

Lighting Beyond Illumination: The Creative Approach by Laide Nasir in the Performance of *The Mammy Water's Wedding*

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ABSTRACT

Lighting is an essential part of theatrical performance that makes other elements of theatrical production visible. It is a sensitive and delicate part of any theatrical performance, which has a great influence on the audience since it depicts the mood, interprets the theme, and also dictates the actions as well as the acting area. That is why this study in a bid to explore, gathered its sample data from a lighting designer in a university-based theatre, by documenting on his techniques and concepts as used in a dramatic production, in other to draw other theatre practitioners to his amazing phenomenon in stage lighting. Unfortunately, the efforts of many of these lighting designers in Nigeria receive scant scholarly research whereas; they play a major role in any theatrical production. However, there are also many inadequacies that still hinder the creative ingenuity of these lighting designers, which include funding, poor technical facilities, lighting equipment, and even the provision of new technology by the theatre owners. This study adopts the qualitative research methodology, which combines research principles using a formal form of data collection encompassing practical fieldwork, analytical and documentary methods. A purposive technique was used in selecting the designer and his performance in view. The study also adopts Edward Gordon Craig's and Adolphe Appia's "Plasticity Theory" (PL) and Adolphe Appia's "Exploration of Aesthetic Scenery in Performances Theory". The study reveals that Laide Nasir uses suggestive realism or surrealism as his performance style. And from findings, the study recommends that adequate lighting equipment should be provided for institutions where theatre is being taught, so that students who have interests in learning theatre design can be exposed to high level of technology while in school. And also, conscious efforts should be made by designers and theatre scholars to document on the scenic design and stage lighting concepts, techniques and styles as applied in their performances.

Introduction

Lighting is an essential part of theatrical performance that makes other elements of theatrical production visible. According to Wolf and Dick (2014, p. 28), "the two most active

and vital components that make up a stage composition are the actor and the light”. It provides illumination for the stage set and performers in the theatre with a designed effect and greatly visible only when it strikes a reflecting surface. Theatrical lighting goes beyond illumination to modeling of the playing area, and to providing selective focus so audiences know where to look in order to follow the story. The light designers manipulate the controllable qualities of light at their disposal—direction (distribution), intensity, colour, and movement—to create their design. Wolf and Block further asserts that (2012, p. 308);

Lighting is perhaps the most powerful of the theatrical design elements. In its simplest form, light reveals what needs to be seen. Its intensity determines how well an object is seen, its direction dictates in what way it is seen, and its colour controls the object’s colour. Because light has such a strong impact on scenery and costumes, the lighting designer must be a good collaborator with fellow designers as well as with the director.

As the primary concern of stage lighting is, and will always remain, visibility and focus. Good lighting ties together the visual aspects of the stage and supports the dramatic intent of the production. Lighting design in the theatre goes beyond simply making sure that the audience can see the stage. Light can be used to establish the time or location of a performance, create the mood and atmosphere, identify the period, the locale, amidst others but takes no space. Lighting designers need to consider the period and genre of a play, as well as the venue where the performance will take place. They also need to respond to the social, historical and cultural context of the production. For a play text, this might mean thinking about when and where the play was written, as well as when and where it is set.

Lighting designers must be accurately aware of the presence of lighting qualities, colour, shadows, and directions, warmth or coolness, texture, and movement. A lighting designer is one who designs and also decide the kinds of light needed, where to mount and focus them and when to switch it on and off for a particular production in the theatre. According to Oscar Brockett and Robert Ball (2004, p. 407);

The lighting designers use the controllable factors of light to fulfill the various functions of stage lighting. First and most basically, light creates visibility, second - aids composition, third -affects perception of dimensionality, fourth - enhances mood and atmosphere, fifth - reinforce style, sixth - underscore the development of the dramatic actions by reflecting the dominant feeling of each scene and seventh - supports the production concept.

The lighting designer is concerned with the revelation of form, the mood of the scene, and the composition of the stage picture. Some scripts may call for special effects such as a burning fire, a bolt of lightning or projected images, all of which falls under auspices of the lighting designer. Most often however, the concern is with the lighting of the actor: a moving target that

can be illuminated in an endless variety of moods and degrees of visibility. Herein lies the real challenge and excitement of stage lighting design.

