

ALD # FOCUS e

The Journal of the Association of Lighting Design

"More art, less tools..."



In the nostalgic glow of Candle Power this issue:

- David Plater on lighting 'Silence of the Sea'
 - Kelli Zezulka observes two plays at LAMDA
 - Adrian Sandvaer reviews 'Silver Swan'
 - James Laws isn't surprised by turmoil
 - Richard Lambert's 'Top Story'
 - John Leventhall interviews international LD Trui Malten
- .. and much, much, much more...

February / March 2013

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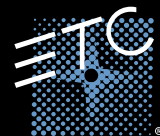


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The view from the Chair....



Right, it's a new year! I hope everyone out there has got off to a great start - unbelievable that January is done with. ALD's resolutions are positively leaping into place. The new office has got its workstations, Ian Saunders is installed at the helm, Executive and subgroup meetings have started using the new space, and we look forward to more of our members making use of the facility.

Hansjorg Schmitt and Rick Fisher, respectively on behalf of the SBTd and the ALD, recently organized a session/workshop with the Critics Circle at The Young Vic. It was the first time I'd been to one of these occasions and it was very interesting. The purpose of these meetings, and this was the second occasion, is to raise the visual awareness and perception of those writing critical appraisal of theatre productions. I guess it's only when you confront these situations and start asking questions that one realizes just how much you take for granted or just assume. As the designers present gave short presentations of what they/we do, I was amazed at just how revelatory this was to our esteemed audience. I guess you forget that those critical writers (or at least many of them) are quite apart from the process of theatre making and have surprisingly little knowledge of the inner workings and creative processes and how it all functions; they

were very interested to know more. So what I thought would be 'preaching to the converted' turned out to be a very positive and informative exchange.

I'm not known for being a major technocrat but I'm going to sing the praises of a great bit of kit. I finally managed to incorporate 24 Source Four LED Lustras into my rig for *Old Times* (Harold Pinter Theatre) – I say finally, because our lovely hire companies don't have that many available. That's something that I predict will change over the course of 2013! I really believe that this is the true beginning of the LED revolution as far as theatre is concerned. It's certainly what I've been waiting for – a new kind of light source with the equivalent power to our existing bulbs and able to project through an optical lens. These S4s have a beautifully bright even field, superbly smooth colour changing and dimming. For me that is the first criteria, that they do the job required, but of course there's more. No dimmer racks required, a light source of enormous durability (we don't know how long yet) – no more scrollers – and very low consumption of electricity. So there's hope!!

We can light the way we want AND BE GREEN!!!!!!

best regards, Peter 

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"I bolted for the Alps before Christmas..."

LOST IN TRANSLATION

Last issue, Mark Jonathan had just arrived in Vienna, “... and I was starting to light the incredible design that Johan Engels had created for *Mathis der Maler*. It was a big success...”

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While I was lighting furiously in German, my interpretation of the language became a bit approximate (as usual...). There was much giggling from my creative colleagues as my pronunciation for ‘on the right side’ deviated from “*die rechte Seite*” into “*die Rectum Seite*”. The Viennese ran with it and if you’re working there don’t be surprised if you get asked in German if you want it on the ‘left’ or the ‘Arse’ side. Of course, my poor little brain gets frazzled as it’s having to switch into German and our Stage Left is their Right. So, it was with further amusement that Franz, the lighting supervisor, would say ‘*your left, my right*’ when ever he got the chance.

Although I was only in London for a week before Christmas, this included presenting the ABTT Fellowship award to Jason Barnes, former production manager of the National Theatre. There can’t be many people who have worked under all the directors of the NT from Lord Olivier to Sir Nick Hytner. Thinking about how I could do justice in my introduction to the lifetime of brilliance and dedication that Jason brought to his job I remembered how he would try to make the impossible possible. That is what a creative team needs as opposed to the production manager who can often be cast in the role of having to say ‘*No! We can’t afford it.*’ I think that will be happening more as theatres and producers try to continue to make productions with smaller budgets and further cuts in funding.

A couple of days later I was on the podium again for the 20th Lighting lunch. My, how it has grown from the dozen or so lighting people who

gathered at the NT for Christmas lunch in 1993 to the 170 lighting folk who came this Christmas. Many thanks to Jason Larcombe who actually does all the administration and to our many sponsors who pick up the ever increasing drinks bill. I’m proud of this event as we all put down our competitive spirit and exchange that for alcoholic spirit as LDs, manufacturers, rental companies, lighting managers, programmers, production electricians, associates, assistants, graduating students, their lecturers and our agents come together. It was great that our president Richard Woodroffe. Rick Fisher reminded us that those who were less fortunate could be supported by Light Relief and the collection raised £800.

I’m delighted to hand the responsibility for ALD Professional matters over to LD Johanna Town as I assume the role of vice-chairman. I understand that in accepting the role Jo has stipulated that I should carry on writing this column. I was rather thinking I might relax... Anyway, I’m delighted that Jo will be looking after professional issues. She has extensive experience as a lighting designer, as well as her previous experience as a very fine head of lighting at the Royal Court. On professional matters I think it’s really important that we continue to garner ALD professional members both LDs, emerging LDS and everyone who is working on the professional side of lighting. I think we need to be more closely networked. I sense producers and managements are seeking to reduce costs however they can.

eFocus: February / March 2013 – The Journal of the Association of Lighting Designers – “More art, less tools...”

I have personal experience of one national company that is reducing the per diem rate each year and my creative colleagues and their agents didn't notice. It's just an example of where newcomers to the company will be paid a lower PD rate than those who have worked previously on a higher rate.

I bolted for the Alps before Christmas and I've come back in readiness for a play, opera, ballet in quick succession. I think this is my last calm day before I'm in production continuously for some time. The train is speeding from London through a snow covered landscape to Manchester where I'm lighting the play. While I'm happy to be working, it's hard to look out at snow and not be in the Alps.

And finally... Boo for the Britannia Hotel, Manchester!

It's been sad to return to the hotel that I enjoyed so much 30 years ago. It has sunk like the Titanic. Gone is the glamorous atmosphere; most of the bulbs on the outside have blown. I remembered having drinks in the bar well into the night with colleagues from Glyndebourne and Bon Jovi and Curiosity Killed The Cat. We only realised how famous they were in the morning when we saw the police cordon around the hotel and a lot of discarded knickers on the bollards outside. Anyway, it's grim now. I asked if they would lend me an extension cable as there was no bedside power. "No, it's against health and safety." They said they would find me another room but there weren't any. They suggested I move the bed. "It's screwed... to the wall", I said, thinking that's to keep the bed stable in Manchester's premier knocking shop. So, take your own extension cable or better still don't stay there.

As you will see *Tips 'n Tricks* are back this month and I'm grateful to Paule Constable for her excellent thoughts on the matter. I agree with all Paule's tips 'n tricks. Should we try and arrange an ALD discount on Pashminas? 🍷

Lightin' Tips 'n Tricks from LD Paule Constable:



1. Always have a **Pashmina** in your bag - whether you're a boy or a girl. They fold up very small and are very warm. Helps you get through the moments when the air handling is blowing down your neck like a gale - you can also sleep under them!
2. **Tech tables** - watch how you sit - or pay the price. We all spend most of our lives slouching over a bit of plywood balanced on the back of a chair. Don't damage your back - always try to sit on something the right height for the desk. Ask for seats to be removed and then bring a proper chair in to sit on or even a Swiss ball. Core strengthening can help - yoga - or Pilates. Don't take it for granted. Buildings spend a fortune on chairs for operators because it's such an issue - don't leave it until you're older and your back really does hurt!
3. **Recycle** - everything you can. Take personal responsibility for recycling bins in the auditorium. Don't wait for someone else to make a difference - you can.
4. Always make sure there is a **plentiful supply of tea** nearby - don't spend all your fee in blooming Starbucks. Bring your own mug (give up on styrofoam cups - make it a new year's resolution) and buy milk and use a kettle. Remember every plastic lid you've ever had put on the top of a takeaway cup still exists.....
5. Likewise with **water** - never buy water in a plastic bottle. Use a Sigg bottle and a tap. It might sound radical but drinkable water comes out of most taps!
6. Here's a grand one - always **book your own flights** and build a loyalty to one airline - you'll soon build up the miles - and I can't recommend BA enough....use a BA Amex card and you do even better!
7. Meanwhile, South West trains are renting out **Bromptons** - £40 for a month - just pick one up from Waterloo - complete with panier and helmet, a bargain - and a brilliant way to nip around the city.
8. Noise cancelling **headphones!** One of the best investments I ever made
9. And my lighting tip - In doubt **make it darker** and add 202! Seriously it is amazing how often you can solve a problem by getting rid of light. Stop adding it - take it away. Go to black. Start again. Sometimes you need to clean your palette!



"... and I bolted for the Alps after Christmas..."

FOLLOWING MARKO'S FOOTSTEPS (in the snow?) is your new Professionals' Rep on the Executive Committee, **Johanna Town**

I am honoured to follow in Marko's footsteps as your new Professional Rep on the Exec. I hope members will feel able to contact me whenever you wish.

In order to keep up some of the traditions of being the Professional Rep I decided my first event of 2013 should be to hit the slopes for a week with some old (sorry guys, I meant to say long-standing) lighting friends from my days at the Liverpool Playhouse, so I put on my snow boots and went skiing.

Spending a week chewing the fat on my days as Chief Electrician and resident lighting designer at Liverpool Playhouse reminded me how inventive we were with ideas and what a good time we had working together as a team. As resident lighting designer I had a freedom to take risks and with the marvellous support of my team this allowed me the opportunity to really explore lighting design.

I have carried this ethos through my entire career.

