

FOCUS

ALPD

The journal of the Association for Lighting Production and Design
June/July 2022

In the backlight this issue:

- Being a working father
- Postcard from Seoul
 - A Day of Light
 - Book reviews
 - ALPD history

...and much, much more...

Price to non-members £5.00

Scissors

Sheffield Theatres

Director: Elin Schofield

Assistant director: Grace Cordell

Designer: Natasha Jenkins

Lighting designer: Jai Morjaria

Sound designer: Tingying Dong

Lighting programmer: Neale Franklin

Photographer: Johan Persson

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From the chair...

I have just had a lovely time opening a show for Sheffield Theatres. What was so special about working on *Rock, Paper, Scissors* was I was there with two other lighting designers, Rich Howell and Jai Morjaria. It is rare that lighting designers actually get to work on the same project.

Rock, Paper, Scissors was a world first: three shows in three different venues with one cast performing in all three shows simultaneously, running between the Crucible main house and studio and the Lyceum theatre.

I lit *Paper* in the Lyceum, another first for me, a beautiful theatre and in really good condition for a weekly touring venue. All three shows were well supported as usual by the Sheffield lighting team headed by Chris Brown, and programmers Kati Hind on *Rock*, Jonathan Payne on *Paper*, and Neale Franklin on *Scissors*, who were supported by some lovely freelancers – Edmund, Jay and Sam – brought in to supplement the team. It was lovely to have worked with you all.

Each show had its own director, designer, lighting designer, and sound designer, and its own specific looks and designer aesthetics; however, as creatives we did also feel a great sense of togetherness, a joint responsibility to a

bigger whole, willing the crazy idea to work and be a success. It was also the socialising with other lighting designers that made the week for me. It was so nice to have a deeper dialogue about work and life over a few days.

I am also excited about another first – the ALPD professional job description documents, launched at the ABTT show in June. These can be found on the Resources pages of the website. They are living documents and will be constantly updated and amended. Please read them, use them, and share them with producers; we are also very happy to hear your comments. Producers, theatre managements and unions have debated and negotiated our fees for years, but these are the first ever documents that actually describe our roles in any detail and list what it takes to achieve a lighting design, or to be a programmer or production electrician. Our next job is to add associates and assistants to the list. We hope that these documents will be of some help in future negotiations regarding fees.

The ABTT show went well and Amanda had some great chats and catch-ups with members on our stand. It was also great to have the opportunity to catch up with our AAPTLE colleagues in the

Johanna Town
ALPD chair



associations zone. I would like to thank everyone who did come and chat and who attended the ALPD “what are we up to” session.

It does appear that Covid is a long way from leaving these shores, and a surge over the summer is threatening our work and shows in general. As producers and venues continue to suffer staff losses and are struggling to keep shows open, can I please stress that no one should feel pressured into working when they are not feeling well. Equally, no one should feel pushed into a role they are not trained or ready to do. If you find yourself in these positions and need to talk through a situation, please do get in touch or inform your union. Venues and producers have a duty of care to everyone, whether full time or freelance. So it's important to make sure you are being kept informed of all the Covid situations within your workplace and that all avenues of protection are made available to you while working.

I would like to close by wishing you all a healthy and collaborative summer of work.

Rock / Paper / Scissors

Sheffield Theatres



Paper

Sheffield Theatres

Director: Robert Hastie

Assistant director: Callum Berridge

Designer: Janet Bird

Lighting designer: Johanna Town

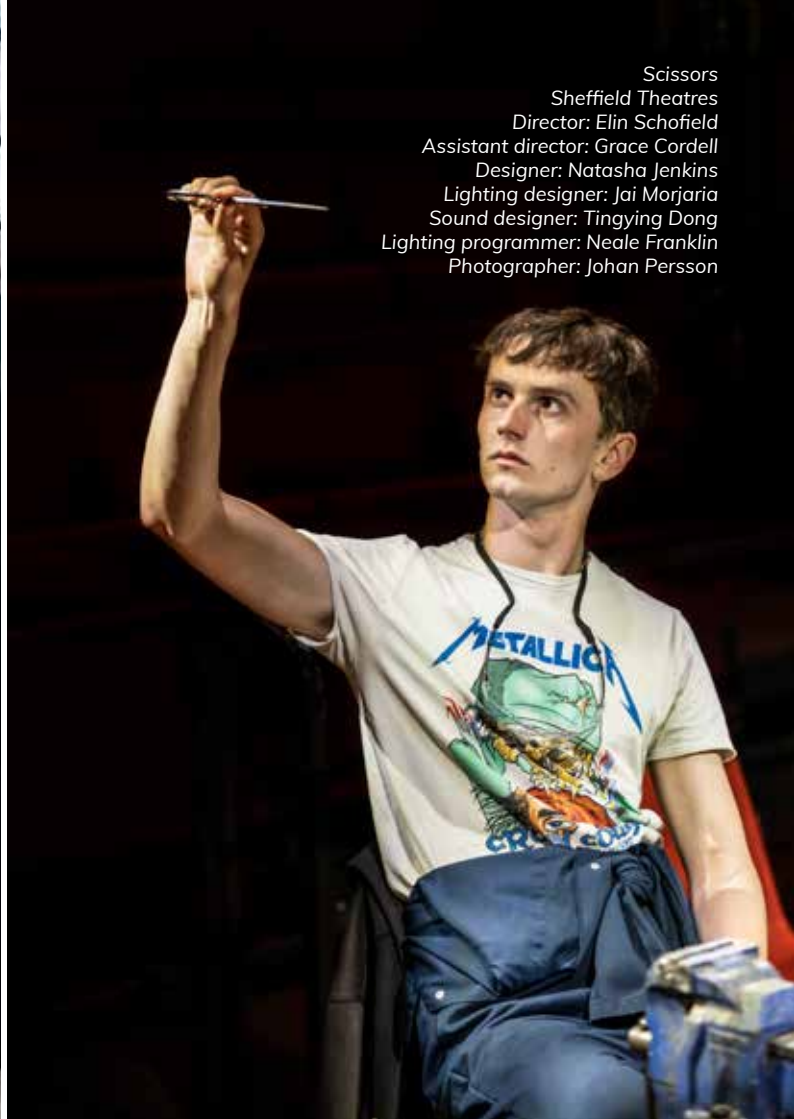
Sound designer: Sam Glossop

Lighting programmer: Jonathan Payne

Photographer: Johan Persson



Rock
Sheffield Theatres
Director: Anthony Lau
Assistant director: Alexandra Whiteley
Designer: Ben Stones
Lighting designer: Richard Howell
Sound designer: Annie May Fletcher
Lighting programmer: Kati Hind
Photographer: Johan Persson



Scissors
Sheffield Theatres
Director: Elin Schofield
Assistant director: Grace Cordell
Designer: Natasha Jenkins
Lighting designer: Jai Morjaria
Sound designer: Tingying Dong
Lighting programmer: Neale Franklin
Photographer: Johan Persson

Working dad

David Ayton balances work and home life



In the eight months since I last wrote in these pages, I've become a dad – Sarah and I welcomed our son, Riley, in November. It was incredible to be able take so much time off after he was born – one of the joys that being freelance enabled me to do – but at the beginning of January I had to leave the baby bubble and head back into the “real” world. In hindsight, it would have been better if I had at least been at home every night during my first

job back; however, I found myself in Edinburgh for a few days of MLA documentation. Those first nights away were tough on both of us. I was just feeling guilty at not being there for the middle-of-the-night feeds, even though I was secretly grateful for a decent night's sleep in a hotel room. I get that nearly every new father will feel that sense of guilt when they return to work, but then most dads with more normal jobs are at least home every night!

