

FOCUS

The Journal of the Association of Lighting Designers

"More art, less tools..."

February/March 2017

ALD

In the spotlight this issue:

- Light and academia
 - Performing Light symposium
 - *An Inspector Calls* members' visit
 - How to get involved with the ALD
- ...and much, much more...

Price to non-members £5.00

Morning Blossoms
Librettist and director: Malcolm Rock
Composer: Chloé Charody
Choreographer: Remi Wörtmeyer
Lighting designer: Yaron Abulafia
Costume designer: Remi Wörtmeyer
Set designer: Rikke Juellund
Conductor: Tecwyn Evans
Photographer: Yossi Zwecker

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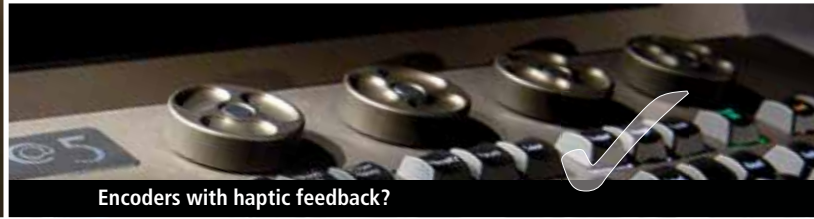
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From the editor...

Welcome to the February/March issue of *Focus*. ALD chairman Peter Mumford has been busy jetting around the world, from New York to Vilnius to the West End, so I'm introducing this issue in his stead.

In this issue I'm delighted to have contributions from my fellow light enthusiasts at the University of Leeds, Katherine Graham and Scott Palmer. Together, we organised the Performing Light symposium held at the university in January, which was attended by about 55 people, all interested in the research and practice of light. Attendees came from an array of backgrounds and experience; in addition to lighting designers and electricians, we had photographers, theatre directors and academics travel from London, Hull, Glasgow and even Portugal! If you missed it, Katherine's report on page 26 and Scott's article on page 29 will give you an overview of the day's papers and discussions. We are planning to organise some further events and hope to see you at one of these as we look to build our network of lighting professionals, researchers and practitioners.

Elsewhere in this issue, Johanna Town has some practical and useful ideas for

getting more involved with the ALD. From hosting a members' meeting to being a Board member and everything in between, there are some great opportunities to get involved and help to shape the association. If you have any ideas that you'd like to discuss with the Executive, our contact details are on page 24.

There are also excellent contributions from Mark Jonathan (ever a joy to read), John Leventhall (helpful as always) and James Laws (whose enthusiasm for lighting history knows no bounds). Alex Allen reports from the recent members' meeting at *An Inspector Calls* with Rick Fisher and Will Evans – for the more technically minded among you, part two of his article will be available online. I'm pleased to once again showcase the beautiful work of lighting designer Yaron Abulafia, this time on the opera *Morning Blossoms*. An insightful article by lighting designer Prema Mehta is featured on page 35, and the Office Oracle starting on page 20 is chock full of useful information. Finally, rounding out this issue, we are pleased to announce the winners of the Showlight 2017 bursaries: Sherry Coenen, Sandy McRobbie and Ric Mountjoy. Congrats, and see you in Florence!



Kelli Zezulka
Focus editor

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Kelli

A glint in their eyes

Mark Jonathan lights at three royal opera houses in one week



In early December I find myself travelling back to Denmark to the very splendid Royal Danish Opera House. I arrive with the creative team to view the complete set for *Dead Man Walking* built on stage. It's an opportunity to do some lighting tests and focusing. The opera tells the true story of Joseph De Rocher who, as a young man, with his brother, rapes and murders a girl and murders her boyfriend who have been having some late night fun on the lakeside. Joe is put on death row and even though he despises religion he starts a correspondence with a nun, Sister Helen Prejean. She goes to visit Joe and becomes his spiritual advisor, supporting him and finally hearing his confession as he goes

to his execution. The design will need to transport us to many scenes both outside and within the prison. To facilitate this, despite having a comparatively "small" production budget, the designer Nicky Shaw, with director Orpha Phelan, has created a spectacular revolving setting. After a day of focusing, the set moves on its revolve straight into the rehearsal room for the first day of rehearsals. Ah, the joy of modern technology and engineering. I'm always sad that Glyndebourne didn't get some labour-saving devices like that. It's a real boon for a rep house that needs to expedite fast changeovers between productions. In Copenhagen I gather that there is the same number of technical staff now running three buildings as there was when there was just one opera house.

The new Royal Danish Opera house has the biggest stage in Europe with five full-size side stages and was built and given to the nation by A.P. Møller, the co-founder of the Danish shipping company Mærsk, and opened in 2005. What an amazing gift – although I suspect that the Danish government might say it was lumbered with an incredible facility that now needs more funding to run it than the state wants

to make available. The opera house sits on the waterside, looking across to the Royal Playhouse, and not far away is the beautiful old Royal Opera House. All three houses come under one management and staff work in all three houses. Despite the annual state funding of 500 million Danish krone (£57.5 million) the management is now struggling to make ends meet. So having been given a massive opera house many staff have already been laid off. One opera intendant has resigned because of the cuts imposed from above. Our production will be the first to be built by commercial builders as all the scenic build staff have now been laid off. This is all rather sad, and I feel that Denmark is just a decade or two behind the cuts that the UK arts world endured. The danger is that while this is a jewel of an opera house there are not many staff left to run it. While I am there my heart sinks further as the latest cut to be imposed is to the eminent opera orchestra which is the oldest in the world. The next opera intendant resigns in frustration. The orchestra members broker a solution that they will all take a 10% pay cut rather than the proposed redundancies. Everyone approves of this



but their own union finds this proposal unacceptable. It seems that I have spent my whole life facing cuts and closures. I think that the true value of the arts has always been a long way down the funding priority list in any country.

A week later, I'm back at the beautiful Royal Swedish Opera House in Stockholm to focus *Jenufa* in the lighting department's

splendid visualisation suite. I'm reunited with the lighting supervisor, Jan Ronström, who, with a glint in his eye, jokes that while the rest of world has iPhones they have "I-saac", a brilliant programmer whose fingers fly across the consoles as we visualise the focus. While I'm there I attend the premiere of the rarely performed opera *Fedora* by Umberto Giordano, lit by

Olaf Winter with very interesting live and recorded video projections by Velour Film. I also attend the after-show party which perhaps was not the best idea. The next day, carrying my hangover and wheelie bag, I sit on the runway while a fleet of twelve snowploughs clear the snow. I'm a bit delayed and I text John Charlton at the Royal Opera House, Covent Garden, as that's my next destination. I arrive mid-afternoon at the ROH where they have begun the focus for *The Sleeping Beauty*. I lit the production in 2008 and it needs some touching up, not to mention making it more suitable for broadcast for worldwide cinema.

Like Jan in Stockholm, John Charlton, lighting manager at the ROH, also has a glint in his eye. John tells me that I need to wear toe-tectors to get from the lighting office to the stage as we cross the build area. John has just the thing for me: a lovely pair of toe-tector clogs (see picture on page 9). Along with John I'm working with the charming and talented John Wilkinson who will be in charge of the focus on a daily basis. To do this job you need a keen eye for light and an ability to efficiently communicate what's needed,

A glint in their eyes

Mark Jonathan

as there is very little time to focus the generics, while not imparting any sign of stress that time is running out. Chris fulfils this role with alacrity. As soon as the first of 4 acts is focused we decamp to the production desk to check over the cues for that act. I can see that I'm not expected to mess around too much so we

click through each cue pausing only for a few seconds to look at each cue. Happily, the cues are looking good. We get through three of the four acts and run out of time. The set is struck to make way for the new *Rosenkavalier* which is on stage the next day. I leave regards for Peter van Praet who will be in the "hot" seat tomorrow.

Meanwhile, I have a speech to write. It's the annual lighting lunch on Monday, conveniently on a day when I'm not needed at the ROH.

The lighting lunch is a big success, and the chief organiser, Jason Larcombe, has a glint in his eye as he watches the various antics on different tables. I also have a glint in my eye as, just for once, I know something that Jason doesn't. At the lunch he's presented with a life membership for his long service to the ALD. My thanks go to Jason for his commitment to the ALD and the annual lunch and also to Dan Crowther who did all the administration which, with 150 guests, is considerable. Thanks, too, to all the generous sponsors who pay for the drinks bill which now runs into thousands; I suppose that's not surprising given that we have a room full of "lampies" and LDs! I was delighted too that Mark White, wearing his well endowed "ETC" hat, presented a cheque for £19,500 to John Simpson, the chairman of "Back-up", the new charity for anyone working backstage or in the entertainment technology industry. This donation represented the profits from sales of the ETC apps in Europe. We also raised over £700 at

Dead Man Walking
Royal Danish Opera
Director: Orpha Phelan
Designer: Nicky Shaw
Lighting designer: Mark Jonathan
Photographer: Thomas Petri



the end of the lunch thanks to everyone who contributed. By the way, if you know someone who is having a difficult time and is in need of support you should contact a trustee of the charity.