If I designed a show with just three hanging lampshades carefully placed (which I did), I did so in the knowledge that if it didn't work I could stay up all night with the doors to the theatre locked and re rig. (I didn't in this case). This safety net allowed me to play at my craft, and play we often did. We made things, we invented things, and we tried many madcap ideas some of which worked and some of which ended up in the dustbin.

The equipment we now use is far more sophisticated and varied, but equally exploitable outside the box. All the time I see how designers take some of the most exciting tools at our disposal and reinvent its use from its original role to create something usable in theatre or stage. I have really enjoyed the use of architectural LED lighting and how we can use this very effectively in the theatre. Equally it is really exciting to see

designers make light from very little kit. This is still what excites me about being a lighting designer today; that we constantly try to re invent what we do, just as I did with my team in Liverpool 20 years ago.

So going skiing with my old chums really made me think about what we do in our working lives, what I now often take for granted. My new year wish is to continue to make sure our creativity is not taken for granted. To continue to help the ALD inform managements of what we actually do, and to help them understand our process and to equally encourage those managements to support the theatre and production staff all over the country that continue to help us in creating our art.

I hope we all manage to push our creativity whilst we are lighting and have fun too. Wishing you a great 2013! 🍷

STUDENT OBSERVATIONS

Kelli Zezulka heads back to her alma mater to observe technical rehearsals at LAMDA

Since I graduated in 2004, the stage management and technical theatre programme at LAMDA has undergone some significant changes, not the least of which was the sale of the academy's theatre, the MacOwan Theatre, and relocation of the course to the LAMDA campus on Talgarth Road near Hammersmith.

LAMDA is currently undergoing a transitional phase, redeveloping its West London campus to include new theatre premises on site. In the meantime, they are 'LAMDA at Large', performing in venues as diverse as Wiltons Music Hall, Lyric Theatre Hammersmith, Tricycle Theatre, Greenwich Theatre and the Old Vic Tunnels (where their upcoming musical *Parade* will be in February) and touring shows to Paris and the Old Laundry Theatre in Bowness. The lack of permanent large-scale venue, though, is certainly not seen by the students as a hindrance to the training; for some, including student lighting designer Michael Burke, it was a major positive when

considering where to attend drama school.

The training at LAMDA is all inclusive: while students do choose a specialism in their second year, they are also expected to undertake a variety of roles throughout the two years, regardless of their particular focus. This means – with the exception of the musical in February – all shows are staffed and lit by students. Combined with the now ever-changing venues, this makes for an incredibly comprehensive training. Adding to this is the recent advent of a 'job swap', in which the first-year technical and second-year undergraduate acting students switch places for a week, which, says Michael, "is great as it means we all have a deeper respect for each other's jobs".

I was invited to observe a technical rehearsal of *Romeo and Juliet*, part of LAMDA's latest two-show repertory (along with *Much Ado about Nothing*) in November at the Riverside Studios. At the Riverside, "we're treated as an incoming touring



'*Much Ado About Nothing*,'
directed by Janet Suzman.



company," says Michael. There is minimal involvement from the in-house staff, and students (with staff supervision and guidance on practical issues, rather than their direct participation) are expected to 'get on with it' as they would be in a professional setting. In fact, the only major difference between this training environment and a professional one seemed to be time. The lighting rig went up over two days and two sessions were dedicated plotting time – both of which, I suspect, would be a massive luxury for most of us! However, this meant that the technical rehearsal was completed in one day, rather than the scheduled two, and an extra dress rehearsal was added in its place.

As the production period took place in the first term, the lighting department comprised entirely second-year students. First-year students will join the second-year heads of department as crew for the musical in January and February. The atmosphere is incredibly respectful and supportive; students work well not only within their department but also with other departments. Notes sessions are student led and any issues or problems are sorted out with incredible efficiency.

This year, lighting design was such a popular option that students are also designing in LAMDA's workshop and black box space, The LAMDA Linbury Studio, giving them the opportunity to experiment in a non-proscenium space. It's easy to see why lighting design is so popular – my own decision to specialise in lighting while at LAMDA was largely influenced by the teaching staff, who work hard to instil an enthusiasm for and appreciation of light in their students. And it clearly shows in the work of the students: Michael's design was well executed, atmospheric and evocative, and something of which he is "immensely proud".

In February, ALD member Mike Robertson will be lighting the musical *Parade*, with a combination of first- and second-year students as lighting crew. Working with an established lighting designer and in an unusual and unconventional space will, I'm sure, be a valuable opportunity for those involved. 🍷

Lighting for 'Much Ado About Nothing' and 'Romeo and Juliet' by Michael Burke.

All photos: John Haynes © LAMDA Limited.

Front cover: Romeo & Juliet, directed by Rodney Cottier



*Far left and top: 'Romeo and Juliet', directed by Rodney Cottier
Below: 'Much Ado About Nothing', directed by Janet Suzman.*





ALL OVER THE MAP

Cave Theory by Keiko Yamamoto and Devon Allen.
Our Shoes Are Red and
Muhlenberg College. 2000



John Leventhall discovers the infinitely varied career of **Trui Malten**, international set and lighting designer.

I first met Trui Malten at the ABTT 2012 Theatre Show. "I've worked in Europe and the US mostly," she told me, hinting at her amazingly varied career. "This might make an interesting *Focus* article," thought I, your occasional roving reporter for the LD's bimonthly organ. So I waited...and waited.... for a brief respite between Trui's many engagements. On a chilly January day we met after her return from The New National Theatre, Tokyo – 'Peter Grimes' and La Scala, Milan – 'Romeo & Juliet' and before 'Le Roi David' in Holland. Over several coffees unfolded a career spanning three decades both happily and poignantly illustrating a real vocation in lighting and what it is to enjoy and suffer that obsession across the globe!

Read on, students and emerging LDs and even busy, top-flight LDs to contrast your aspirations and experience with Trui Malten's engaging story!

JL: Tell me about your early training

TM: I'm Dutch and trained in Holland in the 1980s. Drama Schools had a strong tradition of 'social agenda,' using theatre for social and educational objectives. I became a drama teacher, acting and directing, gravitating to small scale, collaborative Amsterdam theatres. I learned to enjoy the collaborative process. Theatre is a dirty art, plastic and susceptible to putting your mark on it. You get so much further by collaboration than on your own.

How did you discover lighting design?

Doing 'a bit of everything' sparked off curiosity about light. How do you get 'Control over the Light'? With nobody to 'enlighten' me this became a small obsession. So, not fancying the life of a sweaty technician, I applied to study at Yale University in 1988 on a postgraduate theatre design course where my role models were scenographer Ming Cho Lee and, vitally, Lighting Designer extraordinary, Jennifer Tipton,



under whom I studied and began to assist in the early 1990's.

What was your biggest learning from Yale?

What you learn ... hopefully not too late... is that such a course brings with it your future network and collaborators. Everyone at college should realise that. Your peers and teachers show you the way forward.

After graduation, assisting Jennifer Tipton turned out not to be such a great career move! I learned about her method, but working with

Jennifer in the top echelon of US performance art produced few openings to that level of work for me, in my youth and inexperience. I wouldn't have missed my time with Jennifer for worlds! But I learned you have to start practicing at an appropriate level to

experience and age. So I struck out on my own at an altogether smaller scale!

So, tell me about your early career.

An important thing happened. At Yale I met my future husband, Giancarlo and we moved to New York, where he started teaching at Columbia University and later back at Yale. Giancarlo recognised my deep *need* to do Theatre and he became my greatest encouragement even in my darkest times. But in some ways he was the worst thing for my fledgling career as an LD!

I started working on studio scale productions, mostly for peanuts! I was quite under-employed until it dawned on me that my Yale network was there. Could anyone help me? A call to Ming was answered by his wife Betsy Lee. I realized she was the one that often matched up reputable directors with young designers. That led to meeting designer Chris Barreca whom I began to assist, drafting and model building and then my classmate Karen (Kirkham) Lordi, asked me to design my first show at the Muhlenberg College in Pennsylvania.

Muhlenberg, a 'liberal arts' college, presented me, a young Stage Designer and LD, with great opportunity. USA College Theatre is plentiful, has decent budgets, the time to do good work and attracts talented professional directors and designers. Charles Richter, Muhlenberg's long-time Director of Theatre liked my work. So I started 5 years of regular engagements designing sets and lights. That was a happy period of creativity and collaboration. Perhaps, I should have thrown my net wider, but I was having a rewarding time and people appreciated my work.



La Marche, Bernard Marie Koltes, a posthumous world premiere, Compagnia Krypton, 2006

Then you became pregnant with your first daughter. How was it after you had the baby?

I applied the old adage that 'the show must go on.' I organized an au-pair and the three of us hit the road! Having a baby became my daily reality. I had no problem multitasking and would be focusing and breastfeeding at the same time! Several students told me years later they were absolutely shocked, but also realised that they soon would have to enter the grown up world!

Where did you go next? (acknowledging Trui's ironic smile)

I continued travelling with baby and au-pair. My fees about covered expenses and au-pair. I was working hard for very little. But Giancarlo continued to encourage me, while working on his own academic career both in Italy and in the US. We had several years of a crazy semi-nomadic life. Autumn and winter we'd work in the USA and travel to Italy for the summer. Then Giancarlo announced his appointment



*Antartide by Roberto Mussapi.
Compagnia Krypton Teatro
Studio Scandicci, 2008*

ALL OVER THE MAP

the infinitely varied career of
Trui Malten, set and lighting designer.

