to just do that. No one is going to mind, and if they do they will tell you.

CB: And when the LD is having a conversation with you, and there’s a pause, and suddenly they are off focusing a light, it’s because they are following a train of thought, not because they don’t want you to go with them. Just notice what they are doing and go with them. There is a lot of listening and following to be done as an assistant or associate.

## *Final thoughts?*

CB: This is not a blueprint, Every lighting designer is different, and you will do different things for each of them. Offer up the skills you have, say what you’ve done before, and be prepared to learn new skills if that’s what this LD on this show asks for. Always ask questions, and ask everybody – the programmer, the production electrician, as well as LD – “What should I be doing?” Don’t just think to yourself and worry: “What am I not doing?”

Through the ALPD we have a large network. Unless people are really busy, they are likely to get back to you. It’s likely that someone else has done the same task you are about to do. And don’t be afraid of saying, “This is the first time I’ve done this, so I’ll do my best.”

TL: Yes, because by and large these are early-career roles, particularly assisting. You are in the room to learn, not to know everything. My younger self used to feel like I was supposed to know everything, so I wouldn't ask. Now I ask. It's much better to ask and get a quick answer than to not ask and get it wrong. That's a confidence thing. Equally, my placements almost all came about through me reaching out to an LD and saying: "I have some funding; can we have a chat and maybe work something out?"

CB: Those first few jobs, you pile a lot of pressure onto yourself to get it right. You become aware that if you get it right the first time someone will work with you a second time. You don't want to seem like you don't know what you are doing. But you

also should be aware that people will want to work with you again if you are a good person to have on the team: if you're nice to work with, you take good notes, you take things on board, you ask good questions and you do what you say you will do.

Our industry is constantly changing, so it's not a bad thing to ask questions, because when you turn up to a new job, something is always going to be different to the way you have done it before. People are always willing to help you. 🍀

We hope you enjoyed this conversation! Is there anything that we missed or anything you want to know more about? Have you been working as an assistant or an associate and want to write about your experience? Are you a programmer who works regularly with assistants and/or associates? We'd love to keep this conversation going, so email [editor@thealpd.org.uk](mailto:editor@thealpd.org.uk) with any ideas (big or small!).

# Book review: Wheels of Light

Kelli Zezulka reviews this new book by Kevin Foakes

**W**heels of Light is part of Four Corners Irregulars, a series of visual histories of modern British culture.

Kevin Foakes has written a short but highly engaging account of the early days of effects projection, focusing on the companies Optikinetics, Pluto and Orion, who were key players in wheel-based light shows from the 1970s to the 1990s in the UK.

There are three main different kinds of wheels: a liquid wheel, an effect wheel and an effect cassette. The first two are circular discs that slot into a projector. The liquid wheels were filled with different coloured liquids – inks and oils. Foakes describes how they worked: "With oils sandwiched between three pieces of circular glass (later acrylic), the projector lamp bulb warmed the liquids and, as the

wheel turned, endless new patterns were created" (p.40).

Effect wheels had an image or pattern printed onto the glass, which was then projected. Effects cassettes were also circular but smaller, sitting fully inside the projector so that the whole image was projected. The difference is that there are "two screen-printed glass discs attached to a ball race: one disc is fixed while the other turns" (p.54).

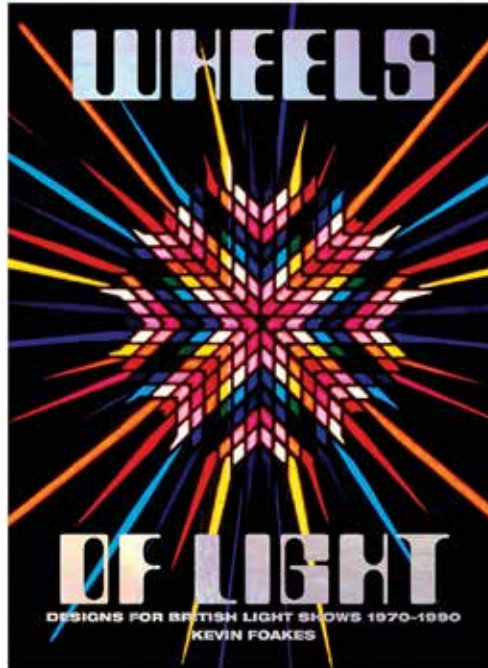
Foakes traces the development and use of these psychedelic effects through three companies, as well as the bands and artists that created them or used them in their shows. The opening chapter of the book takes the reader through a potted history starting with "multicoloured liquids bubbling across The Pink Floyd at the UFO Club, hand-painted slide images, Super 8mm

