

FOCUS

ALPD #

The journal of the Association for Lighting Production and Design
February/March 2022

In the spotlight this issue:

- Bonnie & Clyde in concert
- Mental health resources
 - Production Lumière
 - Guide to buyouts
- and much, much more...

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Petula
Sherman Theatre
Director: Mathilde López
Choreographer: Leighton Wall
Designer: Jean Chan
Composer and sound designer: Branwen Munn
Lighting designer: Joe Price
Video designer: Will Monks
Photographer: Jorge Lizalde/Studio Cano

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From the chair...

Johanna Town
ALPD chair



Welcome to this issue of Focus. I am pleased to see that productions are coming back to life and audiences are increasing after a slightly hesitant start to 2022. It is nice to see confidence returning.

Here at the ALPD we are also looking forward to opening up and holding more meetings and social events in person. I know we have some great events planned over the course of the year, so please do look out for our bulletins advertising these events – we would love to see you.

Trade shows are also returning, and you can visit us on our stands at Plasa Leeds in May and then at the ABTT show in June. Our new administrator, Amanda, will be on the stand, so do pop over and say hello. Amanda is doing a fantastic job and is very keen to help provide members with offers and savings, especially now. Our professional

indemnity insurance did increase this year but we have been able to keep it at a much lower level than buying this insurance yourself through an independent broker. In the modern freelance world we must all remember how important it is to have insurance to protect yourself from incidents. Amanda has also secured a 20% discount with Dell Computers and is working on more collaborations, so do check out the benefits page of the website for more information.

I am pleased to announce, after a nearly a two-year break and some amazing initiatives, including last year's production scheme, that the ALPD Design Lumière scheme is back live in a theatre near you. Glyndebourne will be hosting the first part of the scheme before the Lumière follows other designers on shows around the country.

A big thank you to everyone who has helped make this 2022 Design Lumière scheme possible and a special thanks to Glyndebourne.

I hope you all had a happy Easter and managed to enjoy some of the lovely sunshine.

Jo 🌸

A guide to buyouts

Advice from the Professional Working Group

The Professional Working Group is on a mission to help you negotiate the fairest deals – no matter your role in the lighting team. There's a common myth that a "buyout" absolves a producer of paying any additional money for overtime, missed meal breaks, bank holidays, etc. However, this is not the case! If you're on a buyout, or applying for a job where a buyout is offered – then this guide is for you.

What is a buyout?

A buyout is the term used for a fixed wage that includes your basic wage and certain "extra" payments such as overtime. It is a way for the producer to know exactly what their outgoings are every week and for you to know what you will receive every week.

A contract that offers you a buyout should clearly state what "extras"

it is paying for and should never be less than the minimum agreed rate for that particular job. Just because it says it is a buyout does not mean that they can pay less than the agreed minimum rates.

For example – let's say the minimum agreed rate for a job is £500 a week for 40 hours over five days (just to keep the numbers simple). However, the producers know that they want you to work six days, or that you will be unable to do all the work required in 40 hours, so they say they want it to be a 48-hour week over six days and they want to buy this out.

40 hours = £500.00 which is an hourly rate of £12.50 (this is known as single time or Tx1)

8 hours at an overtime rate of time and a half (known as Tx1.5) of £18.75 an hour = £150.00

So they should offer you £650.00 as a buyout wage for 48 hours. And in the contract, they should say this buyout is for 48 hours (40 @ Tx1 and 8 @Tx1.5).

If they offer you a buyout for £550.00, and say it buys out 48 hours, they have not paid the minimum agreed rate and therefore it is not enough money for that buyout. However, if they offer you £700 for 48 hours, they are paying above the agreed minimum and that is very nice (but very unusual!).

Sometimes, they will say that £650 buys out everything, but this is untrue as they have only offered enough money to cover 48 hours and not other payments such as bank holiday pay or Sunday payments. You must watch them... they can be tricky!

Where do I find the agreed minimum rates?

In theatre, the agreed minimum terms and pay are agreed by

producers/theatre owners and the union Bectu.

Some venues will have their own terms and pay, and this is called a house agreement. Theatres like the National Theatre and Royal Opera House will have an agreement that covers all the staff that work in that building or on their shows. Many theatres in London's West End have grouped together to have an agreement that covers their venues and shows, and this is covered by the SOLT/Bectu agreement.

Many venues around the country have signed up to the UKTheatre/ Bectu agreement, but this is a very weak agreement and often pays no more than minimum wage.

Sadly, there are some places that have no union involvement, and they will only be covered by UK law which means they get minimum wage and often have no extra payments that have been formally agreed.

Your contract should state which agreement covers your job, and if you are a member of BECTU you can get all the information about the agreements through them. If you are not a member, you can ask your employer for the information, but sometimes it is good to know what you should be getting before you accept a job.

If you are in a theatre that is covered by an agreement you will be covered by those terms and conditions whether you are a union member or not. However, if they are paying you less than they should you will not get any union support in getting the correct fee without being a union member. You can deal directly with your employer and say you are not getting the correct amount, but you will be on your own.

How do I work out if they are offering the correct amount?

This is where you have to get your calculator out and check the relevant agreement.

Example: They are advertising a job – deputy head of lighting – on a show in the West End and for a buy-out of £700.00. It is a three-month run. Ooh, that looks interesting – maybe I should apply?

Let me check the figures in the SOLT/Bectu agreement:

Basic week is 40 hours/five-day week @ £610.88 which equals £15.27 at single time (Tx1)

Overtime is £22.91 at time and a half (Tx1.5)

The first thing you do is take the basic week away from the offered amount:

A guide to buyouts

£700.00 – £610.88 = £89.12 – this is what they are paying over the minimum.

Divide the last figure by the overtime rate:

$$£89.12 / £22.91 = 3.89$$

This is how many hours they are paying for over the minimum.

Therefore, their offer of £700 pays for 43.89 hours.

You go for an interview and they say the figure covers all overtime and bank holidays and you have to be in for six days a week. You know this isn't right – as they are only paying for 43.89 hours and working six days is going to be longer hours than that – and it certainly doesn't cover bank holiday payments.

You can either say something in the interview ... or wait until they offer you the job and then run it by the

union. I would certainly inform the union that “a below minimum terms” job was being offered!

Or they may say that there will be a tech swing, so you'll only be working five out of the six days with bank holidays paid on top. This sounds OK and workable so fingers crossed they offer it.

The same figure but different terms can make all the difference!

What should I be asking the employer?

