

All I Want For Christmas...

Wondering what to ask Santa for this year? Or maybe you need to buy a present for the electrician who has everything and are stuck for ideas?

Though you may not realise it, White Light Sales and our on-line lighting shop lxstore.com can help - with lxstore.com offering overnight delivery for that last minute gift.

Here are some suggestions from the White Light Sales team... you can reach them on 020 8254 4840 or by visiting www.lxstore.com and clicking on the 'gadgets' link!

For the electrician who has everything...

... perhaps the ultimate Leatherman or Gerber multitool. The Leatherman Wave is the top of the Leatherman line, while the Crunch includes locking pliers. The Gerber Plier 600 is available in Needlenose or Blunt Nose versions. All offer just about every tool they're likely to need!



For seeing in the dark...

... the answer is a Maglite. Lxstore.com offers a comprehensive range from the tiny Solitaire to the rugged D-Cell - and stocks batteries, too.



For those who have to make things work...

... the White Light DMXcheck is an XLR-sized device that allows rapid first-level trouble shooting on DMX systems, proving whether a cable is good and whether DMX signal is present. Best of all, since Christmas is the time for giving, we'll donate £1 to Light Relief for every DMXcheck we sell.

For really making things work...

... the Robert Juliat ESPION is a hand-held battery powered DMX analyser which allows you to check all DMX parameters - the cable, input receiving, output sending, level capture - as well as analysing and refreshing DMX output and permitting you to view DMX stream in "real time" on your computer screen via the USB interface. With a 5 hour battery life (when sending DMX) the ESPION comes complete with a leather belt case, USB cable and a CD-Rom.

For something to wear...

... why not choose comfortable, stylish t-shirts from White Light or baseball tops from The Moving Light Company?



For your non-lighting friends...

... gobos make unique Christmas cards, particularly for people who don't quite know what they are! Perhaps DHA939 Merry Christmas, DHA8018 Snowman or DHA238-272 Snowflakes. Order through lxstore.com and receive a 10% Christmas discount!

Whatever you choose, whatever you receive - Happy Christmas from all of us at White Light, and best wishes for 2005.



White Light Newsletter - Christmas 2004

Into the Light!

Celebrations....

Events not just for Christmas

White Light 'show' willing....

Plenty of productions on the go

Festooned with honours...

Award winning kit from WL

We wish you
a Merry Christmas
and a Bright New Year!

Guildford Son et Lumiere 2004 - Photographer: Louise Stickland



White Light

Reflections on past and future...



White Light

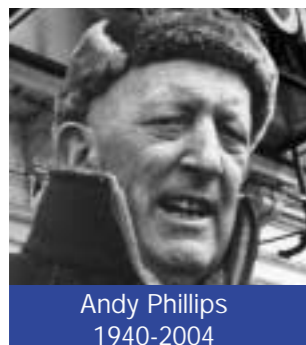
West End chooses WL - for hire...



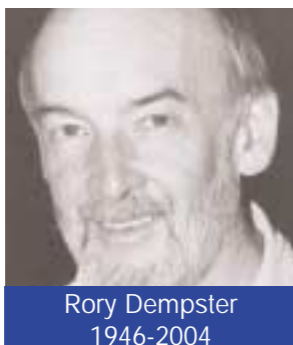
Woman in White - Photographer: David Morrell

Although White Light continues to grow under the careful direction of co-founder and Chairman John Simpson, with day-to-day management overseen by Bryan Raven, now WL's Managing Director, we note with great sadness the passing of lighting designers and White Light co-founders Andy Phillips and Rory Dempster.

Andy died in September in London, while Rory died in February in his adopted home of Australia. Andy and Rory came together as a team at the Royal Court in the 1960s, remaining there into the next decade. Between them they lit countless productions by many of the leading playwrights of the time, including Howard Brenton, Edward Bond, Michael Frayn, Athol Fugard, Trevor Griffiths, David Hare, John Osborne, David Storey and Arnold Wesker. They established the Court's trademark 'white light' style of lighting, using correction filters to remove the warmth from tungsten light bulbs and carefully focussing precisely controlled areas of light from well set-up spotlights to "define the stage space and force the actors to dominate it," as Andy's collaborator, director John Dexter, described it.