film loops or monochrome Bridget Riley-esque op-art strobing at the Fillmore" (p.10). We learn of artists such as the 26 Kingly Street Environmental Co-operative, who created light shows and multimedia immersive environments, and Colin Fulcher (aka Barney Bubbles), an early light show practitioner who later moved into graphic design, working for Elvis Costello and Ian Dury. I was particularly intrigued by the observation from Neil Rice, who describes his experience working on light shows as "life changing [...]. Not being able to sing or play a musical instrument, doing light shows was the next best thing" (p.14), a sentiment I'm sure will resonate with some of us!

The book includes chapters focused on Orion Lighting, Pluto and Optikinetics (with a short chapter on

Light Fantastic Limited). The bulk of these chapters are visual, with full-page examples of swirling colourful images, drawing inspiration from space, weather, the natural environment and popular culture, or comprising beautifully intricate and detailed patterns. The book traces the origins of the light show and effects wheels, from the counter culture underground scene of the late 1960s, through the psychedelic live shows of bands such as Soft Machine and Jimi Hendrix and at the Camden Rock Festival.

While the technology has moved on, even since the "third renaissance" (p.164) of the 2000s, the effects of these fascinating "wheels of light" can be seen in live performance today, making this book an essential addition to any lighting practitioner's library. 🌸



Wheels of Light: Designs for British Light Shows 1970–1990

by Kevin Foakes

Published by Four Corners Books, 2022

ISBN 978-1-909829-20-6

176 pages

More info at

[www.fourcornersbooks.co.uk/books/wheels-of-light](http://www.fourcornersbooks.co.uk/books/wheels-of-light)



# Office Oracle

News and information from **Amanda** and the ALPD office

and whether your details are up to date, and if you have any queries or wish to make any changes, do contact [office@thealpd.org.uk](mailto:office@thealpd.org.uk).

## ALPD awards

The New Technologies Showcase took place on Friday 27 January at the Royal Central School of Speech and Drama. The ALPD award winners were announced at this event. The Michael Northen Award was this year awarded to **Charly Dunford**. Charly graduated from LIPA in 2021, and is already in demand as a lighting designer and an associate. This award is sponsored by the Mousetrap Foundation. The WYSIWYG Programmers Award, sponsored by CAST, went to **Stanley Olden**. Stanley is studying at Guildhall and looks forward one day to be programming shows for the West End and on tour.

We would like to thank all our sponsors – The Mousetrap Foundation, CAST, Vectorworks and ETC – as well as all the lighting professionals who so generously give their time to adjudicate, advise and mentor.

## 2023/2024 subscription fees

We are pleased to be able to say that the subscription fees will remain the same for a further year for 2023/2024.

- Professional £102
- Standard affiliate £60
- First-year affiliate £48
- Associate £48
- Student £36
- Retired £36
- Corporate £660
- Commercial £300
- Non-profit organisation £60

If you would like to check your membership details, you can do this by logging on to the website. You can see your method of payment

## Strategy meeting

In the middle of January, members of the Executive Committee, the Working Groups and some individuals who have expressed an interest in joining a Working Group, met over a whole weekend to discuss our strategy for the next three to five years. In a fast-changing world, it is important that we continue to move forward in supporting our members. This weekend helped us to set goals and ambitions for the next few years. If you have any views or ideas you would like to be considered do let us know by emailing [office@thealpd.org.uk](mailto:office@thealpd.org.uk).

## Emails and sustainability

Did you know that sending emails, while it may not use up paper, does use up energy and produce carbon emissions? Can you reduce your emails? Do you need to click “reply all” or would a reply to one person suffice? Rather than sending a large attachment, think about linking to a file. Do you get loads of newsletters that you don’t read? Maybe take some time to unsubscribe. Not the ALPD emails, of course – which are hopefully full of useful information.