*Die Fledermaus by Johann Strauss, Director Hans
Nieuwenhuis; Stichting Internationale Opera Producties,
2011. Photo: Madis Nurms.*



to professor in Rome. With two toddlers facing the start of school, we decided to move to Italy 'permanently'. At first, I continued doing shows in the US but that gradually fell away; people move on and the venues couldn't afford to fly me out for meetings.

So you retired to be a mum?

Certainly not! Picking up a network in Italy with no track record was hard. It took 18 months to learn enough Italian to meet people and talk business! I began to miss badly the process of creating shows and collaborating.

So your vocation was calling loudly?

I guess so. Without good social and professional contacts, I began 'knocking on doors'. I was cold-calling managements, chatting-up performers and generally being a nuisance! After experiencing a pleasant creative period as one of the 'Yaleys' and the great environment of Muhlenberg, Italy was tough.

*Ornella Vanoni in Femmina, Fuoco, by Roberto Mussapi, Director Giancarlo
Cauteruccio, Magna Grecia Teatro, 2007*



*Dido and Aeneas by Henry Purcell,
Director Hans Nieuwenhuis,
Opera Zuid, Maastricht, 2009.
Photo: Arjen Bijtelaar*



So how did you get work?

I met a choreographer who introduced me to a performer-producer, who ran a struggling, small scale dance company. Catapulted back down to small scale arts venues and outdoor, 18-dimmer rigs, I scraped along. Many technicians were hard to work with: some could neither cope with the simple suggestion of introducing dimmer patching nor having a female foreigner as the boss!

Then designer Steve Strawbridge, another Yaley, asked me to help with liaison with the Italians and I became associate designer on the transfer from New York to Naples of *The Souls of Naples*, starring John Turturo. That was a contrasting experience that introduced me to the great theatrical culture of Naples. We had a wonderful time working with a very professional crew that took great pride in their craft and tradition.

What happened after Rome?

We moved to Florence and I started all over again 'knocking on doors'. I worked two years for a festival company, Fabrica Europa, as technical coordinator for dance. Then the Artistic Director of the Compagnia Krypton, Giancarlo Cauteruccio asked me, as a challenge,

to design his *Ubu Roi*. His background was architecture and he would make stunningly beautiful pictures but was difficult to work for. But I never gave up and designed his shows for 5 years, back in the lower budget world. That was a great place to learn to make choices. Using limited equipment to make as much effect, colour and variation of the light as you can, even sometimes at the expense of some illumination. Through Cauteruccio I got to know Matteo Bavera the artistic director of Teatro Garibaldi in Palermo who deliver a wide range of art and performance and got commissioned to do new shows, relight some and tour internationally.

How would you sum up your time in Italy?

I had a lot to cope with. I did theatre because my life had always been saturated with theatre – this is what I do. But there were many challenges professionally and personally, many prejudices and gender issues and it was hard to make money.

As a woman and an experienced LD and Set Designer, how do you prove your right to be there and command appropriate fees?

I have a simple view. Be extremely professional, pick your battles, have a thick skin and a great

sense of humour! In Italy the LD profession doesn't exist to the same extent as in Northern Europe. You always have to prove yourself and maintain your credibility. A good learning experience.

What helps with that?

Well, when I walk into a theatre, after 30-plus years practicing, I understand where I am. That counts for a lot. The Dutch and American Theatre School system taught me collaboration to serve the text and not to serve your ego.

What about the gender issues?

My ideal crew is a mix of men and women. Packs of men tend to get competitive, with bickering and jealousy and sometimes bits of actual disappearing, to cool off! A mixed crew is altogether calmer and more mutually respectful. My favourite theatre is Utrecht with female technical directors who ensure everyone learns all skills and rotate work and responsibility. That's a great leveler!



So as a woman LD, do you feel your experience of your art and professional relationships have been shaped by gender?

Oh yes! My career has been defined by my gender and the gender-related choices I have had to make – being a mother and being a female designer amongst Italian electricians! You make your environment. Mine is, I hope, made better because I choose to be pleasant and totally professional in all dealings. If that means being particularly ‘charming’ then I feel free to use whatever personal tools are available to me. Men use aggression, women use sex appeal. I don’t want to make a big deal of it. I do resent some of the challenges that only women experience – travel restrictions and masculine prejudices to name but two. In the UK I am a proud member of Women in Entertainment

*Die Lustige Witwe by Franz Lehar, Director Marc Krone;
Stichting Internationale Opera Producties, 2012.
Photo: Rossen Donev*

because it is important to support each other in a male-dominated industry and to draw wider attention to those very real issues.

What’s happening at the moment?

Giancarlo got a professorship at Cambridge a couple of years ago – so we’ve moved again! And again I have started ‘knocking on doors’... at least this time I speak the language! I re-contacted my Yale network. Jennifer Tipton and David Finn both asked me to assist on two different *Romeo and Juliets* at La Scala. Preparing those shows I bumped into an old classmate from Yale, Simon Bennison, who has been at the ROH for years. Slowly but surely things are moving. I could use a good agent though, to help push ahead!

I like being Assistant to LDs or Associate LD almost as much as doing my own shows and I’d like to do more Associate work in the UK, obviously. I’m looking to find new collaborations and new companies. I feel some of my best experiences might be just one or two years in the future!

Not considering retirement then?

Jennifer is over 70 and shows no signs of retiring! I’ve got a long way to go! I’ve been lucky enough to have Giancarlo’s support, encouraging my career and in the tough times financially. It means I have been a bit of a ‘Gentlewoman Adventurer’ but I can’t see myself doing anything else! My career is extensive and I’ve been all over the map, literally and artistically. I aspire to use that experience more and let myself be exploited less.

Exploited?

I don’t know a designer that hasn’t been exploited - it happens all the time, despite yourself. Is some low-paid work better than no work at all? Is a West End or Broadway show credit worth half of the fees of an out-of-town show? Producers play on the image of designers as ‘children’ who love their art and don’t think about money. But they count on your professional pride and sense of responsibility to deliver brilliance when the audience walks in. After you’ve sweated over the obstacles, and the crew do you *yet another* favour, the producer appears and says, “I knew we would make it! Wonderful!” And when that turns out to be a producer who never intends to pay... that’s what I mean.

ALL OVER THE MAP

the infinitely varied career of
Trui Malten, set and lighting designer.

What's important when touring in Europe?

Paperwork, paperwork, paperwork – don't leave anything to chance or local judgement! Tour your own board and value your grand master fader lever! When you've got just 4 hours to hang, focus and transfer cues and last week you had all 1kw conventionals and today just 2kW conventionals and movers, is it cheating to run the entire rig at 85%?

What would be your advice to emerging LDs?

To a woman: Pick your battles and remain professional... always
To a man: Have female technicians. It will change your crew for the better!

Trui, thank you so much!

A pleasure – I hope some readers may get inspiration from my messy career and that there'll be more good conversations at ALD meetings! 🍷

To explore more of Trui's work, visit

<https://sites.google.com/site/truimalten/>

*Reigen by Bondy and Boesmans, Director Harry Kupfer.
2007 Opera Studio Nederland. 2009 Opera de Bastille, Paris.*





RELATIVE SPACES

"Size isn't everything", says
Peter Mumford



There may be a tendency to assume that, as a lighting designer, one should always be aspiring to larger venues with bigger and better equipment and numerate and skilled crews at one's disposal. While there are totally justifiable reasons for such ambition it's still relevant to remember that size isn't everything.

Howard Barker has always been a playwright and theorist whose writings have both interested and impressed me so I was very pleased to get to design the lighting for *Scenes from an Execution* – the first play of his to be produced at the National Theatre. I was all the more pleased to be working with the director Tom Cairns and designer Hidegarde Bechtler. Within weeks of this process beginning I also was invited to light another much newer play also by Howard called *Lot and His God*, this time at The Print Room, a very different venue.

Two reasons for going for both these shows; firstly, I think it's very important to keep working in a variety of spaces, which is not just in size but in technical facility as well. Secondly, I like Howard Barker's work very much and so the chance to work on two of his plays in quick succession gave me a quite rounded view of the work and much food for thought about how his particular attitude to theatre might work best.

Lighting at the NT is a great experience and a privilege to work with the facilities and skilled colleagues there. It's good to work on that scale and the results can be very exciting and rewarding. One learns something new

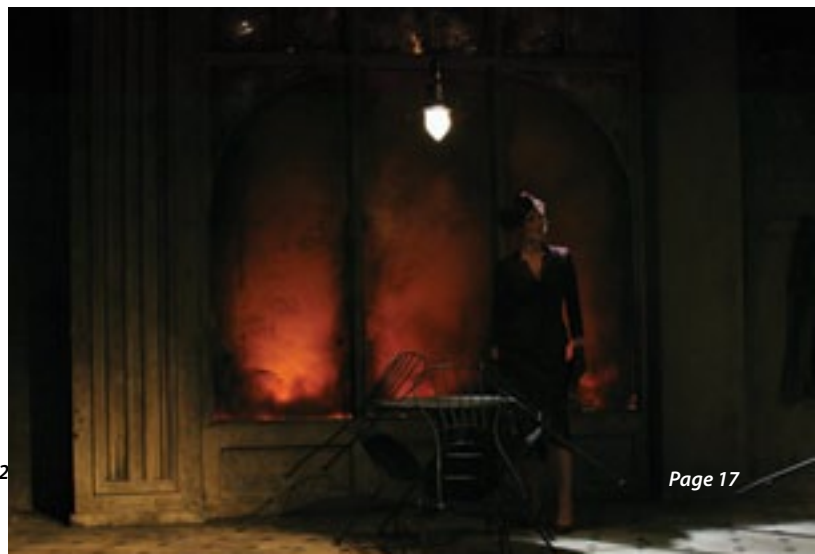
Top, both pages: **'Scenes from an Execution'** at the National Theatre.

