



Stencils

White Light's new lighting stencils are now available. Designed in association with Modelbox and The Moving Light Company, they provide symbols for the very latest in conventional and automated lighting equipment. Three sets of stencils are available. Two cover conventional lighting equipment at 1:25 and 1:50 scales while the third includes automated lanterns at both 1:25 and 1:50. Each set of stencils costs £7.50+vat. For computer users, information about CAD versions of the new symbols are available from Modelbox's web site at www.modelbox.co.uk

Goodnight Saigon

We were sad to bid farewell to one of longest-standing hire projects when the musical Miss Saigon ended its ten-year run at the Theatre Royal Drury Lane in October. Designed by David Hersey, the show was among the first to use the kind of technology that we increasingly take for granted today, including colour scrollers and moving lights. We were with the project from the beginning, then supported it throughout its record-breaking run, most recently replacing the original motorised Light Curtains with DHA Digital Light Curtains.

We are enormously proud to have been associated with this milestone British musical - and look forward to working with producer Cameron Mackintosh on new milestones in the future.

BBC - Better By Choice!

White Light are delighted to be appointed as Approved Contractors to the BBC. We are now supplying profile spots, followspots and other equipment to the BBC Television Centre in London.

Lighting Design Bursary

Congratulations to Alex Murphy, Jim Ashley-Down and Karl Wustrau - the three winners of the 1999 Lighting Design Bursary awarded by White Light to Third Year students of Rose Bruford College, London.

The Bursary winners were decided by a competition in which students had to produce a presentation on how they would light a scene from a play, a piece of music, a piece of architecture or a live event with a theoretical budget of £10,000. Students shortlisted at this stage then had to generate a full 'pitch' which they then had to present to a panel of professionals including White Light's Managing Director John Simpson, lighting designer Rick Fisher and production electrician Martin Chisnall. The winners were presented with their bursaries of £1000 at the Annual Lighting Designer's Christmas Luncheon held at the Royal National Theatre - which also gave them the chance to start that all-important networking!

Modelbox In Australia

Lighting designers continue to call upon the services of Modelbox to produce plans and show documentation - increasingly for shows throughout the world as well as in the UK. The company have recently produced the full technical specification for the set electrics for the new production of Peter Pan, being produced in Australia with lighting by Jenny Kagan. And the plan printing service, able to plot plans in colour at sizes up to A0 from most popular PC and Macintosh CAD packages, remains as popular - and cost-effective - as ever.



Colourhouse

Colourhouse, White Light Group's conference and exhibition lighting specialists, have enjoyed an enormously busy time since the launch at PLASA '99, with projects including a spectacular Christmas party for Disney.

Colourhouse can supply anything from a flight-cased six-way lighting kit up to the most complex lighting rig and production crew. Give us a call - or visit the website, www.colourhouse.co.uk.

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Moving Lights
New location for the millennium

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1999 was no exception, with all of the White Light Group companies busy both with ongoing projects and work related to the many shows over the Millennium New Year period.

And, of course, the White Light Group continues to grow, expanding to meet the ever-changing needs of our customers. The 1999 PLASA Show saw the launch of a new Group member: Colourhouse, specialists in conference and exhibition lighting. Colourhouse's first project immediately showed that it can tackle the largest of projects, lighting a corporate event in the shadows of the Pyramids near Cairo, and it has been busy ever since.

All of our other companies have been busy too and this newsletter will give you some idea of the range of projects with which they have been involved.

And you can always stay up-to-date with the latest news from the White Light Group and its companies on-line, at their websites. Visit the main White Light Group website at www.whitelightgroup.co.uk, and follow the links from there.

There has been no let-up for White Light's busy hire department into the new Millennium, with the last shows of the last century and new shows for the new year.