What does the employer think they are buying out?

Sometimes the contracts are quite vague and just refer to the relevant agreement. Overtime is the most common thing included, but look out for any other things they may throw in.

In the West End agreement there are extra payments for overtime, bank holidays, missed meal breaks, infringed overnight breaks, Sunday

working and filming (for profit, not promotional). The UK Theatre agreement has similar terms but also enhanced get-out rates.

A house agreement may have particular conditions that relate to their production too. It is always good to have a basic idea of what the basic pay covers and what there are additional payments for.

Holidays can't be bought out. If the run is short, they may offer to pay your holiday pay at the end of run or they may pay a certain amount a week on top of your wage but it should be listed separately and not included in the buyout.

They also can't buy out sick pay.

Ask what the buyout covers. Work out whether the fee they are offering covers what they think they are paying for.

If they are just buying out overtime, ask what happens when you work more than those hours? Are they

averaged out over a number of weeks? And if they are – how many weeks?

What happens if your average is higher than what they are paying for? Is there any extra payment for tech or cast change?

Is there a review date for the pay? Sometimes the union agreed minimum rates go up and it may mean that you are falling below the minimum rates.

They have offered me the job and I really want it, but....

You've been offered the job and you really want it, but the figures don't add up – what can you do? Here are some choices:

1. Speak to the producer and say you really want the job, but ask if they could raise the figure so that it is in line with the current agreement.

2. Speak to the union and ask them to check the offer before getting back to the producer.
3. Accept the job and raise your concerns about it being below the minimum terms of the agreement after the job is yours.
4. Turn the job down because it doesn't meet the minimum terms.

What do I need to do when I work under a buyout?

Just because they have paid for a certain number of hours does not mean you should stop keeping a record of what you work. There will always be busy times, like tech and cast change, where the hours mount up very quickly. You need to be able to balance the heavy and the light weeks.

For example – during a two-week tech you are in at 8.30am every day and you don't leave until 11.30pm

and you only get two half-hour breaks each day.

That is 15 hours a day worked, for two six-day weeks, which is 90 hours per week. You are being paid for 48 hours a week which means will be 42 hours underpaid each week. That's a total of 84 excess hours you need to get back during your run or within the agreed numbers of weeks they are averaging the figure on.

Then, when the show settles down, your average working week is 44 hours and you would have to work a further 21 weeks after tech just to break even. And what is worse is that does not even consider your broken meal breaks or your infringed overnight breaks!

You need to keep an eye on this because sometimes you might never break even, and they are taking advantage of you. But if you have accurate records, you can go back

A guide to buyouts

to the producer to work out the best way of resolving this. Sometimes they may suggest that you have paid leave to use up the excess hours (but 84 hours would be nearly two weeks off – paid). They may offer to pay an enhanced rate to cover the excess hours. The union could liaise with them if you have no joy.

Or you can work out a schedule where you do fewer hours in the regular weeks – for example, if you only worked 38 hours in the easy weeks you would have evened up after about eight and a half weeks.

Ensure there is an agreed periodic review when your hours will be checked and any additional payments made. And above all else – keep a timesheet, along with a note about why you're doing any additional hours, so that you have the information to claim any money that is owed to you.

When you are sent a contract to sign, that is your chance to negotiate – remember we have the ALPD contract checklists should you wish to suggest any terms of your own before signing the contract.

As always, we are here to help with any contract queries: professionals@thealpd.org.uk.

This guide has been adapted from one written by Claire Hartley of CiTEA – it's thanks to AAPTLE that the various craft membership associations are sharing resources like this. 🍷

The Alliance of Associations and Professionals in Theatre and Live Events (AAPTLE) is a group of organisations that came together during Covid to share experiences. Members of this evolving alliance meet monthly on Zoom to share information, identify issues and look at ways that we can consolidate as one voice to become more influential in decisions of the industry for our future. More information can be found at www.aaptle.uk.

The ALPD professional working group is chaired by lighting designer Lucy Carter and programmer David Ayton, with other members of the ALPD executive tirelessly contributing. Our working groups are only efficient and productive because everyone works hard to develop and bring ideas to fruition. If you have time to contribute and/or ideas for things we could be doing, please contact us or get involved: professionals@thealpd.org.uk

Lighting Lunch

Photos (by **Nick Moran**) from this year's event



Bonnie & Clyde

Zoe Spurr lights a new musical concert, with David Stone and Beth Gupwell

When you hear the phrase “concert version” you envisage band onstage, script in hand, a number of chairs and a few microphones on stands. However, our concert was near fully staged thanks (after a lie down in a dark room, I can now thank him) to the ambition and drive of director Nick Winston and set designer Philip Witcomb. The producers were also so excited to wow audiences at Drury Lane with a spectacle of music, design and sound – even if they had to rein us in occasionally. Also, to add to the pressure, the concert was being filmed by STEAM, so every production meeting brought with it a new producer, DoP, sound team, all eager to know what we were trying to create so they could capture it in the best light possible.

When thinking of lighting ideas for this production, I felt hazy tungsten and sepia would work beautifully on

the wooden set and heavily broken-down flag design on the backcloth. Contrasting this with CTBs, I was able to create two clear languages and looks to bounce between, which was very helpful when dealing with so many stories and locations within one static set. The levels also allowed focus pulls to various locations: a gas station, a beauty parlour, a hideout, as well as being used as one big playground for Nick to direct and choreograph on. The empty space underneath the deck presented an opportunity for some “eye candy”, so we hired in some GLP Xbar 20s from WhiteLight to sit under the deck and reflect the curve of the set. These were great for the numbers, especially the slower ballads where Bonnie sinks into a fantasy world of future hopes and dreams of love and fame. They added depth and a new dimension to the space, providing lovely

silhouette moments and twinkly movement on camera – I was really pleased with the result. Once on site with the set, Nick and I threw colour onto the flag and the set, which again helped lift the musical numbers and tell the story of blood and violence with a huge backdrop of red – very powerful next to the softer tungsten open white and CTB looks. We also chose to integrate several practicals – again very helpful to land location, especially as so many scenes sat physically next to each other and played on top of each other, so having the relevant light source come alive helped tell the story further, and also looked great on camera. Big thanks to Dom Cook for pelting it to the rehearsal room with some “bits and bobs” to make it all work for us!

