



TEATTERIKORKEAKOULU
TEATERHÖGSKOLAN

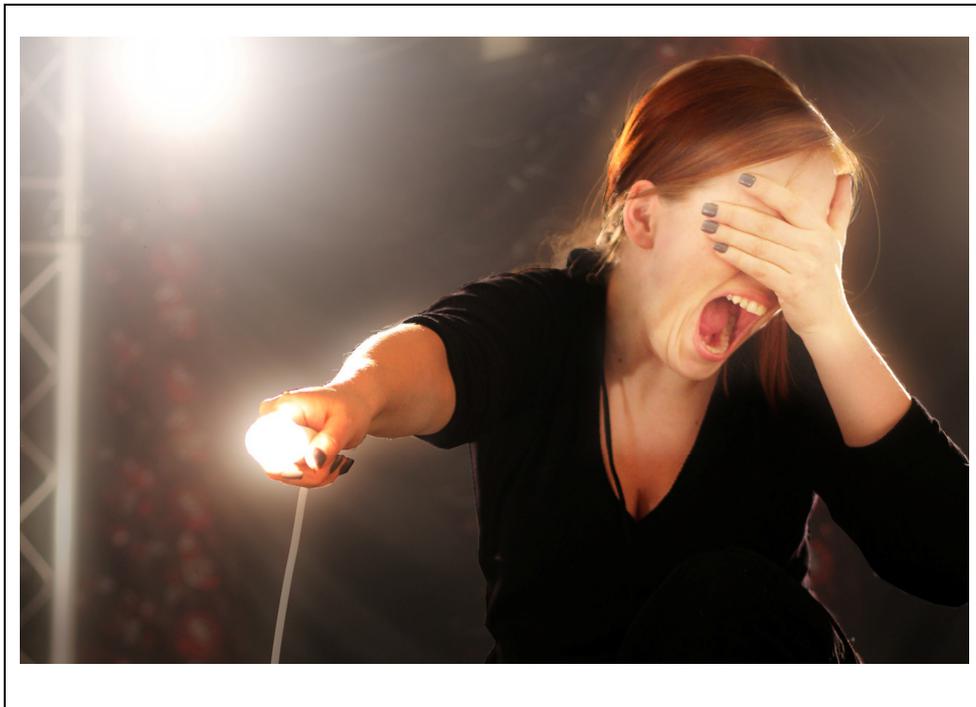
2012

OPINNÄYTETYÖ

Light Up Your Life

A comedy about a life with light bulbs

JOHANNA-MAI VIHALEM



MASTER OF ARTS IN LIGHTING DESIGN



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TIIVISTELMÄ

Päiväys 2012

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| TAITEELLISEN / TAITEELLIS-PEDAGOGISEN TYÖN NIMI Light Up Your Life | | | |
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| <p>This diploma work documents the establishment of Dare to Light as an education brand, created in 2010 with an aim to help creative professionals effectively see and accept lighting as part of their art, work and life. The performance piece Light Up Your Life is a roundup of our first revelations while researching the problems of communicating technical information to creative minds. It is based on the observations done while creating a series of lighting design workshops for non-technical professionals. The show is a technical theatre performance in a festival format – extremely portable, with a duration of one hour, targeting theatre professionals but entertaining enough for a anyone to enjoy. The show evolved into a comedy piece about the everyday conflicts in a theatre environment that a lighting designer might experience in their work life, accompanied by the presentation of the main workshop topics conducted during our first year with Dare to Light.</p> | | | |
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Introduction

ART AND TECHNOLOGY

There has been more research on the interaction of art and science than on the relationship between art and technology. In some cases, the opposition of artist vs. technician can be represented by the contradistinction of artist vs. scientist (truth vs. appearance; objective vs. subjective; procedure vs. intuition). I shall list some relevant ideas and references that have been an inspiration that led to creating intermediary brand between art and technology.