I get back to the ROH. The secret here is to do what you can over the rehearsals as there really isn't much "private" lighting time. Everyone is focused and amenable to the task and all the departments work well together. My aim is to modify the lighting to incorporate both new ideas from the directors but also to make the lighting states "cinema" friendly. Bernie Davis, the eminent TV lighting director, arrives along with a TV monitor of the stage pictures. This is essential and we push the light on the scenic backgrounds to improve the visibility for camera. I know that when the cameras come back in February there will be minimal time for John and Bernie to make changes so I hope that by doing this over rehearsals there will be less to do on the broadcast days.

After the rehearsal on Friday, I dash to Heathrow. While many of the travellers are on their way for the Christmas break I'm on my way back to the Royal Danish Opera to watch a run of *Dead Man Walking*.



Dead Man Walking
Royal Danish Opera
Director: Orpha Phelan
Designer: Nicky Shaw
Lighting designer: Mark Jonathan
Photographer: Thomas Petri

It's a new personal record that I will have worked in three different royal opera houses in a week! The opera is in a good place and I have a cue meeting with the director. I travel back on Sunday to be back at the ROH on Monday. We open on Wednesday. I pack up in London and

decamp to the Swiss Alps. Although the snow was promising in November there has been no precipitation for many weeks. The mountains are dry and snowless. That's economic disaster. We make the best of very limited snow and I enjoy the fresh mountain air. I fly straight on to

A glint in their eyes

Mark Jonathan

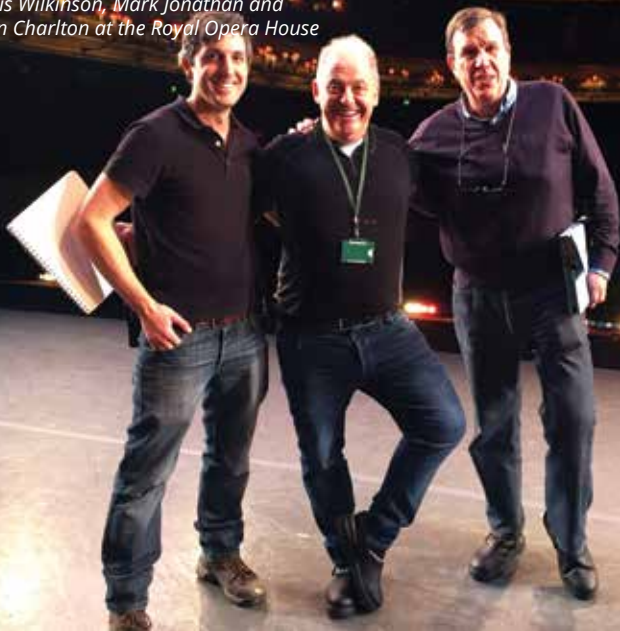
Copenhagen on the 1st of January in order to focus on the 2nd with lighting on the 3rd. There is very little lighting time, and I urge my colleagues to engage with getting the main states in the desk so that I have something to work with for the stage and piano rehearsals. I know my aspirations to get through the whole of act one are optimistic and we do well but only get half way through the first act. That will mean I'll be in "free-fall" in piano rehearsals once the director gets past the cues I've made. In rehearsals I find myself defending some rough and unready lighting saying, "you know, I haven't lit this bit properly yet; it's just what I managed to make as the opera hurtled along." This is frustrating, to say the least. As the opera house works in rep we have to accommodate changeovers and performances of the other operas which include a big production of *The Rise and Fall of the City of Mahagonny*, lit by Giuseppe D'orio. Amidst this, as I pine for more lighting time, I discover there is spare stage time which isn't being used in order to save money. This is a sad state of affairs in comparison to the royal opera houses in London and Stockholm where every available minute is used

for performances, rehearsals or lighting. The producer manages to give me an extra session which we certainly needed. I mutter my "tombstone quote": "*He did what he could in the time.*"

Despite this background of austerity the Royal Danish Opera's lighting manager, Anders Poll, has a great sense of humour and always has a glint in his eye too. He generously guides me around the vast rig of automated and generic lights. I remember to say "*kongeside*" (kingside) for stage right and "*dameside*" (ladies' side) for stage left. Anders is very ably supported working on this opera by two Grand MA programmers, Peter and Anna, who both programme simultaneously. This works better than I have encountered anywhere before with this complex desk. On stage the production has five LX to do the changeover and run the show. Four of them will "leapfrog" between six follow spots, situated overhead, high sides and FOH which leaves one electrician on stage to run the show. I don't think there is any room for more cutbacks in the lighting department. I hope the people who make these decisions and sit in another building realise this.

In the midst of rehearsals there is a gap between piano and orchestral rehearsals so, being me, I nip back to London for some production and design meetings. Ironically, we sit on the runway at Copenhagen due to "heavy" snow at Gatwick which doesn't have a fleet of snowploughs on standby. After getting home late I start the next morning at Guildhall where I will be lighting the new opera *The Tale of Januarie*. There is a vibrant design by Dick Bird. After our production meeting I meet Ryan Metcalfe, a Guildhall student who has developed an amazing production tool call PreeVue. This allows us to tour around the model in virtual reality. While we can watch on a screen, when I put on the VR headset I'm inside the space. I can transport myself from any seat in the house to stand in the wings. I pop up to lighting bars to look at the view a spotlight has of the stage and can even focus lights. Although Ryan is still studying in his spare time he commutes between New York and London to work on one production coming from NYC to London and one going the other way. I sense that the brilliance of this young man means he has exchanged the usual

Toe-tectors 'R' us!
Chris Wilkinson, Mark Jonathan and
John Charlton at the Royal Opera House



student parties for a fast track into the industry. I discuss commuting by air and recommend he gets up to the front of the plane as he certainly needs a business class bed.

My Friday in London is intense, ending at the NT where it's lovely to see the FOH full of people and the interior concrete walls brushed with light in the style reminiscent of the splendid original lighting created by Richard Pilbrow, unlike the appalling mess

that was made of the lighting in a previous scheme. All the new bars and bistros are full of people and this is what a theatre should be like, unlike the Danish theatres that are firmly locked until the evening of a performance day. By Sunday evening I'm back in Copenhagen ready for the piano dress on Monday, followed by orchestral rehearsals. Jake Heggie's music is rich and has a large orchestra to bring this emotional piece to life. I feel that we turn

the corner visually and the contribution that light makes to this grim story is appreciated.

While I'm in Copenhagen I get to see a dress rehearsal of *Chicago*, which looks as fresh as ever, in Ken Billington's very fine lighting recreated by the effervescent Tim Deiling, who also has a glint in his eye. By Friday we are at the general rehearsal, which goes well. Apart from attending the first night my job is done so I have fast car waiting at the stage door. Snow has finally arrived in the Alps and, as I have the weekend off, I pop back to the Alps. The air is cold, the sun is shining and the sky is blue. This is just what the doctor ordered and that certainly puts a glint back in my eye too. 🌸

Marko's tips 'n' tricks

Sometimes you can have an amazing idea. You focus it. Your lighting crew is impressed and you know you're onto a winner. During the lighting session you introduce the idea into the lighting cues.

To your great disappointment a nearby voice, maybe the designer or the director, says: "I don't like your effect."

As painful as it may seem, dump the idea and move on. 🌸

A call to action

Johanna Town on how to get more involved



Welcome to 2017.

2016 was a great year for the ALD, and I hope it continues. We have a brilliant new website that is celebrating its first birthday last September, and over the past year we have been trying to make sure it is working effectively for its members and gives you what you need as professionals and what you hope your future employers might wish to see.

It is important for us to know what you think and if there are ways you feel we might improve it. If we have missed something that you believe is really important or interesting, tell us. Your constant feedback is essential in keeping the website fresh, up to date and topical.

We would hate for the site to become stale, wouldn't we? Please make sure that doesn't happen by contributing.

One way you can help from home is to upload your shows and the corresponding show photos (see John Leventhall's tips on page 18). We use these photos on the page banners as random selections and they help to promote lighting in our industry. They also promote your work within a website source to visiting producers and employers from all over the world.

Make sure your work is uploaded.

Another new challenge this year has been changing the ALD from being an association to being a limited company with directors. Huge thanks has to go to Mark White for all his hard work in this area, and because of these changes I feel we are in a strong position to face new challenges as an organisation.

Each year we have to rotate some of our directors and as a professional member you can get more involved. Please do consider putting your name forward to the office where Ian can send you more

information of what's involved. I really want to see our members becoming more involved. I know it seems like an extra thing to fit in our busy lives but really it is one meeting every quarter and with Skype and email we often have directors and board members calling in and sharing their opinions from all over the world.

Come on board.

This year I want to see the ALD not being so London-centric. It's an easy hole to fall into. Why should you live in London to be a lighting designer or work in our industry? It shouldn't have to be this way. With more members getting more involved from all over the country, as an organisation we have to accommodate them and change our working practices; we have to make the organisation work for all of our members. So I would like to see a change this year: I would like more professional members from around the country to get involved and share their issues with us and more importantly their shows.