I knew what I wanted to achieve and had only a few weeks to plan and execute this concert (also, it



Kenny Wax Family Entertainment, he luckily said yes to the job (for his sins), and from that moment we spoke most days about how best to approach the situation. I also

was straight after Christmas, so I had to stay on track despite the mulled wine and mince pies). With the daunting task of creating a lighting design for the prestigious Drury Lane stage, preparation was going to be key. I initially checked Dan Haggarty to program – as the programmer on *Frozen* he seemed a sensible option – but alas, the Old Vic had snapped him up ... so then poor David Stone got a phone call and, even after working together on *Fantastically Great Women Who Changed the World*, a UK tour from

asked Beth Gupwell to come and look after followspots for us. She is an all-round brilliant person, so calm and organised in these kind of environments. I wouldn't have had the brain capacity to give the time to four followspot operators, so having Beth on board was a real relief, and the result was ten times better than if I'd have attempted it!

I knew the schedule was tight: a 6am start on Monday ready for a 7:30pm show. More filming was to happen Tuesday afternoon, and another show Tuesday evening. It

was to be filmed both days, with a dress rehearsal Monday afternoon, post midday band call ... plus four followspots. The set was due in Monday first thing, an ambitious multi-level set with a curved back cloth, so I accepted the fact I would probably get an hour or two most of dark time on site to light a two-hour musical. David and I decided Augment3d was a good option to move forwards with, so booked two days at WhiteLight and a day at the NT (thanks again – hope you enjoyed the sweet treats!), and even after three days I could've easily done another three! We had one week of rehearsal, so I absorbed as much as I could to take to pre-vis with me, and I made sure I stayed realistic with design ideas and languages. David talks a bit about this later in the article, but we decided to use “low”, “mid” and “high” intensity presets, which gave us a quick

Bonnie & Clyde

Zoe Spurr, David Stone and Beth Gupwell

language and an easily adaptable tool during both plotting and while on site at Drury Lane. It was the same for followspots, which the DoP had a joint say on; they seemed to endlessly switch intensity between 40%, 45% and 50% until finally a winner was chosen. Similarly with colour: the followspots at Drury Lane have scrollers so I picked one and stuck with it, as we simply didn't have time to plot them in, so several colours were tried and tested throughout the dress to check we had made the best choice.

Regarding other areas of prep, I was sent a PDF rig plan and a base showfile of Frozen to start from, and along with many an email to James (head of lighting) and BigLad (general all-round stage gem), we pulled together enough to work in Augment3d. On Frozen, nearly everything can move, whether automated or manual. Drury Lane

suggested some trim heights for the ladder booms, and I set overhead lighting around the backcloth we were using. We crossed our fingers in Augment3d and hoped all of this would be accurate and, to our delight, it was! Once on site everything worked really well, and that was a real weight off my shoulders at 8am that Monday morning, knowing my limited choice of presets would work, and that we could essentially point and go. Another joyful moment was walking in at 6.01am and finding out the legendary team at Drury Lane had put the set up for us as well – so we cracked straight on with lighting and presets, checking through colours and positions, mainly perfecting lighting for the flag as we didn't have enough detail in Augment3d to finish as much as we would have liked.

The film team set up monitors for me, and an additional brilliant

monitor that I always forget the name of that shows you through colour contrast exactly what the camera will see, and how the intensity of light will be captured on camera. Very helpful, and I will do my best to find out what it was called! So once David and I started to work through the cue list, I mainly kept my eye on the monitor, and David had his eye on the stage to check for preset tidiness as, after all, we were about to perform to 4,000 people over 48 hours, so we wanted it to look brilliant to the eye too. We worked ridiculously quickly – once the cast was onstage, we were pretty much straight into the dress rehearsal. I'd tried to create the show with as few cues as possible, with the hope that I'd have the time to edit them once we were on stage as there was little/no time for notes post-dress. The show was looking great – and during the dress



rehearsal I realised just how much we had achieved, and how our approach had been spot-on for both camera and eye.

But let's not discuss the followspots not working at 7.28pm ... a big thanks to everyone who got them up and working! I had rolled my sleeves up, ready to busk in face light, and no one would have wanted to see that!

The ambition and support from the whole team shone on that stage, and I feel so immensely proud of what we achieved. It felt especially special as that very morning I drove

past the Sainsburys I did night shifts in throughout lockdown, and I was reminded of the power of our industry

and the joy of being able to create something from nothing in a few short weeks – the permission and drive to still create something beautiful even within intense time constraints is always worth aiming for. We hit the stars that day!

David Stone, lighting programmer:

It's always a bit daunting when you approach a rig you're not familiar with to program a concert on with a limited schedule, especially with a show the size of *Frozen*. But once you strip all the show-specific

toys out it's just a big rig of Encores and GLPx4 and normal service can be resumed. The showfile was also immaculate (what else would you expect from Dan and team?) with everything labelled properly, which made jumping in that much easier.

As with most concerts, pre-vis time is invaluable. When you've only got a couple of hours of tech time and a quick rehearsal before the doors open, having the cue structure and presets already in the desk is a real lifesaver. Zoe and I spent three days in pre-vis with Augment3d so it was just a case of turning up, banging through the presets and checking some colours before tech started.

Programming a show that's being lit simultaneously for live audience and camera isn't something I'd done a lot of before, and intensity palettes were definitely our friends when the DoP would come over and ask us to turn all the really bright stuff down a bit.

Bonnie & Clyde

Zoe Spurr, David Stone and Beth Gupwell

Having just worked with Zoe on *Fantastically Great Women*, it was great to dive in to a staged concert (that wasn't a concert at all) and give the effects engine a bit of a rest with some more sedate musical theatre! I think it's really important to be able to have a laugh at the production desk too, even when you've only got an hour to tech 200 cues, and it was a genuine joy to be looking at the stage thinking, "this looks brilliant", then glancing at the reference monitor and thinking, "wow, this looks even better."

Beth Gupwell, lighting assistant:

I have always found working with Zoe is an education in how to compose yourself in a high-pressure and time-sensitive environment, and this concert was no exception. As mentioned, the schedule was really

tight with only a few hours of tech time for this ambitious show, but Zoe had a real handle on the priorities. Throughout the tech she displayed a brilliant level of restraint. It could have been easy to get carried away with flashy numbers, and get into trouble with lost time towards the end or during quieter moments, but instead the result was beautifully formed right the way through. There was the added pressure that the first pass on stage had to be pretty much the last pass, as the cameras were rolling throughout, so there was little space to make big changes due to filming continuity.