After getting back from Edinburgh I was still taking it easy workwise, dotting in teaching days and training sessions here and there. I wrote and recorded a networking session for the ETC CUE conference, which was online again because of the pandemic. This was my first time being filmed and delivering something using an autocue, which was a weird experience. I did my usual with the script – writing

out what I wanted to say, but not reading it aloud to ensure it all flowed – knowing that I can usually polish what I'm saying as I deliver it and get away with it. But not this time – I discovered that this is almost impossible to do with an autocue because you can't even see the end of the sentence you're reading. When I changed the tense of something, or just turned a phrase around slightly, I was then on edge for the rest of that section, trying to keep what I was saying flowing with the edits I had made. I felt my delivery for this was awkward and clunky, but it's now on YouTube for all to see and judge for yourselves!

With some events getting back to being in person, it was great to catch up with so many people when I was programming for the ALPD/WL New Technology Showcase at the end of January. Though, despite wearing a mask for three days and being



conscious of keeping my distance from people, I had a quick drink in the pub afterwards and tested positive for Covid a few days later! I was fortunate that my symptoms weren't too bad. I only had to cancel a few days' work, and Sarah and Riley didn't catch it despite us not isolating from one another at home, which would have been impossible with a three-month old!

My first proper show back was in March, when I was on the buttons for Neil Austin at The Old Vic for *The 47th*, a future history play about the next US presidential election. Even though I was home every night, this was the point when I've felt the most absent from home life. On tech evenings I wasn't even home in time to give Riley his bottle at 11pm. By this point we had settled into a routine, so Riley's schedule was predictable, and if it wasn't for the few lunch breaks when Sarah and Riley came to meet me, I wouldn't have seen him awake at all during tech. Luckily, the show quickly settled, and I was able to escape and not stay for the show after the first couple of previews, allowing me some time at home. Perhaps because I'd been lucky enough to be around so much for so long at the beginning of his life, this guilty absent parent feeling was

amplified just at the point where he was getting over the newborn stage of just feeding and sleeping, and starting to show us just who this little boy is.

The key to making jobs away from home work so far has been for Sarah and Riley to either come with me for a short trip or to visit when I'm away for longer periods of time. They came to Bristol when I was there for some console training for ETC and made several trips to Hampshire while I was programming the three operas in the season at the Grange Festival. This was my fourth season at the Grange, but my first since 2019, and having three different lighting designers kept it interesting. While this works for now while Sarah is on maternity leave, this won't be possible when she goes back to work this autumn.

My fellow members of the ALPD Exec have become accustomed to

Working dad

David Ayton

Riley popping into Zoom meetings, and though his presence generally grinds our discussions to a halt for a brief moment, our work for you, our members, continues. Marko, Amanda and I met with representatives from SOLT about its ten principles, and we were able to raise issues with lighting designer fees and highlight the precarious nature of production freelancers when it comes to complaints about behaviour. The Professional working group has launched its professional process documents, AAPTLE (the alliance of associations born out of the pandemic) continues to meet, and the BECTU Theatre Freelancers branch is ramping up its working groups for those paid either by a fixed fee for a project or a day rate. Even though the frequency of these discussions has understandably died down as we're all back at work now, it's still important that our voice is in

these forums. Please get in touch if you'd like to get more involved or if you'd like to have a chat about issues you are facing that you'd like us to bring up in these important industry discussions.

As I finish this article, I'm in the back of a cab, on my way home from a late-night plotting session for Secret Cinema. As we're working outside, we are plotting on into the small hours and coming in much later; it's impossible to do any lighting on the main stage in broad daylight. The bonus of this schedule is that I get to spend the morning and early afternoons with Riley, and even though I'm getting up much earlier than I'd like to, being able to spend time with him every day and

do an interesting, challenging job feels great. Now there's no way I could keep this schedule up for more than the few weeks of this job, and only a handful of jobs in the summer work to this kind of schedule, but I'm determined to find a balance where I can work on interesting projects without feeling like an absent dad. 🍁



A postcard from...

Jason Addison, Seoul, South Korea

Annyeonghaseyo from Seoul, South Korea! Working with Creative Leaders Group 8, Lyngo Theatre have brought over two children's productions to South Korea playing at the Daechi Arts Hall, Seoul. The first is Hansel and Gretel, a two hander, and then Puss in Boots takes over in mid-August.

Working alongside technical manager Edmund Sutton in the UK and Patrick Lynch, the director, we have teched both shows already as there's only one day to change around.

It's been challenging working with a combined rig which is quite tight on a fixed grid as the shows have had various extra design elements added in for these shows, such as snow drops, Korean lanterns, a chandelier, set piece pulleys/line drops and also projection for the Korean subtitles.

We have been well looked after and the food has been incredible. A big thank you to all the crew, including Angelo, the chief electrician, and his team: Chong Un, the lighting programmer, and Felicia, our translator, without whom I couldn't have done it! 🍀

Lyngo Theatre

Director: Patrick Lynch

Designer: Marcello Chiarenza

Designer: Elena Marini

Composer: Carlo Cialdo Capelli

Technical manager: Edmund Sutton

Associate LD and technical supervisor: Jason Addison

Cast: Patrick Lynch and Francesca Anderson

Photographer: Jason Addison



Backup mental health first aid logo

Following in the footsteps of other industries that have taken steps to raise awareness of the importance of mental health, Backup has created an industry-specific Mental Health First Aider logo to help signpost people in need of support on a production, raise awareness and promote discussion around the subject of mental health in our industry.

Backup's goal is to ensure that in every crew there is at least one trained mental health first aider crew member for every 20 crew members. We trust that venues, promoters and production companies will engage with this and it becomes part of crew contracts," says Backup vice-chair, Piers Shepperd. "We hope this logo will become a recognised standard on shows, events and in our industry workplaces, helping to

destigmatise mental health issues and make our industry a happier, healthier place to work."

The new technical entertainment industry MHFA logo is available for use by:

- individuals who have completed an MHFA training course (MHFA England certified*)
- industry-specific MHFA course providers (MHFA England certified*)
- industry companies that appoint and promote specific MHFA trained staff (MHFA England certified*)
- venues that appoint and promote MHFA trained staff (MHFA England certified*)
- events and tours that appoint and promote MHFA trained freelancers (MHFA England certified*)

Backup, in conjunction with industry-leading MHFA course providers Music Support and the

ABTT, will be providing the logo pack to all attendees of courses going forward. If you have previously attended the course via one of the aforementioned providers, then please contact your relevant course provider for the logo pack.

If, as individual, you have attended an MHFA course from a provider outside of the industry, please contact Backup who will verify (MHFA England certified*) and send you the logo pack.