## Equity

A few days before Christmas, Equity submitted claims on the SOLT and UK Theatre agreements for directors and designers.

Some of the key points are:

- Above inflation increases to minimum rates

- The introduction of royalty payments across the UK Theatre agreements
  - Clarity that provisions regarding payment for the broadcasting of productions also apply to live streaming
  - Tighten up crediting clauses for all disciplines to limit the use of your work where your contribution is not properly acknowledged
  - Seek clarity on key dates and personnel at the point of contract – so you know what/who you're working with and when
  - Environmental sustainability requirements must be specified when the fee is being negotiated
- In mid-January, Equity and the Independent Theatre Council agreed pay rises and major improvements to working conditions for performers, stage managers and creatives. The new agreement will come into

force from April 2023. For designers, there will be an increase of over 10% to fees and a 20% uplift on meal, daily accommodation and commuting allowances. There will also be a major improvement to touring and relocation allowances, which are to be combined into one “living away” allowance of £447.68 per week in London and £410 per week outside of London. This sees an uplift of over 30% on the existing touring allowance, an uplift of just under 250% on the London relocation allowance, and just over 290% on the relocation allowance outside of London.

Most significantly, the agreement makes clear that the principal responsibility for finding and providing accommodation sits with producers, meaning stressful extra labour for the workforce and the undignified situation of staying in unsanitary and unsafe conditions can be prevented. 🚫

# Corporate members

<p>4Wall 01254 698808 <a href="http://www.4wall.com">www.4wall.com</a></p> 	<p>CAST Group of Companies +1 (416) 597-2278 <a href="http://www.cast-soft.com">www.cast-soft.com</a></p> 	<p>Claypaky +39 335 72 333 72 <a href="http://www.claypaky.it">www.claypaky.it</a></p> 	<p>German Light Products +49 7248927190 <a href="http://www.glp.de">www.glp.de</a></p> 
<p>AC Entertainment Technologies 01494 446000 <a href="http://www.ac-et.com">www.ac-et.com</a></p> 	<p>Chauvet Professional 01773 511115 <a href="http://www.chauvetlighting.co.uk">www.chauvetlighting.co.uk</a></p> 	<p>Elation Professional +31 45 546 85 66 <a href="http://www.elationlighting.eu">www.elationlighting.eu</a></p> 	<p>Marl International Limited 01229 582 430 <a href="http://www.leds.co.uk">www.leds.co.uk</a></p> 
<p>Ambersphere Solutions 020 8992 6369 <a href="http://www.ambersphere.co.uk">www.ambersphere.co.uk</a></p> 	<p>Christie Lites 02476 017270 <a href="http://www.christielites.com">www.christielites.com</a></p> 	<p>Encore 01664 821111 <a href="http://www.encore-emea.com">www.encore-emea.com</a></p> 	<p>Martin Professional UK 01707 668136 <a href="http://www.martinpro.co.uk">www.martinpro.co.uk</a></p> 
<p>Ayrton Lighting <a href="http://www.ayrton.eu">www.ayrton.eu</a></p> 	<p>City Theatrical 020 8949 5051 <a href="http://www.citytheatrical.com">www.citytheatrical.com</a></p> 	<p>ETC 020 8896 1000 <a href="http://www.etconnect.com">www.etconnect.com</a></p> 	<p>PRG XL Video 0845 470 6400 <a href="http://www.prg.com/uk">www.prg.com/uk</a></p> 