THE RELATIONSHIP OF ART AND SCIENCE

Sheldon Richmond has listed all the possible options of approaching this contradiction. After finding a reasonable amount of art in science and science in art, he proposes that *art is mainly irrational and science is mainly rational*, and also *art and science form a functionally interdependent relationship*.¹

Keith Davies poses an interesting problem - *During the Renaissance, people were schooled across both art and science and there was no clear dividing line. Where did the split occur, and is their interaction important in the 21st century?*² But the question is much broader than that – is this kind of interdisciplinary knowledge possible at all in the modern world that is much more specialized than the Renaissance times? Life is much faster and we rely on technology more than we ever used to. A big part of our skills is using the technology.

Is it humanly possible for an artist to present their content, using the modern technology with skillful operation and knowledge of its capabilities, while still grasping the artistic side of the project? Or should they blindly rely on the expertise of skilled technicians?

Linda Candy presents a graceful answer to the question *When artists and technologists collaborate, who is in control?* in her experiment „Modeling co-

¹ The Interaction of Art and Science. Leonardo 17. Richmond, S. (1984).

² Zones of inhibition: interactions between art and science. Endeavour vol 27, Issue 3. Keith Davies. (2003).

creativity in art and technology“³. After proving that best results are not achieved with one side bluntly assisting the other, she states: *An effective working relationship exists where both parties exchange knowledge resources in order to progress the work and resolve difficulties of both a technical and artistic nature*, and adds: *Where an “assistant” style of collaboration operated, there was more difficulty in finding a shared vocabulary*. Her main emphasis is on finding a common language between the technical and artistic participants, which is not a natural procedure, especially when such different personalities are involved. The bottom line of the experiment is that learning to collaborate successfully is very important and cannot be assumed to be natural to everyone.

D.H. Sonnenwald has gathered examples from a different field of design and references several researches among IT developers, where the three most salient problems in design for the designers and developers were *the thin spread of application domain knowledge, fluctuating and conflicting requirements, and communication and coordination breakdowns*.⁴

Stephen Wilson starts his interdisciplinary book with a heartwarming story: *For my final thesis, I proposed to teach myself how radio worked even though I lacked any significant technical background. Ultimately, I did learn how radio worked. I also learned some things that may be more important: that the mystification of science and technology was unjustified; that scientific principles were understandable, just like ideas in other fields; and that technological imagination and scientific inquiry were themselves a kind of poetry*.⁵

THE ROLE OF INTERDISCIPLINARY COMMUNICATION

I will summarize these examples into two generic statements:

- Art and technology/science should have interdisciplinary co-operation, if not within an independent role, then through refined communication between the participants.

³ Modeling co-creativity in art and technology. Proceedings of the fourth conference on Creativity cognition, Issue 3, Pages 134-141. Linda Candy, Ernest Edmonds. (2002).

⁴ Communication roles that support collaboration during the design process. In Design Studies. Pages 277-301. D.H. Sonnenwald. (1996).

⁵ Information arts: intersections of art, science, and technology. Leonardo Books. Stephen Wilson. (2003).

- Interdisciplinary communication can, and for best results should be learned by both technical and artistic professionals.

S. Richmond concludes his study by stating: *I do not know whether science can progress without art, or whether art can progress without science. I assert only that art and science do interact, not that they must. Furthermore, I assert only that this interaction does lead to their mutual progress; not that mutual progress must happen through their interaction.*⁶ This gives an opportunity for some interesting intermediary action between the creative and technical parties.

⁶ The Interaction of Art and Science. Leonardo 17. Richmond, S. (1984).

Dare to Light

In the summer of 2010, a DIY enthusiast friend invited me to help him with some lighting projects. Instead of commissioning a design, I was asked to help him understand the basics of lighting design, so that he could realize the ideas himself. We tried to find an online resource to reference, but had little luck in finding one. We found either technical manuals for lighting equipment, clumsy opinion articles and reviews, and promotional texts by lighting companies, but very little independent content. As the friend in question had extensive professional background in training and coaching, the lack of learning opportunities started to ring a loud alarm. The need for an easy-reading lighting guide was determined.