Andy Phillips
1940-2004



Rory Dempster
1946-2004

In 1971, Andy and Rory, together with Court colleague John Simpson, created a lighting rental company to supply the transfer of The Rocky Horror

Show from the Court to the Kings Road Theatre. The name, inevitably: White Light. We are proud to have supplied the equipment to many of Andy and Rory's designs both while they were at the Court and in the illustrious international careers both subsequently enjoyed, constantly pushing to improve the art (though Andy preferred to describe it as the craft) of lighting design. Though our equipment and services are now used in areas far beyond theatre, we remain committed to providing lighting designers, working in any area, with the tools they need to create their vision.

There will be an exhibition covering the work of both designers next February. The venue is to be confirmed, but will be detailed on our website as soon as it is known towards the end of December.



Julie Harper



Gary Stacey

New Staff At White Light

Julie Harper, formerly with DHA Lighting, is now our EPL Sales Manager for the product ranges which White Light distributes in the UK - Robert Juliat, Look Solutions, Rainbow and ELC. Gary Stacy has joined us as Asset Manager, keeping track of our ever increasingly diverse range of stock and ensuring we deliver the lighting tools that you need, when you need them. And returning to White Light is Claire St Louis Westland, back with us after maternity leave and now in a new position as Human Resources Manager. Further information about our staff - and much more besides - can be found on our website, www.whitelight.ltd.uk.

Two of the biggest shows to open in London this year have chosen White Light as their lighting equipment supplier, with both using automated lighting from MLC.

At the Palace Theatre, Andrew Lloyd Webber's latest show, The Woman in White, opened in September. Based on the novel by Wilkie Collins, the show is directed by Trevor Nunn, with an innovative scenic design based almost entirely on computer-generated video projections by William Dudley.

This design presented a considerable challenge for lighting designer Paul Pyant, who had to create lighting that would seamlessly blend the virtual world of the projections with the real world of the actors. To achieve this he designed a rig with a core of tungsten-based automated lanterns: City Theatrical Autoyokes, Strand Pirouette PCs with Rainbow colour scrollers and ETC's new Revolution complete with shutter modules. Backing these up are VL3000Q spotlights, while the conventional rig includes ETC Source Fours, White Light Toccata VAFX projectors, R&V 500W beamlights, Rainbow Pro colour scrollers plus Viper smoke machines and Unique haze machines from Look Solutions.

Controlling the rig is the Strand 520i console supplied to the Palace late in the run of Les Misérables; this was programmed by Vic Smerdon, while David Howe served as the show's associate lighting designer and Gerry Amies as its production electrician.

In November, the Broadway smash-hit The Producers arrived at the Theatre Royal Drury Lane, the show continuing White Light's long association with that theatre where, in recent years, our equipment has seen services on Miss Saigon, The Witches of Eastwick, My Fair Lady and Anything Goes. The show also continues our close working

relationship with the Tony Award-winning lighting designer Peter Kaczorowski, who also chose White Light to supply She Loves Me and Kiss Me Kate in London.

For The Producers, Kaczorowski's rig includes ETC Source Fours, Strand 6" Fresnels, L&E ministrips, Lycian followspots, Wybron colour changers and smoke machines from Le Maitre and MDG, as well as Martin Mac2000 Spotlights, both Profile and Performance, and Washlights from The Moving Light Company. The rig is being controlled by an ETC Obsession 2 and a Whole Hog 2. Kaczorowski's team on the show includes US associate Mick Smith, UK associate Alistair Grant and production electrician Gerry Amies. Production Manager for both shows was Richard Bullimore.

... And For Sales

White Light Sales has also been busy with West End projects, most notably the new stage version of the classic film Mary Poppins, being jointly produced by Disney Theatrical Productions and Cameron Mackintosh which will open in London in December after playing for six weeks in Bristol.

Stage Electrics in Bristol were chosen as the lighting suppliers for the show, but Howard Harrison's lighting design called for many items for which White Light Sales is the exclusive UK distributor. These included 100 Rainbow 6" Pro and 20 Rainbow 8" Pro colour scrollers, four Look Solution Unique haze machines, thirteen of Look Solutions' miniature Tiny Fogger smoke machines, two Robert Juliat Ivanhoe followspots and fifty LDDE DMX-controlled four-colour fluorescent cyc battens.

White Light Sales supplied all of the equipment to Stage Electrics in time for the show's Bristol fit-up, where it was installed by a team including Fraser Hall, Steve Reeve, Chris Luscombe, Ben Jeffries and Alex Peters.

www.whitelight.ltd.uk/sales



White Light

In a class of our own- White Light goes back to school!



Though we are perhaps best known for our involvement in theatrical productions, our work encompasses an entire range of lighting projects from the largest West End and touring shows to productions and installations in smaller venues - and in schools.