Below: **'Lot and His God'** at The Print Room.

Photos: Peter Mumford.

each time about how to make that scale of design work and communicate. However, it's also true that there are always new things to learn and re-learn when working at a smaller scale. There's something great about having such a short distance between the light and what or who is being lit. There's something great too about being able to reach the light easily and make the slightest adjustment without a crew of six and a Genie tower. It enables one to look at light in a much more intimate way. I find that in a smaller space you can often be braver. You don't need to 'project' an actor's face out to a thousand seats and a scene can be played with only backlight sometimes and the simplicity of the situation and proximity of the audience teaches one new aspects of the discipline.

Designing for both these Barker pieces has been an interesting experience and in some ways I would be unable to express a preference, simply to say that it has definitely taught me something about the material, the clarity that it demands while also insisting on its own surreal world. At the Print Room I saw a number of Howard's paintings, barren landscapes populated by rim-lit figures, monotonal and in some ways quite primitive. When you realise that you are working with a writer (and director) whose visual sense matches his verbal ability, it's very illuminating. It also creates a personal responsibility to want one's own visual contribution to tie in with the complex and precise demands of the text. 🍷





LIGHTING SILENCE

David Plater

Show: **Silence of the Sea**
Author: **Vercors** in a
version by **Anthony Weigh**
Producer: **Donmar@Trafalgar**
Directed by: **Simon Evans**
Designed by: **Ben Stones**
Lighting Design:
David Plater
Sound Design:
Gregory Clarke
Venue: **Trafalgar 2**
Dates: 10 January -
2 February 2013
Prod Lx: **George Dives**
& **Tom Wickens**
Programmer: **Tom Wickens**
Production photos:
©**Simon Kane**
simonkanephotography.co.uk

Written in 1941 *The Silence of the Sea* is set in occupied France during World War II and tells of a Nazi soldier billeted to the home of an old man and his niece. They resist him with silence. The girl is completely mute until the play's final coda; the old man speaks only to the audience and the soldier talks compulsively to the other two. The opening page of the script states '*totally bare, everything is conjured through sound*'.

This was to be the last production in a series of nine staged over the past three years giving previous resident assistant directors who have each spent a year working with the main house directors at the Donmar the chance to stage their own production. It was my first time back working on a project for the Donmar since I left employment there as chief electrician to pursue a full-time career in lighting design almost a year ago.

I had worked with all the other members of the creative team on previous shows but I knew from the outset that the requirements of the play were going to be a tall order to pull off in the tiny space of the Trafalgar 2 relying heavily on both sound and lighting.

The play required reality, diverging time in one space, dream fantasy sequences and is part narrated in memory. The naturalistic reality scenes called for bright sunlight in both warm and cool

temperatures, a variety of moonlight, heightened moonlight and firelight. Also a range of stylised looks for the sections of the play that take place in memory were needed. There are moments where different characters exist in different worlds within the same space. We also wanted to show moving seascapes, both abstract and realistic.

In recent years I have started storyboarding the action, for me this is usually little more than a series of rough sketches in coloured pencil, but I find it helps enormously when discussing lighting with directors.

I was faced with quite a challenge when reviewing all of these requirements. The Trafalgar 2 is reasonably wide for a small studio theatre, with audience on three sides coupled with a grid height of only 2.8m. I had only 59 circuits to light the play. The audience are also very present in the space and keeping light off them completely would be very difficult. Then came the model showing, and my problems increased. *A scenic ceiling!* Previous Donmar Trafalgar productions had featured partial ceilings, indeed it seems rather a trend for designers in this space – however, all of these had used practical light fittings. This was not an option with the design style of our production. I left the model meeting feeling rather depressed... would I be forced to light mainly from the front? A few minutes with

LIGHTING SILENCE

David Plater

the section drawings confirmed that it was only possible to light an actor from their own side to just short of the centre line without completely lighting the opposite audience members. When working in the round or in thrust I generally trim light of the audience at waist level of the front row, however in this situation that had to be in some cases to chest height. Fortunately director Simon Evans was very sympathetic to the problems posed by the space and set and the blocking is very tight.

I needed a good flexible menu of equipment capable of creating all these different requirements whilst having a very limited number dimmers available and not much additional power for anything else. The solution seemed to be to supplement the basic rig with LED units. Production electrician George Dives contacted ETC's Sophie Pierronnet who very kindly lent a pair of ETC's Source four Lustr+ and a pair of 11" Selador Lustr battens. For all the other LED kit I tentatively submitted a rather large list fully expecting it to be beyond our available pennies. Jedd at Whitelight came back with a very generous quote and I set about drawing a final plan.

Despite being nervous of using LED as facelight I used six Selador D60 Lustr+ for the sidelight. Whitelight were able to supply me with a 30



degree linear lens allowing us to achieve a narrow strip across the space without spilling into the auditorium. We used these units with tophats as I thought being able to see directly into a source that resembles a neatly arranged array of luminous jellytots would be distracting. The D60 colour matching to the colour correction in the rest of the rig was very impressive as was the dimming and I found these to be particularly sympathetic on skin. These units also have a lot of punch. In this production they never got above 50%.

For backlight I used six scrollers on Source Four PAR MCMs with the idea of keeping the fan noise to an absolute minimum. With EXG lenses these provided a nice even punchy coverage at next to no throw. I used two pairs of Pars as a ¾ back from either side. I was just able to tuck these backlights high enough to conceal them from most of the audience. The rest of the rig is made up of mainly of Minuette Fresnels and PCs. I also have a single Rosco I-Cue Intelligent Mirror fitted to a Source Four used to fill in a couple of moments and for three specials, but it was comforting to have it in the rig with so few generic specials available.

The play opens with the mute girl sat centre. The lighting builds and mirrors the soundscape. The play finishes in a similar way when she speaks for the first time. We wanted to treat the lighting of these sequences differently from the rest of the play and to have a visual representation of the sea over the back wall. (A stretched heavily textured canvas to give the impression of a solid wall.) To create this effect I toyed with various different ideas, DHA Yo-Yos, Tubular ripples, animation disks etc, but settled on a pair of Whitelight 'Boxwave' type wave FX. These were fitted with original Strand glass slides; one with a monochrome handpainted wave for the abstract sea, the other with a photographic slide for the naturalistic image. These were fitted to MCMs

LIGHTING SILENCE

David Plater

due to the lack of space and sit practically on top of audience members. The gently rolling glasses in these effects were perfect for the effect we wanted and are unlike anything else around without using video, which was an avenue we didn't want to go down.

For the naturalistic room we needed to show doorways on the floor. I used a pair of Patt 23(W) as they seemed the only unit wide enough and small enough to conceal out of view. There is a window DSC that the actors often stand in, or mime shutters closing, that I needed in a variety of colours. I only had hanging space for a single unit so used one of the LED Source Fours which proved perfect. Other naturalistic scenes were keyed mainly from an imaginary fire DSL provided by four birdies in contrasting colours.

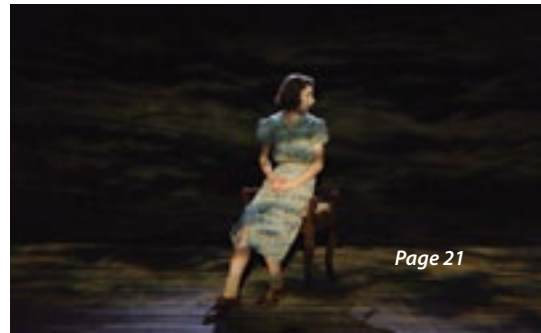
I used my other LED Source Four with a 50° lens from a close range USL boom providing a skim across the canvas wall. This gave a good background base in some states often dissolving colour live over long timings with the 11" Selador providing a narrower skim in contrasting colour over the top. I was amazed at the versatility, brightness and colour rendering of the LED Source Four. I hadn't believed they would be as bright or would dim as well as a tungsten Source Four but have to admit to being pretty blown away by them. I would love to use them for dance sidelighting particularly as a shin were I always

want more colour choice than I can have and the ability to be able to dissolve from one colour to another without going through much in the middle is fantastic.

In order to make the stylised memory sections of the play noticeably very different to the naturalistic states I skimmed the wall from one side with the Selador 11" battens in Lee 198 and when we needed to develop this image the wall was skimmed from below in a variety of fairly saturated blues using five, five-way DB4 colour block battens. These worked very well despite my being apprehensive about the ability to be able to fade these in subtly enough. These often fade up over 10 minutes and the dimming was extremely smooth. I found that all the Selador units blended extremely well in both warm 204/5/6 and in a wide range of blues with the generic units.

During these sequences I really needed a low cross light. This is very frustrating in the Traf 2 as there is no position low enough. In the end I managed to wedge a pair of Source Fours facing vertical in each of the corners behind the audience fitted with a pair of beam benders was able to achieve a reasonable low $\frac{3}{4}$ front letterbox of light in 201. I had a second pair with beam benders in this position to achieve a gobo skim on the underside of the ceiling that we used for transitions giving the impression of it floating.