Have a social on your next show.

Last, welcome to our growing professional members who support lighting designers in their work. I am so pleased to have so many of you on board. Again, I want to see you influencing the future of the ALD. What are your needs? Has the website been adjusted enough to make your work credits make sense? What would you like to see more of in *Focus*? Would you like to write for us? Sit on the board of directors? Or be co-opted onto the Exec?

Write that article and tell us what you're doing.

To all professional members: I hope to see you at the AGM on 8 April at Central Bankside (see page 20 for details). It is a good opportunity to put your views forward and to speak openly about the future of the ALD and what we can do together.

Put the date in your diary.

Personally, as I venture out into 2017 to light shows, I have been reminded by recent political events how important theatre is in expressing what is happening in the world. Theatre has a great way of protesting and finding clever ways of informing us – often through classic works or new writing and through dance and music. It can be clever and subtle and it can also hit you in the face. But it has a voice and I am proud to be part of that voice.

***I hope 2017 brings you work that you are proud to be part of.
Have a great year! 🎉***

Ways to get involved...

Become a director

See the Office Oracle on page 20 for more information on how to stand for election.

Host a members' meeting

Email the ALD's meetings reps, Alex Allen and Ben Payne, with any ideas: meetings@ald.org.uk.

Come to the monthly socials

The last Friday of every month at the Coach & Horses pub. See page 25 for upcoming dates.

Use the forums

www.ald.org.uk/forum

Join the Facebook group

Search for "ALD Members".

Tell your colleagues

Get £10 off your membership when you refer a friend/colleague.

Run for Equity's DDC

See page 23 for details.

Get in touch

Contact details for all members of the ALD Exec and Board are on page 24.

Lighting Morning Blossoms

Yaron Abudfia on the lighting for this unique show

Morning Blossoms is an extraordinary beautiful new opera/musical theatre, fusing the disciplines of opera, dance, and drama in a compelling performance about parents, children, families, and communities separated by the 2011 tsunami in Japan. The narrative, inspired by true events, is largely located inside and nearby a primary school that got totally destroyed by the waters of the tsunami and became a communal grave for all its pupils, while,

astonishingly, the sole survivor was the children's guardian, their teacher.

After reading Malcolm Rock's tantalising libretto – even before hearing Chloé Charody's mesmerising music for the Netherlands Symphony Orchestra – I was thrilled to join this production and wondered how we would make a musical about such a disastrous event. How would the “operatic” blend in this piece with spectacular “musical” conventions, and

how would I approach the lighting design?

Act one is rather cheerful and dynamic, full of happenings and quick transitions between scenes. It ends when the tsunami wave hits the school

building. The aesthetics of the lighting are of a typical large-scale musical show; the colours are saturated at times, and thin haze is used to emphasise lighting beams and accentuate breakup gobos and moving beams of light.

Act two unfolds the tragedy and brings a different palette of emotions, slower tempo, and tension with new aesthetics of light. Here, the parents are confronted with the distress concerning their children's fate, struggling to maintain hope and fight despair, and later, reach a degree of reconciliation that is disturbed by the tenacious identification of victims.

The two acts needed totally contrasting lighting treatments and characterisations. Quite early in the creative process we chose to devote a great deal of resources to the lighting, while Rikke Juellund's exquisite and minimalist scenery was to metamorphose in various ways and suggest the classroom window and the ocean at the horizon (represented by “chains” of origami sculptures). With minimalist scenery, lighting became more dominant and also played an architectural role. In order to sculpt the drama and to intensify the range of emotional,



Photographer: Yossi Zwecker

Photographer: Louise Stickland



Morning Blossoms

Yaron Abulafia

atmospheric, and locational scenarios of this opera, a complex lighting set and custom-made glass gobos were brought into the play.

From a technical perspective, one of the main challenges was that *Morning Blossoms*

had to tour throughout major large-scale theatres all over the Netherlands with its 40 musicians and 30 opera singers, ballet dancers and chorus of children.

While composing my lighting plan, I kept in mind that the show had merely one

day to get in, perform and load out in each venue – a standard practice for most productions in the Netherlands. Since the characterisation of the space had to be defined primarily using lighting and less by scenery, and in view of the tight schedule

on tour, I specified a rig of nearly 100 moving lights without conventionals.

Luminaires were pushed to their limits during programming to unfold a story inspired by sensitive and difficult subject matter in an appropriate and uplifting way. The DL7S profiles and DL7F washes proved to be extremely versatile, combining high brightness, excellent optics and shutter capacities, and provided all the beautiful colours from saturated to pale pastels, from browns to oranges and ultraviolet that RGBW LED fixtures struggle to achieve. I chose DLs also due to their very quiet cooling systems comparing with moving lights with a discharge lamp, a factor that was extremely important because of the orchestra and the large number of lights in use.

Photographer: Yossi Zwecker





Photographer: Yossi Zwecker

Using these luminaires really allowed me to sculpt the light (in the hazy space) exactly as I needed, and achieve very complex and intricate cues, combining at times six or seven different parameters to be programmed independently. For example, I represented the earthquake in the classroom scene by metamorphosing the fifteen squares and swinging them randomly using several effects - intensity changes, rotation, shutter cuts and blade movements - all in different combinations, running at different speeds and disorientating the perspective of the spectators, creating dazzling illusions of broken floor and provoking fear and uncertainty.



Photographer: Yossi Zwecker

Following three consecutive earthquakes, 15 white strobes were used to represent the tsunami hitting the school building. As the gigantic waves wiped out everything in their path and caused horror among the survivors who witnessed it, the fifteen strobes were used to recreate the bodily feeling of that moment by literally blinding the audience by surprise, throwing them back in their seats with near physical effect — at the catastrophic end of act one.

As the post-tsunami world in the immediate aftermath emerges, light and music open act two without performers, while ten Spikies mysteriously “float” in irregular paths, appear, and vanish randomly in the empty space. At first one

wonders what these lights are – spiritual entities, the souls of the deceased? Only later, these “heavenly” light beams become reminiscent of the small torchlights carried by emergency workers. This opening foretold and amplified the dramatic action of seeking survivors in a darkness that, more than providing a physical condition, reflected the shadows of fear and uncertainty, of emotional turbulence and confrontation with mass death.

Another powerful moment is unveiled towards the end of the performance, when we witness the teacher’s flashback of his traumatic experience of the 1945 atomic bombing on Hiroshima and Nagasaki, when he was a young soldier and lost his

Morning Blossoms

Yaron Abulafia

wife. In both disasters (1945 bombing and 2011 tsunami) he remains terrified, frozen and fails to act. For representing the fall of the atomic bomb, twelve overhead washes were used to create an incredibly small dot of intense primary red light on centre stage (where the teacher stands) while fifteen profiles projected a smoky texture via subtle application of the animation wheel. The little red dot slowly broadened to become a large red nine- metre wide ring, consisting of twelve thin rectangles (created using the scrim effect), and softened by the frost filter, followed by a gradual cooling down and colour change into blue.

Simultaneously, a glass gobo of the atomic mushroom cloud was projected onto the scenery with effect of the focus lens – pulling the focus in and out like experiencing hallucination, while gradually pulling the zoom out and enlarging the projection. The red dot expanding into a large ring and the manipulations of the mushroom cloud image happened simultaneously, as they both get closer to the spectators. #



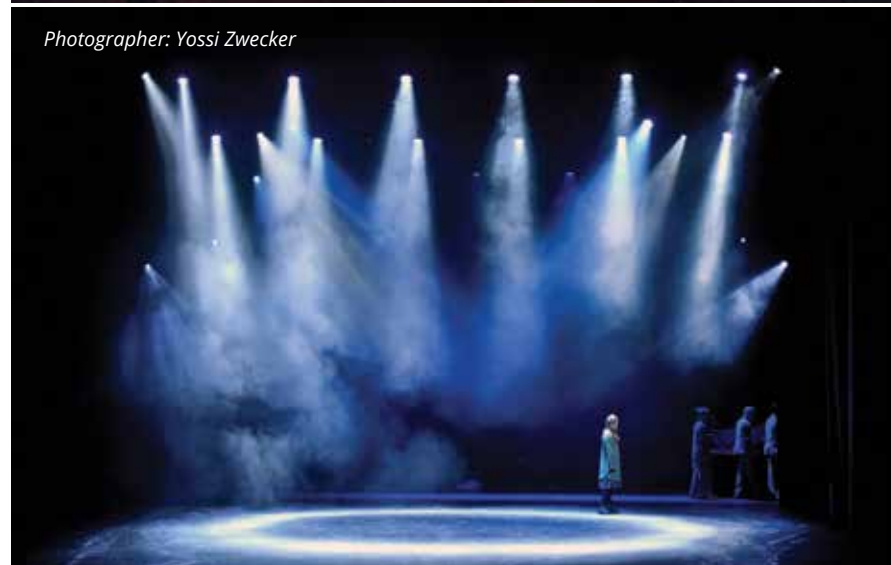
Photographer: Yossi Zwecker



Photographer: Yossi Zwecker



Photographer: Louise Stickland



Photographer: Yossi Zwecker

Morning Blossoms

Production credits:

Librettist and director: Malcolm Rock

Composer: Chloé Charody

Choreographer: Remi Wörtmeyer

Lighting designer: Yaron Abulafia

Costume designer: Remi Wörtmeyer

Set designer: Rikke Juellund

Conductor: Tecwyn Evans

Dr Yaron Abulafia works internationally as a lighting designer and lecturer of lighting design. He is the author of *The Art of Light on Stage* (Routledge, 2016). www.yaronabulafia.com

Web tips: Patience is a virtue

John Leventhall has been trying to be helpful...