In the lead-up to the days on site at Drury Lane I was in rehearsals for a day and saw one run-through, which I filmed. From that I was able to create a followspot cue sheet, split into four sections, one for each spot, and was comprised of an

exhaustive list of all the pick-ups, fade-outs and moves that each spot had. We were using the same spot positions that *Frozen* uses at Drury Lane – two positions auditorium right and two auditorium left of the circle. There was some detail that had to be considered when thinking about which spot would pick up which character, as the most downstage spots could not see up onto the platform of our set, and the auditorium right spots could not see into Bonnie and Clyde's hideout that was positioned upstage left, a challenge I'm sure *Frozen* doesn't often worry about. Throughout the tech, I was on comms with the spot operators and called cues for each one of their pickups. Because the tech time on stage was so quick, I also called throughout the dress and both performances, but by the second night the followspots had a

pretty good idea of what was coming next, and my standbys were more of a reminder. It was a fairly busy spot track, and all of the spots were fantastic in jumping feet first into the madness of the schedule, and could not have been done without Jez, Ella, Kevin and Cory's talent and professionalism.

It was a pleasure to work on such an ambitious show and was great to be on a production desk with Zoe and David, who were able to create a stunning piece of work, as well as having a good laugh along the way. 🍀



Awards congrats!

A number of ALPD members have been nominated for or won awards this spring. Congratulations to all – including everyone who worked on each of these productions!

WhatsOnStage awards

Nominations for BEST LIGHTING DESIGN – sponsored by White Light:

Neil Austin for *Frozen* at Theatre Royal Drury Lane

Charles Balfour for *Get Up, Stand Up! The Bob Marley Musical* at Lyric Theatre

Isabella Byrd for *Cabaret* at the Kit Kat Club at the Playhouse Theatre

Bruno Poet for *Cinderella* at Gillian Lynne Theatre

Justin Townsend for *Moulin Rouge!* at Piccadilly Theatre

Winner:

Tim Lutkin for *Back to the Future – The Musical* at Adelphi Theatre

Nominations for BEST VIDEO DESIGN:

Nina Dunn for *The Shark is Broken* at Ambassadors Theatre

Akhila Krishnan for *What's New Pussycat?* at Birmingham Repertory Theatre

Mikaela Liakata and Tal Yarden for *Anna X* at Harold Pinter Theatre and The Lowry, Salford

Finn Ross for *Back to the Future – The Musical* at Manchester Opera House and Adelphi Theatre

Tal Yarden for *Get Up, Stand Up! The Bob Marley Musical* at Lyric Theatre

Winner:

Finn Ross for *Frozen* at Theatre Royal Drury Lane

Offies 2022

Nominations for BEST LIGHTING DESIGN:

Alex Musgrave for *You Are Here* at Southwark Playhouse

Jess Bernberg for *Overflow* at Bush Theatre

Jo Palmer for *Beowulf* at King's Head Theatre (Charles Court Opera)

Joseph Ed Thomas for *Tommy On Top* at Above the Stag

Oliver Fenwick for *The Sun, The Moon and The Stars* at Theatre Royal Stratford East

Rajiv Pattani for *Statements After An Arrest Under The Immorality Act* at Orange Tree Theatre

Richard Lambert for *Boys in the Buff* at Drayton Arms Theatre

Sam Waddington for *Vanara* at Hackney Empire

Winners:

Ben Jacobs for *Salome* at Southwark Playhouse

Robbie Butler for *Wolves Are Coming For You* at Jack Studio Theatre

Nominations for BEST VIDEO DESIGN:

Damian Hale for *Scaramouche Jones & the Seven White Masks* at Wilton's Music Hall

George Reeve for *The Pleasure Garden* at Above The Stag

Matthew Ferguson for *Ida Rubinstein: The Final Act* at Playground Theatre

Nina Dunn for *Extinct* at Theatre Royal Stratford East

Winner:

Paul Barritt for *Roots* at Wilton's Music Hall

Olivier Awards 2022

Nominations:

Neil Austin for *Frozen* at Theatre Royal Drury Lane

Isabella Byrd for *Cabaret* at the Kit Kat Club at the Playhouse Theatre

Tim Lutkin for *Back to the Future – The Musical* at Adelphi Theatre

Winner:

Tim Lutkin and Andrzej Goulding for *Life of Pi* at Wyndham's Theatre

Speaking of awards...

The ABTT People Awards are now open for nominations. These awards originally started in 1976 and were only hosted alongside the ABTT Theatre Show from 1984. The awards have progressed from initially celebrating products to now celebrating the individuals in our industry making a difference. This includes “Technician of the Year”, “Emerging Excellence” and the “Spanner Award” in honour of the late Philip Windsor.

These awards are open to ABTT members and non-members alike, and celebrate those who are both

well established in the industry alongside those just starting out! If you know someone whose achievements need to be recognised please do send a nomination to the ABTT office at office@abtt.org.uk. Please include your contact details, the name and contact details of your nominee, why you think the nominee would merit the award and references to support your nomination.

For more information and criteria for each award, please visit www.abtt.org.uk/abtt-theatre-show/abtt-people-awards. The ABTT awards are one of the Association's flagship events, and we are very pleased to be able to take the opportunity to acknowledge those people making a difference to our industry! 🌟



Office Oracle

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

2022/23 subscription fees

As advised in the last issue of Focus, the Executive Committee has decided that due to the Covid crisis that membership subscriptions should be held at present levels for one more year.

Therefore, current members should expect to renew at the following rates:

Professional	£102
Standard Affiliate	£ 60
First Year Affiliate	£ 48
Associate	£ 48
Student	£ 36
Retired	£ 36

Direct debit payments

At the start of 2020 we started offering members the opportunity to pay by monthly direct debit to help spread the cost and manage cash flow.

It is not too late to pay your 2022/23 membership fees monthly, so please contact the ALPD Office as soon as possible – especially if you currently pay by annual direct debit or visit www.thealpd.org.uk/direct-debits-to-sign-up-for-a-new-direct-debit-mandate.

Combined liability insurance scheme

The best combined liability insurance scheme fee we have been offered for 2022/23 is £90.00. If you decide that you no longer wish to be covered through the ALPD, please contact the ALPD Office so that we can remove you from our list, as the cost to us is directly related to the

number of members we have on the scheme.

We have written directly to each member who is still opted into the scheme to let them know and give the option of removing this membership benefit from their account.

If you want to know more about this benefit of membership that is available to Professional and Affiliate members you can find full details and how to sign up on the members' side of the website: www.thealpd.org.uk/members-benefits.

