

# ALD #

# FOCUS

The Journal of the Association of Lighting Designers  
"More art, less tools..."

October/November 2019

*Preludes*  
Southwark Playhouse  
Director: Alex Sutton  
Designer: Rebecca Brower  
Lighting designer: Christopher Nairne  
Photographer: Scott Rylander

***In the crosslight this issue:***

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  - Knight of Illumination winners
  - Postcards from London and Denmark
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...and much, much more...
- Price to non-members £5.00

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# From the chair...

I question sometimes that all I have ever achieved in my life is to make entertainment! We are currently living in turbulent times – politics, Brexit, climate change – and these make me wonder: what have I ever done in my career to act against these issues?

But then I reflect on what drew me to a career in theatre in the first place. I was sitting in the top balcony of the Royal Exchange Theatre watching a domestic drama set in apartheid South Africa. It felt like I was in that room, watching real lives, learning about real events and being shocked and emotionally engaged. I learned more from that one evening, where I was propelled into their world, in a way news programmes on TV had never managed to achieve.

Forty years later, I am opening a show at The Bridge called *Two Ladies*, a fictional work, offering a feminist perspective on our world of politics. I was again reminded how lucky I am to live in a country that still has a voice. And to work in an industry, either through entertainment, drama or music, that still manages to influence the world through the words of its creators.

We can each make a difference, small or large, whether directly in our work or as individuals. The ALD currently has a very vibrant group of people who are actively working to improve our working conditions, to help us manage our wellbeing and to improve the ways we think about our resources. I hope that over the next years we will see more of their work on our website and in *Focus*.

We celebrate in this issue all of our KOI winners and their amazing work and contribution to entertainment. I would like us all to remember we can make a difference to the world around us, individually in how we work or communally in making the art we so love and that what we do does makes a difference to our future.

Jo ✨



Johanna Town  
ALD chair

*Two Ladies*  
Bridge Theatre  
Director: Nicholas Hytner  
Designer: Anna Fleischle  
Lighting designer: Johanna Town  
Photographer: Helen Maybanks



# In praise of teamwork

Mark Jonathan on the people that make the difference



As the weather turns autumnal, interspersed with a late heat wave, flooding or hurricanes depending on where you are, we celebrated the 12th Knight of Illumination awards and the PLASA exhibition in London.

Is it only 12 years since Durham and Jennie Marengi founded the KOI under the noble and generous sponsorship of Claypaky led by Enrico Caironi? I think Enrico was convinced he could see the marketing advantages of being involved and yet while founding these prestigious awards he was in complete accord that they would be judged independently and without any influence from the sponsor. The ALD, led by chair Rick Fisher, was

clear that the theatre judges should be professionals in the field and so the writer and critic David Benedict was brought on board. He appoints specialist judges (all arts critics) for two-year terms to cover the range of the theatre awards comprising drama, opera, dance and musical theatre in lighting and projection design. This year, David Benedict announced the nominations and winners and he is justly proud of how special these awards are. How lucky we lighting and video designers are to have the KOI. As the numbers attending have grown so have the sponsors to match. This year 500 designers and industry professionals were “wined and dined”, joining the many sponsors to whom we owe much gratitude. We should also acknowledge the colossal job producing the event done by Sarah Rushton-Read, Andrew Organ, The Fifth Estate and Durham and Jennie Marengi.

Having been on stage a few times involved in presenting the awards, this year I found myself honoured to be a nominee for *Vanessa* at Glyndebourne. This is much more nerve racking. For me, being a nominee had a special

poignancy as last year when I returned to light at Glyndebourne I celebrated 40 years since my first season working there as a production electrician. Joining me as nominees of the Robert Juliat award for opera were Malcolm Rippeth for *Turn of the Screw* at Garsington and Christopher Akerlind for *Katya Kabanova* at Scottish Opera. I started to think about what the nominees might have in common and having worked at all three of the opera companies one thing struck me. Along with the LD being part of a fantastic creative team these three opera companies have the most wonderful staff. If the lighting is going to look good it's essential that the lighting departments are exemplary but in the case of these companies I think both the production making and technical departments are wonderful and world class and with this in common we should be able to do a superlative job. Sure, we might not have had enough time or enough budget but it was the people that make the difference: the technical directors, production managers, set builders and painters, costume and prop makers, wig and makeup staff, stage managers, stage



*Linford Hudson with his KOI sword for the Enrico Caironi Lifetime Recognition award. Photo courtesy of The Fifth Estate*

crew, lighting managers and supervisors, production electricians, followspot operators and programmers. So, if I may, I raise my glass to everyone that we work with for all their often unsung brilliance.

While we are toasting unsung heroes, those LDs among you who use followspots will know what an artful skill this is and how it can save a show, so it was a delight that the Enrico Caironi Lifetime recognition award went to Linford Hudson who was the renowned

followspot operator at the Palladium. TV LD Bernie Davis, who gave the citation and presented the award to Linford, said: "This is where we put the spotlight on someone who has made an outstanding contribution to the lighting industry, and this year we are recognising someone who has himself provided that spotlight. All the winners of awards here tonight will agree that you are only as good as the team you have around you, and when I was learning my craft from others I met one Linford Hudson. I was assisting with the Royal Variety Performance at the Dominion and Stan Snape, the lighting director, had brought in Linford from the Palladium to be in charge of the followspot team and I soon saw why. Linford just knew exactly what was needed from him and was always ready whatever act came on stage. On a high-pressure show he took away one area of pressure."

Linford was born in Jamaica and came to the UK in the early '60s as a young teenager. Linford was more interested in the excitement of London's West End than he was in school and managed to get a job as a uniformed page-boy at the Palladium, showing the audience to their boxes, but

he noticed the bright lights and he set his sights on joining the lighting team.

As Bernie pointed out the 1960s were very different times, and it's sad to record that Linford encountered some awful racial prejudice in the workplace. "Happily, Linford was resilient enough to persist and joined the followspot crew where it is fair to say he not only learned his craft, he developed it to an art form of the highest of standards," Bernie told us. "Linford worked with an incredible list of stars from Frank Sinatra to Ginger Rogers, from Liza Minnelli to Bette Davis, from Ella Fitzgerald to Shirley Bassey. Linford is not someone to get into a name-dropping competition with! His work included over 40 Royal Variety shows, and many other shows, even the London Olympics. Linford is a generous and caring man who directly or indirectly has trained probably half the West End in followspot techniques. His career path is an inspiration in itself."

I know you will join me in cheering loudly and congratulating Linford, a wonderful living legend.

Moving on from the wonderful people we work with I noticed that on my PLASA ticket request PLASA was asking me how

# In praise of teamwork

Mark Jonathan

much I was responsible for spending on equipment or did I just recommend it, et cetera. I began to think about the equipment. Sometimes, the LD may specify the rig but often the LD either has to work with the inventory presented by the producing theatre or with whatever hire equipment the hire company can provide. So, any manufacturers who are reading this, please bear in mind that some of you have products that fall well below what I find usable. It may be ok for rock 'n' roll, but it is exposed under the demands of the theatre LD. At the top of my list the light has to fade up and down delicately with no bumping on and off at the bottom of the fade. Once the light fades up I need as many colours as you can give me but if it can't do the subtle shades around the white palette – Lee 203, 202, 201, 200, for example – I can't use it. Imagine my horror this year where I was presented with a new rig of largely LED fixtures and despite the great efforts of the programmers to aid me some of the LED units had a choice of what I declared to be "Noel Coward" pink or "Creature of the Lagoon" green.

The crucial white palette was missing. Sometimes, I can get away with it but I detest feeling that the look of the lighting is being driven by the type of lights I have been forced to use. I worry that the subtle need of theatre LDs may not represent much in the overall market and that some manufacturers may not see the need to bother while some specifiers for theatres or some hire companies may be drawn to the cheaper end of the market and so we can find ourselves "lumbered". It's a conundrum.