Through light, complete plasticity was created. An idea mooted, developed and mustered into a theory as propounded by Craig and Appia, a theory known as Plasticity theory. Both Edward Gordon Craig and Adolphe Appia were seen as the prophets of modern stage lighting. Their ability to think beyond the technology obtainable at their own time, paved the way to theatre lighting design. Robert Taylor and Robert Strickland (2009: 203) affirm that “Adolphe Appia and Gordon Craig believed that a play’s environment should convey a dramatic feeling, not merely presenting a historically or geographically accurate setting”. Thus, Appia’s believed that light, just like the actor, must become active...light has an almost miraculous flexibility...it can create shadows, make them living, and spread the harmony of their vibrations in space just as music does. In light, we possess the most powerful means of expression.

This study on the creative approach of a lighting designer in Nigeria will draw theatre practitioners to the amazing phenomenon in hi-tech lighting by documenting on a performance as designed by Laide Nasir at the Adetutu Hall of Ekiti State University. In this light, the paper focuses on Bode Sowande’s *The Mammy Waters Wedding*, as major lens to explore Liade’s techniques in lighting and the impact on contemporary theatre practice. The work of the lighting designer is one that is not really paid necessary attention to whereas they play a major role in theatrical productions. A lighting designer is little known because lighting is intangible, and takes up no stage space, but is only visible when it strikes a reflecting surface. Although, the technical theatre area is an area in theatre studies that is constantly evolving with materials, tools and techniques, making possible designs that would have been impossible or impracticable half a century ago. The cost of a designer working with some new technology has limited the designer’s creative prowess, especially theatres with less facility. The high cost of procuring the modern equipment in order to match the lighting indication of dramatic productions in contemporary Nigerian theatres has caused a rather unpleasant practice demonstrated in the over recurring use of the usual or the regular lanterns.

The shortage of this modern equipment in the long run affects the quality of production, as most of the available ones are technically limiting in terms of visual effect, despite the fact that on daily bases new technologies of stage lighting equipment are being introduced in advanced countries. Unfortunately also, the efforts of many theatre designers in Nigeria receive scant scholarly research whereas; they play a major role in any theatrical production. It is on this regards that there is dire need to study and document on the creative approach of Laide Nasir to stage lighting design in a Nigerian educational theatre, with his performance styles and techniques. This is to explore the lighting techniques as applied by Laide Nasir in the stage performance of Bode Sowande’s *The Mammy Waters Wedding*, to examine the importance of stage lighting in terms of mood creation, establishments of atmospheric condition and interpretation of identity and also evaluate the aesthetic tendencies of stage lighting.

Keywords: Lighting, Lighting Design and Designer, Technique, Illumination.

Bio-Data of Laide Nasir

Laide Nasir is an Associate professor in the Department of Theatre and Media Arts, Federal University, Oye Ekiti, born on the 27th of September, 1969 in Oyo State. He has

practiced theatre and Theatre technology since 1988 at the University of Ibadan where he took part in a major performance. The *Fences* was his first stage play where he assisted as a set/lighting designer during his diploma days at the University of Ibadan. The *Fences* is written by August Williams, directed by Sytat Garuba and was designed by late Sunbo Marinho. As a diploma student then, he was given the sum of three hundred naira after the production by his boss in appreciation for a job well done. To him, that was a great thing and a shocking moment of his life to be paid for what he love most and his passion. Since that time till date, Laide have been involved in several stage performances in the area of technical theatre (theatre design and technology) with or without payments.

His major areas of specialization are Applied Theatre, Theatre Technology (Sets and Lights) and Theatre for Development. He is the first African to be conferred a Doctor of Philosophy in Psycho Drama/Drama Therapy in Theatre Arts. He is a versatile practitioner of arts an improvisational playwright, an experimental director, a detailed administrator and experienced production coordinator. The Oyo State born scholar has taught as a theatre lecturer at Federal College of Education, Oyo, Olabisi Onabanjo University, Ogun State and he is currently with the Federal University, Oyo Ekiti. He design most plays directed by other theatre practitioners. Here is a list of some stage performances as designed by Laide Nasir:

1. Bode Sowande's *Master and the Squared, Circus of Freedom Square*
2. Debo Sotuminu's *The onions Skin* as directed by Dapo Adelugba
3. Femi Osifisan's *Women of Owu, Once Upon Four Rubbers*
4. Wole Soyinka's *The Road, Opera Wonyosi*
5. Dapo Adelugbas's *Scandalous Supero*
6. *Arms of War*
7. *Golden Tusk*
8. *Man Talk, Woman Talk*
9. *The Gods are not to Blame*
10. *Wedlock of the Gods*
11. *Risen in the Sun*
12. *Jenifer's Trials*
13. *Dance Contest* and many more.