Did you graduate from your course this summer?

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

If that was listed as being the summer of 2021, we will have now changed your membership category

to the Affiliate membership for early career professionals, and with that you will be able to start accessing the same benefits as the Professional members do, with the exception of voting on Association issues.

Under the Constitution of the ALPD, with the exception of the Sponsored Student Scheme, memberships continue to run until such time that you inform us that you wish to leave. No contact will be assumed to mean that you are happy to continue as an Affiliate member and to pay the relevant subscription rate as of April 2022.

The sooner you do this the sooner that we can ensure you are sent a reminder for the correct level of subscription for 2022/23, or if you have chosen to stop your membership, that we do not send you a reminder.

Focus back issues

As you would expect we always have a few extra copies of Focus printed for each edition for future use. Usually these are sent to new members, who receive the last two

issues in their welcome pack, as well as a selection that we hand out on visits to colleges and from our trade show stand at events across the year.

We have back issues for most editions since we converted to the landscape format which are taking up an increasing amount of space that we really need to free up. Therefore, if there are any editions since 2007 that you would like to have in person rather than reading on the website – www.thealpd.org.uk/focus – then please contact us to see if we have any available outside of our own archived copies. We will need to charge £1 per issue to cover postage costs but if multiple issues are requested, we could probably be flexible on the price.

Do we have your correct contact details?!

Please ensure that you update your information on the website directly via the "Contact Details & Preferences" page or contact membership@thealpd.org.uk. An incorrect address can result in your not receiving membership renewal

notices and places the continuation of your membership at risk.

The website also requires each member to have an email address to be able to operate it to its full potential, so please ensure that your preferred address is on our system. If you have never registered an email address with us but wish to access the members side of the website and/or receive our email bulletins, please contact us as soon as possible so we can update your details.

Website tips

I was recently asked by a member how to get their opening night mentioned on the website.

Simply login to the website, and go to My ALD, then click on My Shows. Fill out the form that comes up, including entering the show dates. Your show opening will automatically be added to the show diary.

If there is anything puzzling you about the website, do get in touch. Is there anything you'd like to see changed on the website? Let us know, at office@thealpd.org.uk. 📧

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Diary dates 2022–2023

26–29 April 2022	Prolite+Sound, Frankfurt
10–11 May 2022	PLASA Focus Leeds*
22–23 June 2022	ABTT Theatre Show, London*
6–16 August 2022	World Stage Design, Calgary, Canada
4–6 September 2022	PLASA show, London*
20–23 May 2023	Showlight, Fontainebleau, France

Keep up to date with ALPD events via the online diary:
www.thealpd.org.uk/diary.

Keep up to date with members' meetings information at
www.thealpd.org.uk/meetings.

* The ALPD will have a presence at these events.

Contact us

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about Focus, email editor@thealpd.org.uk. We do not accept press
releases for publication in Focus. Company members may send press
releases to the ALPD office (office@thealpd.org.uk) to be posted on the
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the office for details. Editorial guidelines for authors are available on request.

The opinions published within Focus are not necessarily those of the ALPD.
E&OE. Content deadline for the next issue: 20 April 2022

New members

Welcome!

Professional members

Karin Anderson, Perth

Daniel Carter-Brennan, Darlington

James Dean, Tunbridge Wells

Gilray Densham, Toronto

Igor Fernando, Toronto

Martha Godfrey, London

Andrew Gordon, Toronto

Sam MacLaren, Leeds

Charlie Mann, Romford

Chris Mence, Letchworth Garden City

Rachel L Stanwood-Jones, London

Joseph Wailes, Brighton

Associate members

Paige Leaf-Wright, London

Affiliate members

Emily Collier, Dunstable

Stacey O'Shea, London

Student members

Ren Liberta, Cardiff

Gulika Nagpal, Northolt

Tobie Seeley, Sidcup

Isaac Tapping, West Sussex

Alfie Turner, Sidcup

Corporate members

CAST Group of Companies, Inc.

Professional members' shows

opening in February and March

February

1 Joe Underwood (lighting designer) *Us* White Bear Theatre / **2** Joe Underwood (lighting designer) *Dirty Corset* Soho Theatre Upstairs / **2** Joe Underwood (lighting designer) *The Man Who Thought He Knew Too Much* Voloz Collective / **2** Oliver J Hynds (lighting designer) *The Life of Olu* Soho Theatre Upstairs / **3** Ronan O'Shea (lighting designer) *DNA* Cork Arts Theatre / **3** Jamie Platt (lighting designer) *The Beat of our Hearts* Northcott Theatre, Exeter / **4** Azusa Ono (lighting designer) *Much Ado about Nothing* The Royal Shakespeare Theatre / **4** Ed Frearson (lighting designer) *Level 16* Robinson Theatre / **4** Kieron Johnson (lighting designer) *As You Like It* New Vic Theatre / **4** Abi Turner (lighting designer) *Essentially Black* Soho Theatre / **5** James C McFetridge (lighting designer) *A Night at the Opera* Theatre at the Mill, Newtownabbey / **5** Peter Harrison (lighting designer) *Carousel* The Mack / **6** Joseph Ed Thomas (lighting designer) *Camelot* London Palladium / **6** Michael Grundner (lighting designer) *Titanic – The Musical* Musiktheater Linz / **9** Jamie Platt (lighting designer) *Never Not Once* Park Theatre, Park 90 / **9** Sherry L Coenen (lighting designer) *The Smartest Giant in Town* Little Angel Studios / **9** Holly Ellis (lighting designer) *Instructions for a Teenage Armageddon* Southwark Playhouse The Little / **10** Zoe Spurr (lighting designer) *Our Generation* Dorfman Theatre, National Theatre / **10** Gareth Hughes (lighting programmer) *Catch Me If You Can* Theatre Royal Windsor / **12** Daniella Beattie (lighting designer) *Yes Yes UCS* / **12** Clare O'Donoghue (lighting designer) *Freud's Last Session* Kings Head Theatre / **12** Jack Wills (lighting programmer) *An Unfinished Man* The Yard Theatre / **14** Oliver J Hynds (lighting designer) *I'm Not Here* Right Now Guildhall School of Music and Drama / **14** Jack Wills (lighting programmer) *Jungle Rumble* Fortune Theatre / **14** Jonathan Chan (lighting designer) *Urinetown* Milton Court Theatre / **15** Holly Ellis (lighting designer) *Twenty-Eight* Theatre503 / **15** Jane Lalljee (lighting designer) *Don't Play with Dead Things* Chapter Arts Centre / **15** Jason Addison (lighting designer) *The Legend Of Sleepy Hollow* Churchill Theatre Bromley / **16** Danny Vavrecka (lighting designer) *1001 Omnibus Theatre* / **16** Luca Panetta (lighting designer) *La Forza Del Destino* / **18** Martha Godfrey (lighting designer) *But I'm A Cheerleader* Turbine Theatre / **18** Holly Ellis (lighting designer) *Animal Kingdom* Hampstead Downstairs / **18** Malcolm Rippeth (lighting designer) *Hercules* Badisches Staatstheater Karlsruhe / **19** Michael Grundner (lighting designer) *Lady Bess* Theater St. Gallen / **19** Ben Garcia (lighting designer) *Princess Essex* / **21** Alex Forey (lighting designer) *Yerma* Wimbledon College of Art / **21** Alex Forey (lighting designer) *The Importance of Being Earnest* Wimbledon College of Art / **22** Neil Foulis (lighting programmer) *A Midsummer Night's Dream* Glasgow Theatre Royal and Festival Theatre Edinburgh / **22** Alex Forey (lighting designer) *Three Sisters* Wimbledon College of Art / **22** Alex Forey (lighting designer) *Elektra* Wimbledon College of Art / **22** Charlie Morgan Jones (lighting designer) *71 Coltman Street* Hull Truck / **23** James C McFetridge (lighting designer) *9 to 5* The Musical Craic Theatre, Coalisland / **26** Alan Mooney (lighting designer) *The Revolution Will Be Streamed* Smock Alley Boys School / **27** Danny Vavrecka (lighting designer) *Period Dramas* Other Palace Studio