Any companies, venues, events or tours that have appointed an MHFA as per above and please contact Backup.

"Music Support is proud to be a preferred training provider working in partnership to support this much needed initiative for our industry," says Eric Mtungwazi, chief executive of Music Support. "Attitudes are beginning to change but there is



still so much misunderstood and stigma about common mental health problems. No one in our industry should suffer alone, in silence, or without access to effective help and support. Working together we can make that support a reality.”

“The Association of British Theatre Technicians is very pleased to adopt and support the new MHFA logo, recognising the importance of support for mental well-being across the live performance and events industries,” says Mig Burgess Walsh,

co-chair of ABTT. “The ABTT has committed to understanding and improving provisions for the mental health and well-being of those working in our sector, particularly those employed backstage or in technical or production roles. The common identity provided by this logo will help identify the value we collectively place on this work as the Association continues to deliver projects focussed on raising awareness of well-being in our sector and encouraging a cultural change towards mental health in our industry.”

“We invite our industry friends and colleagues to get behind this new industry-specific MHFA logo and help promote mental health awareness in our industry,” Piers concludes. “And don’t forget, if you are a freelancer you can sign up for

our AJ Bursary for free MHFA training; the course is provided by our fellow industry charity Music Support.” 🌸

**If you have attended a mental health first aider course which was not delivered by an approved MHFA England certified instructor member, please contact Backup as they have a wider list of approved mental health first aid instructor training providers they can check against.*

This article originally appeared on the Backup website at www.backuptech.uk/backup-launches-new-mental-health-first-aider-logo. Many thanks to Mig Burgess for allowing us to reprint it here.

The Assistant Lighting Designer's Toolkit

Jack Wills reviews the latest edition of Anne McMills' book

The *Assistant Lighting Designer's Toolkit* is an incredibly in-depth guide of what is involved in lighting from the start to the end of the process. Anne McMills has written a very flowing, highly detailed, yet easy-to-navigate insight into each element of the lighting design journey, plus all the paperwork requirements and terms that come with it across various different scales of productions, venues and locations.

The book is also bursting with countless real-world examples of lighting rig plans, section drawings, followspot cue sheets, magic sheets and outstanding set electric drawings from the West End and Broadway, plus useful insights into getting the most out of Vectorworks and how to create professional looking lighting plans with the best layout and all the details in one place, to name only a few of the vast yet specific sections the book covers.

Alongside the extensive guidance on lighting paperwork, there is also a great section on who has which responsibilities in a team and how that differs from country to country. Anne has also put together a fantastic section on the different terms and phrases used in theatres in specific countries, covering everything from American theatres to German, Italian, French, Japanese and Chinese-speaking venues. There is also great guidance on what to expect when working abroad including cultural differences to consider and how to get the best out of your overall experience, especially helpful for those people who are just starting out in their lighting journey or have not done international touring before.

For those people who are just taking their first steps in the assistant lighting designer role, or who might simply want a refresh of information, there is a detailed

step-by-step checklist which acts as a fantastic guide to making sure you are not missing any responsibilities out and are doing tasks in the correct order. The checklist starts right in the design prep stage and discusses the basics like design meetings and venue drawings and continues on to printing and distributing the correct paperwork to each department. The incredibly helpful checklist continues into the build stages of the process then onto the load-in, focus sessions, tech sessions, previews, opening night and after opening night.

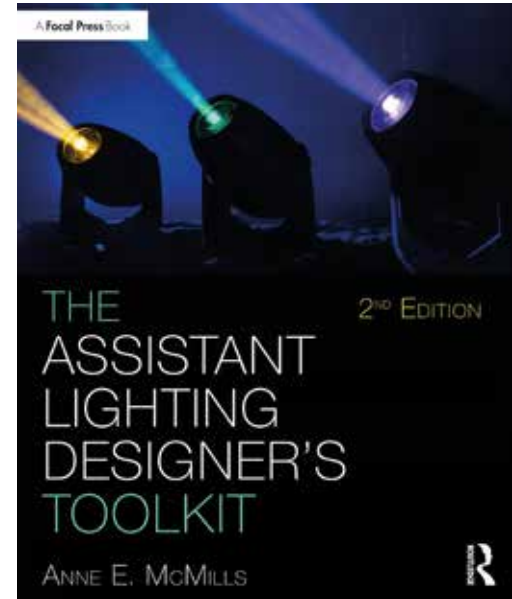
The Assistant Lighting Designer's Toolkit also discusses the benefits and transferable skills when it comes to working in related industries, including working in film and television, events, themed entertainment parks, and architectural lighting to name a few. Sections like this discuss the differences in the equipment we use

and also how some of the equipment is similar but used in a different way, such as ETC Nomads combined with wireless DMX, which is now becoming a very common control system for certain TV studios. The TV and film section also discusses how the demand for assistant work can vary depending on the project; for example, a movie musical will often have a theatrical lighting designer who will work with their assistant to only focus on getting the lighting perfect in a theatrical element and then the film lighting is overseen by the director of photography who looks after lighting for the cameras only.

Continuing on in the TV lighting section, in an interesting way, Anne has touched on even the smallest details like how the channel numbers are shown on the inside of the fixture symbols in TV rig plans and how fixtures are only referenced by

channel number alone. The book also touches on more unique processes such as the “chip board”, which is a printed colour gradient scale that all the cameras sync up to before filming as well as how sections are done with multiple lanterns as one group known as a “talent angles plan”. There are also small but crucial, genuine details noted, such as ensuring backlight might need to be cut off the presenter’s heads because their bald head might be “too hot” for the camera. All small details that can be so finely controlled in the television and film world might help us achieve even greater detail in theatre lighting, and again this section comes complete with a huge array of detailed, modern and well-labelled example images of some very pristine and detailed plans, sections and images.

The Assistant Lighting Designer’s Toolkit also has a brilliant section



The Assistant Lighting Designer's Toolkit
By Anne E. McMills
2nd edition, 2022
Published by Routledge
ISBN: 9780367423728
524 pages with 232 colour illustrations

The Assistant Lighting Designer's Toolkit

Jack Wills

on architectural lighting and their lighting plans, known as “lighting layouts”, and how lighting is considered for architectural projects. Again, this section goes into the

same very high standard of examples and written detail, with additional pointers such as recording real-world light levels at certain times of the day and

the process of “redlining”, which is the industry standard way of making sure that every tiny detail has been noted and amended in digital form, with one or many junior architectural lighting designers leaving a red pen

mark over the area in question to show it was noticed.

Overall, *The Assistant Lighting Designer's Toolkit* is a stunningly detailed array of everything lighting

The book is bursting with countless real-world examples of lighting rig plans, section drawings, followspot cue sheets, magic sheets and outstanding set electrics drawings from the West End and Broadway...

across various industries, which is informative for anyone to learn from at any stage of their career. There are countless modern-day examples right next to the text and everything has been laid out in a

very flowing, informative, yet easy to enjoy way. The toolkit covers so many areas in detail that it is hard to review without giving it away, but there was never a moment in the book that I felt any detail had

been missed out or any related questions unanswered. The layout of the toolkit is a spectacular mix of detail plus information, yet it is well paced to ensure you won't get bogged down with reading lots of unnecessary details.