Thinking about the LD trying to light the show with inadequate equipment brings me to the workspace that we have to occupy and it was reading a survey that Guildhall student Matt Dean has constructed on our experiences using production desks that reminded me of all the terrible production desks we often have to sit at that have impractical lighting and uncomfortable headsets. I previously praised the BRB lighting department for touring lovely desks and last week Matt joined me in Birmingham to have a look at these as part of his project to study this issue. I should say at the Silk Street

Theatre, Guildhall pays great attention to its production desks, with the theatre seats folded down, the floor levelled out and proper tables and comfortable chairs in their place. I asked Matt to explain what he was doing and what the outcome might be. Matt told me, "For my graduation project at Guildhall, I'm investigating production desks in theatre, focusing on ergonomics and comfort. After seeing numerous bad examples, I wanted to see how they can be improved."

Matt continues: "A few different articles nudged me towards the project – primarily Jo Town and Rob Halliday's articles about working conditions in *The Stage*. Your own mention of BRB's brilliant desks in this magazine encouraged me to explore more solutions to a seemingly widespread problem. In terms of outcome, the project has two faces. First, I'm building a set of desks for Guildhall's studio theatre. Alongside this, I'll be presenting a set of production desk guidelines. These guidelines will explain the issue to those who don't work at the production desk, and also help theatres and companies build their own solutions."

Matt's survey made me think about some recent bad experiences where I found myself at a production desk that was so high above the auditorium seats that I was expected to stand to see the stage – but for twelve hours a day? At another “desk” there was just a plank of wood across the armrests for me to sort of sit on. Appropriate desk lighting seems to be more of a problem now that the lovely dimmable lite lights are no longer made and the LED replacements don't dim dark enough – and no, I don't want to switch to the red option nor do I want an old anglepoise with swathes of dark blue gel stuck on the front of it which plays havoc with my eyes' “white balance”. My personal gripe is that inevitably I find the director is sitting on the headset side when the headsets don't have a reversible mic. Yes, I know many of you tour your own headset but do I really have to buy a set too? You see, I haven't got any money left as I've spent it all on physio for my bad back!

I asked Matt what his research had found so far. “The most dividing question so far on my survey is asking who should

be responsible for the production desk? There's a large percentage who feel that theatre consultants should be providing the solution. I had a meeting with Paul Franklin from Charcoalblue to discuss this. He informed me that they do try to provide solutions, such as removable auditorium seating to create space for a proper chair and desk. Unfortunately, when it comes to budgeting, it isn't on the priority list. I've also been investigating existing solutions, and I've frequently heard ‘the desks are very good’ and ‘the lighting team is excellent’ in the same conversation. I was expecting to find that higher budget means better desks, but my research shows the quality of the team matters much more than how much money they have to hand.”

Matt would love more feedback so do visit his survey at [bit.ly/ProductionDesks](https://bit.ly/ProductionDesks).

I think this is just the tip of the iceberg and it's great that organisations and individuals are talking more about health and well-being but let's make sure both technical and creative people are included, especially in the freelance sector. Certainly, it's going to take a

concerted effort from members, our unions and, of course, the producers for our mental and physical well-being to be properly cared for.

Finally, please see Lucy Carter's article which mentions some of the work the ALD is doing in documenting how we work with the PWP, the Producer's Guide, Professional Process guides and the ALD contract rider. 🌸

# All about agents

Lucy Carter explains why you might need one



I am often asked by other lighting designers, and especially younger lighting designers, why I have an agent and what my agent does. Recently I have been experiencing quite a lot of unpleasant and, at times, bullying behaviour from producers, and I have been thankful that my agent has been the buffer between myself and the producers. My agent is well worth his 10% commission fee. So, I thought I would outline what it is an agent can supply as a service and why I really need one.

Before I met my agent I used to negotiate all my contracts. Some of them, at that time, were technical manager deals, or technician work, as well as lighting design

fees. I used to be paid a daily rate as a technician, and then the company would tack on an amount for a lighting design fee. I was working mostly in contemporary dance and there were varied standard daily rates, and I would add a few hundred pounds for the design fee. I was happy to be designing and happy to work for these companies. Gradually I started to see the worth of my designs in terms of product. The shows were benefiting from a distinct lighting design and I was being asked to design for more people. The point where I changed from merely feeling grateful I was getting offered lighting design work to understanding I could choose which shows I wanted to do was when I needed to start charging fees relative to the amount of work required, but also charging a fee for my intellectual property, and that was the point where it got more complicated. I am also not great at pushing for things, or having difficult conversations with people; plus, the people I needed to have those conversations with were often my friends.

I started to contact a few agents, and because my work was mainly in contemporary dance a few were rather sniffy about that – someone asked if I

wanted to give up lighting dance! Loesje Sanders already knew my work, as she was a dance fan, and had an all-round interest in all the performing arts. She took me on, and I am still with her agency today. Loesje has since retired, and I am now managed by Simon Ash at Loesje Sanders Limited.

For me, my agent is an essential part of my team, alongside associates, production electricians, programmers and technicians. He and I decide together what work I take; I ask him his opinion on scripts and directors and venues when I am offered work, and we discuss how shows would fit in my diary, how they fit with my family life, and the pros and cons of doing certain productions. He looks out for my well-being, and my work/life balance, and questions me if I am about to take on a production that makes me too busy. I give him the school holiday dates and we block out time in my diary for family, which is sacred, and if I am offered a production during those dates he will often turn them down before telling me about them. I have dates where I won't be flexible and dates where I will not take work, and he is very good at encouraging me to stick to my self-imposed rules around family time.

There is a team of people at my agency: three agents, a financial administrator and an office administrator. Between them, they manage many aspects of my contracts. I know not all agencies provide all of the



*Lighting a light: Filming day for Orphee at ENO*

things my agents do, so if you are looking for an agent, make sure you find out what they do and don't manage for you.

My agent deals with enquires about my availability, discusses projects with producers, finds out all the relevant rehearsal dates, productions dates, tour dates, number of performances, attendance dates and the details of the scripts, scores, librettos, etc. This is normally all done before he then sends me all the details. I need to know all those things before I consider if I can do a project as all those parameters affect if I am available or want to do a certain show. I need to know exact production dates so I can figure out how to work it around the family and other work commitments.

Then, once I have said I am interested, he arranges any meetings and discussions that are needed before I am engaged to do it. Once I have accepted a lighting design on a show, Simon then begins the fee negotiation and contract discussions. He ensures the fee is a fair reflection of the amount of work required, that I am paid my travel and accommodation,

and what the terms of the contract are. This process can take weeks of toing and froing to ensure that the contracts are fair and legally correct. There is a certain amount of give and take between us and the producers, and eventually an agreement is made. This negotiation is not just about the fee but also about the licence terms, and sets out what will happen if something goes wrong or if the production has a further future.

Simon understands what clauses are important to me, and he will fight for those before I even look at the contract. Sometimes I now trust him so much that I don't always look through the contracts in minute detail because I know he has covered it. The agency signs my contracts on my behalf and invoices for the signature payment immediately. They manage all the payments, invoicing as needed when the next instalment date arrives, and chasing when the payment is slow. Once they have received the fee they transfer me the money, less their commission on the fee.

My agency also manages flight bookings when required, and invoices on my behalf for my expenses, which they do not take commission for. They manage and fill

# All about agents

Lucy Carter

in all the forms for any international tax agreements on my fees, and they also manage and work with any international companies that need to apply for a visa on my behalf. They fill in my forms as far as possible and advise me on exactly how to proceed with visas. Of course, the agreement in advance with the companies is for them to pay all visa costs.

The team at my agency also chases productions shots for me and archive videos of the productions once we have opened. They handle the booking of my comp tickets for opening night. They send out biographies for the programmes, edit them and keep my current biography up to date. They keep an eye out for publicity advertising shows that I have lit that we may need to claim additional royalties for.