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

March

1 Chris Mould (lighting designer) Chicago ALWF Theatre, Arts Ed / **1** Jacob Gowler (lighting programmer) Bloody Difficult Women Studio 3, Riverside Studios / **1** Danny Vavrecka (lighting designer) work.txt Soho Theatre Upstairs / **2** Abi Turner (assistant lighting designer) Henry V Donmar Warehouse / **2** Max F Sharp (lighting designer) The Threepenny Opera Courtyard Theatre – Royal Central School of Speech and Drama / **3** Chris Mould (lighting designer) Miss Littlewood ALWF Theatre, Arts Ed / **3** Zeynep Kepekli (lighting designer) Neighbours CNDC, Angers, France / **3** Matt Whale (associate lighting designer) Persuasion Rose Theatre Kingston, Alexandra Palace and Oxford Playhouse / **4** Charlie Morgan Jones (lighting designer) Derren Brown: Showman Kings Theatre, Glasgow / **5** James Harrison (lighting programmer) Wonder Boy Bristol Old Vic / **8** Jacob Gowler (lighting programmer) Maria Friedman & Friends LEGACY Menier Chocolate Factory / **10** Jamie Platt (lighting designer) Kes Octagon Theatre, Bolton / **10** Chris Mould (lighting designer) Those Who Trespass ALWF Theatre, Arts Ed / **11** Sherry L Coenen (lighting designer) Frankenstein Battersea Arts Centre / **11** Abi Turner (lighting designer) A Partnership The Edge Theatre and Arts Centre Manchester / **11** Daniella Beattie (lighting designer) Marvellous New Vic Stoke / **11** Chris J May (lighting programmer) The Wicker Husband The Watermill Theatre / **12** Joe Price (lighting designer) Petula Sherman Cymru / **14** James C McFetridge (lighting designer) Glengarry Glen Ross Bardic Theatre / **16** Alex Lewer (lighting designer) Clybourne Park Park Theatre / **16** Sam Blakemore (production electrician) and Alex Forey (lighting designer) Footloose Avondale Theatre / **17** Megan Lucas (video/projection designer) The Wellspring Royal and Derngate Northampton / **17** Joseph Ed Thomas (lighting designer) Jewish Hollywood Upstairs at the Gatehouse / **18** James C McFetridge (lighting designer) Generations Apart C21 Theatre Company / **18** John Rainsforth (lighting designer) Speakeasy Dance City / **19** Leigh Mulpeter (lighting designer) Remembering the Oscars Starring Aljaz and Janette / **20** Michael Grundner (lighting designer) La Cage aux Folles Volksoper Vienna / **23** Jack Wills (programming tutor) Opera Scenes 2022 Guildhall School of Music and Drama / **23** Sam Blakemore (production electrician) and Alex Forey (lighting designer) Carrie Avondale Theatre / **23** Joseph Ed Thomas (associate lighting designer) Little Voice MAST Southampton / **30** Jane Lalljee (lighting designer) The House with Chicken Legs HOME Manchester / **30** Luca Panetta (lighting designer) Diary of a Somebody Seven Dials Playhouse / **30** James C McFetridge (lighting designer) Mojo Mickybo Union Theatre, London / **30** Alex Forey (lighting designer) and Sam Blakemore (production electrician) Cry-Baby Avondale Theatre / **30** Neil Foulis (lighting programmer) The Gondoliers Hackney Empire / **31** Kieron Johnson (assistant lighting designer) Coming to England Birmingham Rep

PLASA Leeds 2022

The PLASA trade show returns to Leeds

Following a two-year hiatus, the much-missed PLASA Focus Leeds returns to the Royal Armouries from 10 to 11 May 2022.

Across two days, visitors can see products in action and gain insights from industry leaders. And with two years of catching up to do, the 2022

edition of the show will serve as a vital crossroad for the live events, entertainment, and installation industries.

Spanning two halls, the friendly show floor is home to 150 brands from the worlds of audio, AV, lighting, rigging and staging.

Lighting professionals can catch up with brands such as Artistic Licence, Avolites, Astera, Chauvet, ETC, GLP, Robe, SGM, Vari-Lite and many more. Each exhibitor is set to present their most popular products and solutions, including several new releases and debuts. It's a valuable opportunity to inspect the next generation of technology while getting to know the people behind the brands.

As always, the show floor will be accompanied by an unmissable programme of keynote talks and panel discussions. Not only can visitors watch renowned creatives reveal their latest projects, but there will also be several deep dives into technical standards and business issues. PLASA Focus Leeds 2022 also sees the return of immersive demonstrations and hands-on training, both guided by informed





brand officials, with sessions throughout the show.