School projects present a particular challenge. The equipment chosen has to be rugged enough to be used by people learning the craft of lighting, versatile enough to let them experiment, easy to use, easy to maintain and utterly safe. This may mean taking extra precautions, such as fitting Residual Current Devices to dimmers. Installations also have to be flexible enough to cope with everything from assemblies and meetings to full-on productions, where extra equipment may be brought in to supplement a school's permanent rig. And, of course, with tight budgets this all has to be achieved for the best possible price.

White Light's long experience with productions of all scales, familiarity with new technologies, experienced hire and sales teams and the broad range of products we have available mean that we have a great deal to offer schools. Whether it's advice on a new installation (through White Light Sales and our Projects team), servicing an existing rig (with The Service Company), figuring out the most cost-effective equipment when a show needs to hire lights (White Light Hire has a staff member with particular responsibility for school and amateur projects) or training students in how to use new equipment or in the art of lighting design (through our Training Initiative education scheme), we hope we can help.

Newton Prep

Newton Prep, a co-educational school in Battersea, South London, is a recent example of this work.

Opened in 1991, the school is housed in purpose-built premises constructed around an original Victorian building. A £5million development programme started in 1998 expanded the school's facilities with an all-weather playing field, a new dining room with kitchen, art studios, sixteen new classrooms, two new gyms - and a magnificent new 288-seat theatre.



White Light Sales Esther Heaslip with Newton Prep's Tim Walford and Frazer Wiseman

During the design phase, the school's electrical consultant Phil Whiffin from Engineering Co Partnership contacted us asking for advice as to how to equip the venue. Roger Hennigan and David Howe from White Light Sales devised a comprehensive, flexible lighting system that would fit within their budget. Control is from four twelve-way ETC SmartPack dimmers with RCD protection controlled by a Strand 300-series lighting console. This feeds an internally-wired lighting grid that includes both dimmer and DMX outlets, as well as dimmer and DMX outlets at stage level. An ETC Unison architectural control system runs the house- and work-lights. The electrical contractors were Power Installations and the install was overseen by Gary Doherty.

The lighting rig was based largely on Selecon's 650W Acclaim range, including twelve Fresnels,

eight PCs, eight 18/34 Profiles and four 24/44 profiles as well as four Selecon 3-circuit 500W cyc floods. Two Robert Juliat Buxie followspots complete the rig.

As well as supplying and commissioning the lighting system, we will supply the school with training on the use of the rig through our Training Initiative education scheme.

White Light Schools Lighting Master Class

Our new Lighting Master Classes for Schools were established during the autumn - and have already proved hugely popular with those who might become the 'next generation' of lighting designers and technicians. The Master Classes are run by White Light's Jason Larcombe, who holds a BA(Hons) in Lighting Design and is Vice-Chairman of the Association of Lighting Designers. Each Master Class can accommodate up to 20 students and runs for around four hours during which both the 'art' and 'practicalities' of lighting design are covered: the principles of light, using those principles to light a performer and stage, the tools of the trade, drawing a lighting plan including making the best use of available resources, basic safety, and establishing a career in lighting. We supply



White Light's Jason Larcombe and Lighting Designer Jon Driscoll in the session

equipment to each Master Class, allowing the students the chance to experiment 'hands-on.'

The response to the Master Classes held so far has been uniformly enthusiastic. "Rarely does a training session exceed expectation as much as this," commented Steve Drywood, Deputy Head Teacher, from the Wheatley Park School, Oxford. "It was a near-perfect masterclass in every sense of the word with students and staff learning together. Perfect and powerful learning."



Jason Larcombe

Jonathan Wilson

Your Contact in White Light

Jonathan Wilson is the point of contact for schools interested in hosting a White Light Master Class, or who need to hire equipment to supplement their lighting rigs when staging more demanding productions. As with all hire projects, we're happy to help in any way we can: school lighting designers who know exactly what they need can just send in a list of equipment for a quotation, while for those with less experience we are happy to offer all of the help and advice we can. This can sometimes result in solutions using more unusual equipment which either solves the problem more easily, or solves the problem for less money!

Jonathan can be reached on the main White Light telephone number, 020 8254 4800, or by email to jonathan.wilson@whitelightgroup.co.uk.

White Light

The Award Winning Festoon...

Festoon lighting. A staple of event lighting - relatively inexpensive, easy to manage. If somewhat limited in its possibilities.

But imagine if you could individually control each lightbulb along a length of festoon. Flash. Chase. Twinkle. That is the possibility offered by White Light's new Digital Festoon System.