It's truly an essential part of my career to have this member of my team working to keep all this in order. However, the question I am often asked is: do your agents find you work? They certainly put my name forward should they hear of a show that's coming up and needs an LD. They also suggest my name to other clients of theirs who need a lighting designer, and if I am offered a show that I can't do, and

they think that another one of their clients is appropriate for it, they would suggest their client to the producer. We often meet each other at their client parties and make our own connections as well.

As the industry gets more and more pushed for finances and therefore time, the producers are trying to reduce fees, or the time available to achieve the desired result. They want to do the same job but with less personnel. I find it increasingly important that I have someone else ensuring that I am not exploited, and that my team members are paid properly, and that my budget is reasonable for the relevant job. It upsets me so much that producers seemingly respect our roles less and less and that they are pushing us to our financial and time-pressured limits. So it's good for me not to be a screechy, emotional creative on the phone to the producers all the time and for my agent to push on my behalf.

I have seen producers pushing production electricians and associates to their limits on shows I have worked on, because they can, and because those members of my team felt that once they had agreed to the fee and day allocation



*Launching Gareth Pugh's uniform designs for Virgin Voyages*

that they had to deliver the job in that time or for that fee, despite it being impossible to do so. The parameters are always moving, but the job still needs to be done. They are too exhausted just getting the show on to say enough is enough. That is where I find my agent can be the one contacting the producers and trying to find a fair and adequate solution, which avoids any energy exertion on my part while I am trying to create a show.

I would be interested to hear how other people manage these negotiations with



*The lighting design team: associate Sean Gleason, programmer Tom Young, assistant Gabriel Finn and Lucy Carter*



*Who left MirrorballPaul in the box?*

producers without an agent. Sometimes I know of agents, including Simon, who are happy to negotiate the odd contract for people who aren't their clients. So, if you don't have an agent but do have a particular contract that you need help with you could try approaching an agent to help on a one-contract basis.

As I said before, other agents will manage different things for you and of course there are many other brilliant agencies available.

Since I last wrote for *Focus* I have been having a quieter time. Apparently! Somehow, spending time with the family and managing a building project at home as well as planning for up and coming

shows has meant I haven't felt quieter, but I guess it's all relative. I have been very much wishing for a model box of my house while I have been trying to design the lighting for the kitchen and imagining what it will look like. Living in two rooms, with no indoor bathroom or toilet, has been challenging, and I am sure if I had had to be dashing to London for meetings the lack of a shower would have been more of an issue! I just hope the house is back to some kind of order before my next production period in November.

I did a commercial gig recently for Gareth Pugh and Virgin Voyages at the Royal Opera House in the Paul Hamlyn

Hall. Gareth was launching his uniform designs for the new Virgin cruise ships. He wanted to create environments for the evening based on Studio 54. So we channelled our inner disco queens and sourced some retro disco gear and large mirror balls for the evening. I loved playing with the vintage kit that we got from Richard Martin Lighting, and I really fell in love with the Clay Paky vintage Astroraggis and spiders. Every bedroom should have one. It was all a bit out of my comfort zone creating gig/party-like vibes, and Christina Aguilera did a set. However, I was in the capable hands of programmer Tom Young, who has now gone on to Strictly Come

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Dancing, so he was more than capable of mixing a disco vibe in the very limited time available. It was over in a shot, 17 hours to be precise, but it was a lot of fun.

The ALD is trying to make real change and to improve all of our working conditions and the professional standards within our profession. To that end we have launched a Code of Professional Practice, which all our members should adhere to. By being an ALD member you are signing up to these standards and advocating that these are the standards of professionalism that you believe in. It is published here on the following page. We will publicise it as such within the industry to demonstrate the worth of employing an ALD member, and to demonstrate to producers and our colleagues what standards of professionalism our members deliver.

This is the first of a series of documents we are compiling to make positive change for our working lives. Next is a Producers' Guide to working with our members, which outlines minimum terms and working conditions that they should aspire to and consider when employing us all. We are working hard on this at present and will add it to the website for

membership comment prior to launching it fully. As always we are updating our contract riders and developing some standard letters of agreements for all our disciplines, which members can use when negotiating with producers. These are extremely useful to ensure the terms of your engagement are made official and to protect you from last-minute cancellations of productions and during any disagreements. We are hearing more and more from our members of shows being cancelled and people not getting paid because they had no formal agreement in place. Please DO send us your thoughts, as we are doing it for all of you and it's important you have your say.

I hope you all have a good autumn and enjoy the changing colours. 🌸



*Vintage disco gear courtesy of Richard Martin Lighting*

# ALD Code of Professional Working Practice

In the ongoing campaign by the ALD to improve working conditions and practice standards within our profession and to demonstrate to producers and our colleagues the standards of professionalism our members deliver, the ALD has produced this Code of Professional Working Practice, which all our members should adhere to. By being an ALD member you are signing up to these standards and advocating these principles as standards of professionalism that you believe in.

A PDF of this code can be downloaded at [www.ald.org.uk/the-filing-cabinet/code-of-professional-working-practice](http://www.ald.org.uk/the-filing-cabinet/code-of-professional-working-practice) (you must be logged in to the website to view it).

## **General provisions**

### **1. Introduction**

ALD members agree to this code of professional working practice to enable high professional standards within our industry.

### **2. Contract**

It is essential that a contract is agreed by the member and the producer before starting work on a project.

### **Attendance prior to fit up**

The ALD member will attend:

- design and concept meetings between the creative team

- the "white card model" showing meeting
- the final model meeting
- production meetings
- rehearsals as necessary
- final runthroughs
- cueing meetings as necessary
- other meetings as mutually agreed in advance

### **Attendance at the production period**

The Member will attend for the production/technical period as specified in the schedule presented at the time of contract. Any non-availability periods should be mutually agreed in advance. Further attendance after the agreed contractual opening date would be by mutual agreement and subject to additional remuneration.

### **Conduct**

The ALD member will behave in a courteous and professional manner at all times and will be responsible for cooperative and collaborative negotiation and compromise where necessary with other members of the creative and production teams to ensure optimal delivery of all elements of the production.

The ALD member will attend punctually for all agreed meetings and sessions.

The ALD member will treat all members of the venue and production staff with dignity and respect.

The ALD member will be respectful and considerate and will work appropriately and confidentially throughout the rehearsal and production process.

### **Delivery**

The ALD member will provide lighting/video plans and any relevant paper and preparation material, to a professional standard, in the agreed format(s), timescale and budget as mutually agreed, subject to adequate and timely information and materials being provided to them to do so.

### **Unforeseen illness or absence**

In the event of illness or the inability to attend in circumstances out of the control of the ALD member, they will use their best endeavours to assist the producer in finding an appropriate replacement.

### **Disputes**

An ALD member will ensure that a clause covering disputes should be agreed in the contract.

# A question of aesthetics

Mark Fisher reviews this summer's Edinburgh lighting

Lighting designers justly complain about being overlooked in theatre reviews. They might get a mention for some particularly startling work, but on the whole, critics remain silent. Ironically, this can benefit them. You sometimes see good lighting being praised, but how often do you see bad lighting being rubbished? I would suggest very rarely.

That's partly because it's hard for critics to define what bad lighting is – or, at least, to say who is responsible for it. As long as the actors are visible and don't cast ungainly shadows across the set, the lighting designer can avoid the flack. In any case, they will probably only be following orders. Their lights are likely to look the way they do because that's how the set designer or director wanted them to look.

These were my thoughts while watching *Mythos: A Trilogy*, a star vehicle for Stephen Fry and one of the most bankable shows in this year's Edinburgh International Festival (EIF). Two things struck me about Kevin Lamotte's lighting on the large Festival Theatre stage: one, it was very present, and two, very deliberate. Whether it was any good is a question of aesthetic judgement.

As Susannah Clapp suggested in her

*Observer* review of this triple helping of ancient Greek storytelling, *Mythos* was a production determined to appear popular. Fry might have looked like a prep-school master as he sat on his studded leather armchair, but Tim Carroll's production did all it could to dispel any whiff of the academic.