Over the years, he has in collaboration with his students carried out successful practical experiments on the variants of Theatre For development such as Community theatre, Playback Theatre and Psycho-Drama among others. Some of his experiments were facilitated at the Neuro-psychiatric Hospital, Abeokuta; General Hospital, Ijebu Ode; and several other rural communities. To Dr. Nasir, "Drama is not only relevant to aid healing processes, it could also be advanced to assure healing", depending on the level of ailment and the methods deployed to facilitate healing. Dr. Nasir Laide Taofiq has written over 60 articles which have been published locally and internationally. He started his university education at the Department of Dramatic Arts, Obafemi Awolowo University (OAU) Ile Ife. He studied for his Masters and Ph.D at the University of Ibadan, which his major focus is in Applied Theatre. Dr Laide Nasir has also written numerous plays which include *Turbulent Waters, Double Tragedy* and *Crash to Web*.

According to Laide, what inspires his choice of design is the play, stage typology, size of stage, and the available finance as budgeted by the production team the questions I ask

myself are “how realistic is this play, how big is the stage, what type of stage and could the design I want to create be financed”. Although with or without proper financing, Laide feel that money is not a priority for his design since he believe so much in his creative ability. His thoughts while designing any play is “who watches my productions” and as such, I need to give in the best creatively to achieve a memorable production. He uses suggestive realism to achieve the local due to the size of stage and the availability of materials.

Synopsis of *Mammy Waters Wedding*

Mammy Waters Wedding as written by Bode Sowande is a love story between the earth and the sea using a Lagosian and a mermaid as metaphors for the enactment of the story. From the story, during a rainstorm incident on the sea somewhere in Lagos, Akinla, a powerful and a great swimmer and many others was on a picnic somewhere in Lagos Island. Akinle was the master of ceremony for the day. He drowns while trying to rescue some children from being drowned after saving two other children, and although everybody in the boat survived except for Akinle who got missing. Tarrela, the mermaid queen, falls in love with Akinla whom she saves when his boat capsized, only to wakes up days later, to find himself in a world below the sea among mermaids, who are singing and merrymaking. Akinla is immediately enchanted by Tarella, who falls in love with him because of his voice and music since he was singing before the fatal incident. Akinla in a state of shock and restlessness begs Tarella to send him back home to his parents since he is not either in heaven or hell. Under the water, Akinla and Tarella fell in love with each other. The two lovers vow to marry each other on earth only in twenty four years.

In Lagos by the sea side, Akinla’s mother for consecutive two weeks is sacrificing a lot in the sea to the gods, for her son to be released by the sea woman, but all to no avail. Tarella the queen mermaid decides to help him back to Lagos after 28 days of the earth time, but the barrier to their love is the environmental difference between the two worlds. In this arrangement, Tarrela must come to the earth in human flesh. To become human, Tarella is born as Okuntoro to a rich Lagos businessman, Adagunodo, whose trade happens to be waste dumping into the sea. She becomes the only child of Adagunodo whom Akinla, ironically christened Okuntoro. This sets him on a collision course with the destined love between Okuntoro and Akinla. By sheer destiny Akinla and Okuntoro as they meet each other get to know that they both had a vow from under the water to marry each other on earth. Meanwhile Adagunodo had been a sworn enemy of Akinla because of his environmental pollution business, which does not augur well with Akinla.

The natural harmony between earth and water is destroyed by the pollution generated by Adagunodo and he suffers for it by suddenly becoming blind. Akinla with his supposed super natural power made Adagunodo to see and this made him to give her daughters hand to Akinla in marriage. Akinla marries Okuntoro as a token of faith that a healing bond can occur between earth and the sea. *Mammy Waters Wedding* as a tale of “green balance” is a sociological advocacy for environmental protection. His metaphor in this play goes beyond the Nigerian or African factors in the issues relating to environmental pollution. It projects into the international landscape where global warming, as a subject, has become a major discourse at conferences and in the governmental arenas. Sowande’s solution to the environmental pollution is webbed in the garb of love for the cosmic phenomena like the air, water, lagoon, rivers, land,

etc. It also explores the dynamic nature of love, as a virtue that exists between a man and woman, and how such love could be extended to the environment in which man finds himself.

