



*Head Over Heels*  
Hudson Theatre, NYC  
Director: Michael Mayer  
Set designer: Julian Crouch  
Costume designer: Arianne Phillips  
Lighting designer: Kevin Adams  
Photographer: Joan Marcus

ALD #

# FOCUS

The Journal of the Association of Lighting Designers

"More art, less tools..."

February/March 2019

- In the spotlight this issue:***
- Tributes to Fred Foster
  - Save Stage Lighting update
  - The best of Broadway lighting
    - Associate membership
- ...and much, much more...  
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# From the chair...

2019 at the ALD has started – full steam ahead! I personally feel very positive and excited about the year to come. I know this because of an amazing “strategy reboot” meeting the Exec and its officers held in the first week of January. It was attended by 15 members of the ALD team – we spent the day brainstorming the working groups, examining our weak points and working on how best to move the ALD forward by expansion and growth over the coming years.

I want to personally thank the whole team for their dedication to the association; your passions and ideas are phenomenal. It is inspiring to be part of such an amazing group of people, and I am very honoured to have you all on board.

Read more about the Strategy Reboot Day and our new and improved working groups in Marko’s article (page 12), which fully encompasses the day’s aims and goals. The day was facilitated by Mhora Samuel, who deserves a big thank you. Mhora kept my crazy schedule in check and helped keep the show moving throughout the day. She managed to join all the dots from

the different discussions and seamlessly channelled us into our goals.

We were also honoured in the afternoon by having Richard Pilbrow in the room. Richard popped in for a catch-up with us all after a meeting in town. As our president and member #1 his support and insight was very welcoming. I hope now that Richard is spending more time in the UK we will have the pleasure of his company at more events in the future.

Richard’s appearance also gave us the opportunity to present Robbie Butler with his Life membership for his services to the #SSL campaign. It had been my pleasure to have presented Rob Halliday with his award at the Lighting Lunch, where he, Paule and Robbie received a standing ovation from the 200 people in the room. We must not forget that this campaign was a success due to their hard work and commitment. Please read my personal plea for funding to pay for all the work that has been done (page 20), or you can go direct to the website: [www.ald.org.uk/save-stage-lighting/ssl-fundraising](http://www.ald.org.uk/save-stage-lighting/ssl-fundraising).



Johanna Town  
ALD chair

Now, this issue of *Focus* highlights what I most enjoy about the ALD: its inclusivity of the industry of lighting – the ALD has developed and changed through the years. It has regenerated itself to reflect how its members now work. With many more freelance lighting technicians and designers, it is now more important than ever that we all work together to improve the industry. The association is not just for designers – all lighting practitioners should be Professional members, so please talk to colleagues who are not members and get them to join. See Tom and Stuart’s article on page 40 about being a “non-designer” member. Did you know – if you nominate a new member you also receive a reduction in your membership fee?



*The ALD Executive at the 2019 Strategy Reboot Day.*

*Back row, from left to right: Kelli Zezulka, Robbie Butler, Tom Wilkes, Steve Huttly, Johanna Town, ALD president Richard Pilbrow, Stuart Porter, Katharine Williams, Rory Beaton, John Leventhall, and facilitator Mhora Samuel.*

*Front row, from left to right: Ian Saunders, Lucy Carter, Jai Morjaria, Nick Moran, Prema Mehta, Mark Jonathan and Mark White.*

Also in this issue we look at associate members. John Leventhall's article (page 38) gives us a great insight into who our associate members actually are.

When I was a youngster I enjoyed getting *Sightlines* and I found old copies of *Tabs* too. It reinforced my hobby of working in amateur theatre and fed my passion for lighting. I hope our Associate membership,

with its access to the website, *Focus* and events, can do the same for youngsters today. If you're an associate and would like to help us build this side of our membership and want to talk to us about what you would like to see and hear about, do get in touch. Maybe you would like to write in *Focus* and share your involvement with our industry?

My wish for 2019 is to inspire all members to get more involved. Let's work together and protect our industry from the many changes we face ahead and help inspire future generations.

On that note I hope you all enjoy this issue of *Focus*.

Jo #

# Fred Foster, 1957-2019

ETC co-founder Fred Foster passes away at age 61

ETC co-founder and CEO Fred Foster passed away on February 8, 2019 at the age of 61. Fred was diagnosed with cancer in 2015 and fought a courageous battle lasting years longer than originally projected. Fred leaves behind a legacy of a company that has impacted the theatrical world in countless ways. He is survived by his wife Susan, and two children, Kate and James, who all currently work at ETC.

Fred was a visionary, an innovator, a role model, and a true leader to many. His contributions to the entertainment technology industry are countless and range from product innovations to student mentorship programmes. He's been recognised repeatedly for his philanthropy from a number of organizations.

While studying at the University of Wisconsin-Madison in the 1970s, under the mentorship of lighting design luminary Gilbert Hemsley Jr, Fred and his brother Bill, Gary Bewick and James Bradley developed a groundbreaking lighting control console for theatre, Mega Cue, in Fred's apartment. This was where ETC was born.

Over time, Fred performed virtually all roles for ETC – from original inventor/engineer to industrial designer, tech

support, salesman, marketer, chief operating officer, to president, and finally, CEO.

Under the people-focused leadership of Fred, the company steadily grew, slowly at first and then much more quickly. Through the years Fred never lost sight of the core of his business... the people.

Fred occasionally worried he had not contributed enough to the technology of lighting. He was known to overlook the enormous impact he had in building a company that positively impacted so many aspects of the industry. His greatest talent and contribution in life was his ability to bring people together and rally them around a goal or vision. Whether it was a new product technology, a tradeshow booth design, or an employee meeting space, he was always creating, always making, and always giving. His ideas were big, and his heart bigger.

Countless employees tell stories of how Fred personally, and quietly, helped their families in a time of need offering funding, plane tickets, vacation time, and more.



There is no denying it; Fred honestly loved helping his ETC family in any way he could.

Fred was not known for spending money on stereotypical CEO indulgences like airplanes or large houses. Instead, he focused on how he could maintain a cohesive internal ETC community while having an impactful role on the external community.

In 2015 it came to light that ETC's community betterment committee, the company's philanthropic grant organisation, was receiving so many grant requests that they were forced to choose between giving money to community-based and performance-based operations. In order to support as many community organisations as possible, Fred and his wife Susan made the decision to start an additional fund – the first for theatrical and

performance groups, and a second to help with basic human needs such as hunger and shelter. Fred's generosity continued through countless donations to disaster relief and humanitarian funds both on the local and global level, always through the name of the ETC Corporation.

When building the current ETC headquarters, Fred recognised that the company needed a central gathering place to promote the unique corporate culture and encourage camaraderie. This vision turned into one of his greatest architectural achievements, ETC's Town Square.

Themed after the famous Nighthawks painting by Edward Hopper, Town Square became a New York-style neighbourhood for employees to gather for lunches, meetings, and events. Town Square completely changed the social scene at ETC; each day you'll find groups of people from all areas of the company meeting, laughing, and relaxing in this space inspired by Fred's vision.

After Town Square was complete, Fred moved on to designing and creating the London office's theatre-themed space and the artfully detailed New York City office. He designed and built countless tradeshow booths, and spent hours creating intricate CAD drawings that would drive his CNC router to create bricks, mouldings, and other intricate surfaces that adorn ETC spaces around the globe. He was always adding extra details using the mantra "because we can".

Fred's creativity, playfulness, kindness, and compassion will be missed. He built a unique corporate culture around the idea that every employee should be heard and every idea made valid.

Memorial service details will follow.

In lieu of flowers, memorial contributions may be made to the Behind the Scenes charity: [behindthescenescharity.org/cms/product/donations-in-memory-of-fred-foster](https://behindthescenescharity.org/cms/product/donations-in-memory-of-fred-foster).

A memorial page on Facebook ([www.facebook.com/groups/RememberingFredFoster](https://www.facebook.com/groups/RememberingFredFoster)) has been started to share memories, photos, and well-wishes for his family. 🌸

*The text above originally appeared on [www.etcconnect.com/Fred-Foster](http://www.etcconnect.com/Fred-Foster) and is reprinted here with permission of ETC.*

The ALD's chair, Johanna Town, said:  
"I met Fred only a couple of times. I sat next to him for dinner at Showlight Munich, where this gentle man put me at my ease. I thought I was sitting next to a god, but he turned out to be someone who was just as passionate about lighting as me. He changed the face of theatre lighting and was always passionate about the industry. I am sure he will be very much missed by everyone. My deepest thoughts and love go to this family at this very sad time."

ALD vice president Rick Fisher said:  
"I have been lucky to know Fred for many years. He was a great champion of this lighting industry, not only did he give us new lights and controls, he was a passionate supporter of the people in the lighting world and what we are about.

When we created Light Relief, Fred was right there with large initial support that got the charity on its feet, and that support has sustained Light Relief, Behind the Scenes UK, and Back Up as well as the US charity. His idea that the ETC iRFR and aRFR iOS and Android apps need not profit ETC but charities in the UK and the USA still accounts for one of the largest annual donations to Back Up.

He was a passionate supporter of the ALD as well as Showlight and LDI, sponsoring many young people to attend these industry events. ETC still supports one of the valued prizes the ALD gives out annually as part of the Michael Northern Bursary.

Fred was a good friend to both the Save Tungsten and then the Save Stage Lighting campaigns even as ETC was developing the next generation of leading LED luminaires. Fred passionately understood we designers wanted the best light for the job and would choose according to the quality of light we needed, always more better tools not just giving up on traditional sources for no real gain in efficiency.

We have lost a bright light. 🌸

# A year in the life...

Lucy Carter looks back at 2018



I am on a train home at 5pm after the Lighting Lunch, dashing to get to my son's last primary school carol concert, slightly tipsy and feeling grateful for the year that has almost passed. It's typical of my life that I try to juggle being a parent with my career, making sure I celebrate with colleagues from the industry for the support they give me, and also celebrating with my family, their youthful milestones, and knowing that their childhood is whizzing by and that if I don't make a concerted effort to be present for them then it will all be over and all I will have to occupy me is my job! Heaven forbid!

Having just left the Lighting Lunch and listened to the wonderful Mark Jonathan say thank you to many wonderful colleagues, I must add my thanks to him and Jason Larcombe for organising this event again and again. It's for all us in the lighting community and takes a lot of hard work and a lot of precious voluntary time to do these things. Marko tirelessly pulls a speech together and tries to make sure he gives everyone relevant praise and thanks. What a hard job. Thanks, Marko.