Nick Bottomley's big-screen projections were gaudy approximations of ancient Greece, all soaring eagles, golden lettering and imposing columns. It felt like a view of the classical world as filtered through the lens of a Greek taverna on some UK high street, something reassuringly familiar.



*Mythos: A Trilogy*  
Festival Theatre  
Director: Tim Carroll  
Designer: Douglas Paraschuk  
Lighting designer: Kevin Lamotte  
Projection designer: Nick Bottomley  
Photographer: David Cooper



*Red Dust Road*  
Royal Lyceum, Edinburgh  
Director: Dawn Walton  
Designer: Simon Kelly  
Lighting designer: Lizzie Powell  
Photographer: Richard Davenport

Lamotte's lighting played a big part in this. He positioned a set of three movable lamps on either side of the stage and directed them into the auditorium where they made dappled patterns on the ceiling. Forever changing angle and colour, they had a rock-gig restlessness. In essence, *Mythos* was a man sitting on an empty stage telling stories; Lamotte, a mainstay of Canada's Shaw Festival where the show originated, tried to make it seem more than that.

He surrounded Fry's armchair with five circles of light, like petals of a flower, and changed the colour according to the story:

gold for golden apples, red for the heat of Hades, violent yellows and lightning flashes for the clash of the Titans... Yes, it was literal, but it was in sympathy with the narrative and added visual drama and intensity where it was needed.

Clapp grumbled about "the default violet lighting", which did, indeed, give it the look of a show about astrology or healing crystals. It was all a bit obvious but, if his brief was to come up with something mainstream, Lamotte succeeded brilliantly. From my point of view, Fry has enough charm and humour (as well as an exceptional mastery of his material) to have been able to sustain

a more subtle staging, but then I don't have the job of shifting 2,000 tickets a night.

Lamotte wasn't the only EIF lighting designer tackling the problem of how to fill a largely empty space. Lizzie Powell had most of the Royal Lyceum stage at her disposal as she lit *Red Dust Road*, an adaptation of Jackie Kay's memoir about tracing her birth parents. She began in ravishing style with sharp golden light cutting across the picture frame at the back of Simon Kenny's set before picking out Sasha Frost, in the lead role, in a lonely pool of downstage light.

# A question of aesthetics

Mark Fisher

Powell's approach allowed Tanika Gupta's adaptation to move fluidly from Glasgow sitting room to Kenyan poolside via nightclubs and hotel lobbies. Her work was one of the best aspects of Dawn Walton's production which, in its small-scale conversational exchanges, felt like a studio play cast adrift on too big a stage.

On the same stage and even more simply presented, *Hear Word! Naija Woman*

*Talk True* was a collage of monologues and songs on the theme of women's rights in Nigeria. Although Ituen Basi's costumes were many and colourful, there was no set, which left the field clear for lighting designer Grant Anderson to pick out the actors in vibrant light against a deep black background. In a show that was all about real-life experiences, he directed our focus precisely on the performers.

There was lovely work, too, from Neil Foulis on the largely empty stage of the Festival Theatre's Studio for Birds of Paradise's *Purposeless Movements*, a choreographic cabaret performed by four men with cerebral palsy. He created a tremendous depth of field by tilting six floor lights at the back wall, turning it a rusty red, while focusing blue LEDs on the downstage actors, before filling the middle part of the stage with smoky browns and violent whites.

On the Fringe, the best lighting often emerged from the most limited resources. Few can have been more limited than *Subject Mater* by the young Woven Voices company, performed in a tiny archway at Paradise in the Vault, yet looking crisp and polished thanks to Simeon Miller's lighting. Nadia Cavelle's three-hander was about



*Hear Word! Naija Woman Talk True*  
Royal Lyceum, Edinburgh  
Director: Ifeoma Fafunwa  
Designer: Ituen Basi  
Lighting designer: Grant Anderson  
Photographer: Gretjen Helene



*Purposeless Movements*  
 Festival Theatre Studio  
 Director: Robert Softley Gale  
 Lighting designer: Neil Foulis  
 Photographer: Mihaela Bodlovic

an ideal housewife putting on a front to conceal her inner despair. It had a set of moveable kitchen countertops each lined with strings of LEDs, enhanced by the glow of lights concealed beneath the lip of the surfaces. It was clean and spare and gave Oliver Dawe's production a sense of hyper-real alienation.

Moving into more abstract territory, *Inflatable Space* evoked the journey of the Voyager 1 space probe – and its golden record cargo – by means of a doughnut-shaped blow-up that inflated and deflated before us. With fellow actor Ean Sheehy, Thaddeus Phillips told a pioneering space story, using the inflatable as a screen for explanatory projections or as

a weightless spacecraft in its own right. Lighting designer Drew Billiau caught the undulating ripples of the white inflatable, illuminating it from behind and above to make it glow. A blue LED picked out a model Voyager floating through the sky, a hand-held torch lit up a snow globe and a desk lamp cast just enough light for an intimate upstage conversation.

Sometimes a production calls for restraint. That was the case with Ahmed El Attar's *Before the Revolution* in which two actors stood stock still for 40 minutes for fear of stepping on a bed of nails. Charlie Aström started by bathing their all-white costumes in dazzling light and then simply made it more dazzling still, a visual

*Subject Mater*  
 Director: Oliver Dawe  
 Designer: Rūta Irbīte  
 Lighting designer: Simeon Miller  
 Photographer: Ali Wright



metaphor for the escalating intensity of Egypt before the revolution of 2011.

At the Traverse, transgender actor Travis Alabanza performed their play *Burgerz* in front of a shipping container full of cardboard boxes. Lighting designers Lee Curran and Lauren Woodhead placed a horizontal row of lights at the back of the container to start the show with a pink fuzz. In front of Alabanza was a kitchen counter top, which, rather like the units in *Subject Mater*, had an under-table light that snapped on when they tapped the surface. The glow of the counter added to the mood of high drama when Alabanza climbed to the top of the container illuminated by pink spotlights.

# A question of aesthetics

Mark Fisher

Also at the Traverse, lighting played a major part in creating a sense of place on the tilting platform of *How Not to Drown*, the story of actor and co-writer Dritan Kastrati and his journey as a child refugee from Kosovo to a life in care in the UK. Sometimes Zoe Spurr's lighting glowed red from beneath the slats of Becky Minto's

set, sometimes it isolated the platform in a gloomy pool as if it were a raft cast adrift on a night-time sea, and sometimes it brightened up to become a suburban living room. Complementing the physical dynamic of Neil Bettles's production, Spurr showed a keen grasp of the transformative capacity of light. 🌟

*Inflatable Space*  
*Assembly Roxy*

*Director: Thaddeus Phillips*

*Lighting designer: Drew Billiau*

*Video designer: Spencer Sheridan*

*Photographer: Elvis Suarez*



*Before the Revolution*  
Summerhall  
Director: Ahmed El Attar  
Lighting designer: Charlie Aström  
Photographer: Mostafa Abdel Aty

Le 8 juin 1992, l'écrivain égyptien Farag  
Foda sortait de son bureau, rue Asmaa  
Fahmy à Héliopolis pour prendre sa  
voiture,



*Burgerz*  
Traverse Theatre  
Director: Sam Curtis Lindsay  
Designer: Soutra Gilmour  
Lighting designers: Lee Curran and Lauren Woodhead  
Photographer: Lara Cappelli

*How Not to Drown*  
Traverse Theatre  
Director and choreographer: Neil Bettles  
Designer: Becky Minto  
Lighting designer: Zoe Spurr  
Photographer: Mihaela Bodlovic



# A postcard from...

Lucy Hansom and  
Sherry Coenen, Denmark



*A Space in the Dark*  
Black Box Dance Company  
Choreographer: Ben Wright  
Scenographer: Will Holt  
Lighting designer: Lucy Hansom  
Assistant lighting designer: Sherry Coenen

Greetings from the eternally drizzly Holstebro, Denmark. We (designer Lucy Hansom and assistant Sherry Coenen) are here lighting Ben Wright's new piece, *A Space in the Dark*. As it is Lucy's first show back from maternity leave, we are also joined by baby Rory, aka the lighting mascot. Black Box Theatre, where we are working, has been super welcoming to little Rory with everyone making eyes at him and wanting a cuddle on meal breaks. In other news, as the venue doesn't often produce its own work, there was no provision for a production desk in the seating bank – but thanks to Q, our programmer, and the rest of the tech team we managed to bodge the bits to get a wonderful position set up. 🍷





# Fine-tune your LEDs

There's a reason why lighting designers are turning to our Zircon filters for their LEDs. It's because they've been specifically designed to fine-tune the inconsistencies often associated with LED lighting. And, with options that include warming, cooling, diffusion and correction, they ensure your LEDs give the same performance, time and time again.