Lighting and Scenic Analysis of *The Mammy Waters Wedding*.

The play *The Mammy Waters Wedding* was directed and designed by Laide Nasir for the three hundred level class practical at the Ekiti State University in 2019. It started with an opening glee which involved singing and dancing by a group of mermaids in the underworld all dressed in white to simulate water. In the next scene, was another group of mermaid too singing and dancing in celebration of the new visitor Akinle. Akinle who is unconsciously lying on a mammy waters bed as placed at the centre stage, while Tarrela is seated beside him watching and enjoying the music and dance by the other mermaids

The myth of the sea goddess (Mammy Water) and her love life with human beings is symbolic of the cordiality between nature and human life. The most priceless gift of nature for the growth and sustenance of humanity is our environment and the need to protect and preserve it, not only for the present generation but for the future provides the impulse for Bode Sowande's *Mammy Water's Wedding*. The undying love between Akinla (the earthly man) and Tarrela (the sea mermaid) metaphorises the good relationship that should exist between man and his environment. This is a play that transports you to the world of the most beautiful creatures (mermaids) below the sea through dreams and realities with the use of love songs, amorous dances, powerful, sensuous and poetic dialogue, colourful costumes and a great consideration for all the other theatrical contractions. Bode Sowande uses the myth and reality to proffer solution to the myriad of contemporary Nigerian environmental problems. The world of fantasy and metaphysics is meant to create a mainstay for the folkloric undertone of the play.

From an interview between the researcher and the lighting designer, it was discovered that what determined the lighting of *The Mammy Waters Wedding* was the script, budget and the designer's creativity. The use of lighting in this performance goes beyond fulfilling only the law of "visibility" or "illumination" of the performance space and performers, but to also basically reflect on the multi-functionality, of the new trends in contemporary Nigerian stage lighting, to create a suitable atmosphere for the performance. Budget was a determining factor in the lighting of. In a situation where the budget is not fantastic, Laide in his view mentioned that the creativity of the designer comes to play. Where the required equipment is not being provided for, the designer had to rely on his own initiative to substitute the required equipment for another and still give a fabulous lighting.

To Laide Nasir, the performance was quite interesting and challenging to achieve the underworld in correspondent to the human world. The use of lighting in the performance also helped smooth the organic flow of the scenes with limited blackouts and light was fully explored to make the performance ecstatic and dramatic. The choice of colours was not only to create mood but also to fully glare the beauty of the costumes worn by actors as seen in Plate 1 below. The colours were selected by the designer to add to the aesthetics of the costume and also create the right atmosphere and mood for the play. Since it was the designers need to satisfy his visiting audience, and to leave them with a memorable show as they are the determinant of his creation, Laide Nasir decided to bring in some lanterns for the performance in addition to what was available in the university theatre.



Plate 1: The blue environment to represent the Mermaids world (Shot from CD recording).

The play as started earlier, started with an opening glee which involved music and dance by a group of mermaids in the underworld. With this, there was a colourful display of lights along with light movements in this scene. It was achieved by rhythm synchronization of lights to music by the mermaids as the focus of light was on the down stage and centre stage while the light focused on other areas were dimly lit. The lighting designer thrilled to evoke realism through his projection of light. According to Laide, he was able to use light to create a background which suggested the reality of water as a representation of the mammy water's world. For the purpose of aesthetics, more functionality and to intensify some significant events and actions in the play, the designer made use of some lighting effect with the help of the following lights: Laser effect, LED effects lights, LED Lanterns, Moving Head Light, Smoke Machine, Stroop Light. With others like: Parcans, Frenel 743 and 123 Baby Spot. From the beginning of the performance till the end, the set and light design was realistic and believable, which the light provided a specific mood and atmosphere in the performance.

Lights in the performance were all controlled to display the varied mood changes in the play as well as to further enhance its effects. The colour changers and the moving head lights were invariable with thumping effect by adding an extra unit of aesthetics as well as composition, and dimensionality to the directorial picture. There were some musical interludes in the play by the actors both in the real world and in the underworld. The dominating colour of the performance was blue, which has to do with depth, serenity, stability, confidence, calmness and the sea. The intensity of the lights was also reduced to focus, to achieve the calmness of the sea.