I also want to mention the Save Stage Lighting campaign, which has been a major part of 2018 for me. I don't think I can express to you the extent of my personal gratitude to Rob Halliday, Robbie Butler and Paule Constable for the immense amount of work, hours and integrity they put into this campaign. If they hadn't done this then everyone who works in the theatre and the entertainment industry would have seen their design landscape change immeasurably. I know that even people sat with me at the Lighting Lunch did not understand what they did to save, for now, some of our most treasured lighting units – and I am not referring

to tungsten at all; I mean nearly all the equipment I use and you use on every show. There was a larger group of people who also worked hard on this unofficial committee, and I was one of them. But I can tell you that once Rob or Robbie translated the legislation or challenges we faced to the group, by the time I got to reply at lunchtime or in my dinner break there were already 20 email responses from the team and everything had been said before I could even contribute. It was a staggering amount of work even just reading the emails, which Rob had often compiled and sent in the middle of the night. So I know merely by observing from the sidelines that they did enormous and ginormous amounts of work, for which we should all be thankful – and I know I will be thankful for the rest of my career.

Here are the some of the other things that have shaped my year:

My first West End hit getting award nominations and reaching its first birthday in the West End. Missing my first ever creation period in 25 years due to the flu. Witnessing a company artistic director say to my director, in front of me, that



*Rob Halliday receives his Life membership of the ALD from chair Johanna Town at the 2018 Lighting Lunch*

a certain lighting state looked amateur. It didn't, and I left said lighting state in the show because it looked ace. Lighting my first show with a glitter pyro and two flash pyros in it. It wasn't a panto but a Christmas opera!

Writing articles for *Focus* every two months and worrying about what to include and what not to say in case I offend people. Agonising over what would be relevant and what would make me sound ungrateful or preachy or smug! Increasingly working with associates so I can share my workload, and loving having the backup. Most importantly, thanks to Sean Gleason for his great work with me.

Designing my first tradeshow stand, for GLP at Plasa 2018. It was a great experience, helped by the fantastic team

at GLP and Jenny Kershaw, my brilliant programmer of the past, on the desk programming our last show together. Witnessing quite a lot of sexism at an industry tradeshow, including comments like "What does the bird think?", and realising why I never enjoy going to these tradeshows. I still maintain there is visible sexism at these things, and it makes me feel gendered in a negative way. I then have a conversation with myself: should I call it out, further emphasising my gender, or keep quiet and hope it goes away eventually?

Learning that producers are unwilling to pay for associates and do not understand the benefit they gain from having associates on shows. This is the first year I have ever received a royalty check monthly! I feel like I have finally made it or have at least become a grown-up lighting designer. At least it was a bit extra cash coming in! I worked in my home town, for the first time in 14 years, which meant I could go home each night to my own bed during tech. Eventually I succumbed and stayed in Manchester for a couple of nights, because even the one-hour

commute and getting the children up for breakfast and off to school proved too exhausting alongside my two weeks of 13-hour days!

Constantly fighting producers, to ensure the lighting on long-running shows is maintained properly. Constantly fighting producers to pay associates and my lighting teams correctly for the work they do. Constantly explaining to companies why they can't just change the lighting designs, or use them in different ways, without my permission or without paying me. Constantly trying to make sure I am credited correctly, even when the contract clearly states I should be. Being missed off posters, programmes and press releases when other members of the creative team are mentioned – and sometimes none of the design team are mentioned. Getting tired of seeing photos of my shows on social media with no lighting design credit or no design credit at all. Realising that the last five points have been a constant issue my whole career and deciding that we have to fight these things harder. Creating eleven new productions and overseeing nine restagings or relights.

# A year in the life...

Lucy Carter

My first year on the ALD Exec, learning about all the work these dedicated people do. Stuff I never knew about and things I didn't understand. I don't contribute nearly enough. Despite my hesitance in joining them, I have to say that everyone on the Exec works, for no money, voluntarily to try to make our lives in the lighting world better, or provide us with information and resources to do what we do, or encourage people into our industry.

*Salome*  
*English National Opera*  
*Director: Adena Jacobs*  
*Designer: Marg Horwell*  
*Lighting designer: Lucy Carter*  
© ENO/Catherine Ashmore



They work tirelessly and hard and in their free time, which they don't have any of anyway. I joined because I felt I should give something back, and in a small way I try to do this. How many of you could also give something back and try to make our industry and lighting world better, or accessible to everyone as a career, or to change the climate in which we work for the better?

A steep learning curve when dealing

with commercial producers and their lack of understanding and respect for the job we do. Not being invited to awards when your show has been nominated for best production, etc. Getting a lovely nomination for Outstanding Creative Contribution to Dance. I love

this nomination as I love dance in all its forms and have worked in this medium for 25 years and truly believe in it as a life-changing and rewarding artform.

Lighting my first show at the Met Opera House in New York. Even if we had no time. Trying to celebrate my achievements a bit more as opposed to moaning about the bad elements of my work. Learning to make more time for the children and trying to put them, as opposed to work, first. Surviving a year living with a 13-year-old girl.

Lighting my first show at The Coliseum, London. Lighting a fashion shoot. Not very rewarding creatively, but interesting to explore new worlds. Talking to students at LIPA and looking around their facilities and learning about what they do.

And finally, having attempted to control work and family life a bit more, I do feel like my relationship with my children has improved, and therefore I am vowing to continue the push to take less work that involves long periods away from home, and avoiding taking back-to-back production periods.

So I'd like to wish you all a belated Happy New Year and a more balanced 2019. 🍀



# The *LEE* Filters Swatch App

The LEE Swatch App puts the complete range of LEE lighting filters on one screen, with an innovative colour picker so you can easily build palettes anytime inspiration strikes.

You can review detailed information about each colour including spectral charts. It's easy to rapidly cycle through similar filters and compare data so you can find the perfect fit for your project. There's a full search and list capability but also many innovative tools for those who prefer to select colours intuitively.

If you're stuck for inspiration the App includes a growing library of professionally selected palettes designed to embody specific moods. These are easy to edit and make your own.

Your palettes are automatically saved and with one tap you can email full details, complete with colour swatches.

The App also contains many popular tools from our website, all completely redesigned for ease of use on a smartphone. These include a Gel Comparator to find the LEE match to competitor's filters, a Colour Temperature Calculator for the Mired Shift aficionados, and a Diffusion Finder that gives you relative diffusion across the LEE range.



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# Celebrating 2018 and looking forward to 2019

Mark Jonathan reports on the ALD's annual strategy day



We had a splendid Lighting Lunch on 17 December. It was our biggest yet with 200 attendees. As ever, I offer our unbounded thanks to Jason Larcombe and Dan Crowther and to our sponsors who pay for the drinks and the helpers who rigged lights, sound and video. As well as lunch we had quite a lot to get through. We always toast our absent friends and notably we remembered our lighting colleagues who passed away in 2018: Mick Hughes, Richard Pacholski – universally known as R2, Alan Boyd and Chahine Yavroyan. They all made great contributions to our lighting world and are sadly missed but very fondly remembered.

After the lunch I asked Rob Halliday to update us on the latest developments on Save Stage Lighting. (See page 18.) What he didn't know was that he, Robbie Butler and Paule Constable were going to be presented with Life membership to the ALD to mark the incredible contribution this triumvirate made in driving the campaign. Jo Town paid tribute to their resilience and the 24/7 workload that they processed way beyond the call of duty.

We are now collecting to cover both our retrospective expenditure and to try to recompense some of the free labour the campaign received along with building a fund to help cover the future anticipated costs of preparing the industry and the amateur world for what is yet to come. See Jo's fundraising request on page 20.

I was delighted that we were able to celebrate the achievements of the winners of the Michael Northen bursary awards. Thanks to our judges, Lucy Carter, Natasha Chivers, Rick Fisher, Steve Huttly, Mark Jonathan, Ben Ormerod, Bruno Poet, Zoe Spurr, Johanna Town and Mark White, and to our MNB organizer, Rory Beaton.

Charitable contributions included a collection for Backup totalling nearly

£1,000. Thanks also to ETC for donating the proceeds from their apps to Backup.

As is my habit I jetted off to the Alps a day later, hangover in hand, and although the alpine snow had come early it was then wrecked by rain to a high altitude. The weather is less predictable and, as ever, as I left to come back, the heavens opened and the real snow arrived.

I had to get back to London to join the ALD Exec at its annual January Strategy Reboot Day. I was overwhelmed by the brilliance of all my colleagues who attended and the vibrant ideas that they brought to the table under the watchful eye of our mentor Mhora Samuel. I must pay special tribute to the very fine leadership we have in our chair, Jo Town. What an incredible job she is doing developing the Association.

*Opposite: The winners of the Michael Northen bursaries receiving their awards. From left to right: ALD chair Johanna Town and Michael Northen award winner Sophie Bailey; Steve Huttly and Francis Reid award winner Bethany Gupwell; Darren Beckley and ETC award winner Johanne Jensen; Lucy Carter and Excellence in Video award winner Ruben Plaza Garcia.*

## ALD membership expands

The ALD is committed to being an association that services everyone who works in lighting and video projection – not just designers but all professionals as well as affiliates, associates, students and our corporate members. One of our success stories is the expansion of the Association and its membership. Ian Saunders says, “Our total membership has increased by 80 in the past year.” However, there is an unfortunate backlash to our success: we could be coming close to the VAT threshold, which would add 20% to our membership fees without any financial benefit to the Association. There may be a way around this, as our treasurer Mark White explains:

*“If we can show that we are a professional body that sets standards, provides training and bursaries and is a place of continual improvement of its members, we may be exempt from paying VAT on our membership fees.”*

## ALD Code of Professional Working Practice

So, how does the VAT issue connect to our Strategy Reboot day? One of the projects we are working on is agreeing a Code for Professional Working Practice that our members would abide by. The code will list the attributes and conduct that a member will bring to their work as a designer, programmer or production electrician, and in exchange we hope to list our expectations from producers in terms of the working conditions that we would normally expect.

The Code of Professional Working Practice would bring a number of wins. To you as individual members it adds value to your membership, as being a Professional member will reassure producers that you will work within the code, and in return, if the producer meets our standard they will join an approved list of producers and workplaces. Hopefully, as your professional body, this will help eliminate us from being required by HMRC to charge VAT on your membership fees.

The group responsible for developing the Code of Professional Working Practice (PWP) is chaired by Lucy Carter and led by Robbie Butler and me, with support from Jai Morjaria, Prema Mehta, Stuart Porter, and Jo Town. Our immediate objective will be to launch the code of practice this year. In due course we will send all professional members a draft to feed into, and we will discuss with producers on an informal basis as we develop it to see how practical our code is.

LD Lucy Carter, ALD Professional rep and chair of the group, says:

*“I feel that pulling together this guideline for PWP and asking our members to sign up to it might address some of the issues I have been talking about in my articles. There is no point in moaning about these things if we don't try to change them. So by doing this we can offer some value of our membership to producers and at the same time get them to address some of the working conditions and*



# 2018 to 2019

Mark Jonathan

*situations we find ourselves in that need to change. Working together as an association we must try to change things for the better."*

## **ALD Professional Rates of Pay**

Do you get paid properly? It has been a lifelong gripe of mine that LDs are rarely paid properly for the job that we do. To this end, we have formed a group titled Professional Rates of Pay. This group will examine rates of pay, develop the ALD fees database to ensure that members can avoid being offered jobs at below the "going rate", and encourage producers to reassess if their fees are not appropriate. Our objective is to "improve fees to ensure members can have a sustainable career". The group is chaired by LD Robbie Butler and led by Lucy Carter and me, with support from Stuart Porter, Tom Wilkes, Rory Beaton, Mark White and Jo Town.