**Thank you for your support!** For Commercial members, see the back cover.

<p>Robe UK Ltd 01604 741000 <a href="http://www.robeuk.com">www.robeuk.com</a></p> 	<p>SGM Light UK 01233 460 400 <a href="http://www.sgmlight.com">www.sgmlight.com</a></p> 	<p>Vectorworks UK Ltd 01635 580318 <a href="http://www.vectorworks.net/uk">www.vectorworks.net/uk</a></p> 	
<p>Robert Juliat +33 (0)3 44 26 51 89 <a href="http://www.robertjuliat.com">www.robertjuliat.com</a></p> 	<p>SLX 03300 161 300 <a href="http://www.slx.co.uk">www.slx.co.uk</a></p> 	<p>White Light 020 8254 4800 <a href="http://www.whitelight.ltd.uk">www.whitelight.ltd.uk</a></p> 	
<p>Roscolab Ltd 020 8659 2300 <a href="http://www.rusco.com">www.rusco.com</a></p> 	<p>Sound Technology 01462 480000 <a href="http://www.soundtech.co.uk">www.soundtech.co.uk</a></p> 		
<p>Royal Opera House 020 7240 1200 <a href="http://www.roh.org.uk">www.roh.org.uk</a></p> 	<p>Stage Electrics 03330 142 100 <a href="http://www.stage-electrics.co.uk">www.stage-electrics.co.uk</a></p> 		

# Professional members' shows

opening in December, January and February

## December

**1** Jodie Underwood (lighting designer) *Dick Whittington* The Met Theatre, Bury / **1** Chuma Emembolu (lighting designer) *Icarus* Tobacco Factory Theatres / **1** James C McFetridge (lighting designer) *Aladdin* Bardic Theatre / **2** James C McFetridge (lighting designer) *Aladdin – The Adult Panto* Belfast Waterfront Hall Studio / **2** Gianni Bertoli (lighting designer) *La Traviata* Teatro A. Ponchielli / **2** Andy Webb (lighting designer) *Aladdin* Aylesbury Waterside Theatre / **3** Ciarán Cunningham (lighting designer) *Hey Duggee* National tour & Ireland / **3** Matt Ladkin (lighting designer) *Beauty & The Beast* Wyvern Theatre, Swindon / **3** Michael Grundner (lighting designer) *Catch Me If You Can* Musiktheater Linz / **3** Malcolm Rippeth (lighting designer) *Betty! A sort of Musical* Royal Exchange Manchester / **3** Jacob Gowler (associate lighting designer) *The Sorcerer's Apprentice* Northern Stage / **4** Alan Mooney (touring re-lighter) *Dances Like A Bomb* Mermaid Arts Centre / **5** Jack Evans (lighting designer) *Sleeping Beauty* Bridewell Theatre / **5** Jodie Underwood (lighting designer) *Aladdin* Millgate Arts Centre / **5** Alan Mooney (lighting designer) *SPLICED INEC* Killarney / **6** Sam Blakemore (production electrician) *Curtains* Laban Theatre / **7** James C McFetridge (lighting designer) *Home Malone* Grand Opera House, Belfast – Baby Grand / **8** Andy Webb (lighting designer) *Beauty & The Beast* Festival Theatre, Malvern / **8** Leigh Mulpeter (lighting designer) *Treasure Island* Campus West / **9** Sherry L Coenen (lighting designer) *The Singing Mermaid* Royal and Derngate Underground 1&2 / **9** Matt Whale (lighting designer) *Cinderella* Beck Theatre / **9** Joe Price (lighting designer) *Five Children And It* The Egg, Theatre Royal Bath / **9** Sam Blakemore (lighting programmer) *Alice in Wonderland* Stag Theatre, Sevenoaks / **10** Gareth Hughes (lighting programmer) *Sleeping Beauty* Victoria Theatre, Halifax / **10** John Rainsforth (lighting designer) *Peter Pan – The Return of Captain Hook* Ashcroft Theatre Croydon / **10** Matt Ladkin (lighting designer) *Beauty & The Beast* Theatre Cymru, Llandudno / **12** Daniel Carter-Brennan (lighting designer) *One Woman Show* The Ambassadors Theatre London / **15** John Rainsforth (lighting designer) *Peter Pan* On Ice ICC Newport / **15** Matt Ladkin (lighting designer) *Beauty & The Beast* White Rock Theatre, Hastings / **15** Alan Mooney (lighting designer) *Conversations on a Crosstown* Algorithm The Granary Theatre

From the "Diary" page of the ALPD website. A full listing of all members' shows can be seen at [www.thealpd.org.uk/diary](http://www.thealpd.org.uk/diary).  
To be listed, enter show credits into your profile after signing in to the members' area.