Durham Marengi emailed a problem uploading photos to the website. Wow! I thought: major international lighting designer values his ALD profile and finds time to update it – must share *that* with

members (particularly Professionals and Affiliates who have still never logged in and therefore absent from the directory).

Anxious to offer a world-renowned lighting designer a service they would expect ... and the couple of other members who had also noticed this ... and indeed any ALD member, I phoned our web developer to understand how your pictures work. I learned some new stuff which I'd like to pass on....

Durham added some new shows and updated others with higher resolution photos, but his directory/homepage slide banner did not update, some photos were missing and others stayed at the original resolution.

Although this was easy to reproduce on my own profile, I'm happy to report that, whilst it looks like a problem, it turns out **not** to be and Durham's wonderful pictures are now cycling nicely!

You see, each member's homepage slideshow selects five pictures from their total collection, caches them and displays those for six hours. Then it selects another five for the next six hours ... and so on. Until the server updates, your newly uploaded picture may not appear for a few hours on your ALD homepage slideshow. So, patience is a virtue! What your local PC/laptop shows may be affected by when your internet cache is refreshed (as for any website), controlled by your local settings.

Need more help?
[www.ald.org.uk/
ald-website-user-guide](http://www.ald.org.uk/ald-website-user-guide)

Uploaded photos are adjusted by the website for the slideshow shape. They are given a set amount of data, meaning that a large picture may have reduced resolution and you don't always see the whole photo. If a picture in your slideshow is not showing the correct area, you can adjust that. To get a picture "spot on", go to "My ALD", then in the drop-down menu click "Configure my slideshows". Move the little crosshair with your mouse to where you want

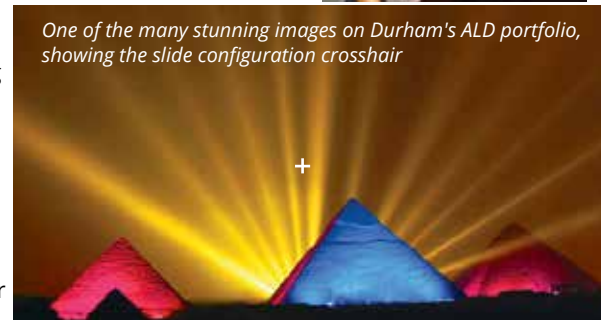
the slideshow image to centre. You can also tick the box to exclude photos from view.

All the above makes for an economic web data package that your subs pay for – neither miserly nor over-specified! We have many photos at high resolution and the site is continuously caching data for every member, every show, every few hours.

Our web developer has been cunning with economical server processing load when a page is accessed, making for speedy page-load time for users. 🚀



One of the many stunning images on Durham's ALD portfolio, showing the slide configuration crosshair



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

2017 AGM

The next Annual General Meeting of the ALD will take place on Saturday 8 April 2017.

It will be held at the new Royal Central School of Speech and Drama studios on the Southbank close to the Globe Theatre and Tate Modern. The Emerson Studios can be found on Emerson Street, SE1 9DU: <https://goo.gl/maps/reumLMhJEiF2>.

We are planning on holding the AGM at 11.00am with a lunch for members. As part of the meeting we will be announcing the results of the first election of directors to ALD Ltd as well as dealing with the normal business items due to be presented.

In the afternoon, there will be an event around the launch of Nick Moran's new book, *The Right Light*, which will also be open to non-members. There will then be drinks in a local pub to complete the day.

We will send out more details via the email bulletins as and when we have them, so please ensure you are signed up to receive these if you are interested in attending.

The meeting is open to all members of the ALD, although only Professional, Fellow and Life members are entitled to vote at an AGM, if they have FULLY paid their outstanding subscriptions for 2016/17. If you are in any doubt whether you owe any subscription monies, please contact membership@ald.org.uk as soon as possible.

Any voting members who 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. Details of how to register a proxy will be circulated with the information about the meeting.

Company director elections 2017

Following the incorporation of the ALD in March last year, we are now required to hold annual elections for Directors. ALD Directors are nominated from and elected by Professional, Fellow, Life, Honorary and Retired members – the voting membership.

An elected director serves for a three-year term, when they can then stand for a second term. They must stand down for a minimum of one year after the second term before being able to stand again. Therefore, each year one third of the eleven director spaces are up for renewal, and we are now asking for interested parties to stand for nomination for the 2017 elections.

There is a total of three director positions available for election in 2017 as the following directors' positions are up for election, although all three are eligible to stand for another term if they wish to.

- Rick Fisher
- Richard Lambert
- Nick Moran

Election timeline:

- Monday 6 February: Notification of director vacancies and request for nominations
- Tuesday 28 February: Nominations closed
- Friday 10 March: Ballot papers sent out to voting members
- Friday 31 March: Deadline for ballot papers
- Saturday 8 April: 2017 ALD AGM

The result of the ballot will be announced at the 2017 AGM.

For full details about the directors' duties and links to the nomination forms can be found on the members' side of the ALD website at www.ald.org.uk/director-elections. They have also been sent out to the voting membership by email and posted if we do not have a registered email for you.

Subscription fees

2017/18 subscription charges for individual memberships will be set according to your membership category on 10 March 2017. The Executive has confirmed that there will be no increase in fees:

Professional	£85
Affiliate	£50
Associate	£45
Student	£30
Retired	£30

Members' insurance scheme benefit

We are in the final stages of confirming the public liability and professional indemnity insurance policy available for

Professional and Affiliate members from April 2017 and the new subscription year. The Executive has decided that the first year of the scheme will be subsidised, and therefore it will cost an extra £15 per member signing up during 2017.

This will give you up to £10million of public liability and products insurance cover if you work as a freelancer, as well as £1million of professional indemnity cover. It is organised by the same company that runs the BECTU and Equity policies, but is much closer to the policy the Association of Sound Designers has been running for its members for the last couple of years.

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

Once we have final details we will contact the members eligible through the Professional members' email bulletins about how to sign up for the scheme in advance of the start date. However, if you wish to register an interest, please complete the simple form that is available here: www.surveymonkey.co.uk/r/BRJNL8N

ALD Sponsored Students Scheme 2017

This Corporate members funded scheme for students has again been popular, with over 100 students now signed up for the next year of subscriptions.

If you applied to be on the scheme in previous years but did not return a form to renew your membership this year, please note that your membership will stop at the end of March 2017 unless you pay the £30 subscription rate for your membership to continue as a standard student member.

2017/18 membership sticker cards are in the process of being sent out to those who renewed their sponsored status, so if you have not received one by the end of February, then the likelihood is that we did not receive an application from you.

Direct debits

We have often been asked whether members can pay their subscriptions by direct debit rather than standing order to have them automatically updated if the membership fees increase. The answer was always no due to the banks requiring a much larger annual turnover than we have.

Office Oracle

Ian Saunders

However, as of April, we will be able to take payments by direct debit via the website GoCardless.com.

The advantage of this system is that in the event of an increase in fees the amount due automatically updates from our end rather than you needing to change a standing order instruction. Also the administration fees are more manageable for an organisation of our size to incorporate into the subscription fees themselves and so we can offer it to members without adding an extra fee as we do with PayPal.

We are in the process of creating the related pages on the website, but if you would like to take advantage of this system and sign yourself up prior to the official launch, please contact the ALD Office as soon as possible, and we will send you a link to subscribe via email. We can also offer this to those members who wish to be invoiced for the fees, something that may interest those professional members needing paperwork for their annual accounts.

ALD email bulletins

We are still using Mail Chimp to distribute the messages for us and we

do receive occasional bounce notifications, so please check whether your current contact details are correct. You should also check your spam filters and junk folders in case it was re-directed to there, and add mailshots@ald.org.uk to your address book to ensure you are more likely to receive them.

2017 members' directory

Hopefully all members will have received a copy of the 2017 Members' Directory with the last issue of *Focus* just before or after Christmas, depending on where in the world you live. If for some reason you did not receive a copy and wish to receive one please contact the ALD Office to investigate the reason.

If you received one, and do not wish to receive any future issues, you can log into your website profile and change the settings of the items you receive by post in the "My Contact Details and Preferences" section after you have signed in and navigated to "My ALD".