LIGHTING WORKSHOPS

To fill the void, we formed Dare to Light as an educational. In order to create relevant content, a lot of research and experience is needed, so we started with practical sessions to get to know the target group. Our first task was to provide educational workshops and seminars about lighting design to professional artists, who are not yet familiar with lighting technology, but are interested and willing to work with light as a material.

Within this year and a half of close cooperation with an education specialist, I have discovered the world of learning and am extremely fascinated by the ways information travels into the conscience of different people. There is a grand importance in the way things are presented and the way people accept new information can greatly vary among individuals. This is an especially sensitive issue in the case of presenting information that is *a priori* perceived as too complicated and intimidating by the subjects. I am summarizing the main key points that I have learned during the process of helping people understand lighting design.

THE RIGHT WAY

People need guidance to trust their eyes when judging the visual aesthetics, instead of asking for a set of rules and guidelines. This results in better lighting design.

A theatre student was setting up profile spotlights at one of our workshops, adding light after another to the scene, resulting in an low-key overlit stage

that she was not too happy with, but did not know how to fix. When asked to analyze the setup, she confessed that a director she had worked with had insisted on a completely shadowless lighting, claiming that to be a golden rule in theatre. When discussing the importance of shadow in creating dimensions, she was embarrassed to realize she had never looked at the result of her work, but obsessively followed the rule she had remembered – good stage lighting is omni-directional and diffuse, and all shadows need to be eliminated.

As the aspects of design cannot be presented as fixed truth, the process arises with creating a discussion and this is not obvious to everybody. To understand the problems that need targeting, I have offered free lighting consultations to directors and scenographers about their upcoming production, and have often been approached with the question „what is the right solution?“ When trying to figure out if there is a design concept, confusion arises about having the ability to make choices. It is common to expect a “correct” lighting solution. The space for discussion is experienced uncomfortable as there is often no glossary or sufficient background information about lighting for the person to participate in the idea creation process.

PLAYGROUND LEARNING

Facts are remembered better through discovery than presentation.

We presented a set of theatre fixtures to a group that had never touched a lighting instrument in their life. After some brief safety instructions, the group was able to discover most of the features of the instruments and give a full presentation of possible usage in a production. After giving the proper naming for each light, the group did not make a single mistake, whereas groups who received a lecture presentation of the features was still asking questions about the possibility of adding gobos to PAR-cans in the end of the day.

Providing a learning environment and a playground can give great results when learning technical and creative aspects of lighting. Not all people are comfortable with the experimenting process, especially when it comes to a technical field. With an exception of DIY enthusiasts, plugging in a cable is often considered a dangerous action, as electricity is involved. The vast selection of industry standards does not help the situation, and often acquiring an overview is too big of an effort for those without a technical background. Nevertheless, these people are happy to experiment under

supervision and usually continue to work with lighting outside the learning environment after realizing the simplicity of the basics.

POINTING AT THE OBVIOUS

When attention is drawn to a phenomenon, people receive great enjoyment in repeatedly finding the same feature in other situations.

When learning about lighting directions, a student was trying out a low placed fixture that cast large shadows of the stage elements on the opposite wall. When asked to analyze the lighting angle, nobody mentioned the shadows. When pointed out, the effect was a full surprise to everybody in the group. After learning the fact of light travelling the distance until an obstruction in such a surprising way, all students started to pay great attention to the side effects of light, taking great pride in pointing out reflections and glares throughout the rest of the workshop.

Drawing attention to lighting design prompts people to discover light everywhere they go. While picking a conversation about lighting in a casual environment, I have often found people get excited about little lighting facts. When pointed out the effect of a coloured lighting fixture by the cafeteria table, people are eager to discuss other lights in the space, guessing the effects and functions of them. Usually the guesses are right and do not need correcting – it only takes the effort of bringing up the subject to get people to educate themselves on the topic.

Light Up Your Life

THE PERFORMANCE

The Light Up Your Life performance is a summary of revelations on our way to understanding how to communicate technical issues and ideas to creative people.

After several successful workshops, our main concern was reaching the target audience. We had commissions from universities and high schools with a theatre department, but little promotion with the target group we were most interested in – the professional artists already working in the field. Light Up Your Life is our reaction to this problem – a lighting workshop in a stage format to travel theatre festivals to raise awareness bring attention to lighting design among the directors, designers and artists presenting their own work at the event.