Robbie says: *"I very much look forward to chairing an ongoing conversation about our fees and value. The term 'fee' really is just the tip of the iceberg as the root cause of low pay comes from a poor understanding on the part of employers of how much work is actually required of us to do the job, as well as how much skill, knowledge and investment*

*is demanded of us as individuals in order to be able to practise our craft. Last year a membership-wide survey was carried out to examine our working conditions, and I look forward to closely collaborating with the Professional Working Practice group to evaluate those results and come up with solutions that better educate producers about why we need to improve fees to ensure a sustainable career."*

## **PR and external communications**

Focus editor Kelli Zezulka is the chair of the PR and External Communications group. I asked Kelli to explain what this group's plans are:

*"The PR and External Communications group's main task for the coming year is to develop a PR and social media strategy for the association, identifying in particular the structure for disseminating our work to third parties. This will include liaising with industry partners as well as those outside our immediate industry. We will be meeting in March to determine the best way forward. If you are interested in joining us, please let me know. This will be a huge job, and help will be much appreciated!"*

## **New ALD book**

Kelli is also working on a new ALD book to celebrate the ALD's 60th anniversary.

Kelli says: *"As part of our efforts to shout about the association and the amazing work we as an industry do, we are planning a book about the association, to be launched in 2021 as part of the ALD's 60th anniversary. This will include some archival research, detailing the history of the ALD, as well as interviews with prominent members of the association, past and present. If you would like to be interviewed, have a suggestion for people to be interviewed, or would like to help conduct or transcribe the interviews, please let me know. We intend it to be a celebration of our history but also for it to be a book that advocates for light in live performance, is forward looking and is for a wider audience than just 'lighting people.'"*

## **Diversity (Inclusion and Representation)**

Jai Morjaria is chair of the Diversity (Inclusion and Representation) group, and his team is led by Nick Moran and Steve Huttly with supporters who include Prema Mehta, Simi Majekodunmi, Katharine Williams, Nigel Lewis and Mark Jonathan.



*about diversity (both socioeconomic and cultural), then please do get in touch!"*

### **Stage Sight**

LD Prema Mehta is founder of Stage Sight, which is a completely separate organisation to the ALD but is fulfilling an essential role in raising issues on inclusiveness.

Watch out for more news on the amazing progress Prema and her team are making when Stage Sight launches in March 2019.

Prema Mehta, founder of Stage Sight, says:

*"Stage Sight is an industry-wide initiative, which focuses on practically delivering change. The collective is open to everyone from any organisation to join and is supported by UK Theatre and many leading organisations. Our vision is to create an off-stage workforce that is more reflective of our society today - inclusive of ethnicity, class and disability. Stage Sight looks at three key areas: Recruitment, Reaching Out and New Pathways. Members of the Stage Sight collective will be asked to sign up to*

*a commitment in one of the three areas and deliver their project to make a change. They will then share their work with other members of the collective. This peer-to-peer learning enables us as an industry together to make significant change on a larger scale."*

### **Save Stage Lighting**

Save Stage Lighting continues to monitor any developments in this area. The group is led by Rob Halliday, Paule Constable and Robbie Butler and supported by Jo Town, Mark Jonathan, Ian Saunders, Lucy Carter and Michael Hulls. See Rob's update on page 18.

### **Members' meetings**

Tom Wilkes reported that we must accord thanks to Ben Payne who has now stepped down. Tom says: *"I am now on my tod organising ALD meetings and would LOVE another pair of hands if any members are interested in volunteering to help me."* Future plans include a Panalux open day (date TBC), and a visit to the Eastbourne Congress Theatre when it reopens in March. Any of our members who want to do an open day at their show should get in

Jai explains the group's objectives: *"This coming year the Diversity (Inclusion and Representation) group is hoping to make its mark on the industry by partnering with other institutions and making more opportunities available to everyone. This includes supporting our members to be able to confidently offer 'open-techs', Q&A sessions and workshops.*

*"Our first goal is that we would like to remove any obstacles from anyone joining the ALD and reinforce that it's a community to support everyone working with light in live performance. We are also looking for members who would like to support the group and movement. If you're passionate*

# 2018 to 2019

Mark Jonathan

touch, and if any of our company members want to do an open day or social, give Tom a shout ([meetings@ald.org.uk](mailto:meetings@ald.org.uk)).

## Lumière scheme

The Lumière scheme continues to be very successful under the management of Katharine Williams to whom we owe much thanks for both seeking funding for the project and managing the "Lumières".

Katharine reports that: *"We are very happy with how the Lumière Scheme has run this year, and we've been looking at ways to make it even more effective. We are working on that at the moment and look forward to having news soon about the next phase of the Lumière Scheme. Congratulations to Jason Addison (our current Lumière) who is working so hard and getting so much out of his time with us."*

## Come and join us!

I hope you will agree that there is plenty happening in the Association. The work being done on your behalf is given by members in their free time. The Association is only as good as the contributions made by members, and if you are interested in joining a group then please do contact Ian in the office.

We are especially interested in spreading the workload beyond members of the Exec. The majority of the work is done via email, Skype and Trello so you can choose when you work.

We were delighted that founder member #1 and President of the ALD, Richard Pilbrow, was able to join our strategy reboot meeting for the afternoon. Richard says:

*"I suppose I must be perhaps the luckiest lighting designer on the planet. Imagine attending a meeting of an organisation I helped found, almost 60 years ago. It may be the only good thing about getting seriously old. The ALD was the brainchild of some of our early greats, led by Joe Davis and Michael Northen. We lunched at Rules, over then affordable, bottles of Nuits-Saint-Georges. We were a small passionate group who loved stage lighting and we determined to try to make life better for the designer tomorrow. Today, hugely enlarged in membership, the ALD is clearly led by a great team under Chair Johanna Town and a highly professional,*



Above: Robbie Butler receives his Life membership of the ALD from the association's president, Richard Pilbrow, at the 2019 Strategy Reboot Day.

*deeply thoughtful, group of committed men and women. Lighting in support of storytelling in the theatre has expanded exponentially and the ALD now welcomes all involved in video, light and lighting technology to its ranks. It's an overwhelming honour to be your President. Thank you." 🌸*

# Marko's tips and tricks

Thanks to our hard-working editor, Kelli Zezulka, for writing this month's tips 'n' tricks. Read and be warned...

In mid-January, the external hard drive on which I keep all of my personal files – lighting designs, photographs, mortgage documents, the past fifteen issues of *Focus*, all sorts of things – just stopped working. My computer recognised it when I plugged it in and it was showing in my list of available drives, but when I tried to open it, an error message appeared. I tried on another computer. Error message. I took it to my university's IT support department. They couldn't access it. It was nearing the 31 January self-assessment deadline and I couldn't access my tax information or any of my invoices. Needless to say, I spent about two days in a constant state of panic.

I did a quick Google search and found EaseUS data recovery software ([www.easeus.com](http://www.easeus.com)). I downloaded it (for about £70), installed it, scanned

my drive and crossed my fingers. The scan took hours (overnight and then some), but thankfully I could see all of my files were still on the drive. I didn't have another external hard drive big enough to cope with the transfer of all my old files, so I spent about six days shuffling files around between various USB sticks and the cloud to retrieve all 1.5TB. It was stressful, to say the least. I thought I had everything, then discovered that some files hadn't transferred properly, and I had to start the whole thing again. Eventually, I think I have managed to recover everything (time will tell, I suppose!).

Now, **everything** is on the cloud. I've gone with Google Drive because of the integration with Google Docs/Sheets/Slides, etc. but there are other programs/websites available too – pick one that suits you. When I shared my woes with the rest of the Exec, Ian helpfully pointed out, "The costs of cloud services are also able to be reclaimed against tax as a business

expense, so it's worth spending the money for an official service rather than cobbling together several free accounts with different providers." So it is clearly worth the investment. One further warning from Jo Town, though: "I backed everything up on the cloud when I changed computers last year. I saw the folders for 2017 shows all transferred. What I forgot to check was the inside of those folders – they were empty. Lost all 2017 data. Take more time and check everything has uploaded before you start deleting your old files!" 🍷

# #SaveStageLighting update

Rob Halliday with the latest from the Save Stage Lighting campaign

If you've been following along via the ALD website, still the best place to find updates on the EU lighting regulations and their effect on stage lighting, you'll know that our campaigning has achieved quite some success. Yet, the most dangerous thing I could do is tell you that we're all fine, because if you think we're all fine you'll relax and do nothing. That is something you cannot and should not do...

To recap quickly, it is just over a year since the entertainment lighting community realised just how much trouble we were in with the proposed changes to the EU's Ecodesign regulations for lighting. That led to the creation of the #SaveStageLighting campaign. More than 85,000 people signed the #SSL petition; we who do lighting can never again say our work is unrecognised or unappreciated.

That led to the creation of an informal Ecodesign working group including lighting and producing organisations from across Europe, channelled into Brussels via Pearle, the European producer's league. That in turn led to a meeting with the EU's Energy team in May. At their request, we defined the kind of exemptions we required. In the next draft of the

regulations they accepted some of those requirements, exempting a whole swathe of tungsten theatre bulbs and also additive colour-mixing LEDs.

Though better, four key issues remained. Some specialist (and beloved) tungsten lamps were still not protected. The definition of green for additive LED colour-mixing fixtures was poor. The film industry wanted protection for some specialist fluorescent lamps. And high-output white LEDs, for followspots or arena-scale moving lights, would likely still fail the efficiency test – though ironically, the less-efficient arc lamps would still be exempt. Most worryingly, all entertainment lighting fixtures with control electronics would fail the stiff 0.5W standby power requirement.

We spent the next five months trying to get those issues addressed, via what became known as the "Pearle document", which sought to explain the problems and proposed changes to the regulation to address those issues. It was submitted to the EU and also to the government departments in the UK and other EU countries who would ultimately end up in the "final" meeting at which change would be discussed and then, at the end



of the same long day and without any further opportunity for outside discussion, the final text of the regulation would be approved.

That meeting took place on 17 December 2018. The next evening there was an Ecodesign cocktail party at which entertainment lighting was specifically mentioned and welcomed to the Ecodesign community...

A few days after that, we were snuck copies of the "final" text. As always seems to be the case with the EU, it contained mostly good news tinged with just a little bit of an issue.