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# Office Oracle

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

## Subscription fee increase in 2020

As advised in previous issues of *Focus*, email bulletins and at this year's AGM the Executive Committee has approved the first increase in subscriptions since 2014.

The five years since the last increase has seen the ALD expand its services and remit including the new website with improved search functions for all categories of membership whatever their specialism. It is also mobile compatible, and the fees database has now been integrated into it for lighting designer fees, with this planned to be expanded to other disciplines later this year.

We also now offer the combined liability insurance for professional and affiliate members, which over 150 members now opt in to as an addition to their memberships. So far the ALD has

subsidised part of the cost to members in order to encourage them to sign up if they feel they will benefit from the cover.

However, these costs also increase and, after six years, we need to increase our income in order to run on as close to a balanced budget as possible and not rely on the reserves we hold for day-to-day funding in the longer term.

In some cases, the increases have been phased in over a couple of years, and the Executive has decided to then hold these fee levels through until at least 2025.

This increase has the potential to also push the ALD's turnover through the VAT threshold. We are currently taking expert advice about whether we would need to charge VAT to membership fees if that happens, but the Exec's current position is that any VAT liability will be taken from the published fees for the individual memberships so as not to increase them again before 2025.

Therefore, the following rates for current members will come into effect as of 1 January 2020:

Category	Current	2020	2021
Professional	£85	£102	£120
Affiliate	£50	£60	£72
Associate	£45	£48	£48
Student	£30	£36	£36
Retired	£30	£36	£36
Corporate	£600	£660	£660
Commercial	£250	£300	£300
Non-profit	£50	£60	£72

NB: The combined liability insurance scheme fee for 2020 will be set once we have received our renewal cost from the insurers in the new year.

## Affiliate membership

Since the last issue of *Focus*, the Executive has revisited the issue of fees for the Affiliate membership category.

As it is an early career membership category, we wish to help members starting to earn a living in the industry to develop their career in the early stages. With that in mind, as of January 2020 we will be re-structuring the fees for new members.

Annual subscriptions will now receive a discount depending on which year of Affiliate membership you are in. Hopefully

this means that as your career develops, you earn more and contribute more to the Association. Therefore the actual fees paid by new members will be:

- Year One £48
- Year Two £60
- Year Three £72
- Year Four £84
- Year Five £84

The membership fee for the final two years of membership in this new structure is higher than that previously revealed (see above). This is in order to close the gap between Affiliate and Professional membership subscriptions and encourage fifth year affiliates to continue their membership without having to stretch their pocket too far.

However, Affiliate members who have already been paying subscriptions will continue to pay the flat rate as highlighted above. Those who have become Affiliate members after graduation this summer will join the new scheme as their “year one” starts on 1 April 2020.

The Affiliate monthly direct debit will also follow a similar structure as shown above – just divide each annual fee by 12!

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

From the start of 2020 we will be offering members the opportunity to pay by monthly direct debit to help spread the cost and manage cash flow. We have previously offered quarterly payments, but with over 350 members who have taken up the option to automate their payments by direct debit to us over the last few years, we feel confident that we can roll out a further phase to assist members in paying their subscriptions.

We are now able to confirm that the monthly rates will be as follows:

- Professional  
2020: £8.50 pcm  
2021: £10 pcm
- Affiliate: see above
- Associate: £4 pcm
- Student: £3 pcm
- Retired: £3 pcm

Please note: Due to the admin involved we will discount the Professional 2021 level down to the 2020 rate after the instruction has been set up. We will let you know how to sign up for the monthly rate in early 2020 before the renewals process starts.

### ***Do we have your correct contact details?!***

During this period of the year we often receive copies of *Focus* returned to us as “Unknown at this address” or “Addressee gone away”. These are often (but not exclusively) for our students and recent graduates as they change address at the end of the academic year.

Please ensure that you update your information on the website directly via the “Contact Details & Preferences” page or contact [membership@ald.org.uk](mailto:membership@ald.org.uk). An incorrect address can result in your not receiving membership renewal notices and places the continuation of your membership at risk.

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

# Office Oracle

Ian Saunders

## ALD communications

To receive email bulletins from us, you will have to opt in, and then specify which ones you want to receive: ALD News, Jobs Bulletins or Company News. Please check your personal settings on the website. These can be found on the "Contact Details and Preferences" page which is accessible from the "My ALD" page after you have logged into our site.

We still use MailChimp to distribute email bulletins and this automatically syncs with the settings on the ALD website. We do receive occasional bounce notifications, so please check whether your current contact details are correct. You should also check your spam filters and junk folders in case it was re-directed to there, and add [mailshots@ald.org.uk](mailto:mailshots@ald.org.uk) to your address book to ensure you are more likely to receive them.

In addition to selecting which email bulletins you receive, you can also now select your postal communication preferences in a similar manner for the following items: ALD members' directory; ALD membership renewals; Company members mailings; *Focus* magazine; industry magazine subscriptions (L&SI, ET Now).

We have previously received notes from members asking to opt out of various posted items, which we were not able to do on a mix and match process other than through separating out company mailings. So it is now possible, for instance, to receive a hard copy of *Focus*, but not receive a members' directory if you wish to.

## ALD Sponsored Student Scheme

The ALD is delighted to announce that the 2020 Sponsored Student Scheme is now open for applications. The scheme is funded by Corporate members of the ALD.

This scheme allows for students who have not been members of the ALD to enjoy FREE membership until the end of March 2021, with their membership being paid for by the Association's Corporate members. It is hoped that both Student and Corporate members will benefit from the increased opportunity to network with each other, creating contacts with the next generation of lighting designers and technicians.

To qualify for Sponsored Student membership, we require the applicant to be studying on a full-time course in the UK, have an interest in the process of live

performance lighting and/or video and projection, and have not previously been a member of the ALD. You can apply to join from the ALD's website homepage by clicking "Join The ALD".

Please note that this scheme is only open to NEW STUDENT memberships of the ALD. Only completed applications that include the name of your college, course, graduation date and a course tutor as your proposer AND have proof of your student status attached to it will be processed for the scheme.

The closing date for applications is Christmas 2019, but the earlier you submit your application, the longer your FREE membership will run for. All memberships run until the end of March 2021, by which point you will need to have informed us if you wish to continue your membership in the normal student category (£36 per year).

If you joined as a student member since April 2019, please contact [membership@ald.org.uk](mailto:membership@ald.org.uk) as you may be eligible to be transferred onto the scheme, with a balance of any fees paid when you joined being held over until the end of your free period.

Those members currently on the scheme and who joined in the autumn of 2018:

your membership will run through until the end of March 2020. We will contact you in the new year to outline your options further. If you have any concerns please contact the ALD Office.

## 2020 Yearbook

Having compiled our last printed members' yearbook in 2017, we are now preparing the next edition to send out to members with the February/March 2020 issue of *Focus*.

There is no doubt that the website directory is the most up-to-date list of members, but some have expressed a desire to have a printed version of the document to keep on their shelves. If you do not wish to have a copy sent to you, you can opt out of receiving one on the "Contact details and preferences" page of your ALD web profile.