However, the scenes which constitute dances, was enhanced by colours ranging from blue, to red-purple, with the laser light frequently flashing and twinkling different colours of red and blue-purple. The scenes also reveal the fluidity of all the lights as they combined to reveal and reflect the mind and characters on set respectively. During the dances, the lights gave passion to the dance and the colours were interpretative, which gave its aesthetics, especially the dance between the Mammy Water Queen and the human.

The designer made a good use of lighting in the performance, in terms of mood creation and establishment of atmospheric condition. At some sessions the function of selective visibility was employed, and the designer created focus at the centre stage, by dimming the

other areas of the stage, stage-left and stage-right and adding colour to the part where focus is on thereby making it more vibrant than the other. The lighting designer maintained using bright lights throughout the play in the real world while he created an ambience of a surreal world by mixing colours during the underwater scenes as in the Plates below. Lights also were used to create the different worlds, which was achieved with the use colours.



Plate 2: The use of general illumination to represent the human world. (Shot from CD recording).



Plate 3: The blue/red-purple environment of the set to present the serenity and calmness of the sea (Shot from CD recording).

The designer used ‘front light’, ‘top light’, ‘side light’ and ‘foot light’. Some lanterns were specifically in the rig to provide visibility for the actors. Some hung in the front of house positions over the heads of the audience and pointed at the stage so actors can be clearly visible and others above the actors on the stage to create the environment around the actor, with sidelight hitting an actor from the side. The designer specifically introduced the use of the footlight, which was placed to illuminate the stage from the front edge of the stage floor in front of the curtain line. These lights were placed on a level with the feet of the performers and they cast its illumination upward from the foot level and as set across the front of the stage. Due to the fact that the lighting positions available in the theatre were limited, Laide Nasir also

made do of some lighting stands positioned in the auditorium throughout the duration of the play.



Plate 4: The effect of selective visibility as light is used to create depth at the centre stage.
(Shot from CD recording).



Plate 5: The use of foot light for selective visibility. (Shot from CD recording).

According to Laide, the settings in the play script prompted his choice of colours, the motifs and the paintings on the flats. The play was situated in a deep sea which the design on the flats reflected the different sea animals as presented with blue colour of paintings and splashed with glitters to create the water reflective effects. The sea scenes were performed at the centre stage and up stage to fit into the scenery, while the human world was mostly within the down stage area. Although it was quite challenging to represent the underworld and also to have a sharp contrast between the two worlds, so as the audience to enjoy both scenes. In the performance, the mystery of under sea creatures was also coated with magenta light and highlighted with background of blue colour. And Tarella's throne was placed at the centre stage, carved in a canoe like design and covered with a blue sequenced material.

From the interaction with Laide Nasir, he reveals that his design style is suggestive realism or surrealism. Surrealism which is a cultural movement that began in the early 1920's and features the element of surprise, and unexpected juxtapositions. The [Surrealist](#) Theatre depicts the [subconscious experience](#), [moody](#) tone and [disjointed](#) structure, sometimes imposing a unifying idea. In the theatre, surrealist works contained elements of both symbolism and non-

realism. This was reflected in the performance of *The Mammy Waters Wedding*. In *The Mammy Waters Wedding* Laide Nastir juxtaposes the Mermaids world and the Human world by creatively presenting them to the understanding of the audience. This is a play that transports you to the world of the most beautiful creatures (mermaids) below the sea as presented by the playwright, through dreams and realities with the use of love songs, amorous dances, powerful, sensuous and poetic dialogue, and a great consideration for all the other theatrical contractions. The world of fantasy and metaphysics is meant to create a mainstay for the folkloric undertone of the play. Using light, the designer created an ambience of a surreal world by mixing colours to achieve its lighting concept.

Visibility is a very important function of stage lighting. The audience should be able to see exactly what you want them to see, or not see those things that should remain hidden. This is the function of “selective visibility.” An example of selective visibility can be found when a designer is able to conceal some part of the stage that is irrelevant at the moment and lit the part where an action is taking place. Liade Nasir made use of selective visibility in his design approach. This made the actor, or dancer at its time of lit to stand out from the background. Using this technique, the subject appears natural and as such be the focus of attention for the viewers/ audience members.

Stage lighting can also be effectively used to represent the location of a designer’s presentation. Considering some questions like; is the action taking place inside or outside? Is it during the day or night? Therefore, stage lighting can as well help provide the mood for of the play. This was achieved by the designer in his performances. The use of lighting in the production of *The Mammy Waters Wedding* goes beyond illumination, with other variable functions of light as fully explored to make the performance more dramatic with creative aesthetical achievement. Lighting as a critical element of theatre and also a fundamental part of modern stage productions was creatively utilised by the designer to achieve the desired goals.