We wanted to

- criticize the lack of discussion present in the creative process (the imaginary right way of doing things),
- demonstrate the lighting equipment in full view on stage and present a small scale playground that can be grasped with its functions easily understood,
- point out aspects of lighting in a playful manner that can rise interest and prompt people to notice and study lighting in their everyday life and work.
- feature the main topics of the workshops conducted during our first year.

The result is a technical theatre performance in a festival format – extremely portable, duration of one hour, targeting theatre professionals but entertaining enough for a everybody to enjoy. Light Up Your Life is a comedy piece about the everyday conflicts in a theatre environment that a lighting designer might experience in their work life. We asked our fellow designers to bring out their silliest stories and created the characters of an aggressive know-it-all director, insanely enthusiastic scenographer and an oblivious, unprofessional retail representative.

Trying to introduce the audience to lighting with a fully portable set that must work in any space brought us to downscale the demonstrative scenes to puppet theatre and portrait lighting. Although there are sections in the performance that still need development, we are very happy with the content currently created. The sketch format of the play allows a lot of further adjustments, possible addition of scenes and customized editions of the performance for a specific target audience.

REFLECTIONS

We have had much positive feedback from the audience about the first run of *Light Up Your Life*. There were instant commissions to perform in theatre schools and the play was also recommended to local festivals.

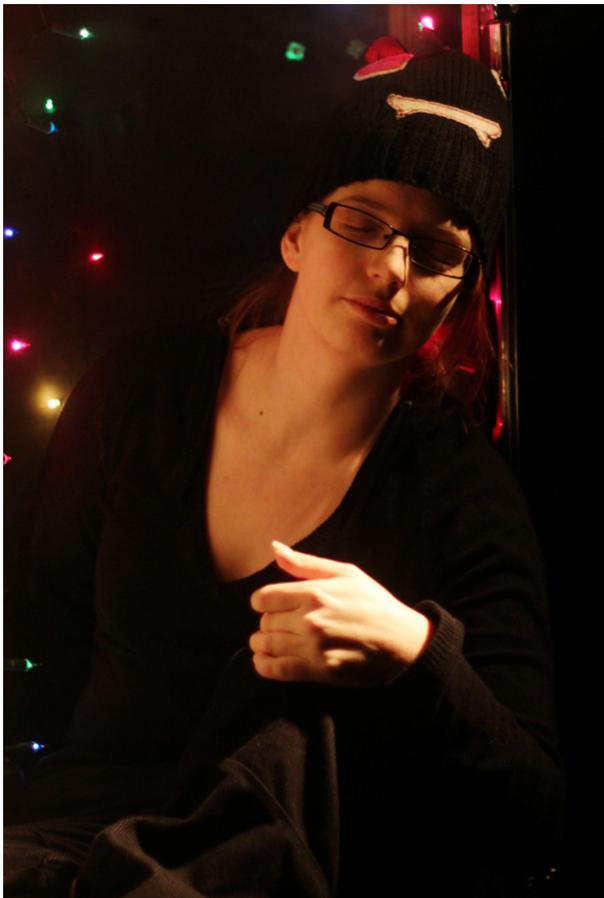
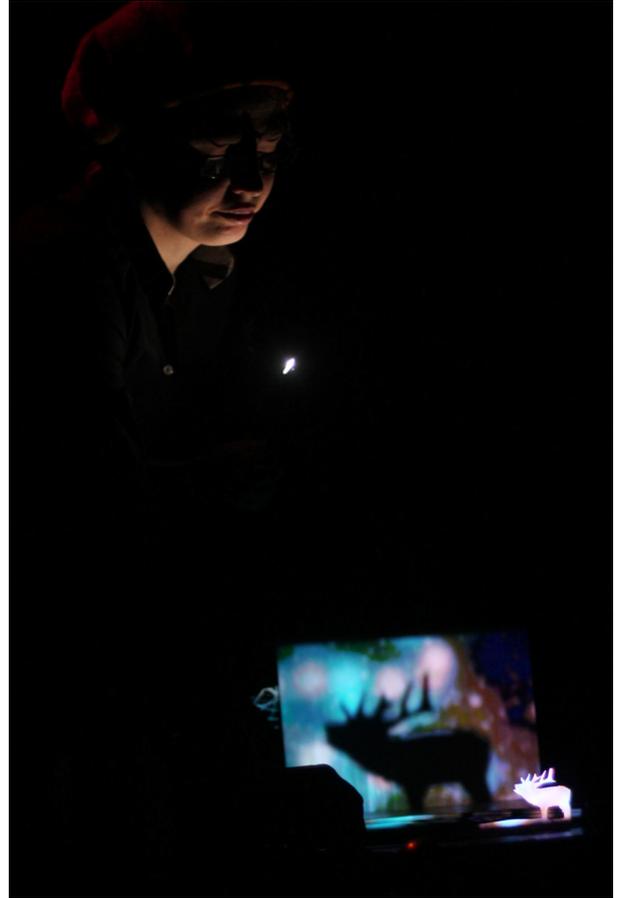
In the requested feedback and reviews, the critique focuses on the lack of “good lighting” examples. Apparently the audiences were expecting the critique to end in a grand finale of „this is how the lighting is done well“. Our original script had a final scene of a dynamic lighting show that was cut due to technical complications and lack of additional resources and the actual ending was much improvised during the first show. We would still like to include the planned ending into the show when possible. This will be done using the same technology and *Light Jams* that we used in the *Sound Kitchen* performance at the Prague Quadriennale in 2011. This with some other additions should give the performance a glorified finale while keeping it still portable and independent of the technical resources of the performance space.