Sophie Atkinson, head of events for PLASA, comments: “We’re so pleased to be able to deliver PLASA Focus Leeds this year, particularly after the challenging two years the industry has been through. The show is being planned with all this in mind, whereby the people of our industry take centre stage. With its renowned relaxed atmosphere, there is no better place to reconnect with old faces and meet new people than PLASA Focus Leeds – we hope you will join us!”

PLASA Focus Leeds will take place at the Royal Armouries Museum, Leeds, from 10 to 11 May 2022. Register for free and find out more at www.plasaleeds.com. 📍



Production Lumiere

Updates from the recent production scheme

In September 2021 we embarked on our pilot Production Lumière scheme, taking elements from the previous Lumière 20:20 and Team Lumière schemes in 2020 and focusing on five Lumières who were keen to advance their knowledge and skills in either programming or production electrics. Due to a generous donation we were able to support our five participants further in providing them a paid placement alongside their mentors.

Over the past few months, Stuart Porter and David Ayton have set up workshops for the Lumières via Zoom with industry experts with topics including hire companies, being a freelancer production electrician, setting up a tour and scaling for touring, set practicals, Vectorworks, programming on Eos, colour mixing and working in an in-house LX department.

We could try to tell you everything they have been up to but thought it was best if they tell you themselves!

Dan Heesem

Mentored by Fraser Hall, production electrician

I was beginning to realise my career goals in technical theatre when the Covid-19 pandemic hit. Like many freelancers, I lost all my theatre work and feared my career would not recover. Through the Production Lumière scheme, however, I was able to grow my career and develop key industry skills throughout 2021. The scheme has enabled me to pick up some of the lost momentum from losing the last two years at the start of my career. It's enabled me to join a fit-up for a major West End production,

gain some recognition in this small theatrical world of ours, opened doors for career advancement and enabled me to receive support from the membership of the ALPD.

Rachel Stanwood-Jones

Mentored by Sarah Brown, programmer

Taking part in this year's Production Lumière scheme was a phenomenal opportunity. From the offset we were welcomed into a supportive environment full of people keen to share their experience and help us to develop in any way possible. We had weekly workshops with a wide variety of professionals who gave their time generously to share their knowledge and experience. These workshops provided the opportunity to learn from some of the best in their

fields, as well as offering a safe environment to ask any questions that came to mind.

As I applied with an interest in pursuing programming, I found talks from Declan Randall on colour mixing along with hearing how Katie Pitt approaches setting up a showfile to be enormously beneficial. Regardless of which branch of lighting your focus lies, the amount of experience on offer is incredible. I really enjoyed the talks with more of a production electrics bias as I am keen to develop a good level of understanding in all areas, but there were also many ways in which this knowledge was useful from a programming point of view, such as hearing how Rich Mence prepares for a show and his communication with a programmer.

The mentorship offered as part of the scheme has been pivotal in my progression. When my first

programming opportunity came partway through the scheme, I was supported throughout by my mentor, Sarah Brown. Between talks with Sarah and shadowing her on a show, I went into this opportunity with more confidence, helpful advice and an unlimited amount of support. This mentorship has been invaluable in helping me to develop my craft as a programmer.

I am beyond grateful for the opportunity to be a part of this scheme and couldn't recommend it enough for anyone looking to develop.

Izzy Waugh

Mentored by Victoria Brennan,
programmer

My background is slightly different to that of the other Production Lumières, in that I work as a staff

member in a regional venue, and so the online aspect of the scheme was absolutely invaluable to me. The weekly seminars have been varied, with some covering wide-reaching topics and others being more specific, but everyone has been great and all the speakers have been so friendly and patient.

I was matched with programmer Vic Brennan as my mentor and I feel really lucky to have done so. Everyone I mention this to in the industry tells me how fantastic she is, and I completely agree. She's taken time from her very busy schedule to have regular Zoom meetings covering specific areas and sharing her processes, and, flipping the shadowing aspect of the scheme on its head, I am going to be programming a show for our biggest space which will then tour to other leading regional theatres with Vic present in the space during

Production Lumière

tech shadowing me and giving some (a lot of) very welcome guidance and advice. This has only been possible with not only her generosity and support but also that of the creatives and venues involved in the production, and hopefully this will be the first of many similar instances as the Production Lumière scheme grows.

Louisa Craig

*Mentored by Dan Street,
programmer*

I am really enjoying being a part of the Production Lumière scheme. We have had lots of interesting and informative sessions from highly experienced industry professionals in both programming and electrics. It's also been a great opportunity to learn from the experience and knowledge of the industry

professionals running the scheme, who have all been incredibly supportive from the beginning. As someone who is just making their start in the industry, these experiences have been invaluable. With the scheme, I have also had the opportunity to have a placement in lighting programming with Dan Street, which I am very excited about starting this year! This scheme has definitely allowed me to build up confidence, gain more knowledge and network within lighting.

Lewis Byfield

*Mentored by John Delaney,
production electrician*

After the difficulties brought about by the pandemic and lockdowns, I was thrilled to be accepted on the ALPD's Production Lumière scheme. The whole process has

been fantastic, as has the dedication and support from the organisers of the scheme and the ALPD. It has been so beneficial to take part in the series of seminars led by seasoned industry professionals, getting an insight into their different specialities; the opportunity to ask questions at the end of each session made this experience so valuable. I feel as though I have learned so much along the way, especially when working alongside my mentor John Delaney. Undertaking a placement with John on the preparations for The Ocean at the End of the Lane and the subsequent fit-up in a West End venue was very educational. The hands-on experience and guidance I gained as well as the connections I made during this time were priceless. I look forward to my ongoing working relationship with John and continuing to learn from his guidance.

A massive thank you to all those who made Production Lumière 2021 possible:

Fraser Hall, Dan Street, Victoria Brennan, John Delaney, Sarah Brown, Rich Mence, Declan Randall, Nick Woolley, Pete Lambert, Martin Chisnall, Katie Pitt, Tom White of Vectorworks, and Vic Pyne, John Venn and Amy Clarke from the Glyndebourne LX department. 🏠

Right: Production Lumière Rachel Stanwood-Jones programming for lighting designer Alex Musgrave.



Mental health resources

Some further guidance from **Mig Burgess**

Hi everyone. I do hope you are all well. For those of us that perhaps are not, who are struggling and might be in need of support I wanted to take the time to share some useful signposting.

First, if you know that you aren't doing well, that perhaps your mental health isn't in a good place, remember it's OK to reach out and ask for some support and help. That being said, I know all too well how difficult it can be to find the confidence and energy to speak out and admit that you aren't "OK". I wanted to take the time to share some signposting to some places and resources that you might find can offer you some support.