## January

**16** Jodie Underwood (lighting designer) *The Boys are Kissing* Theatre 503 / **18** Malcolm Rippeth (lighting designer) *The Becoming* Boiler Shop, Newcastle-upon-Tyne / **27** Jodie Underwood (lighting designer) *Blow Down* Bramall Rock Void, Leeds Playhouse

## February

**1** Daniel Carter-Brennan (lighting designer) *One Woman Show* Sydney Opera House / **4** Peter Harrison (lighting designer) *The Addams Family* Mountview, Backstage Theatre / **8** James C McFetridge (lighting designer) *Romeo and Juliet* Lyric Theatre Belfast / **8** Joe Price (lighting designer) *Songs across the Sueniverse* Sherman Theatre Studio / **11** Michael Grundner (lighting designer) *Natasha, Pierre and the Great Comet of 1812* Musiktheater Linz / **15** Daniel Carter-Brennan (lighting designer) *Age is a Feeling* Soho Theatre / **22** Jane Lalljee (lighting designer) *Songs from Far Away* HOME Manchester / **23** Malcolm Rippeth *Hercules* Badisches Staatstheater Karlsruhe

# Diary dates 2023

2 March 2023	ALPD members' visit to the Vaults*
20–22 March 2023	Hello Stranger Southwest Regional Event Bristol Old Vic*
21 April 2023	ABTT Make a Difference conference Lyceum Theatre, WC2E 7RQ
9–10 May 2023	PLASA Focus, Leeds*
20–23 May 2023	Showlight, Fontainebleau, France* POSTPONED
7–8 June 2023	ABTT trade show, London*

Keep up to date with ALPD events via the online diary:  
[www.thealpd.org.uk/diary](http://www.thealpd.org.uk/diary).

Keep up to date with members' meetings information at  
[www.thealpd.org.uk/meetings](http://www.thealpd.org.uk/meetings).

\* The ALPD will have a presence at these events.

# Contact us

The Association of Lighting Designers, trading as  
**the Association for Lighting Production and Design**  
Redoubt House, Edward Road, Eastbourne BN23 8AS  
For correspondence: PO Box 801, Banbury OX16 6RS  
[www.thealpd.org.uk](http://www.thealpd.org.uk) [office@thealpd.org.uk](mailto:office@thealpd.org.uk)  
Company registered in England & Wales no. 10079797

President: Richard Pilbrow

## The ALPD Board

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

Chair: Johanna Town [chair@thealpd.org.uk](mailto:chair@thealpd.org.uk)

Vice Chair: Mark Jonathan [mark.jonathan@thealpd.org.uk](mailto:mark.jonathan@thealpd.org.uk)

Treasurer: Nick Moran [treasurer@thealpd.org.uk](mailto:treasurer@thealpd.org.uk)

Board members: Sofia Alexiadou, David Ayton, Briony Berning,  
Charlotte Burton, Lucy Carter, Rick Fisher, Steve Huttly, Nick Moran,  
Iain Quinn, Stuart Porter, Mark White

## Ex officio officers

General Administrator: Amanda Laidler [office@thealpd.org.uk](mailto:office@thealpd.org.uk)

Company Secretary: John Leventhall [office@thealpd.org.uk](mailto:office@thealpd.org.uk)

## Member representatives

Professionals: Lucy Carter, David Ayton [professionals@thealpd.org.uk](mailto:professionals@thealpd.org.uk)

Companies: Stuart Porter [companies@thealpd.org.uk](mailto:companies@thealpd.org.uk)

Students: Roberto Esquenazi Alkabes (lead) [students@thealpd.org.uk](mailto:students@thealpd.org.uk)

Meetings: Briony Berning (lead) [meetings@thealpd.org.uk](mailto:meetings@thealpd.org.uk)

Education: Sofia Alexiadou [education@thealpd.org.uk](mailto:education@thealpd.org.uk)

Equity: Zoe Spurr [equity@thealpd.org.uk](mailto:equity@thealpd.org.uk)

Bectu: Alex Fernandes [bectu@thealpd.org.uk](mailto:bectu@thealpd.org.uk)

Diversity: Simisola Majekodunmi [diversity@thealpd.org.uk](mailto:diversity@thealpd.org.uk)