The end of 1999 saw White Light supplying the last 'blockbuster' show of the century: **Blast!** at the Apollo Hammersmith. Hugh Vanstone designed the lighting for this large-scale spectacle celebrating the best of Americana, with over seventy children showing off their skills ranging from instrument playing to baton twirling. **Blast's** American producers had seen, and been deeply impressed by, the musical **Doctor Dolittle** and approached that show's creative team of designer Mark Thompson and lighting designer Hugh Vanstone to create their show. As he had for **Dolittle**, Vanstone turned to White Light and The Moving Light Company. We were delighted to help, supplying a rig that includes ETC Source Fours, Martin MAC500s and 600s and DHA Digital Light Curtains.

With the New Year period out of the way, the Hire Department's attention turned to the London transfer of one of New York's biggest hits of 1999: **Fosse**, at the Prince of Wales Theatre. A collection of the work of legendary Broadway choreographer Bob Fosse, the show won the 1999 Best Lighting Tony Award for its British lighting designer Andrew Bridge. We were delighted to be working again with Andrew Bridge and his American associate lighting designer Vivien Leone on the new version of the show, supplying a conventional rig composed largely of ETC Source Fours controlled from a 1500 channel ETC Obsession



The **Cyranos**, a new addition to the Juliat range designed specifically for larger venues, will now be permanently based there as part of a long-term hire contract between the Hall and White Light. As part of this arrangement, the Hall's staff received training from Tom Mannings of Decoupe, Robert Juliat's representative in the UK. This deal follows White Light's recent appointment as an Approved Contractor for the supply of follow-spots to the BBC Television Centre in London.

On the Mountbatten Festival at the Royal Albert Hall, one of the first shows to use the **Cyranos**, they were joined by an automated lighting rig from The Moving Light Company. This included High End StudioColors and MAC500 & MAC250 spotlights. With time on-site at a premium the lighting design team elected to use The Moving Light Company's WYSIWYG rendering suite to pre-program the show, enabling them to arrive at the venue with much of the work already done! Visit the MLC website at www.moving-light.co.uk where rendered and real images of the show can be compared.

Included in this edition are our current prices, a lantern reference section, the complete DHA gobo catalogue and contact information for West End and regional theatres - gathered together in an easily-updatable Filofax-style binder. Call us today to request your copy.

For those who now spend more time at their computer than at their drawing board, the Catalogue is also available in PDF format - download it from the White Light website, www.whitelight.ltd.uk/hire.





But not far - the company can now be found at Unit 8 Parsons Green Depot, just a few metres further along and on the opposite side of the depot from its old base. The company's ever-increasing stock (currently number over 750 automated lanterns of a wide variety of types) meant that more space was needed and the company is now happily settled in to its new, spacious premises which it shares with Colourhouse, the White Light Group's new conference and exhibition lighting company. The extra space has also allowed The Moving Light Company to establish a permanent WYSIWYG pre-programming area; a new, enlarged demonstration area will be following.

The Moving Light Company continues to be as busy as ever, serving a huge range of shows both in the West End (**Fosse, Blast, Spend Spend Spend, The Lady in the Van, The Graduate** and **Art**) and on tour (**Blood Brothers, Joseph, Soul Train** and **Les Misérables** as well as the recently-completed run of **Oliver!** in Canada). The extensive range of equipment, which includes Martin MAC300s, MAC500s, MAC600s and PAL 1200s, High End StudioColors and Cyberlights, Amptown Washlights, Clay Paky Goldenscans, DHA Digital Light Curtains, Pitching Digital Light Curtains and Digital Beamlights, Strand Pirouettes and the new and highly acclaimed City Theatrical AutoYoke, means that we can supply equipment ideally suited to any style of show from the most spectacular of product launches to the subtlest, quietest of dramas.

The Moving Light Company's staff with their long experience with supporting automated lighting technology in a wide range of venues now means that The Moving Light Company is in demand for more than just equipment hire as theatres opt to equip themselves with this type of technology. During 1999, The Moving Light Company supplied the new Royal Opera House in London with the majority of its automated lighting rig, including AutoYokes and Robert Juliat PCs in Licht Technik automated yokes. The company has been asked to support the Royal Opera's automated rig, servicing the equipment on a regular basis as well as providing emergency call-out and support services to ensure that the show always goes on as programmed.