There are several moment in the piece were





LIGHTING SILENCE

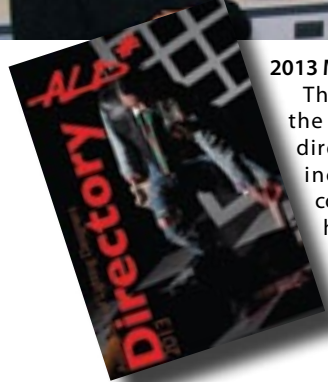
David Plater

I wanted to show the movement of feet across the bedroom above with light through the ceiling (*photo left*). This would be used in both naturalistic and stylized moments so needed to be available in four colours. The available gap to fit a unit was only 300mm with various speakers and other obstacles in the way. Also once the scenic ceiling was in place there would be no means of accessing the units. If any kind of throw had been available and access and lack of dimmers had not been an issue I would have used several sets of Pars. After an extensive search of what was available, would fit and produce a suitable wide spread I settled on an unusual choice the ADB ALC-4. This is an LED colour mixing flood unit designed for lighting cycs. We rigged these units on their sides and removed the reflector giving about a 90 degree beam. The colour on these is excellent. They produce a very good selection of clean whites. Each unit has four LED engines and by varying each of these we were able to achieve a very good impression of someone walking around upstairs.

This is used successfully in the fantasy section where the narrated action is mimed by a character in the main space and a version of her movements are played out above the ceiling.

I find generally I always tend to use a rather small choice of colour on most productions and try to keep to the colour the production requires. I think far too often nowadays people get carried away with colour particularly when working with moving lights and LEDs and other units that give an unlimited choice of colour to lose sight of the actual requirements of a show as opposed to what the equipment is capable of.

In summary this was a fascinating piece to work on despite its many challenges. The play comes down to 120 or so mainly multiple part cues and a variety of effects in an hour and a half. Plotted on an ETC Ion by Tom Wickens. As for LEDs it's been a pleasantly enlightening experience and I look forward to using them on larger projects in the future. 🌟



2013 Members' Directory

The new edition of the members' listing directory should be included with this copy of *Focus*. If you have not received this, please contact the Office and we will organise a replacement.

Subscription Fees

2013 / 14 subscription fees will be set according to the member category you are in on the 1st March 2013. These are once again held at last year's levels as follows:

Professional Designer	£75
Professional Member	£75
Associate Member	£40
Student Member	£25
Corporate Member	£400
Non Profit Organisation	£25

If you are in any doubt as to whether you owe any monies to the Association, please contact the Office with immediate effect. Your membership is at risk if you do not.

Office Oracle: News from Ian's (new) production desk

Members' Email Bulletins

We have had a sudden rush of meetings to organise for ALD Members in the early weeks of 2013, and they have been between issues of *Focus* in which we usually promote them. These include a meeting at the Young Vic with Paule Constable discussing the lighting design for *Feast* and James Farncombe showing his two shows in different theatres at the National.

Due to the logistics of organising these meetings their details are often finalised less than a month ahead of the date and so the best way of hearing about them and other important ALD news is via our email bulletins.

Professional Designers and Professional Members also receive a separate bulletin with offers, job information or employment warnings specific to their membership categories. Students too have a separate bulletin announcing meetings, product demonstrations or offers that are specific to them. All members, including Associates, are on the mailing list for the regular bulletins.

If you are not receiving these email bulletins for any reason, please contact the office so that we can either add you to the list or investigate the problem you are having. It is also advisable to check your spam email filters and folders in case they are being re-directed before they hit your inbox.

New Treasurer Required

As announced at the AGM in September, I have decided to step down from the position of Treasurer after ten years to be able to concentrate more on my newly expanded role.

A number of people in the aftermath of the AGM expressed an interest (thanks), and there may also be other members too, so I am now asking for formal applications to be made so that I have a list of people to contact once the role and duties of the treasurer have been written up.

As an officer of the Association you will be required to stand for election at the 2013 AGM and you would need to be able to show some knowledge and experience of using budgets, databases and accounting software.

Any members interested in receiving further details of the position should contact me on the Office email address or phone number.

New Student Rep - Update

Many thanks to all those members who submitted their name to be considered for the position of the new Student Rep in the Executive after the request in the last issue of *Focus*.

Unfortunately we have not been able to find the time to shortlist and we intend to have a chat with some of you before appointing anyone. There is also the possibility that two people share the

role as has happened in the past, or even that we create a Student sub-committee where four or five people suggest and discuss schemes to support the growing student membership.

If you have submitted your name but have not yet heard from Jack Knowles, please send another email directly to him at jack.knowles@ald.org.uk. We hope to have the process resolved by the end of February.

Sponsored Student Scheme 2013

This corporate members' funded scheme for students studying on Higher Education courses with an element of Lighting Design has been more popular than ever this year, with 94 now signed up for the next year of subscriptions.

If you applied to be on the scheme from Christmas 2011 and did not renew your membership this year, please note that your membership will revert to that of an ordinary student in March and you will be expected to pay the £25 subscription rate for your membership to continue.

We would also be pleased to hear from our corporate members with ideas for meetings or experiences tailored specifically to the sponsored students.

Showlight 2013 Bursaries

In the last edition of Focus we announced that we would once again be awarding three bursaries for Professional Designers & Professional Members to attend this year's Showlight in the Czech Republic. At the time of writing the response has been rather disappointing and so here is another prod now that Christmas is out of the way:



The ALD is pleased to offer sponsorship of three places at next year's Showlight conference in the small Czech Republic town of Cesky Krumlov on 18th – 21st May 2013. We are offering three bursaries of £500 each to Professional Members & Designers of the ALD to cover registration and contribute to other expenses related to attendance, at this most fascinating symposium on lighting design.

Showlight is unique in that speakers, delegates and exhibitors mingle throughout the three days of the event – during the paper presentations, at tea and coffee breaks, over meals and during the visits programme – allowing plenty of time for discussion and exchange of ideas.

This event only happens every four years and it is always interesting, enjoyable and, unlike the other trade shows, completely focused on the creative use of light in a wide variety of applications. Next year's conference looks set once again to bring together many world-class designers from the worlds of theatre, film and broadcast as well as leading people in the lighting industry. The hospitality of host cities in the past has always been exceptional, offering many opportunities to meet other delegates.

The ALD has funded bursaries on similar principles for 2005 in Munich and 2009 in Glasgow. They were well received by the recipients and

so we are now offering the opportunity to Professional Members and Designers again.

In order to apply for one of these bursaries simply write to or email the ALD office detailing why you would like to attend Showlight 2013. In return we expect the bursary recipients to write up their experiences at the conference for *Focus*.

Conditions

- Members who wish to apply must have their subscriptions fully paid up!
- The recipients will arrange their registration, travel and accommodation.
- Entries will be judged by members of the Executive and assessed on
 - the applicant's reasons for wanting to attend the show
 - how the applicant intends to make their report for *Focus*
 - the presentation of their application.
- The bursary cannot be transferred to another person

If a recipient is unable to attend the show then they must assist the ALD in transferring all travel and accommodation arrangements to another member of the Executive's choosing and the unspent balance of the bursary must be returned to the ALD.

Applications need to be received by the office no later than **1st MARCH 2013**.



Office Oracle: News from Ian's (new) production desk

London Office Facility

As you have no doubt read by now through the pages of *Focus* or the email bulletins, the ALD has started to rent an office in Shaftesbury Avenue to use as a London presence for the Association as we spend the next couple of years trying to push forward the next phase of our development.

We are in the fortunate position of having a space large enough to accommodate some spare desks and so we are now able the ability to offer our Professional Designer, Professional Members and Fellows an opportunity to use a hot desk in the West End at exceptional value if they are working in London and need a desk or space to work. This is a new initiative for the ALD and we have taken time to work out how best to set up this system for members to use and not to be too much of an administrative burden on ALD. We have now finalised these details and have released it to eligible members via email.

Those members (Professionals or Fellows) who have not received the details and would like to, should contact the [office](#) so that we can send them out to you.

There is a set of Terms and Conditions of using the office, which need to be read, signed and returned to the office either by post or email before you will be able to make use of the hot desks.

If you think that you may use the space on a more regular basis, then you can take out a subscription so that you can save up to 50% on the price of a session. You will also be able to book dates up to three months in advance as a subscriber. To purchase a subscription please follow the link included in the recent bulletin or ask the office to re-send it if you think you did not receive it first time around.

The room is also available to book exclusively as a meeting room for private discussion or a production meeting. Meeting room bookings can only be made if there are no hot desks booked for that session. See the Terms and Conditions for full details.

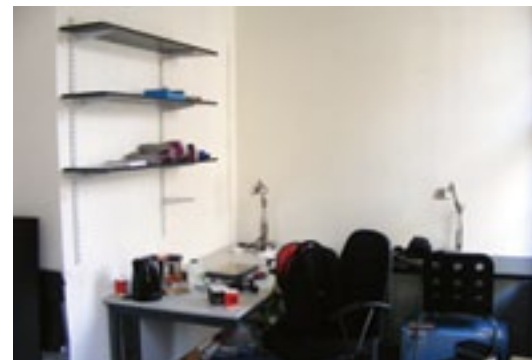
If you have any queries, or wish to visit the office to have a look at the facilities please contact the ALD Office directly.

Whispers from the wings

The Executive committee has set up two sub-committees to start work on specific tasks.

The first is to formulate the idea of the Apprentice Scheme as described by Peter Mumford at the AGM in September. Johanna Town will be chairing the committee as it works out the structure, running and funding of the scheme to help emerging designers work alongside established professionals in a more formal way than work placements.

The second committee is sitting down to work out an official ALD definition and their job description for Associate Lighting Designers and Assistant Lighting Designers to enable LDs to educated producers on the benefits such team members bring to projects of all sizes, which in the longer term, may even lead to a more structured career path for LDs as there is in the United States or in other technical theatre disciplines in the UK. This group will be chaired by Paule Constable.





President Pilbrow, Fellow Woodroffe, Vice Chair Jonathan and Chairman Mumford. Foto from Fellow Laws.

And who's a "jolly good fellow...?"