The good news: the EU had incorporated the text of the Pearle document almost word for word, so most of the outstanding issues were addressed (entertainment fixtures exempted from the standby power requirement, the definition of green was improved, low-voltage crown-silver lamps exempted). Unfortunately, one word was changed. In a section listing special cases such as

high CRI LED sources, high light output LED sources, film's fluorescents and the tungsten DWE lamp, the requirement to meet "one or more" of the specifications was changed to say "two or more". Since the list was written based on "one or more", most of the things listed can't meet two of the conditions and so will not be exempt.

We (ALD and the Pearle group) alerted the EU Energy team immediately; others, particularly Lighting Europe, which represents the big lighting manufacturers including those that work in entertainment such as Philips and Osram, have done the same. The response has been that they are aware there is an issue but this is the "final" text and cannot be changed. However, it does still have to pass through a legal review; we're hoping – and working to ensure – that this will flag that this one-word change renders a whole section of the regulation nonsense. Plus, we hear the EU might allow member states to submit an amendment to fix this after the rule is published.

*Sigh...*

What does this all actually mean in real-world terms?

It means that most of the tungsten light bulbs we use in the theatre industry will be exempt and so can still be sold – not just bulbs for modern lights like Source Fours, but back to Silhouettes, Minuettes, Pars, linear-lamp floodlights and more. The biggest casualty here is the M16 lamp used in the birdie. Given that's been a target of the EU for years, we were never going to win an exemption for it. Plus, in a warning sign for the future, tungsten M16 lamps are already hard to find and expensive when you do.

Discharge lamps are generally fine, exempt by other parts of the regulation covering small light source size.

LED fixtures, static and moving, should be fine, since they now don't have to meet the 0.5W standby power requirement. For additive colour-mixing LED fixtures, manufacturers can now develop the most efficient colour combinations. For very high output white-source fixtures, that last bit of wording really does need to be fixed, though, and hopefully will be, so that manufacturers are able to develop new efficient new fixtures in these areas.

So from an EU regulation standpoint, we're in reasonable shape.

But that does not mean we can relax. Almost as soon as these regulations start in 2021, the EU will start the process of reviewing them; it's clear that they'd finally like to get rid of tungsten and all these quirky exemptions. This time around we noticed the danger just in time; we need to be ahead of the game from now on, and discussions are going on to figure out the best mechanism to achieve that. Plus, of course, we in the UK may not be part of that EU process at all by then, which is a whole other issue.

The more urgent problem is likely not to be the regulation at all, but rather manufacturers just stopping making tungsten light bulbs, as is already happening at a dramatic pace in the domestic lighting market.

For new venues and big new shows, this may not actually be a problem. The rate at which these venues and shows are adopting LED equipment, sometimes entirely, shows that the best of these products are now good enough to satisfy our artistic requirements in most circumstances – and in fact often offer new opportunities while, as a bonus, using less power.

# #SSL update

Rob Halliday

But what if you have a perfectly serviceable rig that works just fine – right up until you can't buy light bulbs for it any more? At that point it – and the infrastructure that supports it – becomes scrap. You will have no choice but to move to something else. The cost of that is going to be quite a shock.

We all need to start thinking about how to address that right now. And we all need to help each other do it, if nothing else to avoid panic buying of sub-standard fixtures. Many issues get opened up here – the need for different control, new fixture maintenance skills, managing colour as shows are toured to different venues with different fixture types, amongst many others. Plus, of course, it has to be paid for. There is saving up and fundraising to be done. But also an argument that support should come from government, whether the arts funding bodies or the departments charged with reducing energy consumption.

We've done well this year (some seasoned political consultants are amazed at just how much we've achieved). But this is just the start. A massive wave of change is coming, and we all need to pay attention to make sure we deal with it properly as a grown-up industry rather than letting it sweep us away. 🌸

# Save Stage Lighting fundraising

Many of you will know that the SSL campaign came at a personal cost to the people involved. Campaigning was happening from early morning to late at night over five months, high-level meetings were being squeezed in between tech sessions, reports and drafts were written and re-written long into the night. Much precious family time was missed to enable this campaign to happen and be a success. I dread to think what the future of theatre lighting would have looked like if this group of dedicated individuals hadn't been so proactive and unrelenting.

The ALD wants to say thank you to the SSL team members by raising some funds to compensate them for the costs over months of their lives. Paid work was turned down and much personal time sacrificed. And we mustn't forget they continue to donate their time as this work continues today, albeit on a smaller scale (see Rob Halliday's update). The bill for the campaign is estimated at £35,000, covering personal expenditure by the team for travel, hotels, fares to Brussels, office expenditure and, of course, the very successful gobo campaign. If we collect enough, we hope to add a small additional

sum to partially compensate a very dedicated group of people for lost work.















Therefore, I am asking personally for your help to raise this relatively small amount. If you are a manufacturer who is now more aware of the EU's plans than you were before, if you are a reseller or hire company whose stock has been spared due to this intervention, if you are a producer or theatre owner that could not possibly afford the implied refurbishment – then please contribute to this campaign. And, of course, we would welcome individual contributions from our members or non-members. Details on how to contribute are at [www.ald.org.uk/ssl-fundraising](http://www.ald.org.uk/ssl-fundraising) and [www.gofundme.com/savestagelighting-campaign](http://www.gofundme.com/savestagelighting-campaign).

We are very happy to furnish details of the budget for the sum being raised to enquiries – please mail [office@ald.org.uk](mailto:office@ald.org.uk) and please put SSL Costs Campaign (or SSLCC) in the subject line.

Thank you in advance for your generosity.

Jo 🌸

# 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>Panalux 020 8832 4800 <a href="http://www.panalux.biz">www.panalux.biz</a></p> 
<p>ADB +39 035 654 311 <a href="http://www.adblighting.com">www.adblighting.com</a></p> 	<p>The Fifth Estate 01273 660 784 <a href="http://www.thefifthestate.co.uk">www.thefifthestate.co.uk</a></p> 	<p>SLX 03300 161 300 <a href="http://www.slx.co.uk">www.slx.co.uk</a></p> 
<p>Artifice Industries Ltd <a href="http://www.artificers.co.uk">www.artificers.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>TLSPixelite 01603 295 111 <a href="http://www.tlspixelite.co.uk">www.tlspixelite.co.uk</a></p> 
<p>CEG Hire &amp; Productions 0203 603 0179 <a href="http://www.ceghirepro.uk">www.ceghirepro.uk</a></p> 	<p>Illuminate Design 01223 969694 <a href="http://www.illuminatedesign.co.uk">www.illuminatedesign.co.uk</a></p> 	
<p>Chroma-Q 01494 446000 <a href="http://www.chroma-q.com">www.chroma-q.com</a></p> 	<p>Lamp &amp; Pencil 01279 902819 <a href="http://www.lampandpencil.com">www.lampandpencil.com</a></p> 	

***Thank you for your support!***  
*For Corporate members, see page 29*



# Office Oracle

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

## 2019 AGM

The next Annual General Meeting of the ALD will take place on Saturday 25 May 2019. This year we shall be attempting to do things a little differently to normal, however...

To try to include more members in the day, particularly from outside London and the South East more generally, we shall be holding a second satellite event in Manchester with thanks to Nick Ware at the Royal Northern College of Music for providing us with a venue.

The London venue this year will be the main site of Royal Central School of Speech and Drama in Swiss Cottage.

Building on last year's full-day event, the plan is to hold a range of professional development seminars in both venues during the morning, have lunch and then, with the wonders of modern technology,

to link the two sites together for the main business part of the Annual General Meeting itself and perhaps a further discussion or Q&A after that. As part of the meeting we will be announcing the results of the election of directors to ALD Ltd as well as dealing with the normal business items due to be presented.

If there are any particular topics you would like to see covered either at the AGM, or as part of future events, or if you are happy to lead a session on a subject, please contact [nick.moran@ald.org.uk](mailto:nick.moran@ald.org.uk).

Full confirmation of all the details will be sent out via our email bulletins in the next month or so. If you do not receive these, you can contact [membership@ald.org.uk](mailto:membership@ald.org.uk) to have set it up. If you do not have an email address, please contact the office directly in March for full details.

Attendance at the AGM is open to all members of the ALD, although only Professional, Fellow and Life members in benefit are entitled to vote at an AGM. If you are in any doubt whether you owe any subscription monies, again please contact [membership@ald.org.uk](mailto: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. Details of how to register a proxy will be circulated with the information about the meeting.

## Company director elections 2019

Following the incorporation of the ALD in 2016, we are now required to hold annual elections for Directors. ALD directors are nominated from and elected by Professional, Fellow, Life and Honorary 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 with the date of the AGM now set, we are asking for interested parties to stand for nomination for the 2019 elections.

There is a total of four director positions available for election, and all those at the end of their term are eligible to stand for another term if they wish to. Should we receive more than four nominations, a ballot will take place with the process being announced to the voting membership.

The result of the ballot will be announced at the 2019 AGM. Full details about the directors' duties and how to submit a nomination can be found on the members' side of the ALD website at [www.ald.org.uk/director-elections](http://www.ald.org.uk/director-elections). It can also be sent by post upon request if we do not have a registered email address for you.

### **Election timeline**

Tuesday 26 March: Nomination period opens  
Thursday 18 April: Nominations close  
Friday 26 April: Ballot papers sent out to voting members (if required)  
Friday 17 May: Deadline for ballot papers (if required)  
Saturday 25 May: 2019 ALD Annual General Meeting – election results announced

Nominations for election as a director shall be in writing signed by two voting members of the Association as proposer and seconder respectively and containing the signed consent of the candidate to serve and must be received by the ALD Office not later than 18 April 2019.

To ease this process, you can complete the Survey Monkey form at [www.surveymonkey.co.uk/r/aldelection19](http://www.surveymonkey.co.uk/r/aldelection19)

or request a nomination form and return it to [election@ald.org.uk](mailto:election@ald.org.uk).

The result of the ballot shall be announced at the Annual General Meeting, and the terms of office of the members elected shall then commence.

### **Subscription fees**

2019/20 subscription charges for individual memberships will be set according to your membership category on 4 March 2019. The Executive has confirmed that, for individual memberships, there will be no increase in fees for the fifth year running. However, members of ALL categories are advised that membership fees WILL rise for 2020 in order that the ALD can continue to provide the existing services even without wishing to expand upon them. These changes will be advised in due course once they are set.

We will be sending email reminders to members from the database about your renewal and payment options in the middle of March:

Professional	£85
Affiliate	£50
Associate	£45

Student	£30
Retired	£30

### **The ALD and direct debits**

It is now three years since we have been able to take payments by direct debit via the website GoCardless.com. More than 300 members have taken up the option to automate their payments to us on either an annual or quarterly basis.

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.

For each £85 UK-based professional subscription paid through PayPal we currently only receive £83.64. For the same £85 transaction through GoCardless we are charged 85 pence, therefore receiving £84.15 and obviously putting more money into our account to use for the membership rather than paying fees of another company.

So please help us to save time (chasing payments) and money (lower fees) by

# Office Oracle

Ian Saunders

switching to a direct debit payment well before your April 2019 payment is due. You can sign up the payment plan for your membership category by visiting [www.ald.org.uk/direct-debits](http://www.ald.org.uk/direct-debits) and selecting the correct link.