The Assistant Lighting Designer's Toolkit serves very well as both a brilliant bit of reading for those interested in the industry and also a great reference point for anyone looking for advice in a range of industries alongside examples of how other people have approached complex plans, challenges and scenarios. 📖

A Day of Light

A Lucy Carter lighting masterclass, hosted by Box of Tricks and HOME, Manchester

Emerging and early-career northern lighting designers! Box of Tricks and the ALPD invite you to A Day of Light with Lucy Carter.

Lucy is an associate artist with Box of Tricks. Together, we are investigating what support emerging and early-career lighting designers need and how we can develop a northern network to facilitate positive change. Details below...

4 September 2022

HOME, 2 Tony Wilson Place,
Manchester M15 4FN

1–3pm: Masterclass with lighting designer Lucy Carter

A lighting masterclass with Lucy where she will share her process and practice with images and videos from some of her productions.

3.30–5pm: Talking Shop
An open discussion with all participants, exploring where we are and what we need as lighting designers based in the north. A safe space to share common experiences.

5pm: ALPD social
An ALPD social in the bar at HOME – everyone welcome, not just ALPD members!

Book at www.eventbrite.co.uk/e/playmakers-offstage-a-day-of-light-tickets-391082106107. #





Office Oracle

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

Website

We continue to make updates to the website. Our Sustainability Group have put together an excellent UK hire companies map. Available on our website, under the Resources tab, this map provides location information for around 150 UK-based hire companies, making it easier to find one local to where you are working instead of using a company hundreds of miles away. ALPD Corporate and Commercial members are highlighted in orange – we are grateful for their valued support and would encourage you to support them with your business if you can.

Using local suppliers helps keep the carbon cost of hire delivery to a minimum, as well as helping the local economy in the area you're working and often supporting small businesses too.

Badges

We have had made some enamel lapel badges bearing our logo, for our members. Every member can claim one from us at our stand at PLASA. These are free to members, but we would love it if you felt able to make a small donation to the Lumière Fund. (Or even a medium or a large donation!). If you are not going to PLASA and would like a badge sent to you, we need to charge £1.50 to cover P&P. Just let us know on office@thealpd.org.uk.



ALPD Awards for Excellence

At the beginning of June we launched our 2022 Awards for Excellence. We will be awarding in three categories: Lighting Design, Production Electrics and Programming, with each of the fantastic prize bundles being tailored to the specific needs of that speciality.

These awards are presented to current students (not just those on vocational theatre courses), Affiliate members of the Association, and recent graduates (who graduated no earlier than 2020) even if they are not currently a member, who have demonstrated strong, imaginative and creative lighting designs, detailed production documents or thorough programming files. The closing date for applications is midnight on 31 October. Full details

can be found on our website under the Training tab: www.thealpd.org.uk/training/alpd-awards-2022.

Membership subscriptions

If you haven't yet paid your subscriptions, please do! They are now overdue. You can always check your balance by checking your membership page on the website.

New members' benefit


ALPD members can now receive a 10% discount on tickets booked via LOVEtheatre.com. The discount will be applied automatically at checkout when booking via www.lovetheatre.com/alpd.

A full list of members' benefits can be found on the members' side of the ALPD website. 📌



The rather unusual get-in dock at Alexandra Palace for this year's ABTT show! Photo by Amanda Laidler.

Corporate members

<p>4Wall 01254 698808 www.4wall.com</p> 	<p>CAST Group of Companies +1 (416) 597-2278 www.cast-soft.com</p> 	<p>Claypaky +39 335 72 333 72 www.claypaky.it</p> 	<p>ETC 020 8896 1000 www.etcconnect.com</p> 
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Thank you for your support! For Commercial members, see the back cover.

<p>PRG XL Video 0845 470 6400 www.prg.com/uk</p> 	<p>Royal Opera House 020 7240 1200 www.roh.org.uk</p>  <p>ROYAL OPERA HOUSE</p>	<p>Stage Electrics 03330 142 100 www.stage-electrics.co.uk</p> 	
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Diary dates 2022–2023

- 6–16 August 2022** World Stage Design, Calgary, Canada
- 4 September 2022** A Day of Light, HOME, Manchester
Masterclass with Lucy Carter, followed by
ALPD social event*
- 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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To submit ideas for articles, correspondence, corrections and any comments
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 website. Company members
only may advertise in Focus; please contact the office for details. Editorial guidelines
for authors are available on request. The opinions published within Focus are not
necessarily those of the ALPD. E&OE. Content deadline for the next issue: 31 July 2022

New members

Welcome!

Professional members

Kieran P Hotchkiss, Abernethy

Ian R Jardine, Woking

Elle Taylor, Glasgow

Associate members

Matthew J Graham, Bristol

Affiliate members

Kevin Murphy, London

Chris J Shute, Eastleigh

Student members

Jasper Anderson, Newcastle

Adi Currie, London

Melissa Holmes, Sevenoaks

For the next issue...

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

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

Send all contributions to editor@thealpd.org.uk for the August/September issue. 📧

Professional members' shows

opening in June and July

June

1 Luca Panetta (lighting designer) *Jesus Christ Superstar* LAMDA – The Sainsbury Theatre / **1** Jo Underwood (lighting designer) *The Haunting of Susan A* The Kings Head Theatre / **3** Michael Grundner (lighting designer) *Robin Hood* Schlosstheater Fulda / **6** Andy Webb (lighting designer) *Million Dollar Quartet* Barn Theatre / **7** Zeynep Kepekli (lighting designer) *Common Ground(s)* Sadler's Wells Theatre / **8** Joseph Ed Thomas (lighting designer) *Above the Stag Summer Season* Above The Stag Theatre, Main House / **8** Kieron Johnson (lighting designer) *Smile The Mack* / **9** John Rainsforth (lighting designer) *Amour Bellairs* Theatre / **9** Alan Mooney (lighting programmer) *The Wakefires* Elizabeth Fort / **10** Daniella Beattie (lighting designer) *Tom, Dick and Harry* New Vic Theatre / **10** Johanna Town (lighting designer) *Tamerlano Grange Festival* / **10** Azusa Ono (lighting designer) *A Doll's House, Part 2* Donmar Warehouse / **14** Ben Garcia (lighting designer) *Matilda The Musical Jr* Questors Theatre / **15** Gareth Hughes (lighting programmer) *Mad House* The Ambassadors Theatre London / **15** Leigh Mulpeter (lighting designer) *Here Come The Boys* / **15** Matthew Lofting (associate lighting designer) *Talawa Rehearsal Readings* Talawa Studio – Fairfield Halls / **16** Charlie Morgan Jones (lighting designer) *The Light in the Piazza* Royal Academy of Music / **17** Jo Underwood (lighting designer) *Dido* Greenwich Theatre / **17** Luca Panetta (lighting programmer) and Mark Jonathan (lighting designer) *The Fellowship* Hampstead Theatre / **18** Malcolm Rippeth (lighting designer) *Rusalka* Garsington Opera and Edinburgh Festival Theatre / **19** Alan Mooney (lighting programmer) *Guests of the Nation* Cork City / **22** Chuma Emembolu (lighting designer) *The Throne* Charing Cross Theatre / **22** Jane Lalljee (lighting designer) *Circle of Fifths* Dance House, WMC, Cardiff / **23** Kieron Johnson (lighting designer) *Knot of the Heart* The Lab, Birmingham Conservatoire / **24** Matt Clutterham (lighting designer) *Romeo + Juliet* Stafford Castle / **27** Ali Hunter (lighting designer) *Samskara* The Yard Theatre / **30** Michael Grundner (lighting designer) *Elisabeth* (concert version) Schloss Schönbrunn

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.