At the *Lighting Christmas Lunch* held on the 17th December at the Victoria Park Plaza Hotel, we awarded a Fellowship to international lighting designer Patrick Woodroffe.

The award was presented by Peter Mumford and Richard Pilbrow in recognition of Patrick's outstanding contribution to the art of lighting design over the last 30 years, where his work ranges from opera and dance through rock 'n' roll and architecture to this summer's Olympic Games ceremonies and the recent UK arena tour of *Jesus Christ Superstar*. He has also been a major influence on a number of LDs working in all of these areas.

Richard Pilbrow described how Patrick had "*realised a revolution in artistry and has led the way in how large scale arena and stadium shows are presented, which in turn has revolutionised legitimate theatre. He creates work of such beauty in light that he is one of the great artists in light today.*"

Patrick described his career as "*...not really a job that we do. There are hours of work involved, but it is never a job. To interpret work with light is a great privilege. It is an honour to receive this award.*" 🍷

Diary Dates 2013

22nd February

Monthly Members' Social Evening †
Sponsored by: AC Entertainment Technologies



1st March

Application Deadline for Showlight Bursaries

22nd March

Monthly Members' Social Evening †
Sponsored by: Rosco



24th April

'By Design Day' for Light Relief Charity

26th April

Monthly Members' Social Evening †

30th April – 1st May

PLASA Focus: Leeds *

18th – 21st May

Showlight 2013, Cesky Krumlov, Czech Republic *

31st May

Monthly Members' Social Evening †
Sponsored by Ambersphere Solutions



12th -13th June

ABTT 2013 Theatre Show, Old Truman Brewery, London *

6th - 9th October

PLASA 2013, ExCel, London *

*the ALD will have a presence at these shows

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



Cyber Space

Dex reports:



So while I took time out from my Marathon training to light three Christmas shows back to back we asked which ALD member had travelled the furthest

from home to light a show with the hash tag #aldxmas12. I thought I was in with chance with Lancaster and Manchester but I think the winner had to be Tim Mascall who travelled further from his front door step and crossed the pond.

Twitter proved mighty useful as a quick tweet about transferring an element file to Express saw many of you come to my rescue, as did many on the Facebook page for Fiffi's Macro query. The debates on the forum are running a little dry, but a question on whether the ALD were selling mailing lists was raised as some of you have been getting junk letters. The office was quick to respond reassuring members that we have not sold any contact details and it is from the CBG, that we stopped using back in May due to its lack of relevance and have asked them to remove all details from both their and their partners' sites.

Our Facebook and twitter page has been keeping you all up to date with the activities of the ALD, as well as the monthly newsletter. Don't forget that the ALD group has now gone, but you can join our Linkdin group.



Professional Members' shows opening in February

Listing taken from the 'openings' page of the ALD website. A full listing of all categories of members can be seen at www.ald.org.uk/diary/opening.php "To be listed, you will need to enter show credits into your profile on the site. You will need to sign in to the Members' area to do so."

- 1 February KC Wilkerson** 'Castle Fantasy Faire' Disneyland WDP&R Creative Entertainment
- 4 February Ian Saunders** 'Jerry Springer The Opera,' Electric Theatre, Guildford School of Acting.
- 4 February Edmund Sutton** 'Macbeth,' Staatstheater Darmstadt, then touring, TNT/American Drama Group
- 6 February Simon Wilkinson** 'The Mark of Zorro,' New Victory, New York, then touring, Visible Fictions
- 7 February Charlie Lucas** 'Equally Divided' Watford Palace Theatre Watford Palace Theatre
- 8 February Malcolm Rippeth** 'And Then the Dark,' New Wolsey Theatre Ipswich
- 9 February Alexander Ridgers** 'Journey's End' Greenwich Theatre, London, Sell A Door Theatre Co.
- 13 February Mark Dymock** 'Machinal' Pegasus Theatre - Oxford, Oxford School of Drama
- 13 February Simon Wilkinson** 'Slick' Traverse Theatre, Edinburgh, Vox Motus.
- 14 February Alex Wardle** 'My Perfect Mind' Drum, Plymouth Theatre Royal, then touring, Told by an Idiot & Young Vic
- 15 February Jon Clark** 'Trelawny of the Wells' Donmar Warehouse
- 22 February Ben Pickersgill** 'Noye's Fludde' Blackheath Halls
- 23 February Michael Grundner** 'Moses' Theater St Gallen
- 26 February Paul Green** 'Vincent River' Pleasance Islington, ReStock Theatre

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To submit ideas for articles, information, correspondence, corrections and any comments about Focus, please email editor@ald.org.uk.

Owing to space restrictions, we regret that we do not accept press releases for publication in Focus. However, Corporate members of the ALD may send press releases to the ALD office (office@ald.org.uk) so that they can be posted on the News section of the ALD website for immediate and wider coverage. Corporate members only may advertise in Focus, please contact the office for details. Editorial guidelines for authors are available on request from the editor.

The opinions published within Focus are not necessarily those of the ALD. E&OE.

New Members welcome!

Fellow

Patrick Woodroffe

Professional Designer

Joshua Carr, Eastbourne *

Professional Member

Justin Cook, London

Andy Grange, Watford †

Laura Hawkins, Edinburgh *

Paul Hornsby, London †

Peter Lambert, Haywards Heath

Ross McKillop, Glasgow †

Francis Stevenson, Aberdeenshire *

Associate

Daniel Hoffman, Yeovil *

Student

Jack Elsley, Romford

Sponsored Students Scheme

Ceri Benjamin, Mountview

Neville Billimoria,
Guildhall School of Music & Drama

Mike Burke, LAMDA

Dan Burns, Mountview

Shane Button, Rose Bruford College

Ryan Carroll, University of
Glamorgan

Ian Dixon-Wilkinson, LAMDA

Jack Elderfield,
University of Glamorgan

Angus Foster,
University of Glamorgan

Antony Gani, Mountview

Norvydas Genys,
Central School of Speech & Drama

Katie Hanchard-Goodwin,
University of Glamorgan

Thomas Hawkes, Mountview

Thomas Heath-Smith, LAMDA

Roy Herd,
Royal Conservatoire of Scotland

Matthew Holt,
University of Glamorgan

Richard Paul Jones, Mountview

Owain Jones, University of
Glamorgan

Ross Jorge-Harman,
Rose Bruford College

Rhys Alun Morgan,
University of Glamorgan

Jonathan Nunn,
Rose Bruford College

CM Patton, Colchester Institute

Mark Peach,
University of Glamorgan

Jake Pettit,
University of Glamorgan

David Putman, LAMDA

Ella Ritchie-Purdie,
University of Glamorgan

David Shaw,
University of Glamorgan

Tom Smith, LAMDA

Sophie Sussex,
Rose Bruford College

Rachel Thompson,
Colchester Institute

Jordan Vient,
University of Glamorgan

Greg Westwood,
University of Glamorgan

Sam Wheeler,
University of Glamorgan

Paul Williams,
East15 Acting School

Non Profit Organisation

Appletree Theatre &
Film Co, Ludlow

* re-joining the association

† from Associate Member

And finally from the office, if only we can squeeze it all in...

Congratulations to the nominees of the 2013 WhatsOnStage Awards (ALD Members in Bold). Awards announced on 17th February:

Humphrey McDermott – Let It Be at the Prince of Wales

Lee Curran – Constellations at the Royal Court Upstairs & Duke of York's

Mark Henderson – Sweeney Todd at the Adelphi

Patrick Woodroffe – Jesus Christ Superstar at O2

Paul Anderson – The Master & Margarita, Complicite at the Barbican

Paule Constable – The Curious Incident of the Dog in the Night-time & This House at the National, Cottesloe

Congratulations to Will Evans and especially Bethan for stage managing a second marvellous production at 12.24 on 22nd December. Weighing in at 7lbs 4oz little Osian Eifon James Evans was born - Best Christmas present yet!

From Rick Fisher: "I shall try to a short notice about the next **By Design Day**." Errrr. Well it's on 24th April. Please don't forget!

From Michael Nott: "Very much enjoyed Philip Edwards' article in the last Focus. I recognise the coping strategies he describes for dealing with shows when you have next to no information in advance or no time! I also use manual control for preference to vary with the pace of amateur performances, and think operating a manual board is probably the easiest way to begin to learn what lighting is about. Learn something I did not know too, from looking at the plan of Clonter Opera, to pair a couple of lanterns with different gels for a cloud effect. Thankyou."

ess tools..."

LIGHTING WORLD IN TURMOIL? NOTHING NEW!

says **James Laws**



As I write, theatre lighting is getting to grips with LED. Whilst we can embrace its opportunities, we are wary of its uncertainties.

This push and pull is a part of every revolution in lighting technology. Perhaps we can take comfort from history?

Let's look at the mid 1890s. Back then there had been practical electric light bulbs for about 15 years but most cities and theatres were still lit by gas. There was a national standard of coal gas production, biased towards maximum light output (not optimum heat yield) and the gas industry could supply every type of lighting fitting, industrial, practical or decorative. Gas dimming was commonplace and smooth, down to quite low levels and was available off the shelf. Colouring was possible. You could tour your gas fittings with your production and be reasonably certain that you would be able to use them in every theatre. Scenery was painted under gas and looked its best under the warm mellow jets. Warm? Gas itself was hot; no other heating was needed in the auditorium in the depths of winter.

However, by 1897, there was a groundswell in favour of the colder electric light. Colder? Central heating had to be invented in a hurry because lamps worked in a vacuum and didn't transmit much heat. But why would you want to commit to a form of lighting that was

still in its Wild West phase? The total number of Electrical Undertakings (companies and city councils producing electricity) had increased from Zero in 1881 to 121 in 1897.