If you currently pay by standing order and wish to switch to direct debit, please ensure that you cancel the existing instruction with your bank. We cannot do this on your behalf and you run the risk of paying twice if you do not do so.

## Sponsored Student Scheme membership

This Corporate members' funded scheme for students has again been popular with around 100 now signed up for the next year of membership.

The scheme is now an introduction to ALD membership and so if you applied in 2017 or earlier, please note that your membership will stop at the end of March 2018 unless you confirm to us that you are willing to pay the £30 subscription rate for your membership to continue as a standard student member or, if you have graduated in the interim, the Affiliate membership rate of £50.

Your current membership subscription (whether paid or via the Sponsored Student Scheme) will continue to run until the end of March 2019. Prior to this point you will need to have informed us as to whether you wish to remain an Affiliate member, move to become an Associate member or whether to stop your membership completely.

The sooner you do this the sooner we can ensure you are sent a reminder for the correct level of subscription for 2019/20 or, if you have chosen to stop your membership, do not send you a reminder.

If you joined on the Sponsored Student Scheme during the autumn of 2018, the information above does not apply to you at this time, although it will do in 2020.

## 2019 Offies

The Offies (Off West End Theatre Awards) recognise and celebrate the excellence, innovation and ingenuity of independent theatres across London.

The shortlisted nominations for lighting and video design awards are included below with ALD members denoted in

bold. The winners were announced at a ceremony at Battersea Arts Centre on 3 February.

### Lighting Design (sponsored by White Light)

**Andrew Ellis** for *Eugenius!* at the Other Palace

**David Plater** for *The Outsider* at the Print Room

**Zoe Spurr** for *Tiny Dynamite* at the Old Red Lion (winner)

### Video Design

Daniel Denton for *Misty* at the Bush Theatre

Joshua Pharo for *The Shape of the Pain* at Battersea Arts Centre

Will Duke for *I'm a Phoenix, Bitch* at Battersea Arts Centre (winner)

## 2019/20 members' yearbook

Having compiled our last printed members' yearbook in 2017, we are now in the process of starting to think about the next edition to send out to members with a future copy of *Focus* during 2019.

There is no doubt that the website online directory is the most up-to-date list of

members, but members have expressed an appreciation of being able to have a printed version of the document to keep on their shelves. If you do not wish to have a copy sent to you, you can opt out of receiving a copy through the “Contact details and preferences” page of your ALD web profile.

The website is also the place to keep your entry for the yearbook up to date with the “Contact details and preferences” page having the option to edit your contact details to either be listed or hidden from your yearbook entry. There is also the option of not being listed in the printed edition at all. This is separate from the web directory visibility option and can be found at the bottom of the page mentioned above.

If you look at the last yearbook you received, you will also see there is a possibility to add a short entry of up to 250 characters long if you wish to. This can be found on the Professional Profile page of the “My ALD” landing page, which has been recently re-designed as highlighted in the last issue of *Focus*. This page also gives you the option of selecting your professional experience that feeds into the public search function of the website directory.

Remember to click the SAVE button at the bottom of every page to update the content before navigating away from it.

For further details of how to tailor your website profile, please visit and download the web-user guide which is available here: [www.ald.org.uk/ald-website-user-guide](http://www.ald.org.uk/ald-website-user-guide).

### ***USA London meeting***

The second annual London meeting for United Scenic Artists members will be on 20 May 2019 at 5.30 pm. It will be held at the Union Club, 50 Greek Street, London W1D 4EQ.

Once again we will be able to meet with Cecilia Friederichs and Carl Mulert from the New York office, to discuss all the aspects and benefits for members and to be updated on the ongoing business of the union including the new Broadway contract negotiations.

Drinks and refreshments will be served, and all USA Local 829 members are welcome. The first meeting last May was fun and informative.

### ***The Vanstone Scholarship***

A new scholarship at Guildhall for 2019/20 will support a black and minority ethnic student training on one of the undergraduate Production Arts pathways, to support the duration of their studies. Hugh Vanstone is one of the UK's foremost lighting designers and is funding this scholarship with the aim of addressing the lack of diversity in the creative and cultural sectors, particularly in the area of technical theatre. For more information, see <https://bit.ly/2Eb6jft>. 🌸

## Diary dates 2019

- 26–27 February** Event Production Show, Olympia, London
- 26–28 February** BVE Trade Show, ExCeL, London
- 26 March** Nominations for directors elections open
- 18 April** Nominations for directors elections close
- 26 April** Ballot papers sent out to voting members
- 14–15 May** PLASA Focus, Royal Armouries, Leeds\*
- 14 May** Northern members' social evening  
Location TBC
- 17 May** Deadline for ballot papers to be returned
- 25 May** ALD Annual General Meeting  
Announcement of directors elections results
- 5–6 June** ABTT Theatre Show, Alexandra Palace, London\*
- 6–16 July** Prague Quadrennial
- 15–17 September** PLASA Show, Olympia, London\*
- TBC 2021** World Stage Design, Calgary, Canada

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

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

## Contact us

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**President: Richard Pilbrow**

### The ALD Board

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

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

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

*Treasurer:* Mark White [treasurer@ald.org.uk](mailto:treasurer@ald.org.uk)

*Board members:* Alistair Grant, Steve Huttly, Nick Moran, Peter Mumford, Stuart Porter, Katharine Williams, Kelli Zezulka

### Ex officio officers

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

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

### Member representatives

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*Companies:* Declan Randall [companies@ald.org.uk](mailto:companies@ald.org.uk)

*Students:* Rory Beaton (lead) [students@ald.org.uk](mailto:students@ald.org.uk)

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*Equity:* Robbie Butler [equity@ald.org.uk](mailto:equity@ald.org.uk)

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### Focus Magazine

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Editor: Kelli Zezulka [editor@ald.org.uk](mailto:editor@ald.org.uk)

Editorial team: James Laws, Rob Halliday and Sofia Alexiadou  
To submit ideas for articles, correspondence, corrections and any comments about *Focus*, email [editor@ald.org.uk](mailto:editor@ald.org.uk). Owing to space restrictions, we do not accept press releases for publication in *Focus*. However, company members may send press releases to the ALD office ([office@ald.org.uk](mailto:office@ald.org.uk)) to be posted on the News section of the ALD website. Company members only may advertise in *Focus*; please contact the office for details. Editorial guidelines for authors are available on request. *The opinions published within Focus are not necessarily those of the ALD. E&OE. Content deadline for the next issue: 15 March 2019*

# New members

Welcome!

## *Professional members*

Zach McAleer, Lancashire  
Steve Mackie, New York, USA\*  
Ben Skipworth, Hertfordshire\*  
Nick Woolley, Kent†  
Joseph Ed Thomas, Lancashire†

## *Affiliate members*

Matthew Lofting, London  
Katrin Padel, Berkshire\*

## *Associate members*

Iain Young, Glasgow  
Jo Boyd, London  
Ashley Copeland, Hertfordshire  
Keith Dawson, West Sussex

## *Student members*

Tom Birkbeck, Walsall  
Will Elphingstone, New Jersey, USA  
Ross Hayward, London  
Noah Jones, Plymouth  
Abigail Turner, London  
Alexander Davison, London  
Alex Ray, Suffolk  
Edward Smith, Somerset

## *Sponsored Student scheme*

LAMDA  
Emily Baxter

## *Royal Conservatoire of Scotland*

Louisa Craig

## *Central School of Speech and Drama*

Megan Curson

## *Rose Bruford College*

Louie Hodgson

## *University of South Wales*

Ryan-Sam Marshall

## *University of Somerset*

Linus Pomroy

## *University of Oxford*

Will Hayman

## *Commercial members*

Panalux\*

## *Corporate members*

Altman  
Ayrton

\* Re-joining the association

† From Associate/Affiliate member

# Professional members' shows

## opening in February and March

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































### February

**1 Elliot Griggs** *Lost Lagoon* / **1 James C McFetridge** *Chicago The Musical* Bardic Theatre / **4 Jason Addison** (assistant lighting designer) *Katya Kabanova* Main Stage, Royal Opera House / **4 Nigel A Lewis** *The House of Bernada Alba* Arundel Theatre, Hampstead Theatre / **6 Matthew Swithinbank** *Can-Can!* The Union Theatre / **6 Will Evans** *The Taming of The Shrew* Home, Manchester / **7 Jacob Gowler** (lighting programmer) *Romeo & Juliet* Jerwood Vanbrugh Theatre (RADA) / **7 Elliot Griggs** *Blue Door* Ustinov Studio, Theatre Royal, Bath / **8 Michael Grundner** *Ragtime* Musiktheater Linz / **9 Michael Grundner** *Martin Luther King* Gruga Halle Essen / **12 Jason Addison** (assistant lighting designer) *Follies* Olivier Theatre, NT / **13 Jamie Platt** *Gently Down The Stream* Park Theatre / **14 Joseph Ed Thomas** *MYDIDAE* Hope Mill Theatre / **19 Joshua Gadsby** *Dinomania* New Diorama Theatre / **20 Joseph Ed Thomas** *Digging Deep* The Vaults, London / **20 Malcolm Rippeth** *The Mirror Crack'd* Salisbury Playhouse / **21 Simon Wilkinson** *The Dark Carnival* Citizens Theatre @ Tramway / **22 Kieron Johnson** *2019 Mixed Bill* Riley Theatre, Leeds / **22 Kieron Johnson** *the sea tells a story* Riley Theatre, Leeds / **23 Jason Addison** *Two Pianos – Rock 'n' Roll Experience* Hull New Theatre / **25 James C McFetridge** *I Shall Wear Purple* Baby Grand, Belfast / **28 Michael Fox** *The Cereal Cafe* The Other Palace

### March

**1 Elliot Griggs** *Richard III* Bristol Old Vic / **1 James C McFetridge** *The Beauty Queen of Leenane* Bardic Theatre / **1 Simon Wilkinson** *Lost in Music* North Edinburgh Arts Centre / **5 Chuma Emembolu** *The Project* The White Bear Theatre / **6 James C McFetridge** *The 39 Steps* Lyric Theatre Belfast / **7 Malcolm Rippeth** *God of Chaos* The Drum / **7 Charlie Morgan Jones** *The Magic Flute* Crescent Theatre / **13 Chuma Emembolu** *Lucrezia the Sinner, Lucrezia the Saint* The Oxford Playhouse / **21 Simon Wilkinson** *Super Human Heroes* Paisley Arts Centre / **21 Zoe Spurr** *Emilia* Vaudeville Theatre, London / **23 Michael Grundner** *L'elisir d'amore* Theater St. Gallen / **25 Zoe Spurr** *The Phlebotomist* Hampstead Theatre / **26 James C McFetridge** *Dark of the Moon* Lyric Theatre Belfast / **28 Simon Wilkinson** *We Are All Just Little Creatures* Traverse Theatre

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For Commercial members, see page 21

# Broadway 2018: They're in the money

David Barbour, editor in chief of *Lighting&Sound America*, on what's lighting up Broadway

These are boom times on Broadway; the theatres are filled, and many productions are doing good-to-great business. Everybody, it seems, wants a piece of the action – even the megastars who, in another time, would have given Times Square the cold shoulder. Two seasons ago, Bette Midler turned a revival of *Hello, Dolly!* into a must-see event; only a few weeks ago, Bruce Springsteen completed his frequently extended, record-breaking intimate evening at the Walter Kerr Theatre. The most apt symbol of Broadway's current state of fiscal elephantiasis is the big ape known as King Kong. Having starred in his self-titled musical vehicle in Melbourne a few years back, he has arrived, with a new book and score plus a partly revised creative team, where he casts a long shadow indeed.