July

1 Palle Palme (lighting designer) *Jesus Christ Superstar* Dalhalla, Sweden / **2** Matt Ladkin (associate lighting designer) *Peaky Blinders: The Rise* The Camden Garrison / **2** Malcolm Rippeth (lighting designer) *The Turn of the Screw* Garsington Opera / **4** Daniel Carter-Brennan (lighting designer) *The Heart Of It* Wilton's Music Hall / **6** Jonathan Chan (lighting designer) *Opera Makers* Milton Court Studio Theatre / **6** Kieron Johnson (lighting designer) *Masters Showcase* Bellairs Theatre / **7** Charlie Morgan Jones (lighting designer) *Merrily We Roll Along* Royal Academy of Music / **14** Abi Turner (lighting designer) *How Disabled Are You?* Omnibus Theatre / **14** Michael Grundner (lighting designer) *The King and I* Seebühne Mörbisch / **20** Michael Grundner (lighting designer) *Grease Musical*sommer Amstetten / **21** Abi Turner (lighting designer) *All the Happy Things* Theatre 503 / **21** Dominic Patel (lighting designer) *The Formidable Lizzie Boone* The Rotunda Theatre, Buxton

PLASA Show 2022

4-6 September at Kensington Olympia

PLASA Show, the UK event for entertainment technology is back this autumn on 4-6 September 2022, and with a diverse variety of exhibitors already confirmed, it's set to be a jam-packed, sell-out event!

Taking place at Olympia, in the heart of West London, the show will deliver future-leading technology, inspiring product demos and relevant industry content. To accommodate for this eclectic mix, there will be four show-floor theatres running over 60 sessions, covering an extensive range of pertinent topics across the three days.

The show floor

After its success in 2021, PLASA Show remains in the Grand Hall of Olympia London, facilitating more industry-leading exhibitors, enriching visitor experience and providing maximum networking opportunities.

It's already set to be a bumper show, with tons of notable brands returning after the pandemic, such as Robe, Ambersphere, ETC, AC Entertainment Technologies, Adam Hall, L'Acoustics, Sennheiser, Chauvet, Lesiuretec, Highlite, Polar and SFL Group, and many more, all confirmed for the three-day event.

Brands and content

The iconic event provides a catalyst for interaction with leading brands from audio, AV, lighting, rigging and staging, each one showcasing popular products and new releases to try before you buy.

The much-anticipated seminar programme will share valuable business advice, unpack technical topics, and present the latest creative achievements. Alongside all of this, interactive workshops return to offer hands-on experience with

sought-after tech, from live audio demonstrations, to lighting console training, and much more!

PLASA Awards

The widely respected PLASA Awards for Innovation will be running again to recognise and reward next-generation products and the people behind them. The awards are proudly run in association with LSi magazine, which provides extensive exposure for all vetted entrants and winners of the awards. Look out for more information regarding how to enter this year's awards.

Free registration for PLASA Show 2022 has now opened! Be one of the first to redeem your three-day entry badge and keep up to date with show announcements as they happen.

To sign up and find out more, visit www.plasashow.com. 🌸



Billy Elliot

Photos from lighting designer **Ben Cracknell**



Billy Elliot

Curve, Leicester

Director: Nikolai Foster

Choreographer: Lucy Hind

Musical director: George Dyer

Set designer: Michael Taylor

Costume designer: Edd Lindley

Lighting designer: Ben Cracknell

Sound designer: Adam Fisher

Photographer: Marc Brenner



Billy Elliot
Curve, Leicester
Director: Nikolai Foster
Choreographer: Lucy Hind
Musical director: George Dyer
Set designer: Michael Taylor
Costume designer: Edd Lindley
Lighting designer: Ben Cracknell
Sound designer: Adam Fisher
Photographer: Marc Brenner

Stage lighting between the wars

Reflections from 1975...

Courtesy of Richard Pilbrow, the following is from a tape recording of a meeting of the Society of British Theatre Lighting Designers (which became the ALD), discussing the growth of stage lighting in Britain. The meeting took place in the spring of 1975. Part one appeared in the April/May issue.

The meeting was chaired by Richard Pilbrow, and speakers included Strand Electric veterans B. Bear, Frederick Bentham, Lew Burroughs, Bill Lorraine and Jack Madre, lighting designer Joe Davis, and directors Basil Dean, Norman Marshall, and Herbert Marshall.

Richard Pilbrow: We've talked about various theatres, the Hippodrome, the Festival Theatre Cambridge, and the Saint Martin's. Who else was doing what? What else in the '20s?

Herbert Marshall: I think one of the most important innovations was Casanova at the Coliseum. It was the introduction of the front-of-house spot bar. Stern was one of Reinhardt's designers, and he wanted FOH lighting – I don't mean from the circles, he wanted FOH lighting. No business of hanging lanterns on the circle – what they did was build a reproduction of the Bridge of Sighs – I forget how far in front of the proscenium it was – but

that provided not only a catwalk for electricians but also in the last scene a lot of chorus girls appeared and threw down streamers and so on, and gentleman held onto streamers from the girls up there and got some thrill from it. But I still think the most



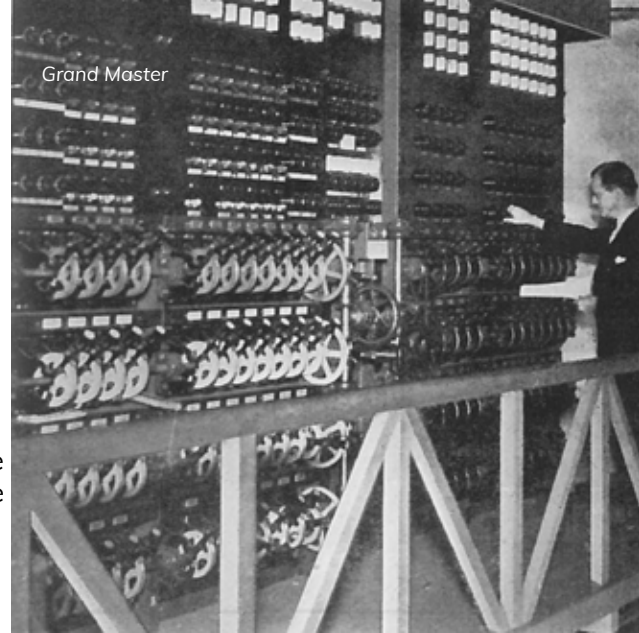
Casanova at the Coliseum

important innovation in the '20s was getting out of the proscenium and lighting the actors from the front. I did it in my own theatre – then again it was not exposed, but was covered and looked like a theatre ceiling beam. Let us remember that we are lighting actors and the actor was able to get much nearer his audience, and you could do without floats.