## Co-opted committee members

Paule Constable, Tom Lightbody, Jai Morjaria, Peter Mumford,  
Joseph Ed Thomas ([firstname.surname@thealpd.org.uk](mailto:firstname.surname@thealpd.org.uk))

## Focus Magazine ISSN: 1364-9299

Editor: Kelli Zezulka [editor@thealpd.org.uk](mailto:editor@thealpd.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@thealpd.org.uk](mailto:editor@thealpd.org.uk). We do not accept press releases for  
publication in Focus. Company members may send press releases to the ALPD  
office ([office@thealpd.org.uk](mailto:office@thealpd.org.uk)) to be posted on the website. Company members  
only may advertise in Focus; please contact the office for details. Editorial guidelines  
for authors are available on request. The opinions published within Focus are not  
necessarily those of the ALPD. E&OE.

# New members

*Welcome!*

## **Professional members**

Simon Bennison, Haslemere

George Cort, Edinburgh

Nikki Dickinson, Southampton

Kate Taylor, Hawthorn, Australia

## **Student members**

Jack A Goodwin, Woodbridge

Ana Cristina Snook, Bath

## **Sponsored Student members**

Laurence P A Barnes, Banbury

Emma Gasson, Caterham

James Harvey, Swansea

Mildred Mazokera, Woking

Howard J Shakespeare, Exeter

Thornley Thomas-Atkin, Bath

Cuba Wilkowski, Uxbridge

# Marvellous @sohoplacE

## Daniella Beattie lights in a new venue

Moving any show from one theatre in the round to another is always a challenge. Venues are always such different shapes: round, square, hexagonal. The one I work in the most, the New Vic Theatre in Stoke-on-Trent, is a rectangle with the corners knocked off. Theatres in the round have personalities of their own that influence the design in ways that other theatres do not. So I was very excited when the amazing opportunity came along not only to meet a new theatre in the round but also to be the first to design in it.

Soho Place is a very special building. It is in a unique position geographically and in time, opening in a theatre world now very changed post-pandemic. Walking into the building for the first time fills you with a bit of a sense of the miraculous.

This made it extra special to take Marvellous to be @sohoplacE's opening show. If you had asked me of all the New Vic shows I had worked on which one would go to open a new theatre in the West End I would never have picked Marvellous, a quirky show about a brilliant Stokie character who lives his best life every day. The opening image is a blue plastic mop bucket in a spotlight on a bare planked stage. Lis Evans' simple but effective set puts us at ease with the world of Neil even before we start, which I think says a lot about SHP's message and where Nica Burns sees its future.

Lis and I have worked together in the round for more years than is decent to mention, so we felt very at home in this new space – warm and welcoming with midnight blue upholstery and glowing wooden balcony fronts.

SHP is a rectangle with curved seating, to allow for the clever removal of seating banks and balconies in pretty much any configuration you can think of. It is tall and thin with the main grid at 9m and flexible lighting positions along the two lower balconies.

As with all multipurpose spaces, it will not please all of the people all of the time, but it certainly has made me work hard, getting all the tricks out of the bag.

One of the joys of lighting in the round is the use of multi-angle light, being able to follow arcs and to play with the relationship of key, bounce, fill and effect light. This usually takes a lot of kit, which in turn takes up a lot of space.

Due to the complex nature of the box-within-a-box building construction, there is a lot of



Marvellous  
@sohoplace  
Director: Theresa Heskins  
Designer: Lis Evans  
Lighting and projection designer: Daniella Beattie  
Sound designers: James Earls-Davis, Alex Day  
and Paul Groothuis  
Photographer: Daniella Beattie

metalwork in the grid, which made getting the right angles tricky in places. There are movable walkways to give more flexibility around end-on flying, but it means that rigging bars at the extremis of the north and south end of the round do not exist. It is OK, though, as working with a general cover in more than one round, you know it works better on the 45-degree angle and we could get positions to those.

To make a decent four-way nine-area general cover is 36 lanterns. This is not a given for

# Marvellous @sohoplac

## Daniella Beattie

every show, but it is for *Marvellous*, a fun, free-ranging show, with a neurodiverse company, so it needed to be a rig that can cover it all from any direction. You don't need all directions on at once, otherwise it goes really flat, but you do need the ability to light from any direction.