For the next performances, we would also like to improve the characters of the lighting designer and the cat puppet. The main character was supposed to evolve through the play and learn from the experience. This is currently not too clear in the performance and needs to be amended. The advising fairy should be much more a critical sub-conscious and less of an all-knowing oracle. As the original director of *Light Up Your Life* suffered a burn out due to several simultaneous productions a month before our premiere, this shortfall in dramaturgy can be blamed on the lack of directing in the final weeks of the production and should be easily fixed with an extra rehearsal period.

Appendix A - Images

PHOTOS





Appendix B – the script

LIGHT UP YOUR LIFE.

A theatre act in 7,5 scenes.

SCENE 0. THE VISITING SHOW.

{House lights are on. The scenography on stage is ready for a play, the director from the visiting company arrives, looking all important and does some last moment adjustments to the props. Notices the LD up in the lighting booth and waves to get her attention}

Director: Hey, I'm sorry I didn't have time before, we were setting up... you will be doing the lights for us..?

LD (voice from above): Yeah. What do you need?

Director: Well, we'll be doing stuff on the stage.

LD: OK.. any special requests?

Director: Eh.. we had this really nice guy doing the lights for us before, and he had some blue light for the polar bears

LD: Polar bears?

Director: Yes, every time there were polar bears, there was a blue light

LD: OK, we do have some basic blue set up, do you have someone to tell me when it's time for the polar bears?

Director: It is very simple! Just follow the performance, every time I cough like this -khm- it's the polar bears!

LD: OK.. anything else?

Director: No, not really.

LD: So... I will just put blue lights on... every time you cough?

Director: Yes.. Oh, and there are altogether three times when I go –hmk!-, on the third time you need to turn all lights off.

LD: Ehm.. right.. the lights go off... when you go –hmk!-?

Director: the THIRD time. I will do that three times, but on the fourth time we need a black out.

LD: Err... do you have a script or something?

Director: No, no, no... it's really, really clear! I do it like this –hmk!- and then I do it again –hmk!- and when I go like really -HMK!!!- then you turn the lights off. Quickly. But not too quickly.

LD: Right... third time. Not too quickly, but quickly. And then? Turn the lights back on?

Director: Yes, but then they should be different.

LD: What kind of different?

Director: Well, then it's a different place, it needs to have different lights, right?

LD: You mean like a different colour or..?