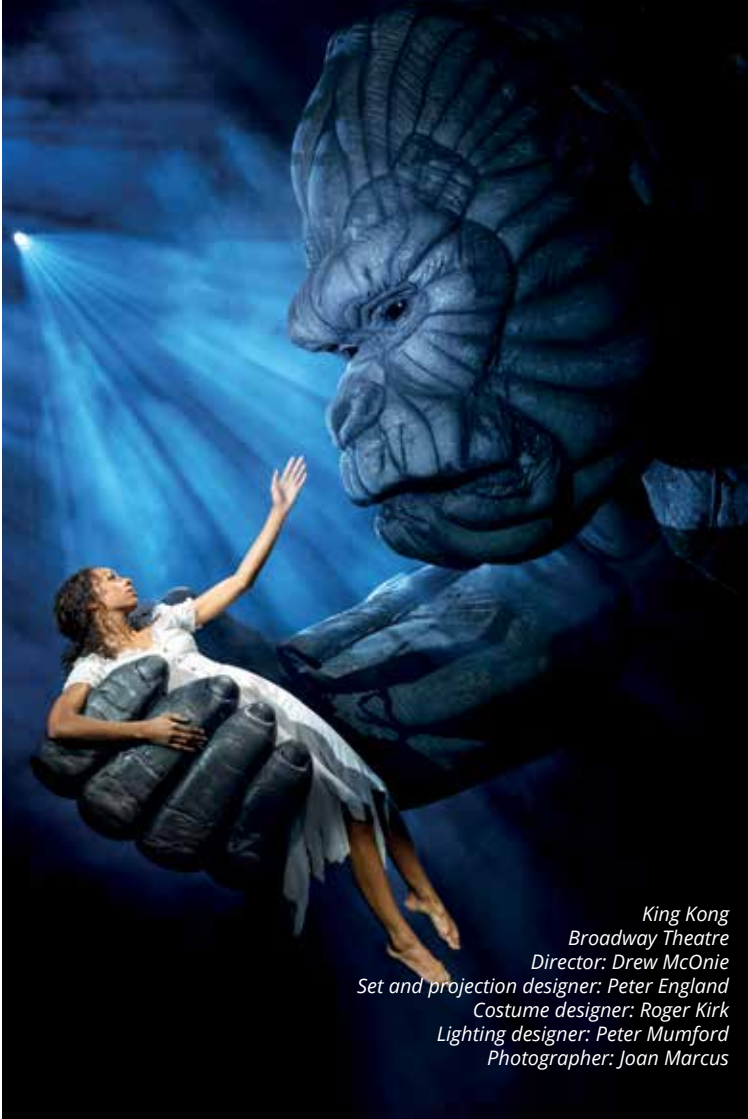
In New York as in Australia, *King Kong*, the musical, benefits from Peter Mumford's multifaceted lighting design. Deprived of most overhead positions by the large-scale trolley that connects, via ropes, to the Kong puppet – a stunning creation, by Sonny Tilders, that has seemingly endless degrees of freedom and more nuanced expressions than many actors I could name...

Mumford made a virtue of necessity, creating evocative tableaux with sidelight, employing shadowy footlight looks, and hitting Kong from every available angle, all to highly theatrical effect. His lighting also meshes beautifully with the stunning projections designed by Peter England and realized by the firm Artists in Motion. The jury is out on *Kong's* future, as reviewers took issue with the deficient book and score – and, really, why does the heroine appear both on treacherous Skull Island and in a sweaty Broadway dance rehearsal in cocktail dresses? But this production is a design and technical marvel that will likely fascinate any member of the ALD.

Interestingly, Mumford also lit *The Ferryman*, Jez Butterworth's West End hit (via the Royal Court), about an Irish family whose dark history with the IRA comes to the surface along with the body of a beloved relative. Mumford treats Rob Howell's naturalistic farmhouse kitchen set with a series of precisely calibrated time-of-day looks that add much to the play's mounting tension, keeping track of the time that is running out for the put-upon hero. The designer worked on both shows simultaneously; amusingly, he told

*Lighting&Sound America*, "It was kind of brilliant, diving down to 45th Street [home of *The Ferryman*] and getting up to 53rd Street [lair of *Kong*], trying to make sure I had right plan on the laptop in front of me!"

Mumford was in the forefront of a surprisingly small contingent of UK-based designers in New York this summer and fall. Hugh Vanstone kicked off the season in May with the 50th anniversary revival of Mart Crowley's groundbreaking gay drama, *The Boys in the Band*, featuring, possibly for the first time in a first-class production, an entire cast of out gay men. Vanstone lit David Zinn's chi-chi purple apartment interior in noirish fashion, an appropriate approach for a play about a birthday party that descends into cruel games-playing and savage recriminations. Mark Henderson was on hand, evoking a Depression-era Minnesota boardinghouse in the bleak midwinter, for *Girl from the North Country*, a transfer from The Old Vic. A melancholy tale of the lost and lonely, paced by many a Bob Dylan song, it was a hit for Off Broadway's Public Theater, and is rumoured to moving to Broadway in the spring. Jon Clark lit the sprawling installation of *The Jungle*, the epic drama



*King Kong*  
Broadway Theatre  
Director: Drew McOnie  
Set and projection designer: Peter England  
Costume designer: Roger Kirk  
Lighting designer: Peter Mumford  
Photographer: Joan Marcus

about the encampment of immigrants in Calais, France, which was co-produced by the National Theatre and Young Vic, with Good Chance Productions; it was a major success for Brooklyn's St. Ann's Warehouse. And the Belgian designer Jan Versweyveld once again teamed up with the director Ivo van Hove, this time on Lee Hall's adaptation of the 1978 film *Network*, another transfer from the National Theatre. Billed as a dark prophecy about the fallen state of television journalism, it details the carnival like atmosphere unleashed when a network anchor has an on-air nervous breakdown, reinventing himself as the national spokesperson for

populism. Versweyveld's production design put the broadcast control room in a glass cube at stage right, an actual working restaurant at stage left – thus bringing dinner theatre to Broadway – and an enormous video screen at stage centre, the better to see the many scenes performed out of audience view. (The video design is by Tal Yarden.) One scene, a romantic encounter between two principals, is staged on 44th Street, outside the Belasco Theatre, captured by roving cameras; they also pick up the stares of passers-by glaring at the actors Tony Goldwyn and Tatiana Maslany as they publicly canoodle. Thanks to the star power of Bryan Cranston, *Network* has extended its original limited run to the end of the season.

The subject of *Straight White Men* is ... straight white men. Despite the presence of two transgender actors who manipulated the set and cast in bunraku fashion, Young Jean Lee's play attempted to deconstruct the assumed sense of privilege shared by a family of men assembling for Christmas. Donald Holder's lighting was in a naturalistic vein, providing, among other things, a lovely sunset effect. (Holder also provided a boldly saturated

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palette and stunning tower of popping white lights for the Metropolitan Opera's new production of *Samson et Delila*.) Not really the provocation it pretends to be, the play is nevertheless proving to be popular with regional theatres.

*Gettin' the Band Back Together* was about ... getting a band back together. This new musical amounted to little more than a string of New Jersey jokes, but at least Ken Billington's lighting had the necessary colour and punch, along with, in collaboration with set designer Derek McLane, an upstage wall of light that paid tribute to Robin Wagner and Tharon Musser's legendary design for *Dreamgirls*.

Continuing our parade of titles that tell all, *Pretty Woman: The Musical*, is indeed a tuner based on the famous Julia Roberts vehicle, about a golden-hearted prostitute hired to be companion-for-a-week by an emotionally blocked corporate raider. Reviewers were unimpressed by Bryan Adams' score, which tends to state and restate the obvious: (Sample titles: "Never Give Up on a Dream", "This is My Life", "I Can't Go Back") but the show has found some success as a girls-night-out entertainment. The lighting by Kenneth Posner and Philip S. Rosenberg

*Pretty Woman: The Musical*  
Nederlander Theatre  
Director: Jerry Mitchell  
Set designer: David Rockwell  
Costume designer: Gregg Barnes  
Lighting designers: Kenneth Posner and Philip S. Rosenberg  
Photographer: Matthew Murphy



provides this tale of romance for hire in Beverly Hills with the requisite sunshine along with some pleasing sunsets and splashes of saturated colour; using sidelight, they beautifully carve the company out of darkness in a sequence depicting an opera performance followed by a ball.

The summer's oddest attraction, *Head Over Heels*, married the plot of Sir Philip Sidney's *Arcadia* to the music of the '90s girl band The Go-Go's, an apples-and-oranges pairing that proved impossible to

explain to potential audiences. To keep the atmosphere buoyant, the lighting designer Kevin Adams bathed the action in vats of saturated colour; the show hung for nearly five months before being withdrawn. Adams returned later in the season as designer of the rather more popular *The Cher Show*, in which the pop diva, divided into three roles of different ages – known as Babe, Lady, and Star – reviews her career's many high and low points. Out of town, the musical was styled as the TV

variety show version of Cher's life, hence the title; this idea was mostly scuttled by opening night in New York, but vestiges of it remain in the design, especially the pop-concert sheen that Adams gives to every number.

Janet McTeer, on loan to Broadway from London, won raves and standing ovations in Theresa Rebeck's feminist high comedy *Bernhardt/Hamlet*. The play arguably makes too much of Bernhardt's decision to play Shakespeare's Dane, suggesting that, by doing so, she put tout Paris into a male chauvinist snit. After all, it was hardly her first trousers role. Anyway, the thrill of seeing one legendary actress play another carried the day, and Bradley King's lighting was highly effective, especially his use of chiaroscuro in the rehearsal scenes and footlight looks in excerpts from *Cyrano de Bergerac* (in which Bernhardt also appeared, if not especially happily).