Fred Bentham: I think we should keep in mind that more was done by the super cinema and its stage with the coloured lighting and with floods on it, and changing colours round the auditorium, developed dimmers and dimmer systems very often, certainly when I started to get interested, it seemed the best switchboards were in cinemas – super cinemas with big stages (Streatham) – rather than theatres, which were still flogging pot boards

and portables and that sort of thing. Whereas the super cinema had a proper coordinated installation – that is the way things are going to go one day. Speaking for myself, the two great inspirations were equally – one from the super cinema and one from the theatre at about the same time in the early 1920s. Basil Dean's production of *A Midsummer Night's Dream*, which I still vividly remember – I remember the cyclorama, the use of the lifts, and I remember the way these drapes opened to expose the cyclorama when you had that dawn sequence, and above all the use of the projected branch effect on the gauze to get the other part of the wood – the marvellous palace scene and the fairies coming out at the extreme end.

Grand Master



And another great influence was from another field, namely the Shepherd's Bush Pavilion, which was a super cinema where they did the most marvellous interesting effect on curtains with colour. The super cinema was mad about colour. It was all they had for decor. There was a lot of colour around in a way that there isn't nowadays.

Stage lighting between the wars

Norman Marshall: One is not confined only to the stage but the entire auditorium, because I went to the opening show of one of the Odeon cinemas – maybe the one in Streatham – but the show is over and they'd put the lights out. I'd lost my hat, and I said, "Put the lights on again", but they couldn't because they had to press a button and dawn came up with early birds twittering – it was a terrific effect. At the end, the moon came up as I was leaving, having found my hat.

Richard Pilbrow: Was this the beginning of the Grand Master switchboard?

Fred Bentham: No. You see, Grand Master switchboards in a sense were always there – they must've been there from the very earliest days because it is a natural thing to put handles on the shaft even if you had pots and then you put wheels at the end. The Germans did that

long before Britain or America got round to anything approaching it – in fact, the German mechanical tracker wire regulator was streets ahead of anything. I think the real thing was that when the cinema installation was designed it was designed as a complete entity and they didn't reckon on hiring anything. They used what was there. This is what they did at the Festival Theatre Cambridge; they had an installation that worked. But most West End theatres were still on this hire business. The stuff was gathered together for the show, with the exception of the St Martin Theatre and a few others.

Bill Lorraine: Basically it was five battens and the footlights – two perches if you were lucky.

Joe Davis: From the short time I joined – from about 1925 onwards – what I imagine was that there was very little development. One had

in those days a Pattern 27 250-watt spot, Patt 44 500 watts, Patt 43 1,000 watts, no shutter control, no mirror. The only two lamps I remember, which I think you, Fred, were present in developing, were the old Pattern 73, which was the first profile shutter spot which I ever saw, and the Pageant, for which I shall never forgive you for taking out of circulation! They were the only two lanterns to actually be designed between the two wars.

Fred Bentham: There was one other and I hardly dare mention it because it is a source of controversy – I also designed our Acting Area lantern.

Basil Dean: The first one came from Germany!

Fred Bentham: Quite right. The German Acting Areas were quite different from mine.

Bill Lorraine: Completely different. The beam angle was different and



Pattern 56 lantern

there was variable beam angle, which made a lot of difference.

Fred Bentham:
Quite different from mine. I wanted these

vertical beams punching down. Robert Nesbitt loved them because he could see the rays of light.

Basil Dean: But the inspiration came from the introduction of the original German lamps.

Fred Bentham: No. I know exactly where the inspiration came from. My Acting Area came from the fact that when I used my model theatre and built it I had these funny little lens spots and they gave me a series of bars over my stage with these puddles of fixed light which I could not adjust. When I went into the

theatre, there was no equipment for this. There was this thing which didn't give any punch – it wasn't used that way – and I had to have this equipment and the Pattern 56 was the result.

Basil Dean: The German lamp was used for the purpose for which it was named – it was used for the Acting Area.

Fred Bentham: Yes. I don't know what mine should've been called because it was not like the German one.

Bill Lorraine: It had a wider beam angle.

Fred Bentham: Yes.

Richard Pilbrow: The German one was wider – it was basically to light the area inside the cyclorama without spill.

Fred Bentham: These were vertical Pageants. You see, the lamps we had for Pageant lanterns in those days wouldn't have stood pointing

straight down. The B1 – or B lamps – the A1 I like best because you could connect it to the reflector, so I had to have a general service equivalent to the Pageant pointing straight down. It was a mistake to use the term “acting area” anyway, but it was also a great mistake to use word “pageant” for the other lantern.

Richard Pilbrow: I think we've solved a long-running controversy. There are two different things with the same name!

Basil Dean: My mind goes back to when Acting Areas were first brought to this country, and the German word was complicated, and somebody said what are you going to call those, and I think I invented the term “acting area” because it was to light the acting area which is in front of the lighting provided for the distance.

Richard Pilbrow: Fred, when was the one you built, which we could

Stage lighting between the wars

name something else? The Bentham downlight!

Fred Bentham: As soon as I came to Strand – 1933.

Richard Pilbrow: When was it first used?

Fred Bentham: This is awful. I know perfectly well the Pattern 73 was first used on the circle at the Savoy Theatre (four of them) and then the Pageant was used for an awful show which ran for about two weeks with Ramon Novarro at Her Majesty's Theatre – two of them were used for the moonlight going across the stage, and I remember going there with Arthur Earnshaw and sitting down there waiting for this super light coming down – two Pageants! But the Acting Area, I'll have to give that a think.

Joe Davis: I thought Hassard Short used it at the Adelphi in *Stop Press*.

Norman Marshall: Short was the first man to introduce the colour surprise pink.

Joe Davis: About the 1931 period: *Stop Press*, *Streamline*, *Blackbirds*, *Over the Page* – all those sorts of revues – when was the first auto colour change put in? I think that was Short again.

Basil Dean: I think I can answer that. At the St Martin's Theatre and that was quite early. It was the first thing I brought from America. But it's interesting historically that the first person to bring light into the auditorium, as Norman has said, was Reinhardt. And he did it at the theatre in Vienna, and I happened to know about it because he borrowed my prompt copy of *Loyalty*, which he renamed. It's in that production that he first used light in the auditorium and that was in the 1920s. You know, I think we're all

inclined to lose our way over types of equipment. We all acknowledge the enormous development that has taken place with the engineering and electronic control, etc. Surely the thing that fascinates the lighting designer should be the course of development and what is the object for which he is thinking of solutions. Thinking about how to improve – what is the purpose of the light? Can it go beyond purely realistic lighting where the lady sits and writes her letter? Surely it's the deepest significance of lighting which should engage our attention – apart from the engineers. It's quite right that engineers should be concerned with machinery and so forth, but from the artist's point of view, if you're going to lay claim, as I think you should, because the title of lighting designer, that brings in aesthetics. That brings



in the purpose and the use of light. It brings in the reason why the designer, the scenic designer, should supplement and collaborate with the lighting designer and vice versa. And it's those aesthetic problems which, I think, matter for development.