Director: No! You need to put on blue lights for the polar bears!

LD: Right, bears. But after the blackout, what should it look like, brighter? Dimmer? Different angle?

Director: I think it should be like this: first there is a very focused spot on the main bear that comes up really slow, and then the other bears should have their own spotlights come on as well and then if we can have this BIG ROCK EFFECT of ALL THE LIGHT coming down from the sky like it's the END OF THE WORLD and then there should be some special effects and a lot of SMOKE and FLASHES and a lot of different light! And when I stand up, it should be all dark and quiet and I am just glowing as if I descended from heavens a second ago. And if you could synchronise it with the background music please. OK, we'll go and get changed now, we will be starting in a minute. Thanks for your help!

{BLACK OUT}

SCENE 1. THE DIRECTOR'S RANT

{ A single light comes up slowly to reveal a the director sitting in a chair on stage. }

Director: What is this? What are you doing? We are creating a romantic scene here. Make it bigger. I want it bigger!

{ The light bulb shines brighter. }

Director: No! NO! What are you doing! I said bigger! BIGGER! I want more

{ The light bulb shines even brighter. }

Director: Why don't you listen to me! I said make it bigger and you put the light everywhere over there! Do you have pastry in your head or something? Make it bigger!

{Black out. A new lighting scene comes up.}

Director: My dear girl, what are you doing? Who was your teacher? Who? Oh dear. Well this is why he killed himself! What is this? Have you read the script? No? This is a VERY IMPORTANT scene. This is where they go to kill

the rabbit! It is the morning and the sun is rising! You make it look like they are going to bring flowers to the rabbit! What is it with this.. sexy light? They will not sex the rabbit! This is a family show! They will kill the rabbit! There will be blood everywhere! EVERYWHERE! And we need to see that! Make it bigger!

{The lighting changes, looking for a better solution. Lights stop at a fixed state.}

Director: Hmm. No. This is very strange. No. I don't like it. What is it with all these shadows here... no, make it bigger!

{Brief black out, exact cue comes up again.}

Director: Hmm. Hmm! What is it that you did there? Can we have more of that?

{Brief black out, exact cue comes up again.}

Director: Aha! Yes, yes. I like that. Can we have a little bit more?

{Brief black out, exact cue comes up again.}

Director: Yes, this is good. We will keep it like this. Don't touch anything anymore, OK?

SCENE 2. THE AGONY OF AN LD

{Midnight. Black out on stage. Lighting designer enters with a flashlight.}

LD: What?.... No, it's alright, nobody got hurt. The actors piled some curtains on a profile and turned the lights on from the dimmers. So the whole place lights up like a christmas tree, including the light under the curtains. No, they put the fire out before anything bad happened, but they were some expensive curtains those...

Now they want us to disassemble everything each night. It only takes 10 minutes, right? Yeah, 40 minutes every time and back in the morning. I know, it's not my job, but there is really nobody else in the theatre whose job it would be either. And no, they cannot put a special lock on the dimmer room, it's still the main key that opens it. Of course it's not the actors' fault. WE left the lights in their way. They didn't do ANYTHING wrong. Seriously, that is what they think. We can find it funny, they set stuff on fire and suddenly it's OUR fault... how can they be serious about it? Why cannot they take ME seriously instead? I want to be taken seriously! I do a lot of good work and nobody ever bothers to even say thank you! Nobody asks me for an opinion! Have some decision to make about the lights? Have a budget for some new equipment? Does anyone ask me? NO! Nobody ever bothers to ask me anything. They just send me the general memo on the general email. Here you go, this is what you will be doing. Did you ask me first? Apparently not, because we cannot do it like that! And then they expect me to have it done within the 30 minutes while everyone else is having a break! Yes, that's when I work, during the breaks! I don't have any breaks myself! Aaaaaah!

{A cute fairy kitten emerges along with smoke and coloured lighting}

Cat: Well... that's why there should be technical rehearsals, that is the time for your work. You cannot start working when everyone else finishes and before they arrive back.

LD: Well, it is nice and dark at night. Isn't that the best time to program lights, in peace and quiet?