Members' monthly social evenings

The monthly socials take place on the last Friday of most months and are open 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.

Corporate and Commercial members who wish to sponsor our monthly social evenings at the Coach and Horses in the West End should contact meetings@ald.org.uk as soon as possible to ensure they can secure a month for themselves.

When did you last visit our website?

We have just updated our website FAQs and web user guide to reflect the various changes that have taken place over the year since we launched the new design of the site.

The lighting professional search has had a couple of new search criteria added for those Professional and Affiliate members who have a public profile, so to ensure you can be found, please update your professional profile to reflect the areas and roles that you can undertake and check that all of your contact details are listed and visible. For those of you who have membership in other categories, it is still important to maintain your profile if you have it set to be public facing and link directly to it from other sources.

It's also worth checking out the offers and benefits that the Company members

of the ALD offer to members. Whether it is free training, discounts or special rates, these can all be found via the members' benefits page once you have logged in.

Equity elections

Equity members will have received a copy of the spring issue of the Equity magazine in which there was be a nomination form for the various committees being elected this year.

The key one for us as lighting designers is the Directors' and Designers' Committee (which also represents fight directors). Richard Lambert has been on this committee for its current term and was previously a member of the Theatre Designers' Committee, which was combined with the directors some years ago. He will not be standing again.

It is very important that we get an ALD member on the new committee to continue a link we have had for the last 20 years through various members serving. All three contracts (SOLT, UK Theatre and ITC) will be renegotiated during the next committee's term, along with the directors' ones. This will determine the form of the contracts for, possibly, the next four years.

You will need to find someone to propose and second you. Completed nominations need to be received by Equity by noon on 12 May. We would like to get at least one ALD member to stand and be elected.

If you would like to ask Richard any questions about the role or responsibilities, he can be contacted via equity@ald.org.uk. 📧

Professional Members' shows

opening in February and March

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.

February

1 Andy Grange *Hysteria* Malvern Theatre / **1 Kieron Johnson** *Quaestio* The Place / **2 Mark Dymock** *Northanger Abbey* Bury St Edmunds Theatre Royal / **2 Matthew Haskins** (lighting designer)/**Kelli Zezulka** (assistant) *Hansel and Gretel* Opera North/Leeds Grand Theatre / **3 KC Wilkerson** *Remember...Dreams Come True* / **4 Katharine Williams** *Two Men Show* Rash Dash / **4 Peter Harrison** *Julius Caesar* Holy Trinity Church – Guildford / **5 Robbie Butler** *Dubailand* Finborough Theatre, London / **7 Jack Weir** *The Boys In The Band* The Vaudeville / **7 Rachel E Cleary** *Sweeney Todd* Hinckley Academy and John Cleveland College / **9 Katy Morison** *Sinners Club* The Other Room, Cardiff / **11 Jack Weir** *After LaRonde* The Bunker Theatre / **16 Matthew Haskins** (lighting designer)/**Kelli Zezulka** (assistant) *La Cenerentola* Opera North/Leeds Grand Theatre / **16 Elliot Griggs** *Low Level Panic* Orange Tree Theatre / **17 Joe Price** *The Long Trick* The Wardrobe Theatre, Bristol / **18 Michael Grundner** *Dance Of The Vampires* Theater St. Gallen (CH) / **20 Ben Pickersgill** *Snow* Bussey Building Peckham / **22 Katharine Williams** *The Security Project* The Arc, Stockton / **23 KC Wilkerson** *The Who's Tommy* Musco Performing Arts Center / **24 Kieran L Kesby** (production electrician) *Bang Bang* Mercury Theatre, Colchester / **25 Malcolm Rippeth** *My Brilliant Friend* Rose Theatre Kingston / **25 Michael Grundner** *How to Succeed in Business Without Really Trying* Volksoper Vienna / **28 Katharine Williams** *Partus* The Arc, Stockton / **28 Jack Weir** *Pray So Hard For You* Finborough Theatre / **28 Chris Withers** *Murder for Two* The Watermill Theatre & The Other Palace / **28 Kieron Johnson** *Thirst* The Space, London

March

2 Elliot Griggs *Faust* x2 The Watermill Theatre / **8 Charlie Morgan Jones** *Derren Brown: Underground* Charing Cross Theatre / **9 Charlie Morgan Jones** *The Marriage of Figaro* Crescent Theatre / **10 Joe Price** *Much Further Out Than You Thought* Theatre Royal Plymouth / **10 Jamie Platt** *To Dream Again* Clwyd Theatr Cymru / **11 Ben Pickersgill** *L'Ospedale* Bury Court Opera / **11 Ben Pickersgill** *Mad King Suibhne* Bury Court Opera / **14 Katy Morison** *Seanmhair* The Other Room, Cardiff / **17 Nigel A Lewis** *Men Who March Away* St Anne's, Limehouse, London / **18 Michael Grundner** *Ghost* Musiktheater Linz / **18 Mark Jonathan Jenufa** Royal Opera House, Stockholm / **21 Katy Morison** *Escape the Scaffold* Theatre 503 / **21 Katharine Williams** *Big Guns* Yard Theatre, London / **28 Will Evans** *Gabriel* Richmond Theatre / **30 Wally Eastland** *Idomeneo* Patricia Corbett Theatre

Contact us

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Chairman: Peter Mumford peter.mumford@ald.org.uk

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

Treasurer: Mark White treasurer@ald.org.uk

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Paule Constable, Sean Gleason, Steve Huttly, Prema Mehta, Katharine Williams (all firstname.surname@ald.org.uk)

Focus Magazine

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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 March 2017

New members

Welcome!

Professional Member

Nick Flintoff, London

Christopher Flux, Nottingham

Nick Hamblin, Norfolk†

Matthew Haskins, London*

Mike Le Fevre, London

Natalie Rowland, Bognor Regis

Scilla Angela Sodini, London

Affiliate Member

Neil Foulis, Glasgow

Adam Ryder, Carlisle

Associate Member

Paul Bridson Taylor, Liverpool

Jack Channer, Surrey

Anthony McCarthy, Luxembourg

Jordan McMahon, Castleford

Student Member

Samuel Child-Cavill, Cardiff

Commercial

ADB* Panalux*

Non-profit organisation

Perth College UHI, Perthshire

* Re-joining the association

† From Associate member

Sponsored Students

City College Norwich

Oliver Mills

Cumbrian Institute of the Arts

Emma Sanders

Edinburgh Lighting & Sound School

Rhian Campbell

Guildhall School of M&D

James McKeogh

RADA

Adam Lansberry

Royal Welsh College of M&D

Sam Smith

University of Derby

Ryan Browring

Jonathan Drury

Aidan Lee Howard


Conah Lee

University of South Wales

William Blackie, Cheshire

William Tudway, St Albans

Diary dates 2017

- 28 February** BVE Expo, ExCeL Centre, London
- 28 February** ALD director nominations close
- 10 March** ALD ballot papers sent out to voting members
- 31 March** Deadline for ballot papers
- 31 March** Members' social evening†
Available to sponsor
- 1 April** Annual membership subscriptions due
- 4-7 April** ProLight & Sound, Frankfurt
- 8 April** ALD Annual General Meeting
Emmerson Studios, SE1 9DU
- 28 April** Members' social evening†
Available to sponsor
- 9-10 May** PLASA Focus: Leeds*
- 20-23 May** Showlight 2017, Florence, Italy*
- 26 May** Members' social evening†
Sponsored by Robe 
- 7-8 June** ABTT Theatre Show*
- 1 July** Deadline for annual subscriptions to be paid
- 17-19 September** PLASA Show, Olympia, London*

* 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.

Performing Light symposium

Katherine Graham summarises the day's talks

On Saturday 28 January we held a symposium on light at the University of Leeds, entitled "Performing Light: making and researching light in contemporary theatre and performance". We wanted to be able to bring together a range of lighting designers, theatre makers and academics to share in conversations about what light does in performance. Our aim was to bring together artistic and conceptual viewpoints, merging the perspectives of artists making work and academics researching light from a variety of perspectives.

In addition to a fascinating series of presentations we also hosted a light installation, called *Traces*, made by Nick Hunt and Hansjörg Schmidt. Created especially for the symposium, *Traces* was an interactive installation that invited us to think about how we experience light and how we record it by allowing us to play with – and in – light. The installation was open throughout the day, and you can view some of the images people shared on Twitter by searching the hashtag #leeds_light_traces. The installation is also connected to a much larger research project at Rose Bruford, entitled the Library of Light. Managed by a mix of artists and

academics, and led by artist Jo Joelson and lighting designer Hansjörg Schmidt, the Library of Light is a living archive that aims to capture the breadth of creative lighting practice. The project also has a website at www.libraryoflight.org.uk.