Such places as Warrington & Stoke-on-Trent were amongst the 81 towns clamouring for mains electricity. And what of the 121 Undertakings that were up and running?

In my copy of *The Electrician* of January 7, 1898 there is a very helpful chart which lists these producers. There was no standard for electrical mains, so every manufacturer pushed his own equipment. The range of voltages and (if AC) frequencies is staggering. Four at random:

Leamington had	113 volts DC
Newport had	100 volts AC 85 cycles per second (cps)
Shrewsbury had	200 volts DC
Tunbridge Wells had	220 volts AC 68 cps

Clearly there was no chance of touring your equipment from one theatre to another and it was equally pointless to expect motors to run at a given speed for 85 cps and at the same speed on 68 cps. Dimming could be as crude as 6 steps to blackout.



*Detail of Her First Bouquet by Charles Green.
Gaslight installation with Limelight, 1865*



Carbon filament lamps in batten

The standard unit of load for calculating how much electricity each generator was putting out was a carbon filament lamp, rated as 8 candlepower (CP). 8CP would be a 36watt carbon filament lamp. Candlepower was an ideal unit for the householder to imagine the value of the light given. It was very rare for anything except light to be supplied. 12 & 16CP carbon filaments were the common lamps available to the theatre until about 1910, when the first tungsten filaments were made. The efficacy available with tungsten was 1.3 watts per candlepower, as opposed to about 4.5 watts per CP for carbon. So a 32CP

tungsten lamp would burn 25watts and a 50CP tungsten would burn 40watts.

Leaving aside the lime light and arc light followspots, these domestic-sized lamps formed the backbone of theatre lighting until about 1920,



Dipped Tungsten Filament

when larger wattages were practicable. From 1910, 40watt lamps could be coloured with Rosco lamp dip (still available) and the way to brightness was to have lots of them. Out of this came a style of lighting that seems flat to us but was an extension of what was possible with gas.

The mass use of small lamps is illustrated by the Theatre Royal Nottingham *Record of Electric Light Lamps Used*. The monthly entry for Jan 31st 1920 tells us quite a lot.

Robert Arthur Theatres Coy., Ltd.
Theatre Royal, Nottingham.
RECORD OF ELECTRIC LIGHT LAMPS USED
for Month ending *Jan 31/20*

PERIOD	CARBON					TUNGSTEN				
	CP	W	CP	W	CP	W	CP	W	CP	W
<i>Jan 31</i>	<i>584</i>	<i>132</i>	<i>291</i>			<i>74</i>	<i>57</i>	<i>225</i>	<i>481</i>	
PERIOD	<i>584 132 291</i>					<i>74 57 225 481</i>				
REDUCT	<i>584 132 291</i>					<i>74 57 225 481</i>				
USED	<i>16</i>					<i>14 16</i>				
MAINT	<i>5</i>					<i>5 7</i>				
REMA	<i>69 21</i>					<i>5 19 23</i>				
<i>Jan 31</i>	<i>516</i>	<i>122</i>	<i>270</i>			<i>69</i>	<i>57</i>	<i>219</i>	<i>468</i>	

NOTE - All all lamps must be preserved and produced before an order for new lamps can be placed.
Records by Electrician.

Director's Signature: *J. G. G. G.*

Lamp Usage, Nottingham Theatre Royal, 1920.
Archive from the Mervyn Gould Collection

First, these lamps were valuable enough in the mass for the management, Robert Arthur Theatres

Coy., Ltd., to print a special book with each page numbered in duplicate.

Second, there is a great distinction between carbon and metallic lamps.

Thirdly, carbon lamps, which were cheaper, warmer and had a potential longer life than tungsten, were used where brightness didn't matter too much, probably front of house.

Lastly, the secondary system ran at 70volts and there was a need for efficiency (less watts per CP) on the battery system that powered these lights.

It is clear by the sheer numbers that the stage lighting ran on the 32 and 50CP lamps. The used quantities of these lamps went up at panto time.

Other monthly entries show that these larger lamps were purchased 200 at a time; quite an investment. The theatre would have held stocks of three or four colours and the electricians would have done their own dipping, so the stock levels suddenly seem reasonable.

How does all this relate to 2013?

We have a mature industry, built around the expectation that we will be dimming full-spectrum tungsten (with a low colour temperature), to a seamless blackout. The lamps on offer are massive users of current and bright enough to give good strong shadows.



Effect of open batten & footlights, tungsten 60W lamps. 'Patience' at the Normansfield Theatre, Teddington

Of course, our voltage is now National Grid and EC harmonised but, 115 years and two world wars later, the world is a smaller place. The USA has stuck with 110volts, 60cps. I have just been asked to supply 100 high-wattage practicals for a party in New York. I'm not sure that we can tour our equipment there.

Into our UK scene, heavily influenced by 'Green' legislation, comes LED technology, where the colour temperature is often high, because that is how you get the brightest (nearly) full spectrum output, so 'LED white' seems cold against tungsten. This affects scenic artists in panto but the ones I've talked to are concerned as much with

lighting designers' increasing use of saturated lighting colours (because we can) as with the rise in blueness. They aren't altering their paint palettes... but then, are they painting under LED?

Legislation to influence lighting changes isn't a new concept. In 1916 the Gas Act made maximisation of calorific value obligatory for gas producers. This was to give the maximum heat to gas boilers in the First World War, at the expense of gas light, which lost about 15% of its luminosity. This annoyed millions of people who had gas lighting in their homes.

Likewise, legislation in the 21st century is ahead of the curve, with the scrapping of domestic

tungsten. Our world is under threat. Try getting K class flood lamps; the range is shrinking.

If you want to have a bright LED light, the most economic way is often to group a number of individual LEDs together, as in an LED Par 64. The heat dissipation is easier handled. Because LEDs are generally point source; the impact of a pinprick of light is spread by area and a decent beam angle can be achieved with a number of bunched sources. Is this a new idea?

These new lights come with their own dimmers and they take up a number of DMX channels each if you want independent control. Or, to save channels, you group them for a wash and forgo colour contrast.

There is no easily understandable standard for LED performance and the LED industry is questioning the validity of the only index that gives simple comparison with tungsten quality, the Colour Rendering (or Rendition) Index or CRI. This gives the percentage of the visible spectrum that the fitting outputs.

Tungsten has 100% CRI. A CRI of 88% is common in LED architectural fittings. International galleries require 95% minimum. They are getting this standard and they are fitting LED replacements for MR16 (50W) and AR111 (100W) fittings. They are also having to reassess their winter heating, as the new lighting supplies less kilowatt hours where needed.



The super-CRI LEDs are a premium product of course. Just as there were two grades of lamp in 1920, there are often two grades of an architectural fitting, assessed as around 80% & 95% CRI. The 15% difference may not seem a lot but, in terms of the missing spectrum, the more costly fitting has eradicated 75% of the problem. Remember the distinction between carbon & tungsten filaments? There are very different sciences at work but a two grade system applies in both eras.

I am discussing architectural LEDs to make these points because I am using them for permanent lighting projects and they have facilities which we could all find useful. I think that, as the effective output increases, we will be using much of this technology in theatre. They

LIGHTING WORLD IN TURMOIL? NOTHING NEW!

says James Laws

have very little glare, many have tuneable white balance or RGB controls. They can respond to external dimming, have local brightness controls and can be individually addressable, typically by DALI, a widely adopted architectural lighting protocol. Increasingly, DMX addressing is usable too. Because of the lack of forward heat, several high-end manufacturers have a system of plastic spreaders which convert a 5 degree beam to 10, 25 or 45 degrees, with a 3 to 1 oval shape available too. Does this sound familiar?

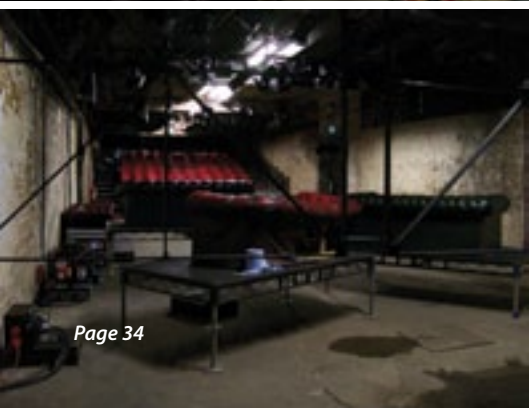
2013 is meant to be the year to fit LEDs into your old Par 38 and other reflector fittings. Certainly they will fit but again, the Wild West springs to mind. Colour temperature... heat transmission.... get those right and you find you can't dim them! In a local church, half the fittings are useless. The Par 38 lamps have been replaced with LEDs which won't come on beyond a glow because the dimmers don't agree with them. I don't think the man wants to climb the ladder again. He wanted to fit and forget. The dance goes on.

I am advising the replacement of tungsten and sodium with track or clip-in fittings for the churches that I light, because flexibility for the future is then built in to the system. LED is still shaking down but the will to make it succeed is palpable. Fitting new LED is more costly than retrofitting LED lamps into old fittings, but it is more rewarding because there are optical systems in the new fittings. They are designed around

active control of heat (not necessarily with fans) and quality of beam. They can be controlled with ease. You can't match a tungsten lamp with an LED look-alike but, if you persevere, you can get an LED fitting to do a better job for you and your client.

Last century we got through the mass use of little lamps to reach the dynamic beam qualities of today. The next few years will see some equally big adjustments if we are to make our proper contribution to reducing current. 4.5 watts per CP was so 20th century; we now have 12CP per watt. Keep hold of that and keep your vision. It will be a very rewarding time. 🌟





TOP STORY

In case you missed the end of the world happening recently, **Richard Lambert** didn't miss it. He lit it!