Richard Bean's *The Nap*, a farce about snooker, a sport almost entirely ignored in the US, was less popular than his previous Broadway entry, *One Man, Two Guvnors*. A set of mixed reviews didn't encourage audiences to show up and play. (To give you a sense of the play's humour, the

*The Prom*  
Longacre Theatre  
Director: Casey Nicholaw  
Set designer: Scott Pask  
Costume designers: Ann Roth and  
Matthew Pachtman  
Lighting designer: Natasha Katz  
Photographer: Deen van Meer



transgender villain was named Waxy Bush. A better title for *The Nap* might have been *Carry On Snooker*.) Anyway, Justin Townsend's lighting added tension to the climactic match, for which the author provided different endings, depending on which character came out the victor.

*The Lifespan of a Fact* is based on a non-fiction book detailing the years-long battle between a magazine writer and the

publication's fact-checker over the details of a single article. As adapted to the stage, it made for a rollicking comedy – unless you actually worked in publishing, in which case, it didn't make a lick of sense. Never mind: With Daniel Radcliffe, Cherry Jones, and Bobby Cannavale on tap, audiences flocked to it, anyway. Much was made of the fact that the production featured Broadway's first-ever all-female design

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team, to wit Mimi Lien (scenery), Linda Cho (costumes), Jen Schriever (lighting), Lucy Mackinnon (projections), and Palmer Hefferan (sound). Schriever cannily reshaped the early scenes with geometrical blocks of colour, and, in scenes set in Nevada, she provided several fine time-of-day looks.

Brian MacDevitt, who turns up only occasionally on Broadway since becoming full-time educator, was on hand for *The*

*Waverly Gallery*, an achingly poignant drama by Kenneth Lonergan based on the later years of his grandmother, the feisty, chatty owner of a Greenwich Village art gallery who faded away into the fog of Alzheimer's. The great comic actress/writer/director Elaine May nightly brought the audience to tears, beautifully supported by Joan Allen as her daughter and Lucas Hedges as her grandson. The play requires a large number of locations,

including two apartment interiors, the gallery, and an apartment house hallway, and MacDevitt lit them up with precision and an undertone of melancholy.

Less successful was *Torch Song*, a new version of Harvey Fierstein's *Torch Song Trilogy*, the first gay-themed work to win the Tony for Best Play (in 1983). Perhaps because it enjoyed a lengthy run last season at Off-Broadway's Second Stage Theatre, it had already exhausted its audience, despite fine reviews. In any case, David Lander's typically meticulous lighting found the right look for locations ranging up from an upstate New York farmhouse to the back room of a Village gay bar, circa 1978. Also under-performing slightly was *American Son*, which grappled with the issue of police killings of young black men. Despite the presence of television star Kerry Washington, it only did so-so business. Peter Kaczorowski, who has one of the finest eyes for detail around, created a dark, sombre atmosphere inside Derek McLane's forbidding police station set, the action unfolding in the middle of the night with a rainstorm pounding outside. Kaczorowski also lent his talents to *Choir Boy*, about a musically gifted – and



UBS

Network

Belasco Theatre

Director: Ivo van Hove

Set and lighting designer: Jan Versweyveld

Costume designer: An D'Huys

Video designer: Tal Yarden

Photographer: Jan Versweyveld

*The Cher Show*  
Neil Simon Theatre  
Director: Jason Moore  
Set designers: Christine Jones and Brett J. Banakis  
Costume designer: Bob Mackie  
Lighting designer: Kevin Adams  
Photographer: Joan Marcus



gay – student navigating the homophobic rules of engagement in an all-black prep school. Popular comedian Mike Birbiglia, known for his Off-Broadway solo shows, brought the latest one, *The New One* to Broadway; it was about the alienation and jealousy that plagued him when his wife gave birth to their daughter, and it was typically honest and hilarious. Aside from one major coup de théâtre, the designers, including LD Aaron Copp, kept things sleek and simple.

The best new musical of the season so far, *The Prom* has a wickedly satirical premise: A pair of ageing Broadway stars, stung by reviews that accuse them of narcissism, decide to refurbish their images by taking part in some not-too-challenging social action. Teaming up with their jaded press agent, a faded television star turned cater-waiter, and a wisecracking chorus girl/sidekick, they invade a small Indiana town where the high school prom has been cancelled

because a young lesbian wants to attend with her girlfriend. (“We are democratic liberals from Broadway,” one of the arrivistes announces to the aghast parents at the PTA meeting they have just crashed.) For all that small-town bigotry and showbiz self-absorption are raked over the coals, *The Prom* has a surprisingly tender heart, along a seriously infectious score. Natasha Katz’s contribution is light, bright, and all in fun; when, in the finale, the company announces, “It’s time to dance,” the lighting joins right in.

The biggest hit of the season so far is *To Kill a Mockingbird*. Based on one of the most beloved of American novels, this tale of life in a small Alabama town in the 1930s – most notably a rigged trial in which a black man is accused of raping a white woman – has landed with a splash and looks to be settling in for a multi-year run. As the reviewer in *Variety* noted, “Leave it to lighting designer Jennifer Tipton to warm everybody up by washing this drab town in tones of golden-brown.” As we go to press, a revival of Sam Shepard’s *True West* is about to open, starring Ethan Hawke and Paul Dano, with lighting by Jane Cox.

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One of the most talked about productions of the fall was the revival, at St. Ann's Warehouse, of Rodgers and Hammerstein's *Oklahoma!* In the hands of director Daniel Fish, with only a very few tweaks this largely upbeat tale of romance and conflict on the Oklahoma prairie just before statehood was made into an accurate reflection of America at this moment – tense, violent, xenophobic. Except for a questionable bit of business

at the climax, Fish's vision was surprisingly persuasive – and dismaying. The production featured all-new arrangements that gave a bluegrass twang the score of Broadway evergreens. Laura Jellinek's raw wood barn interior was lit by Scott Zielinski using a rather strange set of colours including a rather acidic green; oddly, certain scenes were staged in total darkness, relying instead on a close-up video image of one performer. The

production transfers to Broadway in April, and it will be very, very interesting to see what a mainstream audience makes of it.

In any case, it will have plenty of competition. The spring season promises *Be More Chill*, a teen musical with an enormous cult following; a new revival of everyone's favourite classic musical, *Kiss Me, Kate*; *Ain't Too Proud*, about the Motown group The Temptations; Glenda Jackson as King Lear; Nathan Lane and Andrea Martin in the fragrantly titled *Gary: A Sequel to Titus Andronicus*; starry revivals of Lanford Wilson's *Burn This* and Arthur Miller's *All My Sons*; the transfer from the National Theatre of the musical *Hadestown*; a political comedy titled *Hillary and Clinton* (La Famille Trump will not be attending); *Ink*, James Graham's account of how Rupert Murdoch conquered Fleet Street, and new musicals based on the films *Tootsie* and *Beetlejuice*. With shows lining up for summer engagement, Broadway's boom shows no sign of slowing. 🍀

*American Son*  
Booth Theatre  
Director: Kenny Leon  
Set designer: Derek McLane  
Costume designer: Dede Ayite  
Lighting designer: Peter Kaczorowski  
Photographer: Peter Cunningham



# A postcard from...

Stuart Sampson, West Midlands



Photo by Alastair Barnsley

In the last issue of *Focus*, Jo Town suggested we relate our experiences of lighting in the festive season, and I'm sure folks will have all sorts of tales from the professional world to tell, but I doubt any of them will involve a play specially written for a lighting desk.

Well, not really, but you could say the desk in question – not sure whether I should name it – was almost made for this play.

Volunteer-run Highbury Theatre Centre on the Sutton Coldfield/Erdington border can justify its name through having a studio in addition to its main house. While the latter was in use by visiting companies staging panto-type productions the studio hosted *The Attack of the Christmas Puddings*, a comedy co-written by a member of Highbury Players, which was a sell-out for the whole week almost before it was cast.

Anti-freeze – “Auntie Freeze”, an off stage voice insisted – had designs on eliminating Christmas and enslaving Santa, but would she succeed in the face of UNOWE and its Time Travelling Toilet aboard the Turdis? She nearly had her way eliminating the play altogether as both sound and lighting folk succumbed to family health commitments, and even had they carried on, how could you transport the audience from an office to a dungeon, a pirate ship and the North Pole with a two-preset twelve-channel lighting desk and an aged computer struggling with SCS, all to be operated by one person crammed into the corner?

Fortune had it that I could lay my hands on a desk that would not only leave room for the script but also combine sound and LX cues into a simple GO stack, and even feed the words to the projector for the inevitable audience participation song. Flickering green lit the “sky” for the North Pole, pulsating police blue adorned the Turdis and Auntie Freeze was highlighted at dramatic moments in an icy spot courtesy of a mover. As for the Turdis interior and time travel aboard a toilet – well, it was all a bit over the top but UNOWE – it was Christmas! ❄️

# Calling all Associates!

John Leventhall is a bit perplexed...



Associate membership is a perplexing category. We don't hear half enough from our 200 Associate members and, being the only representative Associate member

on the ALD Exec, I was asked to delve into membership information to see what I could find. Associate membership is for anyone interested in performance lighting or the profession but who are not themselves professionals, yet might be involved somehow, by occupation or recreation, in lighting or video business, technology or design. This includes amateurs, school students, teachers, lecturers, hire company and manufacturer employees, bench and maintenance technicians, sales staff, theatrical agents ... in fact anyone interested in our amazing art and craft!

I looked at Associates' entries on the website and asked: Who are you? What are you? I looked at your biographies, yearbook entries and companies to gather

information ... and I was mightily surprised. I expected to find lots of amateurs and connected professions ... but I was wrong. Very disappointingly, 24% (50) of Associate members had no information whatsoever on their membership profile. What's up with you? Too shy to tell other members who you are? Too lazy to add a few words of biography? Come on, people! That's what the ALD is about - networking, making contact, mutual support. If we don't really know who you are, how can that be a good thing? So, grab ten minutes to log on to the ALD website and put a few words about yourself in the various sections of "My ALD" - that is, "My Account Settings", "My Personal Profile", "My Biography and CV". The yearbook entry and biography sections are important - they trigger your visibility on the website and in the yearbook. You don't have to be a pro to add interesting stuff to the "My Professional Profile" section.

I was disappointed that 81 of you (nearly 40%) are LDs and/or identify as professionals! Some of you are pros who joined at an early career stage and felt a bit modest about classifying yourself as a full professional and have never updated

to the Professional membership category. Then there are the inevitable cheapskates who avoid paying the pro subscription. **Come on all those people!** Stump up and make your proper contribution to the common good. The subscription is not just about what you personally get out of it. It's a donation to the support and positive development of the profession as a whole to promote the solidarity, networking and communication between all members and practitioners ... not just you. **And it's really good value!** £1.65 a week - less than a cup of coffee (and only 76p per week for the upgrade!). We're going to write to all of you and ask you to convert to your proper membership category. Ian Saunders has done a great job persuading people into the right category, but it's hard to find you when you keep your presence hidden amongst the genuine Associates.