We began the day with a keynote lecture from Christopher Baugh, Emeritus Professor of Performance and Technology at the University of Leeds, who has written extensively about light, technology and design in performance, and was also one of the founding members of the SBT. His talk was entitled "LX ludens – after all, it's just the play of light" and took us through ideas of whether and how light can play. He took us through a series of historical perspectives, exploring the changing understanding of vision and the rules of seeing and how these ideas have influenced – and been influenced by – light in performance.

After this stimulating keynote we had three themed panels, each with three speakers. First up was a panel on dramaturgy and the audience experience of light, where we wanted

to look at how light influences the audience's experience of a performance. Our speakers in this panel were Paule Constable, Yaron Shyldkrot and Katherine Graham. Paule talked about how she uses light to tell a story and about her process of devising rules for the light in each of her shows. She shared with us how she thinks about light right from the very beginning and how rigorous rules enable her to make light integral to the story throughout the process. Yaron spoke about designing houselights, noting that the way in which we make and control the houselights can have a huge impact on the atmosphere created in the room. Katherine's paper set

Christopher Baugh delivers his keynote speech





Paule Constable talks about her process for lighting

out to explore the ways light influences how we see performance, not only making certain things visible but also controlling their appearance and context.

Our second panel was themed around people and processes, thinking about the practicalities of how light gets made in performance and also the ways the creative process can influence the way work is understood and remembered. Speaking on this panel we had Katharine Williams, Kelli Zezulka and Katharine Cockin, and the discussion was chaired by Nick Hunt. Katharine Williams talked about her work with Rash Dash theatre company, noting the ethical and political responsibilities of the lighting designer in addition to the design task! Kelli spoke

People and processes panel: Katharine Williams, Katharine Cockin, Kelli Zezulka and Nick Hunt (chair).



about her research into how lighting designers use language, code switching between the artistic language of creating a show and the technical language needed to get it done! She reminded us that our ability as designers to move between the language we use when talking to directors and other designers and the way we speak to technicians and programmers is a valuable skill and one that can improve our creative practices when we truly share a language with our collaborators. Then Katharine Cockin talked to us about Edith Craig, the sister of the famous Edward Gordon Craig and an accomplished theatre maker, who experimented with lighting design long before it was an established practice.

Our third panel explored ideas of light as a material and featured contributions from ALD chairman Peter Mumford, David Shearing and Joslin McKinney. Peter talked to us about the first and the most recent decades of his career, offering a wonderful glimpse of the way lighting and projection have evolved since the 1970s. David spoke about his work as both an artist and a researcher, specifically addressing the way he uses haze to fill the air in his immersive practice. Joslin spoke about materiality in performance more broadly, reminding us that materials of every kind can become active participants in the action.

Over lunch Nick Moran presented his latest publication, *The Right Light*, a really interesting book that has already

Performing Light symposium

Katherine Graham

been reviewed in *Focus*, and features interviews with nineteen lighting designers. Copies were on sale on the day with proceeds going to Backup, the technical entertainment charity. Copies are also available from the Palgrave website and from Amazon!

To wrap up the day we held a discussion session, thinking through what we had gained from the day and what our next steps will be as a lighting community. Some of the important points that came

out of that discussion included the value of having space for practitioners and researchers to speak to each other. On both sides of the aisle (as it were) there are important conversations happening about how important light can be for performance, and it is important that we find space to share these perspectives. We also talked about aims that reach forwards as well as back. Peter Mumford's presentation highlighted the importance of the 1960s/1970s/1980s and how

there is very little documentation from this period. There is real value for us as a whole community in trying to archive this lost period, and to focus on periods of change rather than individual practitioners.

Looking forward we also discussed the ethical and political dimensions of light and how we might develop that way of considering an LD's practice. We concluded that we

need more of these events and that we can perhaps look to more practical ways of collaborating and investigating the role of light by finding time and space to play with light itself.

Keep an eye out for updates and future events on www.performinglightblog.wordpress.com! 🍷

Light as material panel: David Shearing, Joslin McKinney, Peter Mumford and Katherine Graham (chair).



The Performing Light symposium was organised by Katherine Graham, Scott Palmer and Kelli Zzulka. The symposium was very generously supported by the Association of Lighting Designers, ETC, and the Performance and Place research group in the School of Performance and Cultural Industries at University of Leeds.

All photos in this article by Nick Moran.

Light and the academy

Scott Palmer advocates the importance of academic thinking about light

It was lovely to see the ALD president and one of our most influential writers and lighting practitioners reviewing Nick Moran's new volume *The Right Light* in the December/January issue of *Focus*. However, I feel a need to respond to the final paragraph in which there is a plea to "avoid an over-academic approach" to thinking about stage lighting.

As an academic who has been involved in teaching performance and theatre practices and championing the importance of design – and especially the role of light on the stage for over twenty years – I think it is important to provide a counter-perspective. First, it is worth noting that, in terms of UK educational history, theatre and drama has only been offered at university level since 1947 (at Bristol) – and then initially only as a joint honours programme. Theatre design and lighting in particular have always been marginalised within the academy – partly due to a conflation of the technical and craft-focused nature of the art – and partly due to the lack of proper academic focus and investigation of the creative contribution of light. As we will see below, this situation is rapidly changing, and this has to be seen

as positive – a recognition and awareness of the significance of the creative role of the lighting designer in the theatre.

The area of lighting for theatre is in fact firmly indebted to the contributions of academics. This may appear to be a bold and contentious statement – after all, what has the academy ever offered to professional lighting practice in the "real world"?

In the Italian Renaissance all of the key aesthetic conventions that underpin our modern lighting practices (such as darkening the auditorium, lowering lighting levels for tragic moments to create mood, etc.) were first experimented with and then theorised in the writings of architects such as Serlio, Di Somi and Ingegneri. These thinkers and doers can be seen as the very first lighting designers. Their academic treatises (summarised in my own volume *Light*) combined both philosophical and practical questions as to the role and function of light that had a lasting impact in theatres and on other practitioners across Europe (see Palmer, 2013).

More recently, the writings of Stanley McCandless (1932) established key principles and techniques that

dominated approaches to lighting the stage throughout the twentieth century. As both professional lighting designer and founder of the very first dedicated lighting design course in higher education (at Yale in 1925), Professor McCandless firmly instigated the role of the academy in the history of modern lighting practice – and began a long tradition in which universities, led by those in the USA, have influenced the training of so many key lighting designers. The role of education in our discipline should therefore not be underestimated – even if there remain unhelpful preconceptions that seek to place educational institutions and "the industry" in some kind of false binary opposition (something that the recent Performing Light symposium at University of Leeds in part sought to address – see the report by Katherine Graham on the preceding pages).

It is interesting that McCandless's influence is openly acknowledged by Pilbrow in his own influential publications – and whose own distinctive method for approaching lighting design was so critical in the teaching of lighting designers since the 1970s. The relatively few books

Light and the academy

Scott Palmer

that discuss the creative role of light on stage have been invaluable resources for educating lighting designers – and they also provide material for further study. Nick Moran's *The Right Light* should be

welcomed – especially as it allows such a rich insight into contemporary lighting practices and a voice to key practitioners – something that offers a welcome and significantly different approach to

other texts (that incidentally have been dominated by an almost exclusively male perspective on lighting design).

Historically, our discipline has been dominated by the textbook, and the best

of these move beyond simply documenting the techniques of the craft to address more philosophical questions about the role of light. Pilbrow asserts for instance that “it is clearly the lighting designer’s duty never to try to achieve an attractive visual picture at the expense of visibility” (1997: 8). This bold assertion makes an excellent essay question or subject for debate – that demands fundamental thinking about the creative role of light on stage. I have written about this elsewhere, but it is worth repeating that the academy offers a vital space to both experiment and to think about the role of light that goes beyond learning the techniques and tools of the craft.



The Weather Machine, by David Shearing, developed following his practice-led PhD at University of Leeds
Photographer: Tom Joy

It is also worth noting that we are at an important point in the history of lighting – for a number of reasons. In academia there has been a significant shift since the millennium to what has been termed the “scenographic turn” (Collins and Aronson, 2015). For many years analysis of design has been part of international groups such as the Scenography Working Group of the International Federation for Theatre Research (IFTR), the International Organisation of Scenographers, Theatre Architects and Technicians (OISTAT) research commissions and occasional focused gatherings at events such as the Prague Quadrennial and World Stage Design, but in mainstream academia theatre production and design were largely dismissed (in the English-speaking world at least) in favour of a literary-focused tradition in which the play text took prominence. Recently, a growing number of academics have begun to realise that the area of theatre production is a rich area for study and the important contribution that design elements make to performance has been largely overlooked. A growing interest in the phenomenological impact of the live event has resulted in a new focus

on the aural, the visual and the materiality of theatre. As part of this new focus on audiences and experience, the importance and significance of light to the theatrical experience is finally being both recognised and valued.