Let me first start with this hidden gem called the Hub of Hope: www.hubofhope.co.uk.

I know that ALPD members live and work all around the country, so

this fabulous website is a one-stop shop for searching for facilities that are available in your areas on a number of different topics. You pop your postcode into the search engine, then select the areas of support you are looking for, e.g., depression, bereavement, menopause (and a whole host of other areas).

I know all too well that it's a postcode lottery as to what areas have better support networks than others, but this is a great place to start to work out what your area might have to offer.

Industry support options

We are very lucky in our industry to have a number of resources and links to charities and groups that are dedicated to focusing on wellbeing. See the list below.

- Theatre Helpline: www.theatrehelpline.org

- The Theatrical Guild: www.ttg.org.uk
- Music Support: www.musicsupport.org – which also has a helpline
- Arts Minds: www.artsminds.co.uk
- Backup Technical Entertainment Charity: www.backuptech.uk/wellbeing-support/helpline – which offers financial support and assistance to people backstage. Please note that Backup can access and offer grants for further mental health support.
- British Association of Performing Arts Medicine: www.bapam.org.uk. BAPAM can also access and offer grants for further mental health support.

There is also a very detailed and extensive list of resources that is kept up to date on the ABTT website:

www.abtt.org.uk/resources-guidance/industry-resources/mental-health-and-well-being-resources/

All of these resources and more can be found on the “Time for Change mental health charter” which is a list of wellbeing options available in our industry and beyond: www.time4changementalhealthcharter.com/resources.html

For people who might require more immediate support: If you find that you enter periods of “crisis”, where you are so overwhelmed and perhaps might not feel that you are safe (by which I mean that you feel suicidal), PLEASE look at the following options.

Reach out in some way. Seek support. There are people out there who want to help and keep you safe.

"I know all too well how difficult it can be to find the confidence and energy to speak out and admit that you aren't 'OK'. We are very lucky in our industry to have a number of resources and links to charities and groups that are dedicated to focusing on wellbeing."

- Find your local crisis line number. Each region has one of these. (Mine is in Surrey and believe me when I tell you it has been well used by me over the years.)

To find your local crisis line number go to www.nhs.uk/service-search/mental-health/find-an-urgent-mental-health-helpline. The great thing about a local crisis line number is that it can all link back to your GP, so you don't have to keep repeating yourself. The log can help you later

as you begin your journey to seeking more support to help you in the future.

- If you feel like you can't talk: You can text Shout on 85258. It's free and confidential, and someone will respond and converse with you via text. (I have tried and tested this when I simply didn't feel I could talk. I found the messages focused me and managed to get me to calm enough to consider reaching out to the crisis line.)

www.giveusashout.org

- Find out if your area has a “SAFE HAVEN”. They don't operate everywhere, but some areas have these drop-in centres for people that are in crisis. All offer face-to-face drop-ins mostly in out-of-hours times between 6pm and 11pm, and some offer virtual online safe haven options. There are ones I know of in

Mental health resources

Mig Burgess

Surrey, Kent, Medway, Coventry, and the Northwest (virtual only). *(Again, tried and tested by me. It was daunting to go my first time, but the support and signposting they offered got me to the additional support I now have. Don't forget: you don't have to go alone; take a friend or family member if you need to.)*

I'm going to finish by continuing the topic of suicide and offer some resources to help in this area. It is a heavily stigmatised topic and one that perhaps we aren't confident to talk about. You should always feel empowered to ask and allow people to talk about this if someone is feeling overwhelmed with these painful thoughts. If you feel someone isn't safe – ASK THEM. We know that being able to talk about these feelings is the first step to the person being much safer. (See all the resources above on dealing with crisis.)

- The Stay Alive app (FREE). The Stay Alive app is a pocket suicide prevention resource for the UK, packed full of useful information to help you stay safe. You can use it if you are having thoughts of suicide or if you are concerned about someone else who may be considering suicide. In addition to the resources, the app includes a safety plan, customisable reasons for living, and a life box where you can store photos that are important to you. www.prevent-suicide.org.uk/find-help-now/stay-alive-app/
- The Zero Suicide Alliance: www.zerosuicidealliance.com. The ZSA is a charity that works with NHS trusts to raise awareness on suicide and break the stigma. They offer free online suicide awareness training and resources to support people on the topic of suicide.

I hope you find some of these links and resources useful, either personally on your own journey to feeling more mentally well, or maybe some of resources and signposting can be used to help with your strategy in dealing with mental health and wellbeing at work. Either way, I wish you all well. Should anyone have any questions or want some additional information, feel free to email wellbeing@thealpd.org.uk. 🌸

Showlight and ABTT

Reminders from both shows...

Showlight 2023 call for papers

With only a year to go until the next event, Showlight is putting out a call for papers. Now is your chance to share your exciting lighting or terrific technology by presenting a paper at this unique and much-loved quadrennial networking event.

We aim for variety, across all aspects of the lighting industry today. We want to hear about your experiences, your ambitions, your inspirations, your concerns, your successes and your failures. We are not looking for simple product promotion.

Typical subjects might include:

- Innovative and interesting designs
- Unusual projects large or small
- Solving the impossible
- Your unique corner of the lighting world
- The future and the past – where should we be going and what should we have learnt

- Issues that are affecting our industry and how we work

If you would like to become part of Showlight 2023 by presenting a paper, please send the following to papers@showlight.org: name(s), company, mobile number, email address, and a brief summary of the paper you are proposing.

All papers will be considered by the Showlight papers committee, and if selected you will be contacted for further details and with technical requirements and accommodation information.

We look forward to receiving your exciting ideas. 📧

ABTT Theatre Show

Register for your free ticket today! The ABTT Theatre Show is back and once again taking place at the stunning Alexandra Palace on Wednesday 22 and Thursday 23 June.
















Whether you are looking for creative inspiration, technical knowledge or hands-on professional training, we've got it all under one roof!

The ABTT Theatre Show draws exhibitors and visitors from all over the world, whether they are interested in lighting, audio visual, scenography, rigging, set construction, sound, costume, seating, staging, wigs, make-up, pyrotechnics or anything else employed in a performance.

Providing THE essential meeting point for our community – make sure to book your FREE ticket for this must-attend event so you don't miss out on the conversation, collaboration, mentoring and training that is sure to be had!

Register at www.abtt.org.uk/abtt-theatre-show. 📧

Commercial members

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

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