So, what of our genuine Associates? Your biographies fall into six categories: Amateur (22%, 47 members), Connected Occupations (21%, 43 members), Students (0%, 1 member), Education Professionals, e.g. school teachers and non-lighting based further education lecturers (4%, 8) and Retired (2%, 4 members). The Connected Occupations



*Map showing the geographical spread of ALD members. The red dots are Associate members and the green represent Professional members, showing an almost identical spread of members throughout the UK.*

were from all over the performance world, including hire and sales company staff, production LX, production managers, designers, editors and publishers, audio and AV people. Postcode maps clearly show an almost identical spread across the UK to professionals, with the same bias around London and the main cities (see above).

There are potentially many types of people who might join, if they knew we were there. In the end, I found it a bit depressing that only about a hundred people have joined the ALD through genuine outside interest and connection

with our art and craft of all the thousands of possible Associates. Our diversity aims would be well served by appealing to a wider catchment. In the amateur world alone there are hundreds, possibly thousands, of people doing lighting design voluntarily. If there's anything that validates the art and technique of lighting design, it is the fact that many people do it purely for the love of it. That surely speaks volumes for lighting as a thing in and of itself, not just a way of hacking out a meagre living.

I was among those in 2008 that recognised that the small and limited resources of the ALD needed to be prioritised on the problems of the profession and the support of Professional members. That is still the ALD's first priority and has had really good outcomes. But I do think it is time we started once again to contribute to the validation and diversity of the art and craft by renewed efforts to attract Associate members. So, it is time to reverse that declining trend...

***Here are two things we can all do:***

Professional members: Talk to people you work and network with and encourage connected professionals to join as Associates. Anyone with amateur connections? Then

spread the word to those who love lighting to join the network of lighting people.

ALD Exec: Let's have a campaign of getting the word out into amateur and community venues, university drama and tech groups and other diverse networks. Many professionals remember how they got the lighting bug at school or university and many of you know people who gravitated from an amateur, maybe as a theatre casual, and are now full professionals. Membership of the ALD can speak to people who maybe don't know there are exciting, sustainable jobs in professional lighting and are helped to see their future sooner and more surefootedly than they could alone.

It is only with the support of our members that we can create an effective voice to support those working in lighting and video or projection in live performance. Existing members are our best recruiting tool within their own networks, and, as an incentive, if you are named as an ALD sponsor on an accepted application for any new member, we will credit you with a £10 discount from your next year of subscriptions. Let's all make that little effort to spread the word and help someone to "see the light" through ALD Associate membership! 🌟

# Not a designer? Not a problem!

Stuart Porter and Tom Wilkes on why the ALD is for everyone

As two of the Professional members of the ALD Exec who aren't lighting designers we offered to write an article as to why you should be a Professional member too. We have attempted to share what makes the ALD so invaluable to the rest of the lighting world.

At the ALD Exec strategy day in January one of the discussion points revolved around what the ALD means to you. We drew up an enormous list, which was eye-opening. (Don't worry; we won't reel them all off.) As non-designers there were some points that resonated more than others, namely collaboration, networking, support and social.

The ALD is here for all those who work in lighting and is gaining an ever-increasing number of non-designer members: production electricians, lighting and video programmers and technicians, to name a few. The ALD is as much for non-designers as it is for designers. In an industry where a lot of people working are freelance, it is so important that we all have a collective voice. The ALD is there to provide it.

In this era of possible legislation changes it is important to work together,

as the Save Stage Lighting campaign has demonstrated. The ALD is working to improve conditions and working practices we all face on a daily basis, and it is important as an individual that your voice is heard.

**Stuart:** Since joining the ALD Executive as the Professional non-designers representative I have been warmly welcomed, and it has been good to be able to discuss the issues that affect the non-designer members. We work together as a team to produce great lighting; we should also work together to be heard in the industry.

Back in the December 2018/January 2019 *Focus* issue Elliot Griggs discussed collaboration. As he quite rightly pointed out it's a bit of a buzzword currently and rightly so. We hopefully echo his points. Having membership from people across the lighting industry in all different roles and from all walks of life allows the ALD to represent the industry needs so much better.

**Tom:** Joining the ALD Exec has possibly been one of the steepest learning curves of my career. I've been introduced to some fascinating minds and have never

felt so at one with the industry. Why? People, talking to each other. As the ALD meetings representative I liaise with our corporate and commercial members to arrange tours of shows/facilities and training events. I also have the great privilege of hosting a number of socials through the year and that's where it really gets interesting.

There's such a diverse mix of careers and characters within this world of lighting, each with their own unique story to tell. I quickly forgot that something I do every day may be something that you've only done for the first time today. And vice-versa. By sharing our experiences we gain perspective and insight. Now this isn't just on a professional level. The shows we are all involved with in one way or another are generally quite stressful environments which frequently turn last minute. The socials are a great outlet for pouring out your experience and also a great place for building your next one. It might be a simple conversation that makes you think twice about how you lit a scene or it could be Mark Jonathan regaling you with a skiing story that triggers an entire chain of events and launches you into yet

another committee! (More on Snowlight in a later article... Save the date: 15-21 March 2020!)

This opportunity to off-load and share was once referred to as “just an excuse for another booze up”. Rest assured the discussion that followed was not safe for work! It's so much more than just a few drinks. It is your opportunity to be with friends and like-minded people, in the same room!

Mental health has taken a serious downward spiral in the past decade with the advent of faster, streamlined social media. We don't get enough opportunities to see each other and interact face to face.

I'm lucky enough to be of a generation that was on the cusp of face-to-face interaction being taken over by online interaction. The generation coming through now is faced with a completely different dynamic. The “pop down the pub after work” mentality has been overwritten with, “Sorry I can't hang around – I'm SO busy!” Don't for a minute underestimate the good a wind-down and catch-up with friends (some of whom you haven't even met yet) can be. I know, believe me I do, how overwhelming

walking into a room of peers who you haven't met can be. But remember we were all there once and we will welcome you with open arms. At the next social, if you don't know someone come and say hi and remind us how we're in lighting and should leave writing to the professionals!

The irony of this article is that if you are reading this the chances are strong that you are an ALD member already. The ALD is for everyone in lighting and to maintain that strong voice we need non-designer members as well as designers, so please remind the rest of your lighting team that the ALD is for everybody in lighting. 🍀



*Stuart Porter is a programmer and associate LD in his own right. Stuart currently works for White Light, representing HOG 4 in the UK. Stuart is also the non-designers representative on the ALD Exec.*



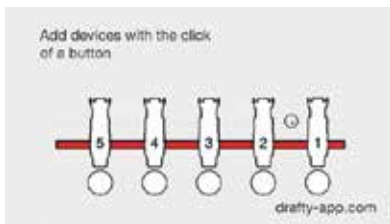
*Tom Wilkes is a lighting and LED mapping freelancer specialising in exhibitions and festivals. Tom currently works for Chauvet, representing the Pro range in the UK. Tom is also the meetings/events representative on the ALD Exec, chair of Snowlight and technical manager for Lingfest.*

# Drafty training day

Tom Wilkes reports on a day of learning new things

In September 2018 (I realise how late to the table I am with this article) Lucas Krech from Drafty hosted a training day for the ALD. I am writing this article in part as a bystander. It's important to point out that I'm not a designer with years of experience in CAD. So this was largely new to me. I was there more to get a better understanding of how a designer would create their plan and put it onto paper. Oh my, what had I let myself in for?

For those who are unaware Drafty (<https://drafty-app.com>) is a drafting tool hosted online and used via a web-based application. The program is written in part by Lucas Krech, who is an active lighting designer in his own right. One of the key features of Drafty is the ability to use it online anywhere. All you need is an internet browser. (In short!) This is



particularly attractive if you are dipping in and out of designing and don't actually need a full suite that nags at your purse strings each day you don't use it. We were all asked to show up to the training day with a laptop with Safari or Chrome, and a charger! The production electricians among you are now screaming at the page: "AND THE EXTENSION LEADS!"

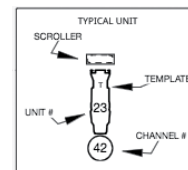
I won't go into too much detail about the program; that's for you to log on and find out (yes, it's also so I don't have to try to explain something I am very new to!). It's also worth noting at this stage that the first 30 days are free. After that as an ALD member you are entitled to a further two months for free! All in all, then, you have three months to play and get to grips with it.

We were joined by some LDs with years of experience, some who were relatively new to the industry and some production electricians looking for more experience in Drafty with a view to transitioning into the world of designing. The Drafty Day was held at old friends of the ALD, the Phoenix Artists' Club, under the Phoenix Theatre.

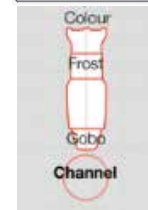
The day was well attended with just the right number to be able to stop and ask questions and really get to grips with

specifics rather than just rushing through. For me, it provided an invaluable insight. Throughout the day there was much debate, and it became abundantly clear that the way US and UK designers work is quite drastically different. Though most of the fundamentals remain the same, the way simple information is conveyed can be very confusing from one country to another. For example, on a US design a number on a fixture is its fixture number (not address). In the UK that number can mean one of a few things. (Can someone with experience in this area write an article? The different ways we draw designs is quite fascinating.)

In Drafty:



Typical UK:



With the above in mind Lucas is currently working on a bit of an overhaul where switching from UK mode to US mode will change the way the draft is laid out and labelled. He has written to us at the ALD asking for our assistance. Are you willing to share some plans, old or new, to help demonstrate the differences? Do you have a show that transferred from one country to the other and had to be altered as a result?

Here are some comments from other people who attended:

**Carolina Schmidtholstein:** Brilliant event, thoroughly enjoyed the informal lecture and discussing with fellow designers. Excellent venue, too, which allowed quiet space and the following socialising.

**Georg Vogt:** Once I stopped comparing Drafty with other CAD applications, it started to make sense to me. I understand Drafty wants to be an easy-to-use and fast tool for planning lighting in 2D.

**Jason Addison:** I really enjoyed attending the Drafty training day. Having used Drafty before I found it very useful to

gain more knowledge about the product and I've learned various new things from Lucas to use in the future. It's a quick and simple program to use when needing to get a plan drawn up quickly. It was also great that Lucas took on board everyone's thoughts and suggestions and has already implemented some of these things into the program. It was great to meet other lighting designers and industry professionals from across different entertainment sectors and find out what they need and how they draw plans in their work. It led to some interesting debates with Lucas particularly when it came to differences between the UK and America.

You can get in touch with Lucas with your feedback, plans and questions by emailing [lucas@drafty-app.com](mailto:lucas@drafty-app.com). 🌟

## Correction

In the last issue of *Focus*, Jason Addison wrote about his first six months on the ALD Lumière scheme (pages 15 to 17). Unfortunately, the caption on the image on page 16 was incorrect. The image was from *The Meeting* and should have read as follows:

### *The Meeting*

Minerva Theatre, Chichester

Director: Natalie Abrahami

Designer: Vicki Mortimer

Lighting designers: Paule Constable and Marc Williams

Photographer: Jason Addison

Apologies to all concerned. 🌟

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