The website is also the place to update your entry for the yearbook. The "Contact details and preferences" page has the option to edit your contact details to either be listed or hidden from your yearbook entry, as well as the option of not being listed in the printed edition

at all. You may also add a short entry of up to 250 characters if you wish. The deadline for updating this information and being included in the 2020 Yearbook is **7 December 2019**.

## SLX Golden Gobo award

This year's SLX Golden Gobo award for lighting at the Edinburgh Fringe Festival went to Lucy Adams. Lucy "was highly recommended from the start. Everyone she worked with had only positive feedback to give, and she impressed SLX with intelligent, imaginative designs and an impressive work ethic and drive". 🍀



SLX Golden Gobo award winner Lucy Adams

## Diary dates 2019–2021

<b>Open now</b>	Staging Places: UK Design for Performance V&A Museum, London
<b>11 November</b>	Theatrecraft 2019, Royal Opera House*
<b>13 November</b>	Production Futures, Fly By Nite Studios, Redditch*
<b>15 November</b>	RADA members' visit
<b>22 November</b>	Mountview members' visit
<b>27 November</b>	Equity Fringe Agreement meeting Wales Millennium Centre
<b>2 December</b>	School of Rock members' meeting
<b>7 December</b>	Deadline for 2020 Yearbook
<b>16 December</b>	2019 Lighting Lunch
<b>24 January 2020</b>	New Technologies Showcase
<b>3–4 March 2020</b>	PLASA Focus: Glasgow*
<b>29 March 2020</b>	Staging Places exhibition at V&A closes
<b>12–13 May 2020</b>	PLASA Focus: Leeds*
<b>10–11 June 2020</b>	ABTT Theatre Show*
<b>22–25 May 2021</b>	Showlight, Fontainebleau, France*
<b>5–15 August 2021</b>	World Stage Design, Calgary, Canada

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

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

## Contact us

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**President: Richard Pilbrow**

### The ALD Board

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

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

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

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

**Board members: Steve Huttly, Nick Moran, Iain Quinn, Stuart Porter, Tom Wilkes, Katharine Williams, Kelli Zezulka**

### Ex officio officers

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

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

### Member representatives

**Professionals: Lucy Carter, Stuart Porter** [professionals@ald.org.uk](mailto:professionals@ald.org.uk)

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

**Students: Jack Wills (lead)** [students@ald.org.uk](mailto:students@ald.org.uk)

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**Education: Nick Moran** [education@ald.org.uk](mailto:education@ald.org.uk)

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

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### Focus Magazine

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**Editorial team: James Laws, Rob Halliday and Sofia Alexiadou**

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

## New members

Welcome!

### *Professional members*

**Tim Deiling, London\***

**Rob Dyer, Londont**

**Nigel Edwards, London\***

**Clancy Flynn, London**

**Ritchie Reed, Bristol**

**Jimmi Richardson, Merseyside**

### *Affiliate members*

**Charlotte McAdam, Whitby**

### *Student members*

**Sam Blakemore, Nuneaton**

**Charlie Dower, Swansea**

**Sammy Emmins, Surrey**

**Lilli Fisher, Wolverton**

**Rebecca Gale, Potton**

**Nathan Long, London**

**Tom Smith, Rugby**

### *Non-profit members*

**The BRIT School**

\* Re-joining the association

† From Associate/Affiliate member

## ALD Awards for Excellence

**D**on't forget that entries for the ALD awards are now open! You have until 31 October to submit your design or production work to our panel of experts.

All students studying in the UK, as well as recent graduates, are invited to submit a portfolio. There's every reason to enter, so please encourage all students you know to enter. Prizes this year for the winners are not to be missed!

But for all students – regardless of experience – it's a great learning experience as well as a kickstart to their career in lighting. All students will benefit from entering.

Submissions are judged by working professionals who will give you invaluable and positive feedback on your portfolio. This feedback is priceless for students for producing professional portfolios that will go on to win great work in theatre.

More information is available at [www.ald.org.uk/about/awards](http://www.ald.org.uk/about/awards). #



# Professional members' shows

## opening in October and November

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

### October

**2 James C McFetridge** *Factory Girls* Square Box, Dungannon / **3 Joshua Gadsby** *Half Life* Albany – Deptford / **3 Palle Palme** *Grease the Musical* Nojes Theatre, Malmö, Sweden / **4 Callum Macdonald** *Soonchild* UK tour / **19 Louise Gregory** *Bodies of Water* The Work Room, Glasgow / **5 Jack Wills** *The Good Scout* Above The Stag, London / **5 Malcolm Rippeth** *Orpheus in the Underworld* London Coliseum / **6 Helene Smith (production electrician)** *The Importance of Being Earnest* The Compass Theatre, Ickenham / **15 Kelli Zeulka** *Dorian* Square Chapel, Halifax / **17 Jamie Platt** *Step Sonic* Déda, Derby / **20 Helene Smith** *Love In Idleness* The Pump House Theatre / **23 Joshua Gadsby** *In A Word* Young Vic (Clare Studio) / **23 Jacob Gowler** *Chicago The Musical* Great Hall at the Leys / **27 Palle Palme** *Robin Hood The Musical* Swedish Tour / **29 Joseph Ed Thomas** *I Do, I Do* Upstairs at the Gatehouse / **29 Tom Mowat** *The Sound Of Music* Nottingham Theatre Royal / **29 Callum Macdonald** *Fantastic Mr Fox* New Wolsey Studio, Ipswich / **30 Jack Wills (touring relighter)** *Shook* Southwark Playhouse / **31 Jason Addison (lighting programmer)** *Influence* Leeds City College – Chroma-Q Theatre / **31 Malcolm Rippeth** *The Lost Happy Endings* Northern Stage

### November

**6 James C McFetridge** *Little Shop of Horrors* Craic Theatre, Coalisland / **7 Michael Grundner** *Ghost The Musical* Stage Palladium Theater Stuttgart / **12 Malcolm Rippeth** *My Brilliant Friend* Olivier Theatre, NT / **13 Berta Pibernat Trias** *Becoming Berenice* Applecourt Arts / **13 Joe Price** *Luke Wright – The Remains of Logan Dankworth* Norwich Arts Centre / **14 Michael Grundner** *Wallace – The Musical* Theater am Marientor / **15 Sam Ohlsson (draftsperson)** *KC Chamber Initiatives Dinner* Kansas City, Missouri / **16 Peter Vincent** *Rumours* Chesil Theatre, Winchester / **16 Chris Jaeger** *Othello* MNT – Northern Macedonian National Theatre / **16 Charlie Morgan Jones** *La Boheme* Østre Gasværk / **18 John Rainsforth** *Cosmonaut's Last Message* GSA / **19 John Rainsforth** *Love and Information* GSA / **19 John Rainsforth** *All About My Mother* GSA / **19 Jamie Platt** *Pinocchio: No Strings Attached* Above The Stag Theatre / **23 Michael Grundner** *König Karotte* Volksoper Vienna / **23 Palle Palme** *Snow White The Musical* / **26 James C McFetridge** *The Frozen Princess* Belfast Waterfront Hall Studio / **26 Joshua Gadsby** *No Place Like Home* Camden People's Theatre / **27 John Rainsforth** *Snow White* The Customs House / **29 Jason Addison** *Beauty and the Beast* Gordon Craig Theatre / **29 Zoe Spurr** *A Christmas Carol* Edinburgh Lyceum

# A postcard from...

Christopher Nairne, south London

Sadly I haven't had any international work trips this year, so here's a postcard from sunny Elephant & Castle! We've just opened *Preludes*, an intricate chamber musical by Dave Malloy about Rachmaninoff's use of hypnotherapy to try to overcome years of crippling writer's block. Rebecca Brower's beautiful set already called for 100m of LED tape, to which I added 21 movers, meaning that RADA student Tyler Forward more than had his work cut out as production electrician.