It was at times like this I felt I was inventing the wheel. When you normally go into a building you ask loads of questions about what does or doesn't work, but @sohoplac no one knew; we were all discovering these things together.

The team was a great mix of old and new, and it was lovely to be able to pass on some of our joy, knowledge and experience of theatre in the round to a new team.

Number one is knowing which way is up! Theatres in the round vary in the number of voms or entrances

on to stage. If there are three, it's relatively easy to orientate yourself. When there are four voms and the auditorium has been designed with beautiful symmetry, orientation is more difficult. It took quite a while to agree on the naming and compass points of the entrances, so as to make sense not only to us old hands but also to those encountering it for the first time.

Rarely do we raise the stage in the round as it can cause many issues, particularly with sightlines. Something as simple as a chair, even a skeletal one, will be in between one audience member and what they would like to see. From my point of view, lighting from inside out, around the edges, becomes a battle not to light the audience in an uncomfortable manner. The bulk of the fixtures I have at the Vic

are profiles as they are necessary for spill control. We have a huge variety, but they are all generic. So it was lovely to have all the new kit at SHP – mostly Lustr 2 profiles – but we still had to hire more. Lustr 2's do have fat bottoms, due to the LED engines, which made rigging and focusing them particularly painful. It was well worth it, though, as it made blending the general cover into the rest of the rig a dream. It also meant that moving from stage to vom area around the set and in scenes was much more elegant. Though, of course, with more choice comes more decisions, and those take more time!

As with any in-the-round space, we had to be careful picking movers. I was looking to get SolaFrame Theatres to match the ones at the Vic, as these are silent, but for many reasons, as is the way with a lot of

things at the moment, they were unavailable. Our next best option was Mac Encores, which were relatively quiet. These were slung underneath the grid to allow us to push them out to give us maximum distance to the stage.

Even experienced designers learn from every in-the-round space – not only about light but also about how the actors inhabit the stage. In most in-the-rounds, the actors will face the largest number of audience members. Facing from the inside out and centre is not always the easiest place to inhabit; however, we discovered SHP is the inverse. During tech, we were moving things about a fair bit – where we would have put an actor in front of a staircase, we would move them into the centre or out to a vom. You might think that having an extra vom would give

more places, but in gaining a vom we lost staircases, which can quite often be good places to hide overspill.

We had also gone smaller in stage size, which had its ups and downs: fewer places to lose unwanted light, and tighter in terms of area meshing and acting company accuracy. It did take the company a few days to settle, so that I could relight them.

After getting over these issues we also had ten flown light-up letters for me to avoid, and I was using projection over the whole stage area. Also, after dealing with a few gremlins, we used OSC to control sound, LX and projection through the building's super holistic network system. There were a few head-scratching moments, as to be expected in a new building, but as always, the theatre hive brain found a way around. Tony and the team at

SHP dealt with everything brilliantly. My sum-up of SHP is that its personality is warm and intriguing. Nica says it's a space that gives you a hug. The New Vic team had a great time @sohoplac, and it will certainly be something I will never forget. 🌸

# Thinking sustainably

More from **Daniella Beattie**

**G**reen Book is an initiative I feel very passionate about. Our industry, possibly due to the temporary nature of most of our product, is grossly negligent of waste.

I come from a background and building that are, let's say, from the less funded ended of the scale, which has meant that over the years the only way to make great theatre is to be clever and efficient and to waste as little as possible. So when



Green Book arrived I was thrilled to see lots of things we have been doing for years making it into the mainstream.

We have a large well maintained lantern stock of 300 units from Pattern 23s (yes, we still use them) up to High End SolaFrame Theatres. This allows us to pretty much cover most things and not need to hire anything. We have a large traditional rep stock of colour and gobos (which I luckily inherited from my predecessors) used less at the moment due to the influx of LED kit.

We have been able to buy some LED kit, though they mostly come piecemeal – one or two at a time on combined show budgets. We have around 30 mixed variety units in LED, which makes us an 80/20 generic led split for most rigs.



In buying our LED kit we have been able to improve our offering not only to our main house shows but also to our education and outreach groups, concerts and hire, benefiting all of our output.