The engagement of the academy in thinking about light can therefore only be a positive force that assists the ALD in its stated aims to promote the art of lighting design and raise the profile of the lighting designer. We are at an important time – where not only established theorists are turning their attention to light as a theatrical material, but emerging scholars with a professional understanding of practice and increasing numbers of PhD candidates are also engaging with key theoretical ideas that can help us all think about light in genuinely new ways. For so long at the margins of studies in theatre and drama, it is time for light to finally emerge from the darkness! There is much work to do – we should not be avoiding “an over-academic approach” but instead encouraging new thinking and writing about light by those who have both an appropriate sensibility and an understanding of what it is to be a lighting designer. 🌸

If you are interested in how research in light might change the way we understand theatre history, Scott's journal article on Adolphe Appia's emergence as the first modern lighting designer and his significant impact on theatre practice is available to read for free at <http://bit.ly/2l1jwct>.

A 'chorégraphie' of light and space: Adolphe Appia and the first scenographic turn [Open Access] Theatre and Performance Design Volume 1, 2015 – Issue 1–2

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An Inspector Calls

Alex Allen reports from the Playhouse Theatre

On a cold, crisp afternoon ALD members gathered outside the Playhouse Theatre, next to Embankment station, for a visit to *An Inspector Calls* (AIC), lit by Rick Fisher with the current associate LD Will Evans. AIC has been playing for 25 years in a combination of repertory and touring productions, gracing London, the UK and countries far and wide, but all the while maintaining the same level of integrity as the original lighting design with minimal equipment exchanges, with even a few original units remaining in use to this day. Certain items of kit have now been exchanged for LED, but you'll have to wait for part two of this article to read about these and all they offer!

We began the tour/talk as any show-going audience member would and were ushered into the auditorium where the opening sequence was run with full LX cues, sound and effects, including the rain curtain, with the part of the "small boy" aptly played by our own Will Evans (although, according to Rick, he didn't embrace the rain as much as he might have!). The beginning sequence was indeed impressive and the "rain" was clearly seen with a beautiful crispness to it, mainly now due to the GLP X4-Bars.

The show is wonderfully but not excessively kitted out with an array of generic sources (plus one 5K HMI Fresnel). Of interest to most was the fact that this show is lit majorly from the side, with a small amount from the front and occasional top light from the only other overhead LX bar (apart from the cyc units), possessing just seven 2K Fresnels in L117. A lovely

anecdote that Rick passed on during the onstage chat and walk-round was when originally designing AIC at the National using the rep LX rig and realising he didn't require the use of other overhead LX bars, he gridded them. The flyman was heard to shout down something along the lines of "what the f*** are you using to light this show?!" The choice for sidelight was not



Photo by Ian Saunders



intentional from the get-go, as Rick kindly admits to us; it was a process (and solution) that evolved during the initial fit-up and tech all those years ago, due to frontlight making the plastic cobblestone effect floor look, well, plastic! The use of sidelight and intentionally not focusing units all the way to the floor to include knees and feet mean that the 8x4ft sections of cobblestone plastic floor (as well as all those who stand on it) is lit but in a very nice creative way, conveying mood and atmosphere throughout!

Interestingly too, the use of sidelighting is not in the traditional “dance” sense but instead uses multiple units from a few key positions with focal paths arranged in a

“wagon wheel” layout, so that you are in effect covering upstage, straight on and downstage from that rigging position; other units in the “spoke” arrangement are used to do high sidelight positions, providing the advantage of keeping most light out of the actors’ eyes but still lighting the subject matter clearly without overbearing shadows from other cast members when they stand near each other. Having high sidelight even provides the safety net feature that allows for changing heights of actors occurring throughout long runs without really affecting your focuses!

Of the original kit to remain in use (as suitable alternatives have yet to be found)

are some punchy beam lights, which are used for other moments of great effect, as Rick imparts to us, for instance, to light an actor under interrogation by the Inspector downstage centre, creating an intense feel in that localised area with the midstage section still well lit, from crosslight positions, helping to keep that moody but intense feel as our attention shifts between characters in that scene.

Also of noteworthy mention, all the generics employing tungsten sources are still 575w lamps; the potential to upgrade to 750w was felt to be not required, and therefore no huge leap in intensity has occurred (requiring some programming adjustment). Having stood onstage myself under one or two LX states as part of this visit, I can confirm it is more than bright enough without being painfully so, proving to all in attendance that at times more lux is not always the answer – instead, maybe a change in the way you choose to rig/position your fixtures, thereby improving your focal paths.

As a thoroughly informative and enjoyable members meeting drew to a close, Rick and Will were left answering a few further questions, while a select few led the advance party to the local pub. No doubt most attendees took away a useful lesson on LED-for-tungsten exchange whilst still maintaining the look of an established “classic tungsten” show that appears to have a number of years ahead of it, judging by audience interest and ticket sales. 🍷

Charles John Phipps F.S.A.

James Laws reviews Görel Garlick's book

Charles John Phipps F.S.A.:
Architect to the Victorian Theatre
By Görel Garlick
ISBN 978 904031 89 5
Entertainment Technology Press
£25.95

We have all heard of Frank Matcham, the architect who, between 1891 and 1901, designed such theatres as the Cheltenham Everyman, Blackpool Grand, Wakefield Opera House, Richmond Theatre and the Hackney Empire. He continued into Edwardian Britain with The London Coliseum. Surely he dominated theatre building in the UK in Victorian times?

But we forget that, before Matcham, there was Charles Phipps. In fact their theatre building careers overlapped by around 15 years. Phipps's lasting contributions included The Vaudeville, Haymarket, Savoy, Globe, Shaftesbury, Garrick and Her Majesty's, all in London, as well as many provincial theatres over a 34-year period, up to his death in 1897.

Görel Garlick has done wonderfully to tease out the career of a man who deserves to be remembered as a pioneer. To be the first to try something (and Phipps had many firsts in his theatres, including iron safety curtains and electric light) sometimes brings a penalty. Through willingness to compromise to accommodate tight budgets and through the lack of external pressure to provide safety, beyond minimal standards that were open to interpretation, he paid the price of a stalled career. Around 150 people paid with their lives.

The fire at the Exeter Theatre Royal in 1887 and the trial that followed it form the centre 70 pages of this substantial 380-page book, which, thank goodness, has an index to the wealth of detail. Exeter's heart-searching for a reason for the tragedy formed a bridge between the first attempts at codifying theatre safety and the proper studies that gave us the bones of the present legislation.

Lighting is covered in this book, of course; gas lighting's dangers were responsible for several of Phipps's commissions, as many theatres (including Exeter) were burned by gas igniting scenery in the flies. The irony is that electricity as a technology was available by 1886, but the management at Exeter could not afford the plant to generate the current. As late as 1888, The Shaftesbury Theatre opened in London with gas lighting, because there was no place on site for electricity generators.

In this era, the steadfast British social mores of class distinction dictated the shape of theatre auditoria. The segmented audience spaces were given varying standards of escape routes, with the gallery inevitably coming off worst if money or space was tight. Görel Garlick takes us through Victorian society, shows us that



men of vision, such as Captain Eyre Massey Shaw, Head of the London Fire Brigade, and Charles Phipps himself, were sometimes flawed in ways that were hard to detect at the time they were in authority. This book, which gives us some very human stories, does not balk at giving the reader a vulnerable central character. One of its strengths is that, as we read of the triumphs and the single catastrophic failure of his theatres, we feel concern for Phipps, the man. 🍀

"Jury service? But I'm self-employed..."

Prema Mehta attends jury service at the Old Bailey

When I received a jury summons in the post in autumn 2016, I felt a sense of dread. My initial reaction was simply that it would not be possible for me to attend because I was self-employed. I read the risk of a fine of £1,000 if you did not reply to the summons, and skimmed the summons for exemptions, but these only covered mental health, or if you had been in prison over the last ten years.

The summons stated that I was to report to the Old Bailey, Crown Criminal Court. A quick Google search for "What's on at the Old Bailey tomorrow" listed nine out of ten cases as murder. I appreciate those who would say it's our "civic duty" to attend, but if you've not met me, I should explain when recently asked by a director to watch *Kill Bill* for research purposes, I had to peer through my fingers. Evidently it was clear that I would have to prepare myself mentally and emotionally for whatever may come my way. If you're wondering what the tenth case was, and if the severity was any less than that of a murder trial, I can tell you the tenth case listed was ISIS related.

There was an option to defer. Defer until they'd forgotten about me, maybe? Not quite. You were given the option to defer

and undertake jury service within a year. I had committed to projects throughout 2017 and, where there were gaps, these were gaps for further career opportunities, or even a possible holiday. There certainly wasn't a designated gap for jury service.

As a self-employed lighting designer, I checked my diary and asked myself when it would be impossible to attend jury service. Production week would definitely be a no-go, and final rehearsals would be tricky. With this in mind, I checked the dates of my jury service. The dates would be after a show opened, but during white card model meetings for another production, and the beginning of rehearsals for another. I got in touch with the producers and production managers to discuss the summons, and they were incredibly supportive and rescheduled meetings before or after, to give me a clear two-week slot to attend.