I often think that producers don't appreciate the difference between "someone who can program" and a programmer (or at least don't appreciate why the latter command the day rates that they do). With 350 cues, Midi triggers and timecode, there was no question that we needed someone really skilled, and it was purely thanks to the last-minute availability of the wonderful Liam Tranter that we opened on time, and managed to pull everything into such brilliant shape by press night.

Many thanks also to Ruth Luckins, Jake Rowe, Charlie Dower, Sam House, Cam Affleck, Matt Leventhall and Paul Anderson, all of whom gave time or equipment at short notice, and too late to be properly thanked in the programme. 🍷















*Preludes*  
Southwark Playhouse  
Director: Alex Sutton  
Designer: Rebecca Brower  
Lighting designer: Christopher Nairne  
Photographer: Scott Rylander

# Corporate members

<p>4Wall 01254 698808 <a href="http://www.4wall.com">www.4wall.com</a></p> 	<p>Ambersphere Solutions 020 8992 6369 <a href="http://www.ambersphere.co.uk">www.ambersphere.co.uk</a></p> 	<p>City Theatrical 020 8949 5051 <a href="http://www.citytheatrical.com">www.citytheatrical.com</a></p> 	<p>ETC 020 8896 1000 <a href="http://www.etcconnect.com">www.etcconnect.com</a></p> 	<p>Martin Professional UK 01707 668136 <a href="http://www.martinpro.co.uk">www.martinpro.co.uk</a></p> 
<p>AC Entertainment Technologies 01494 446000 <a href="http://www.ac-et.com">www.ac-et.com</a></p> 	<p>Ayrton Lighting <a href="http://www.ayrton.eu">www.ayrton.eu</a></p> 	<p>Claypaky +39 335 72 333 72 <a href="http://www.claypaky.it">www.claypaky.it</a></p> 	<p>German Light Products +49 7248927190 <a href="http://www.glp.de">www.glp.de</a></p> 	<p>Music &amp; Lights +39 0771 72190 <a href="http://www.musiclights.it">www.musiclights.it</a></p> 
<p>Adam Hall Ltd 01702 613922 <a href="http://www.cameolight.com">www.cameolight.com</a></p> 	<p>Blitz, a GES company 020 8327 1000 <a href="http://www.blitzges.com">www.blitzges.com</a></p> 	<p>DTS Lighting +39 0541 611131 <a href="http://www.dts-lighting.it">www.dts-lighting.it</a></p> 	<p>Global Design Solutions 0117 325 0063 <a href="http://www.gds.uk.com">www.gds.uk.com</a></p> 	<p>PRG XL Video 0845 470 6400 <a href="http://www.prg.com/uk">www.prg.com/uk</a></p> 
<p>Adlib 0151 486 2214 <a href="http://www.adlib.co.uk">www.adlib.co.uk</a></p> 	<p>Chauvet Professional 01773 511115 <a href="http://www.chauvetlighting.co.uk">www.chauvetlighting.co.uk</a></p> 	<p>Eaton Lighting Systems – Zero 88 01633 838088 <a href="http://www.zero88.com">www.zero88.com</a></p> 	<p>Hawthorn 01664 821111 <a href="http://www.hawthorn.biz">www.hawthorn.biz</a></p> 	<p>Prolight Concepts Group 01254 704111 <a href="http://www.prolight.co.uk">www.prolight.co.uk</a></p> 
<p>Altman Lighting <a href="http://www.altmanlighting.com">www.altmanlighting.com</a></p> 	<p>Christie Lites 02476 017270 <a href="http://www.christielites.com">www.christielites.com</a></p> 	<p>Elation Professional +31 45 546 85 66 <a href="http://www.elationlighting.eu">www.elationlighting.eu</a></p> 	<p>Lee Filters 01264 366245 <a href="http://www.leefilters.com">www.leefilters.com</a></p> 	<p>Robe UK Ltd 01604 741000 <a href="http://www.robeuk.com">www.robeuk.com</a></p> 

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<p>Roscolab Ltd 020 8659 2300 <a href="http://www.rosco.com">www.rosco.com</a></p> 	<p>Vari-Lite Strand +31 534500424 <a href="http://www.philips.com/entertainmentlighting">www.philips.com/entertainmentlighting</a></p> 
<p>Schnick-Schnack-Systems +49 221 99 20 19 18 <a href="http://schnickschnacksystems.com">schnickschnacksystems.com</a></p> 	<p>Vectorworks UK Ltd 01635 580318 <a href="http://www.vectorworks.net/uk">www.vectorworks.net/uk</a></p> 
<p>SGM Light UK 01233 460 400 <a href="http://www.sgmlight.com">www.sgmlight.com</a></p> 	<p>White Light 020 8254 4800 <a href="http://www.whitelight.ltd.uk">www.whitelight.ltd.uk</a></p> 
<p>Sound Technology 01462 480000 <a href="http://www.soundtech.co.uk">www.soundtech.co.uk</a></p> 	

<p>10 Out of 10 Productions 020 8659 2558 <a href="http://www.10outof10.co.uk">www.10outof10.co.uk</a></p> 	<p>Drafty <a href="http://www.drafty-app.com">www.drafty-app.com</a></p> 	<p>Lamp &amp; Pencil 01279 902819 <a href="http://www.lampandpencil.com">www.lampandpencil.com</a></p> 
<p>ADB +39 035 654 311 <a href="http://www.adblighting.com">www.adblighting.com</a></p> 	<p>The Fifth Estate 01273 660 784 <a href="http://www.thefifthestate.co.uk">www.thefifthestate.co.uk</a></p> 	<p>Panalux 020 8832 4800 <a href="http://www.panalux.biz">www.panalux.biz</a></p> 
<p>Artifice Industries Ltd <a href="http://www.artificers.co.uk">www.artificers.co.uk</a></p> 	<p>Entendi 020 3598 3131 <a href="http://www.entendi.com">www.entendi.com</a></p> 	<p>SLX 03300 161 300 <a href="http://www.slx.co.uk">www.slx.co.uk</a></p> 
<p>Chroma-Q 01494 446000 <a href="http://www.chroma-q.com">www.chroma-q.com</a></p> 	<p>Goboplus/ Cut Colour Plus 020 3603 1335 <a href="http://www.goboplus.com">www.goboplus.com</a> <a href="http://www.cutcolourplus.com">www.cutcolourplus.com</a></p>  	<p>TLSPixelite 01603 295 111 <a href="http://www.tlspixelite.co.uk">www.tlspixelite.co.uk</a></p> 
<p>Collaborative Creations 020 3743 2691 <a href="http://www.collaborativecreations.co.uk">www.collaborativecreations.co.uk</a></p> 	<p>Illuminate Design 01223 969694 <a href="http://www.illuminatedesign.co.uk">www.illuminatedesign.co.uk</a></p> 	

**Thank you for your support!**

# Knights of Illumination

## The 2019 winners

Many thanks as always to this year's judges in the theatre category, who were assisted with technical insights provided by Bryan Raven of White Light:

**David Benedict**  
(Chair) Critic and broadcaster

**Neil Fisher**  
Deputy arts editor, *The Times*

**Louise Levene**  
Dance critic, *Financial Times*

**Michael Billington**  
Theatre critic, *The Guardian*

**Tim Bano**  
Lead critic, *The Stage*

**Zoë Anderson**  
Dance critic, *Dancing Times*

**George Hall**  
Opera critic

The winners of the 12th annual KOI awards were revealed at the 2019 ceremony and gala dinner at London's Eventim Apollo, Hammersmith on 15 September.