However, I am still not convinced as to their environmental ethics. We have 23s that were made in the



quicker to buy and dispose, but who is that going to be quicker for? By throwing it away now, we leave it for future generations to clean up, and it becomes an abuse of their time.

We need to be acting now on

1950s and, apart from lamps and a base change in the 90s have kept going through good maintenance. Our original LED stock was bought in 2013 and the units have already died and are not repairable, reusable or recyclable.

I know theatres in general have gotten rid of their stores and find it

our own doorsteps, convincing manufacturers to make us lanterns where the LED engines can be exchanged without throwing the whole lantern away. Anything that I buy has to have a future life of at least three shows (usually it goes into permanent stock). All practicals are built to have the electrics

removed, even down to the smallest LED. LED control is put on portable boards so they are easy to move to the next use.

We now have a 3D printer, which is making enclosure boxes much more efficient, so we can build



# Thinking sustainably

Daniella Beattie

multi-purpose boxes that can have switches and batteries that can be removed and placed into the next prop easily.

Colour is sorted and put away if good. If not, it's put in a box and distributed to local primary schools for art projects and collage making. Cable is removed, coiled and categorised so it can be used again. The cleverer and more efficient we are, the less waste we produce.

I know these things take time, but you need to ask yourself: whose time? Designers, chief electricians, technicians and venues all need to remember that what we throw away today is someone else's problem tomorrow. 🚫

















## For the next issue...

We want your contributions! Designers, technicians, programmers, in-house, freelance, amateur – all welcome!

- Send us a postcard from anywhere in the world! 100 words maximum, plus 2–3 images.
- Tell us about your favourite production. It can be something you worked on or something you saw. 150 words maximum, plus 1–2 images.
- If you are working on an interesting production, in an interesting place, or with an interesting premise, write an article about it! Anything up to 1,000 words, plus 3–4 images.
- Keep updating your show listings. We want to know what you are working on and where.
- Any other ideas? Email the editor and we can chat!

Send all contributions to [editor@thealpd.org.uk](mailto:editor@thealpd.org.uk) for the February/March issue. 📧

# Commercial members

<p>10 Out of 10 Productions 020 8659 2558 <a href="http://www.10outof10.co.uk">www.10outof10.co.uk</a></p> 	<p>Drafty <a href="http://www.drafty-app.com">www.drafty-app.com</a></p> 	<p>Fineline Lighting 01275 871800 <a href="http://www.finelineighting.com">www.finelineighting.com</a></p> 	<p>Lamp &amp; Pencil 01279 902819 <a href="http://www.lampandpencil.com">www.lampandpencil.com</a></p> 
<p>Artifice Industries Ltd <a href="http://www.artificers.co.uk">www.artificers.co.uk</a></p> 	<p>Entedi 020 3598 3131 <a href="http://www.entedi.com">www.entedi.com</a></p> 	<p>Follow Me Tracking Solutions 0203 743 2691 <a href="http://www.follow-me.nu">www.follow-me.nu</a></p> 	<p>LX1 Production Services 03330 118 512 <a href="http://www.lx1.uk">www.lx1.uk</a></p> 
<p>Blue-i Theatre Technology 0113 289 1030 <a href="http://www.blue-i.tv">www.blue-i.tv</a></p> 	<p>Events Gear Ltd 0203 883 0652 <a href="http://www.eventsgear.co.uk">www.eventsgear.co.uk</a></p> 	<p>Goboplus/ Cut Colour Plus 020 3603 1335 <a href="http://www.goboplus.com">www.goboplus.com</a> <a href="http://www.cutcolourplus.com">www.cutcolourplus.com</a></p>  	<p>Panalux 020 8832 4800 <a href="http://www.panalux.biz">www.panalux.biz</a></p> 
<p>Collaborative Creations 020 7886 8545 <a href="http://www.collaborativecreations.co.uk">www.collaborativecreations.co.uk</a></p> 	<p>The Fifth Estate 01273 660 784 <a href="http://www.thefifthestate.co.uk">www.thefifthestate.co.uk</a></p> 	<p>Illuminate Design 01223 969694 <a href="http://www.illuminatedesign.co.uk">www.illuminatedesign.co.uk</a></p> 	

**Thank you for your support!** For Corporate members, see page 18.