Many thanks to Jim Laws for his careful editing on this instalment. The conversation will conclude (along with some audience questions) in the next issue of Focus... 🍷

All photos courtesy of Richard Pilbrow



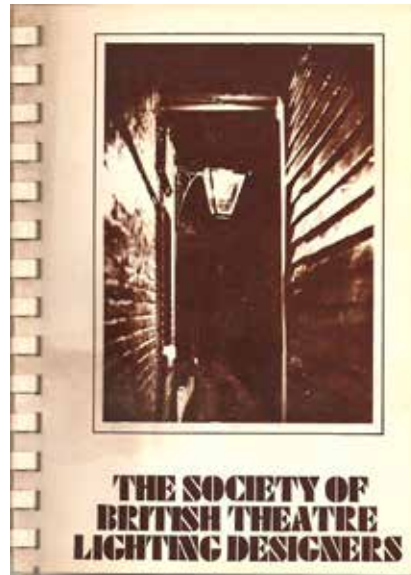
From left to right:

Joe Davis

Viki Brinton
(secretary of the
SBTLD) with Fred
Bentham

Basil Dean

Below: The SBTLD
membership
yearbook from
1973 with a list of
members



Lighting Dance

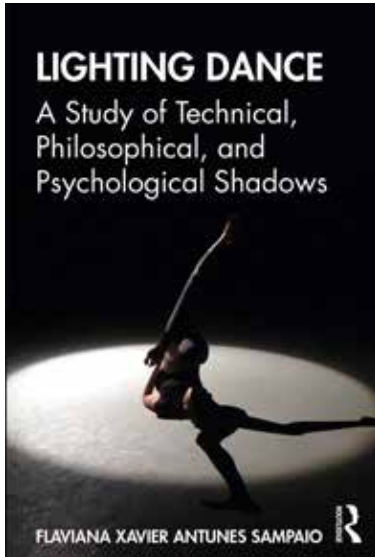
Caleb Stroman reviews this book by Flaviana Xavier Antunes Sampaio

While as lighting designers we are most familiar with lighting texts focusing on lighting and the elimination of shadows, Flaviana Xavier Antunes Sampaio's book takes the opposite approach: the focus is on creating shadow and the impact of it on dance and the audience. As she states in her introduction, "although I understand the subject 'light' is wide and manifold, I believe that shadow is a valuable theme to be examined in its own right, being the interplay of light and darkness..." (p.6). This approach is the through line of her research in the book – a study of shadow through the history of lighting, dance performance, and other disciplines. All of this culminates in Sampaio's practice-led research in the exploration of shadow and the resulting solo dance piece created from the practical experiments.

This book takes a very methodical approach to the subject of shadows. Sampaio starts with a brief history of dance lighting and some the pioneering lighting designer/choreographer partnerships, including the well-known partnerships between Jean Rosenthal/Martha Graham and Paul Taylor/Jennifer Tipton. The book then approaches the question of why study shadows – looking into the philosophical and psychological underpinnings of shadows, which remains in the foreground of her examination of some the pioneering works of dance that explored the use of shadow. Thankfully, links to many of the works that are referenced are included to help those not familiar with the pieces and throughout the text, Sampaio provides extensive notes, references, and links providing a rich bed to expand your study of shadow and dance.

Both Adolphe Appia and Edward Gordon Craig's scenographic practices are referenced throughout the text, but Sampaio also pulls in other disciplines to explore and emphasise the power of shadow, including Caravaggio's *The Incredulity of Saint Thomas* and the film *Nosferatu* by Friedrich Wilhelm Murnau. An entire chapter of the text is dedicated to what shadows can add and how they disorient, using these works and more as potent examples. This analysis of works then flows into a look at the philosophical and psychological examination of shadow: "...the subject of shadow is alternatively considered as physical phenomenon in nature, a symbolic reference, a form of psychological projection, and a cultural reference" (p.72).

These examinations lead to the experimentation of shadow, light, and the dancer's body in the



Lighting Dance: A Study of Technical, Philosophical, and Psychological Shadows
By Flaviana Xavier Antunes Sampaio
1st edition, 2021
Published by Routledge
ISBN: 9780367219178
208 pages

studio, using dancer movement and lighting movement. This practice-led research is thoroughly explained and shown through great images, links to videos of her experiments as well as detailed explanation in the appendix of the setup and methods. Common vocabulary, like *umbra* and *penumbra*, are used in the creation of categories of shadows, such as “long shadow” and “kicking shadow”. Sampaio encourages lighting

designers, choreographers, and dancers to replicate her experiments to explore the usage of shadow in their own work and to build upon what she has already done.

The culmination of all of this led to the creation and presentation of the solo dance work *Sombreiro*, which some may have seen at the 2019 Prague Quadrennial. This work combined the experiments of light, shadow, and movement with her field study work in examining two street festivals, the *Yemanjá* festival in Salvador and the carnival of *Maragojipe* in Brazil. Detailed explanation and exploration of these two cultural events is provided to give context to the creation of the *Sombreiro* performance piece. This practical presentation of application of the theory and experimentation throughout the text is an excellent

primer for lighting designers, choreographers, and dancers as they explore and build upon the research that Sampaio has presented throughout the text.

Overall, this text is a unique look at lighting dance: using light to create shadows and not lighting to eliminate shadows. The target audience of this book is not beginners, but is a great way for more experienced designers to approach lighting from a new angle. Not only is the material rich and provides a deep look at shadows, but the details and notes that Sampaio includes provide for almost endless further exploration of the subject. Published by Routledge, this book stands out as a bridge between the theoretical and the practice-led research of lighting (and shadow) design that is a valuable resource to any lighting designer. 🌟

Mike Le Fevre

Remembered by **Roger Simonsz** and **Bernie Davis**

“That was brilliant!” Possibly the first words Mike Le Fevre, who has suddenly left us aged 58, ever said to me. It summed up his unbounded optimism and positivity, bordered by years of experience. Whereas it is easy to become cynical in our industry, Mike managed to always remain forward looking and generous. PLASA shows will never be the same, where you could see his leather hat bobbing above the crowd already from the entrance. I used to make a point of deliberately walking into him and saying, “Sorry, I didn’t see you there”, just to give him that experience he otherwise would never have had.

We met at Showlight in Munich in 2005 where we both spoke. Mike had demonstrated a system using circular bar codes on the roof of Studio 1 at the BBC, which allowed cameras to be tracked in space so any inserted graphics would match, a technique now widely used by the film industry.

Mike was a “lampie”, as he would refer to us both when introducing me to friends, but a lampie who went well beyond plug pushing and was at home in most environments. We tried to work together once when I had been asked to film Billy Cobham at Ronnie Scott’s. Sadly the plug was pulled on the event before we got started, but our discussions on how we were going to make it look high contrast, almost black and white, were fascinating and enlightening and it was a shame we didn’t get the chance to put our ideas into practice. It showed Mike’s intrinsic desire to innovate and make life and work more interesting in the process.

Sadly Covid paused my frequent visits to London, but when I was there we would always meet up for lunch in Holland Park, and he even generously put me up in a hotel that owed him a favour, so he said. Mike was unflinching generous so I’ll never know if he invented the favour story to stop

my protests, or, if our stay was indeed worth that favour, he must have been very good to the hotel.