Launched at this year's PLASA Show, the System's potential was recognised by the show's Award judges, who presented it with one of the show's Awards for Innovation.



Courtesy of LSI

Using a patented data system, the Digital Festoon System carries both power and data along standard two-core cable to special lampholders. Up to 200 tungsten lamps along the cable can be driven from a single Digital Festoon System power supply, with each lamp individually programmed using a laptop or a DMX signal from a lighting console.

The possibilities are endless - chasing festoons, spectacular signs or any other lightbulb effect your imagination can conjure up - without the need for hundreds of dimmers, and with dramatically reduced installation and cabling costs.

Further details of the Digital Festoon System can be found on the White Light website, www.whitelight.ltd.uk.

White Light

VSFX Now with DMX...

The VSFX Optical Effect System has long been the lighting designer's preferred way of creating moving cloud, water, rain, snow and other effects.

VSFX can currently be seen in action on shows around the world including *The Woman In White*, *Les Misérables*, *Oliver!*, *Oklahoma!* and countless more. VSFX combines the VSFX drive unit, which can take any glass effect disc from the long-established Strand Lighting range (now produced by White Light) or newer cloud effects from DHA Lighting, with a light source - the White Light Toccata effects projector, the older Cadenza, Patt 252 or Starlette projectors or even ETC's Source Four PAR MCM.

The VSFX drive unit has always allowed the speed and direction of movement to be set locally or remotely using a 0-10V control signal. But the latest version of the VSFX drive unit offers the added convenience of on-board DMX control. Controlling the effect from the lighting desk no longer requires a DMX-analogue unit or an FX/DMX unit: now just run DMX cable to the VSFX unit, set the address and you're ready to go.



Woman in White - Photographer: David Morrell

Launched at this year's PLASA, the new DMX-controlled VSFX unit is available now. Further details of the full VSFX system can be found on the White Light website, www.whitelight.ltd.uk/vsfx.



White Light Events

Events - Not just for Christmas...

Christmas comes but once a year. And when it does come, White Light Events is ready for it - ready to bring parties and other festivities to life with the magic of lighting.

This year, White Light Events will once again be lighting the corporate parties organised by European Events at the Honourable Artillery Company, Coram's Fields and at London Zoo. White Light Events' lighting will also be seen at the Vinopolis Christmas Party in London as well as Ultimate Event's Aqua at the Billingsate Market.

But White Light Events is not just for Christmas! In recent months, the Events team, led by account manager Phil Gladman and production manager Jonathan Coventry, has created spectacular, memorable lighting for a whole range of diverse projects. Working with lighting designer Jason Larcombe and project managers Simon Jones, Matt Holliday and Veronique Lachance, White Light Events has lit amongst a number of other exciting projects, the 20th anniversary celebrations of the International Association of Scientologists, Ultimate Event's Beirfest at Billingsgate, The Twickenham Experience and a number of functions at Lego Land.

One of the more unusual projects was an extraordinary 18th Birthday Party for 120 guests aged between 18 and 20. Flying Tortoise Event Design chose White Light Events to bring their funky colour scheme of shocking pink, white and zesty green to life in series of fun, abstract, stylish environments set over three marquees: reception, dining area and nightclub.

Lighting Designer Jason Larcombe and the White Light Events team provided contrasting styles of lighting in each of the three marquees; the practical aspects of the project complicated by the fact that the marquees were spread across two sites. "We



Photographer: Chris Toulmin

had to light the structures both internally and externally," explained Larcombe. "Because of the distance between the sites, we also had to light approximately one hundred metres of pathway and woodland so that guests could move from venue to venue safely."



Photographer: Chris Toulmin

The nightclub area was the largest portion of the installation. Weight restrictions led to the adoption of a ground-support truss system. Here a hexagonal dome supported ChromaBank LED battens, automated fixtures from Martin and High End and the new Martin DC1 liquid light effect. "ChromaBanks and automated lanterns attached to the six uprights of the hexagonal structure created an intensive, central focused light show for clubbers on the dance floor," Larcombe explained. "It created the perfect centrepiece in the Nightclub Marquee for this fabulous birthday party!"

White Light Events is the perfect choice for lighting any scale or style of event - the team has the experience and knowledge not just to arrange the lighting (using the ever-expanding range of equipment available at White Light) but also to integrate the lighting seamlessly with the rest of the event for a perfect, fuss-free evening. You can see more of their work at the White Light Events website, www.whitelightevents.com.