So, whether you've already used moving lights and need the highest level of service and support for your next project - including WYSIWYG pre-programming facilities if required - or are new to the technology and want some impartial advice and a chance to compare a wide range of products in the new demonstration area to find the one that is just right for your show - get in touch with us.

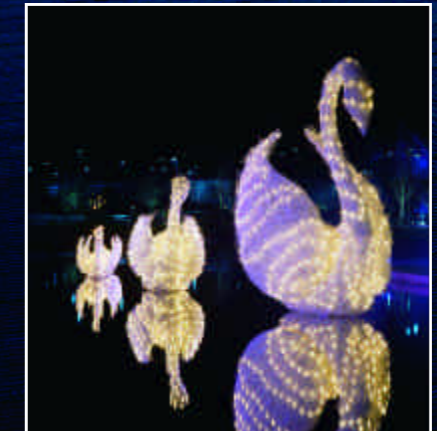


When they were asked to spread a little Christmas Cheer amongst the thousands of shoppers who visited the centre during December, they called in White Light's Projects Team to handle the practicalities.

White Light's Jason Larcombe produced a scheme based around familiar Christmas icons, concentrating on three areas: The Winter Gardens, the Water Circus and the Town Square. Each area was given its own identity, from an animated disco infusion in the Water Circus to a quiet passive area in the Town Square. The schemes used projection, UV sources, both moving and conventional outdoor fixtures and that most familiar icon of Christmas - the Christmas tree 'pea lamp' to create colourful festive imagery. The pea lamps were used by the thousand, lighting giant swans, reindeer and flying fish!

Jason also lit the Christmas opening ceremony, where a crowd of over ten thousand people joined the celebrations to see Father Christmas open the Christmas shopping season!

Most of the equipment used in the scheme was purchased by Centre Designs, the design consultancy working on behalf of the Bluewater Centre, and will return to cheer Christmas shoppers over the next two years.



Launched at ABTT in 1999, The Training Initiative is designed to make White Light's intimate knowledge of equipment and techniques in lighting available to all. The Wednesday Workshops have proved extremely successful, with sessions on subjects ranging from Rosco scenic and lighting products to Automated Lighting vs Conventional Lighting attended by students from RADA, Mountview, Croydon College and others. Courses have also been held away from White Light, with sessions on automated lighting technology at LAMDA, the Central School of Speech and Drama and product training sessions at the English National Opera and new Soho Theatre.

For 2000, The Training Initiative will feature a series of Wednesday Open Mornings at The Moving Light Company's new demonstration area. An opportunity for 'hands on' learning using a range of the latest lighting, control and automated technology that has often not been generally available until now. For details of these open mornings, visit the Training Initiative website at www.whitelight.ltd.uk/training or call us on 020 7371 3291.

The Training Initiative produces a helpful Resource Pack for getting started in lighting. Featuring our three new lighting stencils, paperwork templates, technical pens and other reference materials The Resource Packs were the hit of the show at the recent Broadway Lighting Master Classes in New York.

This is the result of White Light's sponsorship of the Soho Theatre Company, one of Britain's leading producers of new writing. During its twenty-five year history, the company has premiered the early works of many of those now considered the UK's established playwrights, including Caryl Churchill, Hanif Kureishi, Timberlake Wertenbaker and Sue Townsend.

The lighting rig for the new theatre was specified by Soho's production manager Julian Cree and its regular lighting designer Jason Taylor. Both decided to take advantage of the latest in automated lighting technology to give remotely refocussable specials: they opted for four City Theatrical AutoYokes and four Strand Pirouette Alto PCs because of the low noise levels, critical in the compact Soho auditorium. The rig also features sixty Strand SLs, sixty Strand Quartet F fresnels, twenty Cantata F fresnels and thirty ETC Source Four Pars all run from Strand LD90 dimmers squeezed precisely into a small dimmer room! Currently running from a Strand 520i, the rig will eventually be controlled from one of the first of Strand's new 300-series consoles.