Yes, this was a play about the end of the world as we know it. Likened to *'Godot meets Brecht for the Facebook generation'*, by critics, playwright Sebastian Michael imagines a meteor the size of LA is about to hit... err... LA. In his apocalyptic comedy at the Old Vic Tunnels, which ran from 5th January – 2nd February, a couple of lads in London spend their last seven days watching the news, and rewriting the rules of chess. It makes the audience think, *"So what would be my priorities if all civilisation only had 7 days left?"*

For Gus and Talfryn, as soon as the import of the TV news sinks in, they dash off stage on a mission, and with Tesco's last remaining stock of beer (various) in their possession, plus a cabbage, they return to their sofa and settle in to discuss the remaining seven days. Why not fly to Australia? After all, who's going to chase the credit card bill?

Producer Caroline Couret-Delègue and director Adam Berzsenyi Bellaagh workshopped with the cast to discover their personal preferences for an event such as this, and after all the usual fantasies were talked through, most felt they would spend their final days, predictably, with family and loved ones.

The venue is unique, presenting a combination of natural beauty, darkness and dampness. It has an unusual depth that can be daunting to light, with great length, limited height and no opportunity for side-light, so there were many challenges.

The theatrical requirements called for signage at the rear of the performance space to spell out the days of the week as the play counts down to oblivion – this was achieved by 48 strips of RGB Tape from LED Flex on 3 wooden frames, controlled via DMX Decoders.

The set design had six sofas, three of which are moved around on wheeled Steeldeck to change the layout and acting areas. Lighting wise, this creates a multitude of different zones which were 3-point lit, in addition to the general acting areas between, and the multiple different heights of acting areas within the space. With the cast of seven remaining onstage throughout the play, it was the task of the lighting to create different environments and atmosphere to focus the attention where needed.

The Old Vic Tunnels already had a 24 channel dimmer rack installed and a 32A 3-phase supply

Focus: February / March 2013 – The Journal of the Association of Lighting Designers – "More art, less tools..."



*Top: Gus (Lewis Goody) and
Talfryn (Ed Pinker).*

*Below and left:
TV news anchor Chrissie Craven
(Josephine Kime).*

Photos: Foteini Christophilopoulou

so the additional equipment needed comprised a Mac250, two Chillipacks, 8 Seladors, 6 Fresnels, 24 Par56, 12 Source Fours, two LED

battens, plus an Orb lighting control console.

Typically for a show on this scale, the lighting, sound and everything else technical is in the hands of a single multi-talented SM/technician. One challenge was that although scene changes could be cued from the text, there were many complex visual follow-ons required at each scene change, including the LED screens at the rear counting down each day. Richard used the Orb's 'learn' feature and touchscreens to program these multi-part technical cues quickly and easily, recorded the exact timing from the set and actor movements in rehearsal. So for each scene change, the board op just had to hit one <Go> to start the sequence on cue for the multi-cue pre-timed playback to perform all the lighting intensity, colour, movement and display changes precisely for each performance. 🍷



SILVER SWAN

Rose Bruford College student **Adrian Sandvaer** experiences the unexpected at the Tate Modern

From 19th November to 3rd December last year, performance collective Clod Ensemble took over the enormous Turbine Hall at London's Tate Modern for *Silver Swan*, a delicate piece for dancers and singers based around two seventeenth century songs by John Smith and Williams Lawes. This was a very strong and powerful performance that really amazed me because it was not what I had expected. The innovative approach couldn't be described as breaking the fourth wall; it crushed it totally. Hansjorg Schmidt's lighting design was simplistic, but it worked very well.

When I arrived at the Tate Modern, I had expected to see a conventional contemporary ballet performance. But when the show started I really started to wonder what I had let myself in for. What kind of dance is this? The show began with a beautiful choral piece with music by Paul Clark. The big hall's acoustic was impressive, as it created sound with a close relationship to the performers. The second part was a combined dance and song piece, and the choreography was probably the part that I had most problems understanding. I really wanted to understand it,

but wondered that maybe it isn't meant to be understood? The dance was supposed to describe 'falling', with dancers running around, crashing into the walls and falling over. I can understand that it was a very symbolic type of dance, but I didn't quite get it!

The Turbine Hall in the Tate is an astonishing performance space, and is undoubtedly a challenging venue. I liked the creation of shadows from the singers using discharge source backlight, which contrasted beautifully with the incandescent light from the conventional theatre lighting. I think Hansjorg could have used the space even more by showing more of the roof, and the extensive sidewalls of the hall. The Turbine Hall is a very 'industrial' space, so the contrast between the 'mechanical' of the space and the 'physical' elements of the human form of the dance was really striking.

I didn't spot many lighting cue changes during the show, which I really missed, since the whole performance seemed very static after a while. The short length of the performance was perfect for me, because towards the end I was looking around at other things rather than at the stage;

nothing was happening except people running around. I feel I would have been more engaged by the performance if there had been more visible, yet discreet, changes in the lighting, especially if the cues were synchronised with the music to create a more dynamic atmosphere. I would have used the movers in the back more, or used some gobos to create a more interesting picture. One noticeable thing was that I could see that the lighting designer had worked with the dancers before, because it was obvious that the group and the designer had a great understanding of each other, something that I believe is essential in any production. So overall, I felt it was an enjoyable and emotional experience.

For me, it was interesting to see a show that is in such contrast to the current batch of West End plays and musicals. When I see a West End show I often get the impression that I'm watching a film in a cinema, rather than a play; almost as though the production team just press 'GO' and the show is automated to the second! For many, the same show every night is probably desired; you deliver approximately the same to every audience, an audience that expects great lighting and special



Silver Swan, Clod Ensemble, Tate Turbine Hall, with lighting by Hansjorg Schmidt . Photo: Hugo Glendinning

























effects. For me, as an audience member, I am usually disappointed that the whole production lacks soul. That's a key thing that I really enjoy when seeing physical theatre, performance collective or similar companies – you can feel that the piece has soul. Yes, sometimes the show is not completely in sync, sometimes they are making mistakes, and usually it's all done on the smallest of budgets. But isn't that what theatre is really all about? 🧩



Adrian Sandvaer

Adrian is a lighting designer who is currently studying lighting design at Rose Bruford College in London. Before joining the college, he studied lighting design in his native Norway. Adrian has done a variety of theatre and concert projects as a freelance lighting technician/designer, and he also runs his own equipment rental company.

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The concept of the Green Lighting Social is to give people a place to discuss their ideas and experiences related to reducing the environmental impact of our industry whilst maintaining the quality of our work. The “show and tell” element encourages people to bring something - a product, idea, experience or some results. The evening is informal, there are no formal presentations to break up conversations.

The third Green Lighting Social, held at the Bush Theatre showed that this is an important issue for a growing number of people. Attendance has grown beyond expectation with the range of attendees and demonstrations being broader than ever. With our attendees all the way from Indiana, maybe it should have been the first International Green Lighting Social?

Intelligent LED Solutions attended for the first time to demonstrate a products which make it easy to create the perfect LED solution for practicals and other projects. Many people were interested in remote phosphor – where blue LEDs are used in conjunction with a piece of phosphor coated plastic or glass (which can be flat or shaped) to produce a smooth white light.

SOCIABLY GREEN

Robin Barton reports...

Other demonstrations were provided by:

ETC - Source4LED & Selador Lustr

GDS - Their range of ArcSystem light sources including the new white/blue work light.

Philips Selecon - PLFRESNEL, PLPROFILE & PLCYC

Stage Electrics - Lumonic Ilumo LED Spot & Chauvet Accent

White Light - Core Lighting LED white/blue work light and EvoLED retrofit LED engine to replace T18 lamp

It is easy to summarise Green Lighting as LEDs - but this is only a part of a far bigger picture. In order to effectively manage our energy usage we need to be able to predict and measure it. This requirement is being addressed by a range of projects, two of which were demonstrated:

Rob Halliday brought FocusTrack with its PowerTrack function to predict power use based on the rig and cue information stored.

Dan Large, Peter Newman & Ben Hornshaw brought their Current Bun project which measures and displays the power used.



Thank you to all of the people who attended, brought their ideas, enthusiasm and products. Also a big thank you to the Bush Theatre for letting us use their fantastic spaces and I can confirm their sausage rolls are amazing!

Details of the next event are coming soon - please e-mail me to join the mailing list.

Robin Barton

robin.barton@roh.org.uk



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Robert Arthur Theatres Coy., Ltd.

Theatre Royal, Nottingham.

RECORD OF ELECTRIC LIGHT LAMPS USED

for Month ending Jan 31/21

1

		CARBON.			METALLIC.					
		200	200	200	70	70	200	200	200	
		C. P.	8	16	32	25	30	16	32	50
STOCK at	<u>Dec 31</u>	19 <u>20</u>	<u>1584</u>	<u>132</u>	<u>391</u>		<u>74</u>	<u>54</u>	<u>328</u>	<u>581</u>
PURCHASED.....										
DEDUCT:—										
USED.....				<u>16</u>			<u>4</u>		<u>14</u>	<u>16</u>
BROKEN.....				<u>5</u>			<u>1</u>		<u>5</u>	<u>7</u>
			<u>68</u>	<u>21</u>			<u>5</u>		<u>19</u>	<u>23</u>
STOCK at	<u>Jan 31</u>	19 <u>21</u>	<u>1516</u>	<u>132</u>	<u>370</u>		<u>69</u>	<u>57</u>	<u>309</u>	<u>658</u>

NOTE—All old Lamps must be preserved and produced before an order for new Lamps can be obtained.

Remarks by Electrician.....

Electrician's Signature..... W H Whiteley