Many words will be written about Mike by the many people whose hearts he touched over the years. I’m sad that I couldn’t have some more time with him.

His first cardiac event, while working at the Queen’s tennis club, shocked and surprised us all, but he claimed to be in good hands and often praised his cardiologist. Being the height he was it’s inevitable that the weak spot would be his heart, but I suppose we all hoped that, having had the scare, it would somehow not happen again. Sadly it did, bringing part of London to a stop in the process. Not for Mike to quietly fade to black. I really hope that the gods, who he always invoked to be with us, always, have received him in the summer lands he so often spoke of, leaving us all a bit taller, but a whole lot sadder. 🌸



At the end of May I was shocked to receive the sad news that Mike Le Fevre had died suddenly on his way home from work. Friends and colleagues he was with that day had no clue that this tragedy was coming.

Mike grew up in Rye in East Sussex, and at one point was a volunteer with the RNLI station there. His interest in lighting goes back to school days when he joined the National Youth Theatre, where he first met theatre lighting designer Mark Jonathan who was NYT technical director at the time. Mike was still very young when his mother wrote to the National Theatre to say that her son was interested in lighting and would love a look around backstage. They very kindly invited Mike and his mother along, and the now famous lighting manager Lennie Tucker gave up his own time to show Mike around. At the end of the tour Mike was so grateful he asked Lennie how he could repay him, and was told, "Just do this for others in the future." Mike never forgot that, as so many in the lighting industry will confirm. Mike always credited Mark and Lennie as having inspired him in his younger days.

Mike's career took him to the BBC, in the comms department in outside broadcasts. The manager picked Mike from a group of new recruits as he looked like someone who could carry a lot of equipment. The manager then asked Mike how he thought he might cope in the confines of the comms trucks – Mike was 6 foot 8 inches tall – and his answer was that when you are as tall as he is you get used to being in places that are not big enough!

His credits range from *Top of the Pops*, *Crimewatch*, *A Question of Sport*, *Sports Personality of the Year Awards*, and he also worked on many stage shows that were broadcast from the National Theatre, the Royal Opera House, Sadler's Wells and Northern Ballet. He specialised in lighting studios for sport programmes and worked regularly at IMG's studios in West London.

Mike was a very tall man, with every inch packed full of talent, generosity and fun in equal measures. Get him in a bar and he would entertain you with great stories of his experiences. Mike was very keen to help and

encourage young people who had an interest in lighting for TV or theatre, and would go out of his way to pass on the benefit of his experience. Mike's warmth and enthusiasm for his work made him a very popular person; his extreme height with his signature leather hat meant everyone remembered him. He was one of those few people who made you feel that you had a special bond with him, and in some ways we all did.

Mike was an active supporter of many charities including Cancer Research UK, Great Ormond Street Hospital, NSPCC, RNLI, Craft Aid, Backup – The Technical Entertainment Charity, and the Molly Rose Foundation. Mike supported the ALPD Lumière scheme, which provides pathways for emerging lighting practitioners, providing not only the pathways but also the money to finance them.

Mike was only 58 when he left us, and he has left a large, tall gap that can never be filled. Our deepest sympathies go to his wife Donna, daughter Abigail and son Shaun, as well as his mother Jodie. 🍀

John Simpson

Remembered by members of the ALPD Executive

Rick Fisher:

I am most sorry to share the very sad news that John Simpson, an honorary member of the ALPD, chair of Backup, and founder of White Light, has passed away due to pancreatic cancer.

John was immediately on board when the idea of a charity to help lighting colleagues was put forward by the late Tony Gottelier and me. We formed Light Relief in 2002, and John was always an enthusiastic champion and later chair of the charity.

John was central to the creation of Behind the Scenes in 2014 to help more people involved in all areas working backstage. John served as chair of that charity until creating Backup in 2016, when our name sharing with the USA charity was no longer possible. He turned that challenge into an opportunity to reinvigorate our purpose, to be able to support people in our industry.

His role was so much more than being a chair. He was usually the contact person for anyone needing assistance, and worked with individuals to craft a plan for Backup to help, then followed up to make sure Backup was there for those who needed it.

Throughout the pandemic, John was instrumental in setting up our hardship fund, which distributed over £300,000 to our colleagues, many of whom had little government or employer help due to our freelance-heavy industry.

John also recognised the mental health challenges that have been aggravated by the pandemic but were endemic in our industry long before. He helped to create the counselling resources provided by Backup that have and will help countless people.

I will miss his wise counsel and clear vision. 🍀

Nick Moran:

I worked for White Light in 1983/1984 – when there were just a few of us in an old stable in Filmer Road. John was the best boss I've had, even after I stopped working directly for him.

John was a great “hands on” boss then, managing by sweeping up on Fridays, and giving us the real story of how the company worked over a cuppa in the yard. He re-mortgaged his home every time we got a big show in those days.

He followed the careers of so many people with such care, always quick with congratulations and occasionally dropping a wise word in an ear when needed. I'll miss him for both those things, and a lot more. 🍀

Sofia Alexiadou:

The Lighting Lunch back in February 2022... everyone was looking forward to this: the first chance after the pandemic to see each other in person! I went to my allocated seat, and this very kind man was sitting next to me. I had never met him before and, to be honest, I didn't really know that many people either way... so I introduce myself and I am curious to know what he does for a living. He says, "I am John and I run a lighting company." So I said, "Great, which one?" And John says simply, "White Light." For a split second, I didn't know whether I wanted to hide myself under the table because of my utter ignorance or stand there and acknowledge what great men do: they show the way with humility and simplicity. We spent the next hour with him talking to me about his fascinating life and the birth of

White Light over wine and many anecdotes in between. I will never forget how his eyes lit up when he was talking about the time he was a teacher, how he started the company and how much he loved working with lighting designers. Before he left that night, he promised he would come round and talk to students about his story. I think that is his legacy, telling his story to our students and protecting the best part of our discipline, which is taking care for one another... John, you will be greatly missed because you could affect and change so many lives and you didn't even know it... 🚫












Kelli Zezulka:

I first met John when I was researching the history of lighting design at the Royal Court Theatre in London for my master's degree.



Of course, John was an authority on the subject, and so I went to see him at White Light one day for an interview. I spent hours in his office as he regaled me with stories and answered my questions. He made me promise to send him a copy of my thesis when I'd finished and, to my great surprise, the next time I saw him, he asked me about it – it turned out he had actually read it! I was amazed and so touched. He was continually supportive and one of the most lovely people you could hope to meet, always so kind and generous. He will be very much missed. 🚫

Commercial members

<p>10 Out of 10 Productions 020 8659 2558 www.10outof10.co.uk</p> 	<p>Drafty www.drafty-app.com</p> 	<p>Fineline Lighting 01275 871800 www.finelineighting.com</p> 	<p>Lamp & Pencil 01279 902819 www.lampandpencil.com</p> 
<p>Artifice Industries Ltd www.artificers.co.uk</p> 	<p>Entedi 020 3598 3131 www.entedi.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>Blue-i Theatre Technology 0113 289 1030 www.blue-i.tv</p> 	<p>Events Gear Ltd 0203 883 0652 www.eventsgear.co.uk</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> 
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