I was told to bring a letter from my accountant, which was to include my daily fee. This was a peculiar request as those who are self-employed and work freelance rarely have the same day rate day to day, but we answered the question based on the fee of my current contract. Whilst they won't cover your day rate, they will make

a small contribution towards the loss of earnings, and you can claim expenses such as food, drink and travel.

First day of school at the Old Bailey was certainly a new experience. Going through security checks and identity checks, I joined a queue of 124 other people who had reported for jury service. We were given a brief induction that included watching a short DVD as we sat in Court One of the Criminal Crown Court. We were informed that many famous trials had taken place in that very room, and we glanced around with looks of fright, great interest, or something in between. I can only imagine the decision to sit us in the courtroom facing each other was probably to desensitise and prepare us for a new environment. We were then shown to the assembly waiting room, and told not to wander around the building, and to avoid speaking to other people in the lifts or around the building, as the need to separate jurors from others involved in the cases was all too obvious. A half-hour wait and twenty-two names were called out, including mine. It felt a little cloak-and-dagger as the ushers escorted us together to another floor and informed us that this was an unusual case. We cautiously

Jury service?

Prem Mehta

entered the courtroom, where the judge and some thirty others looked on at us from their seats and from behind a glass window at the back. Who were they all? I wondered. The judge explained this was a medium-length case for the Old Bailey at an estimated five weeks (six weeks of commitment was required because of the Christmas break) and whilst he understood some would experience issues of hardship, and how the commitment required would have significant implications on our professional and personal lives, he did remind us that it was a civic duty that was a necessity. I hadn't pencilled in more than two weeks for jury service, so I mentally calculated dates and commitments and couldn't comprehend how this could possibly work around forthcoming commitments of final rehearsals and production weeks. He explained there would be a certain amount of reading required for the case, and I remember this moment vividly, as I carefully slid a rehearsal script I had taken to read away from view, and positioned it behind my back as if to attempt to make myself look like a very unsuitable potential juror. I felt as if I were caught eating the last piece of cake with chocolate all over my mouth. Guilty.

The first juror was called up. It was the first time I actually saw someone physically flap. She looked like Big Bird flapping around on the spot, turning 360 degrees, and when she finally did find her bearings, she almost ended up in the witness box. Comfort and light-heartedness came from the judge, who said in an authoritative manner with a small smile, "Don't worry; somebody's got to be first!" I watched several people try to excuse themselves. The gentleman whose wife was scheduled for an operation following a stroke was excused on the basis of needing to care for her post-op. The gentleman who was to go on a weekend work trip to Sweden and was hoping to extend his stay for a holiday was not. Then came the mispronunciation of my name, but it was close enough to know it was me who was being called up. I looked around at my fellow jurors and the ushers, and they looked on at me, almost in sympathy. If I'm honest I had momentarily considered walking straight across the courtroom to quietly join the other jurors in the jury box, as I felt this was the easiest option, only I knew I had to stop to address the judge. I explained I was self-employed, and whilst I had cleared a

two-week slot in my diary, I had two pre-existing contracts over the coming months that required my commitment on specific dates. A moment of silence from the judge left me no option other than to reel off all the dates that I would be unavailable for. I only stopped to catch my breath, to which he said, "Yes, yes, I can see that would be difficult. What is it you do?" he asked. The pressure was now on me to deliver the occupation of a theatre lighting designer in a manner that would make me sound as if I were the surgeon operating on that man's wife who was recovering from a stroke.

He stood me down for the case, and I breathed a sigh of relief. Of course, only hours later, curiosity crept in and I experienced a feeling of almost anxiety, wondering what the case was, how I would have coped, and how we protect ourselves as best as we can, and then walk into the Old Bailey knowing that we have little or no control over what we were to experience. I was somewhat naive in my belief that jury service would be a two-week spell, and life would return to normality the moment I was dismissed. It didn't. I took a couple of weeks before I was able to glance at the BBC News website on my mobile, and a few more

weeks before I felt able to read a newspaper. It was knowing that the stories I once would have read and deemed unimaginable now seemed much more real. The reality of those stories in the newspapers hits you hard when you enter a lift and see someone carrying a folder labelled "Murder".

It really is a lottery as to who is in amongst the final twelve. I spent days reporting to duty at 10am, only to be released without being allocated to a case. My name was called out again, this time on the day of my birthday. From sixteen people, twelve names were called up to enter the jury box and take an oath. My name wasn't one of the twelve called up and so I left the courtroom shortly after to return back to the waiting room, only to be released from jury service completely within ten minutes.

I was surprised by the emotions of the week, the feeling of purposefulness in a strange sense, as you begin to feel comfortable in an environment that was once new to you. As a freelancer, we meet different people daily, but this really was a cross-section of society. I had fascinating conversations with a nurse who deals with organ transplants, I planned trips to the

Tate with a DJ, I made an investment banker suffer career envy as I told him about our industry, and I met an honest car salesman – no lie. I spoke to a potential juror who worked as a journalist and we discussed our observation of how groups were formed between jurors selected for various trials. It was clear some had been there for weeks, perhaps months! Casual friendly conversations were overheard – "Hey, Shelly, I'll text you tonight, we're going for drinks tomorrow" – and it suddenly made sense how people found ways to support each other as best as they could, whilst abiding to the rules that the case would not be discussed outside the deliberation room. I left with feelings of liberation and perhaps even a sense of exhaustion because every day, I prepared myself for the possibility of listening to the severity of human behaviour on a scale I hoped would be impossible, and you find yourself looking at strangers on the Tube asking questions of what makes one person so different to the other; what would drive someone to manslaughter, or to murder? But all these thoughts are a means of preparing yourself to cope with whatever the day may bring. I did wonder whether a panel of jurors would be inclined

to perceive a case in a certain way, if you took away the potential jurors who were self-employed because of their lack of availability. A sweeping generalisation, perhaps, but what if there were personality traits or attributes within people who were self-employed that offered different views amongst a jury made up of people who were permanently employed, unemployed, or retired?

I left the Old Bailey feeling all kinds of everything: stronger, more informed, more outspoken, more subdued, more reflective... In a nutshell, I felt more human. I was surprised at how exhausting the experience could feel and can only imagine this was a mix of adrenaline, waiting, not knowing, and sometimes not wanting to know. Yet I was equally surprised at how ready I felt for the unknown. So if you ever receive a pink summons in the post, and if you're anything like me, don't dread it; don't look for exemptions. Day to day, we read scripts and work on making and telling stories, and we sometimes tell stories of humanity at its most extreme levels, but to be on a jury knowing that the story is very real, about someone's life, real life, could open your eyes like no script ever could. 🍀

Showlight bursary winners

Congratulations to *Sherry Coenen, Sandy McRobbie and Ric Mountjoy*



We are pleased to announce that the winners of bursaries to attend Showlight 2017 in Florence, Italy, are Sherry Coenen, Sandy McRobbie and Ric Mountjoy. The winners were chosen by members of the ALD Executive and Board through an anonymous review process. Thank you to everyone who applied!

If you are planning to attend Showlight but have not yet registered, you should do so soon, as over 50% of tickets have sold already. Choose from full delegate, papers session only or day tickets: www.showlight.org/registration.

May is a busy time in Florence and flights and hotels are filling up quickly. Showlight

delegates can benefit from preferential hotel rates at a number of approved hotels which are listed on the Showlight website. Don't forget to use the code shown on the website when making your booking to ensure your Showlight discount: www.showlight.org/why-visit/travel-and-hotels.

Organised by lighting professionals for lighting professionals, Showlight brings together an international audience of lighting people from a broad spectrum of disciplines across theatre, television, film, concert, event and architectural lighting. High profile designers rub alongside lighting students in series of social events and networking opportunities that happen around the main speaker programme and trade show. The emphasis is on sharing knowledge and enjoying the inspiration and variety our industry offers in a networking event without parallel.

Over 30 speakers, including Jeff Ravitz, Isabel Nielsen, Durham Marengi and Al Gurdon, will share their experiences in diverse range of topics, from the lighting of internationally televised spectacles in huge arenas to 32-seat theatre productions; the illumination of listed buildings to landscapes; the use of natural light and candlelight to laser sources and infrared tracking.







The papers programme will be augmented by a gala dinner and a series of carefully curated visits to local places of interest on the Monday afternoon, a full list of which can be found on the Showlight website at www.showlight.org/social-programme.

Showlight's conference programme is supported by a unique trade show which takes place between speaker sessions. The exhibition space is kept small and informal to facilitate much closer personal contact between manufacturers and end users, and allow more opportunity for discussion, feedback and an exchange of ideas. Delegates have the ideal opportunity to discover products directly with the manufacturers on a one-to-one basis.

Forty exhibitors will take part in Showlight 2017, each of which sponsors a lighting student who will work with them throughout the four days, and will hosts its own company dinner for delegates on the Sunday night. Delegates will have the opportunity to request with which company they dine. Discover who will be exhibiting at Showlight 2017 at www.showlight.org/exhibitor-list.

So don't be left in the dark – book your place at Showlight 2017 now! 🌟

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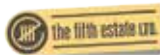
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