The colours of light too were selected by the designer to add to the aesthetics of the costume and also create the right atmosphere to heighten the mood of the play. Nasir used lights to create the different worlds, which was achieved with the use of colours with the mixture of blue with purple colour light to represent the mammy waters world and their life in the deep sea. Perhaps today more than ever before, stage lighting can be used to compose a picture. Some events contain little or no scenery and use lighting to create the overall picture of the scene, which was greatly achieved by the designer. As a lighting designer, you can define goals by choosing which qualities and functions of lighting you wish to accomplish in your design as he/she puts together the creative use of lighting and the technological equipment available to create a final look on stage.

No matter the skills an actor can have or portray in any production, if there is no lighting to show his presence to the audience, he has failed by not communicating properly to his audience. The aesthetic of stage lighting adds colour to the actions of the performers on stage, thereby improving the quality of the performance level of being capable of making the audience actively alive all through the duration of a performance. Irrespective of the various forms of theatre, there are some factors that affect theatre design and stage lighting within the educational environment which is:

1. Budget: Budget was a determining factor in lighting the performances by the designers. Where the budget is not fantastic, the creativity of the designer does not come to play. Some equipment had to be forgone, while other available ones will be put into optimum use. Where the required equipment is not being provided for, the lighting designer had to rely on his own initiative to substitute the required equipment for another and still give a fabulous lighting. This was a case in the performances analysed. Gillette (2000, p. 288) in describing the importance and significant place of lighting in any theatrical production says that;

Any dramatic production, unless it is performed outdoors in the daytime, needs some kind of artificial light... Obviously there is something more to stage lighting than simply bathing the stage with light. Effective stage lighting not only lets the spectators see the action of the stage but also ties together all the visual elements of the production and helps create an appropriate mood and atmosphere that heightens the audience's understanding and enjoyment of the play. (p. 288).

This statement goes a long way to show the effectiveness, importance, role of efficacy of lighting just like the other design elements in the collaborative success of any play production. This in turn influences choice of equipment. Majorly one of the problems in educational theatres and most especially the Nigerian University theatres is that there is not enough lighting equipment needed for elaborate stage productions. In our world today, new technologies are being invented every day, thus improving on the previous ones that were available. This is the same with lighting equipment as they are being improved on time after time in order to enhance great theatrical design and productions. It is quite unfortunate that these new technologies are not available in our theatres to improve our productions.

2. Theatre Typology and Space: Theatre infrastructure available during a given performance, affects the outcome of the design. From Laide Nasir, the theatre space inspires his creativity and widens his imagination. A theatre performance space can make or mar the creative ingenuity of a good designer. Wolf R. and Dick Block (2014; p. 8) asserts that; “the most important step for beginning designers in learning their new medium is to become acquainted with the physical stage. Knowledge of the actual shape and physical makeup of the performance area is a must, to define the space in which a designer must work”.

3. The Script: This entails the type of drama genre and inherent message of the play. The designer’s analysis of the script should be as detailed as possible. Understanding the characters and script, however is only the beginning in order to create an accurate virtual environment. Through light, the designer’s analysis will help to create an environment that accurately reflects the mood and the content of the play.

4. The director’s approach and most importantly the lighting designer’s own creativity also determine the final outcome of a performance design. Wolf R. and Dick Block (2014; p. 32) further asserts that “creating a single dramatic impression is difficult and requires great skill, thought, and vision. This alone is a daunting task, but it is made considerably more difficult by the need to meld with the other designers and the director and to consider the actors. Such collaboration is what makes success in the theatre extremely difficult but also rare and exciting”.

Conclusion

With the growth of theatre practice in Nigeria and beyond, it was pertinent to identify the techniques and styles as applied by Laide Nasir in Nigeria to boast his creative ingenuity. Lighting is a sensitive and delicate part of the theatrical performance. It has a great influence on the audience since it depicts the mood, interprets the theme, and also dictates the actions as well as the acting area. Thus, light can make or mar any theatrical performance if not properly handled. This is to say that there is more to lighting than just visibility and in fact, it is the bedrock of any production for visibility, to establish the mood, to reinforce the theme of the play, and also to stage the story. What is however obvious is that with the new technology in lighting instruments and control equipment, the role of lighting in the design process for the performing arts will continue to be enhanced. Stage lighting can assist in the proper packaging of theatrical presentations to make productions more artistically interesting while sustaining dramatic import and essence. Lighting itself enhances the scenery as it can also be used as scenery when needed.