The new rig - along with the superb surroundings of its new home - should allow the Soho Theatre Company to continue the policy of producing shows of the very highest quality well into the 21st Century.

console - a veteran of Broadway musicals, having already controlled the London productions of both **Tommy** and **Rent!**

And there has been no let-up since. Hugh Vanstone turned to White Light and The Moving Light Company again to supply the rigs for two new West End productions - **The Lady in the Van** starring Maggie Smith at the Queens Theatre, and the first stage production of the acclaimed film **The Graduate**, starring Kathleen Turner in her West End debut. Both shows are being controlled by Strand's popular 520 consoles. **The Lady in the Van** includes seven City Theatrical AutoYokes in its rig, and **The Graduate's** design includes three Strand Pirouettes, five Martin MAC600s and one MAC500. Rigs have also been supplied to **The Real Thing** at the Albery Theatre (lighting by Mark Henderson), **Peggy For You** at the Comedy (Mick Hughes), **American Buffalo** at the Donmar Warehouse



(Howard Werner), **HMS Pinafore** at the Savoy (Chris Ellis), **Side Man** (Kenneth Posner) and the final West End performances of the acclaimed ballet **Swan Lake** at the Dominion. White Light has been supplying the lights for Rick Fisher's design for this show since its earliest days. The touring circuit has been equally busy, with favourites such as **Soul Train** (Chris Ellis), **Blood Brothers** (Vince Herbert) and **Smokey Joe's Café** (Mike Odam) hitting the road once again, joined by touring newcomers **Art** (Hugh Vanstone), **West Side Story** (Mark Henderson) and **The Seagull** (Paule Constable). A full list of shows currently using White Light equipment can be found on our web site at www.whitelight.ltd.uk - and you can even buy tickets for shows directly from those listings!

Our popularity with lighting designers over the last year was confirmed with the presentation of the 1999 Olivier Awards. Twenty-two awards were presented covering work on twenty-three productions. Eleven of these used in-house lighting rigs, but of the remaining twelve, ten used equipment

from White Light. Congratulations to all of the winners, but in particular to Mark Henderson who collected the best lighting designer prize for the third time! Mark was presented with the prize for his designs for **Plenty**, **Spend Spend Spend**, **Suddenly Last Summer**, **The Real Thing**, **Vassa**, **The Forest** and **The Lion The Witch and the Wardrobe**.

The lottery-inspired boom in refurbishing or rebuilding theatres continues to keep the White Light Sales Department busy as theatre companies install the latest, most efficient lighting equipment in their new homes.

The newly rebuilt Royal Court Theatre in Sloane Square, for example, has bought a lighting rig fit for the century ahead, based around a core of City Theatrical AutoYoke moving profile spots. With their smooth, quiet operation and actor-friendly light quality, these have proved to be a huge hit since we first supplied them to the Royal Opera House last year. We also supplied the Court with new smoke machines and other products, including animation effects.

The Almeida Theatre has also been shopping since the re-development of its north-London home will soon start. With building work not even underway yet it may seem a little early to start buying new lights - but the company will be more than busy during this time, re-locating to the Gainsborough Film Studios to perform **Richard II** and **Coriolanus**, both starring Ralph Fiennes. The £80,000 plus package of new equipment we have supplied will be put to good use in this temporary venue before being re-located back to the new Almeida when it opens for business.

We have also been finding more converts to Strand's popular 500-series of lighting consoles, supplying 520i consoles to the Piccadilly Theatre and the RSC's Pit Theatre to add to those already sold to the Albery, Comedy, Coliseum and Whitehall Theatres, to the Royal Festival Hall and Royal Shakespeare Company in Stratford Upon Avon. Further afield, we have supplied 520is and 510is to the new productions of **Les Misérables** in Buenos Aires and **Peter Pan** in Sydney.