# DANCE



*Four Quartets  
The Barbican  
Choreographer: Pam Tanowitz  
Set and lighting designer: Clifton Taylor  
Costume designers: Reid Bartelme and Harriet Jung  
Photographer: Maria Baranova*



## Clifton Taylor | Four Quartets | The Barbican

*October/November 2019 – “More art, less tools...”*

# Knights of Illumination



Neil's award was collected by Bryan Raven

## HAWTHORN MUSICALS

Neil Austin | Company | Gielgud Theatre



Company  
Gielgud Theatre  
Director: Marianne Elliot  
Choreographer: Liam Steel  
Designer: Bunny Christie  
Lighting designer: Neil Austin  
Photographer: Brinkhoff Mogenburg



*Vanessa  
Glyndebourne  
Director: Keith Warner  
Designer: Ashley Martin-Davis  
Lighting designer: Mark Jonathan  
Projection designer: Alex Uragala  
Photographer: Tristram Kenton  
©Glyndebourne Productions Ltd*



# OPERA



**Mark Jonathan | Vanessa | Glyndebourne**



*Equus*  
English Touring Theatre/Theatre Royal Stratford East  
Director: Ned Bennett  
Designer: Georgia Lowe  
Lighting designer: Jessica Hung Han Yun  
Photographer: The Other Richard



## Jessica Hung Han Yun | Equus | English Touring Theatre and Theatre Royal Stratford East



# PROJECTION

Jack Phelan | The Second Violinist |  
Landmark Productions and Irish National Opera



*The Second Violinist*  
*Landmark Productions and Irish National Opera*  
*Director: Enda Walsh*  
*Designer: Jamie Vartan*  
*Lighting designer: Adam Silverman*  
*Video designer: Jack Phelan*  
*Photographer: Patrick Redmond*



# Knights of Illumination



Ben Cracknell | Olivier Awards 2019



ALD member Ben Cracknell won the Minuit Une Award for Events in the Concert Touring and Events category. His award was collected by Charlotte Burton.



## Sherry Coenen | Frankenstein: How to Make a Monster | Battersea Arts Centre



ALD member Sherry Coenen won the MA Lighting Award for Club in the Concert Touring and Events category.

# Knights of Illumination



ALD member Rob Sinclair (along with Tom Colbourne and Blue Leach) was nominated for the disguise Award for Video Content in the Concert Touring and Events category.

**Tom Colbourne, Rob  
Sinclair and Blue Leach |  
Kylie Minogue**



Linford Hudson was the 2019 recipient of the Lifetime Recognition award.

# ALD Lumiere scheme

Katharine Williams

Hi, ALD members! I hope that you are all lighting up the darker evenings as the autumn season gears up (and the Christmas shows get closer and closer).

This is an invitation for you to get involved by donating to the Lumière scheme. We've started fundraising for next year and beyond, and members' donations are a really important part of fundraising. Whether it's the first time you've donated, or whether you've done so before, we'd be happy for your support.

The Lumière scheme is a life-changing scheme for those who take part, and we know that there is a huge, ginormous, massive need for us to keep running it, as when we recruited the last one with a very tiny recruitment window we got a massive 31 applications in eight days.

We fundraise through various different channels, and when I apply to trusts and funds to support us, showing that members believe in the scheme enough to support it financially is a huge positive thing. As the ALD doesn't have charity status, there are lots of funds and trusts that aren't open to us, so your donations also go a significant way to fill in a gap in funding caused by that.

If you want to support the scheme as individuals, that is brilliant, and if you own a company that is able to contribute, then that is fantastic too.

Great, I'm in, I hear you say! Very exciting. Well, this is how you can donate... you just go here: [www.ald.org.uk/training/the-ald-lumiere-scheme](http://www.ald.org.uk/training/the-ald-lumiere-scheme).

Scroll down to the bottom of that page and there are three options that are clickable.

The first way to donate is really easy: there's a PayPal link that you can click on to do a one-off or monthly donation. Monthly donations are brilliant for us as they allow us to plan ahead, factoring in your donation as part of the scheme budget.

The second one is also really useful for longer-term planning: you can sign up via Go Cardless to donate £33 per year, for three years. This is another great option if you want to donate a relatively small (but hugely appreciated) amount.

If you'd rather do a bank transfer or write a cheque then you can click to download the donation form and donate that way. All the details you'll need should be on there, but if you need any help do contact Ian on [office@ald.org.uk](mailto:office@ald.org.uk).

And finally, if you'd like to discuss making a larger donation or extended corporate sponsorship, please give Ian a shout on [office@ald.org.uk](mailto:office@ald.org.uk).

All financial donations are truly valued by us, whether they are the price of a coffee, a Christmas show practicals budget or an articulated lorry!

We are very grateful too for the positive practical support that members have shown to the four Lumières who have taken part in the scheme so far and to so many of the applicants. As the scheme is so wildly over-subscribed we are looking at ways to support applicants with a year-long, free, artistic development programme, and I hope to share more details about that with you all soon.

Thanks for lighting the way,

*Katharine  
for the ALD Lumière Scheme*

# Production Futures

Fly By Nite Studios, Redditch

Organised once again by TPI Magazine for the fourth year, Production Futures is an event for young people looking to find their way into the live events industry. This is a free-of-charge opportunity for students and fledgling freelancers to come face-to-face with some of the best-known companies and individuals in the production industry.

For 2019, Production Futures will be hosted at Fly By Nite Studios in Redditch – a state-of-the-art, arena-sized, purpose-built production rehearsal studio located just south of Birmingham, where some of the biggest artists on the planet make their final preparations before heading out on tour.

Whether your passion is lighting, audio, rigging, video or even tour management, Production Futures gathers industry giants to share their knowledge and experience through engaging talks, demos, workshops and behind-the-scenes insights into the dynamic world of live production.

Among this year's esteemed line-up is none other lighting designer Tim Routledge, who will be discussing his experience

creating the iconic show for Stormzy's Glastonbury set. In previous years, Production Futures has welcomed the likes of Mark Cuniffe, Ed Sheeran's show designer, and Sam O'Riordan, Royal Blood's lighting designer, as expert speakers.



Alongside the talks, a selection of manufacturers and rental houses will be in attendance. There will also be on-site training sessions that can be signed up to prior to the event. Already confirmed for 2019 are training sessions by ChamSys, DiGiCo, SES and Vectorworks, along with live demonstrations from Chauvet Professional, disguise and Sound Technology.

Finally, rounding off the itinerary will be the annual TPI Breakthrough Talent Awards. Set up as "junior" awards to the well-established TPI Awards, Breakthrough Talent is a chance to celebrate the work of

those still relatively new to the industry, who are making waves within the live events bracket. Categories open for nominations include Undergraduate of the Year, Young Freelancer of the Year and Production Rookie. Entry forms can be found on the website.

Further details and a full itinerary will be revealed over the next few weeks. Until then, you can find more information on the Production Futures Facebook, Twitter and Instagram pages, as well

as the official website:

[www.productionfutures.co.uk](http://www.productionfutures.co.uk) #

*Show info:*

*13 November 2019*

*Fly By Nite Studios*

*The FBN Complex*

*Shawbank Road*

*Redditch B98 8YN*

*Register at [www.eventbrite.co.uk/e/production-futures-tickets-61484952147](http://www.eventbrite.co.uk/e/production-futures-tickets-61484952147)*

# PF PRODUCTION FUTURES

Fly By Nite Studios, Redditch  
Wednesday 13 November 2019

Register for your ticket  
[www.productionfutures.co.uk](http://www.productionfutures.co.uk)



AWARDS 2019  
BREAKTHROUGH TALENT

## Sponsors & Supporters





## 2019 KOI Winners

### Theatre:

Jack Phelan  
Jessica Hung Han Yun  
Mark Jonathan  
Clifton Taylor  
Neil Austin

### Television:

Tim Routledge  
Martin Kempton  
59 Productions  
Nigel Catmur  
Anna Valdez-Hanks  
Richard Gorrod

### Concert Touring & Events:

Sherry Coenen  
Adam Young  
Tim Routledge  
Ben Cracknell  
Ben Dalgleish

### Lifetime Recognition:

Linford Hudson



**KNIGHT OF  
ILLUMINATION  
AWARDS**