In a country like Nigeria where getting the right equipment is a problem, this affects the designer's ability to meet up with what is expected of him. The creative manipulation of lights in the performance analysed could be seen as a conscious attempt towards making the lighting instruments to perform desired effects in order to strongly reinforce some creative approach and techniques to lighting by the lighting designer. To perform this role effectively, the available lights in the theatres were put in use and some hired or borrowed to enhance the efficiency of the entire lighting design. Through the creative use of lighting, appropriate psychological qualities of the plays were captured, thus creating a unique picture for better aesthetics.

A professional Nigerian lighting designer is also limited by the huge amount involved in procuring the invented high-tech equipment. The shortage of these modern lights affects the quality of production, as most of those available lanterns are restraining in terms of visual effect. The economic status of the country has also affected the procurement of the needed technical equipment for the enhancements of our production. In the course of this research, this study observes lighting design has been deserted in the Nigerian higher institutions. This is identified as there are no provisions of adequate technical facilities to enhance training of young and budding designers in our institutions of higher learning. There are very few institutions in Nigeria that can boast of well-equipped technical units.

Over the years, theatre critics have presented reasons for the gradual decline of theatre practice in Nigeria, ranging from lack of proper theatre venues with adequate lighting equipment, general insecurity, negative attitude of the public against the profession, non-commitment of trained artists, to lack of government participation. With the active theatrical programme within university campuses offering Theatre or Performing Arts, there is still a great gap in the teaching and learning of technical theatre, design and technology due to lack of theatre equipment/ facilities. Technical theatre teachers are also very few as compared to the number universities offering the course. Technical directors in most Nigerian Theatres have to look for means of hiring few lamps from private owned designing firms for the purpose of general and straight illumination during performance sessions and departmental season of productions. This has also affected the learning of technical courses since the students do not have access to lighting equipment but only come across them on text books and internet sites. However, technical courses should mostly be studied with seventy-five percent of practical's and twenty-five percent theories. A lecturer of design in any Nigerian Educational Theatre

today must be computer compliant. There is dare need to discourage the present practice where theatrical production lack good design presentation especially in the educational theatres. A number of performances do not go beyond sketches, which is not professional enough as the budding designers while training follow suit.

The study observed that there are very few major researches in the area of lighting design, carried out on contemporary Nigerian theatrical productions and as well as designers, as technical theatre is partially under researched and relatively poorly practiced in Nigeria. Unfortunately, the efforts of many of theatre designers in Nigeria receive scant scholarly research, whereas, they play a major role in any theatrical production. However, there is need to encourage young theatre professionals to document on their experiences along with performances as designed by them. Theatre practitioners should also learn to imbibe the discipline of keeping records and methodically document on the intricate process involved in the technical aspect of a theatrical production. It is observed that one of the ways to share knowledge and contribute to one's field academically is to document practical experiences arising from such practices in a scholarly manner.

Adequate lighting equipment should be provided for institutions where theatre is being taught, so that students who have interests in learning theatre design can be exposed to high level of technology while in school. Institutions should make conscious efforts towards stimulating interests in the area of stage lighting in the theatre by promoting scholarships, sponsoring staff training and also funding theatre productions through the laboratory fees paid by students as part of their tuition fees. Students should be encouraged by academicians in the theatre to study technical theatre. Training should be organised from time to time for lighting designers both within and outside the educational sector. Also lighting students should be encouraged to carry out research on how lighting design can be improved upon in order to improve their knowledge of stage lighting. This will give the upcoming lighting designers the opportunity to intern under developed organizations that provide lighting equipment for productions so they can have a taste and a feel of professional services in this field. As such, Universities offering Theatre Arts as a course of study should create room for more practical's, especially in the area of designs as students learn more from what they can do practically than theoretically. This study recommends the urgent need by government and its agencies to encourage students to venture into this lucrative area of the theatre by providing necessary facilities to aid adequate learning in our institutions. With this, we are sure to produce designers that will be sellable both in theory and practice. The Nigerian government should come to our aid by not just commercializing live theatre but also investing in it.

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