Cat: true, but that is not the point. You also need time with the project, to work in the project. You cannot do everything alone at night and hope it will work with everyone else.

LD: But that is the only time I actually can do anything, when there are no other people around. I don't like the other people! They get in my way!

Cat: And that's why the other people don't respect us. You need to make yourself heard also during the day and be a part of what is going on.

LD: But they don't want me to be a part of it! They don't care about the lights! They just want some blue light for the night scene and a spotlight for the dramatic scene and that is all they can understand!

Cat: And that is why we need to be there! We need to help them understand how lighting can help their work!

LD: But they don't WANT me to help! They just want me to do the silly spotlight and the blue light for the night scene! They don't care about the design, they just need a monkey to follow their stupid ideas!

Cat: Exactly! Because they don't know there is so much more that you can do!

LD: Well, tough luck for them then.

Cat: Hey! You can fix that! You are a good designer; you could do so much awesomestuff!

LD: Yeah, but apparently not here...

SCENE 3. THE REHEARSAL.

{A spotlight comes up. A puppet actor is standing in the light, reciting the first lines of a gibberish monologue.}

Actor: „Help the population by protecting it from being saddled with these adorable little teacup pigs. Can anyone tell me where the squashed odious chalice is? I searched through the building but I could not find it. Or has the item been shifted to another location? There was an empty room next to the flame throwers. It was empty!“

LD: CUT

Actor: What? That is not the last line!

LD: It's a technical rehearsal. I am checking the lights.

Actor: But I did not finish my monologue!

LD: Don't worry, we need to do it again anyway.

Actor: OK.. –khm-khm- Help the population by protecting it from being saddled with these adorable little teacup pigs. Can anyone tell me where the squashed odious chalice is?

{walks out of the light}

LD: Did you change the location for the monologue?

Actor: No... I searched through the building but i could not find it.

LD: You are out of the light..?

Actor: No I am not. I can see everything just fine.

LD: Err.. OK. Give me a second..

{refocuses light with a lot of trouble and swearing}

OK - start again.

Actor: Help the population by protecting it from being saddled

{walks out of the light}

with these adorable little teacup pigs...

LD: STOP. You are out of the light again. Go back to where you were.

Actor: Err.. OK

{stands behind the light}

LD: Step into the light please.

Actor: I am in the light!

LD: No you are not.

Actor: I am, look, I am **STANDING IN** the light!
{*points at her feet*}

LD: There is no light on your face. Take a step forward

Actor: {*takes a step forward*}
Arrrrrr it's shining in my eyes, take it off, take it off!!!

{*Black out*}

LD:OK, is it better now

Actor: No! I cannot see anything! I will fall down! Put some lights on!

LD: OK...
{*light comes back up, the actor has fallen and is lying on the floor*}
Start again from the beginning.

Actor: Help the population by protecting it from being saddled with these adorable little teacup pigs. Can anyone tell me where the squashed odious chalice is?

{*The director storms in*}

Director: Bigger! You have to make it bigger! You don't know where it is, I need to hear that in your voice!

Actor: Can anyone tell me where the squashed odious chalice is?

Director: BIGGER, I want everyone in the audience to look for the squashed odious chalice!

Actor: CAN ANYONE..

LD: Err.. thanks, can we move on to the next cue now?

Director: WHAT? WE ARE CREATING ART HERE! YOU CANNOT JUST INTERRUPT LIKE THAT!

LD: But.. it's a technical rehearsal, I need to get..

Director: I KNOW! BUT WE ARE CREATING ART HERE! WAIT YOUR TURN!

LD: But.. we have only one hour to go through 50 more cues...

Director: Look, you do your work and let us do our work. Now go and do... whatever you guys are supposed to do!

{to the puppet}

Now make it really bigger, I want to see you look for the chalice!

Actor: Can anyone tell me where the squashed odious chalice is?

LD: you are out of your light..

Actor: I searched through the building but i could not find it!

{black out}

SCENE 4. THE RETAIL EXPERIENCE.

{Black out on stage. Sound of crashes and a breaking light bulb.}

Director: *{voice}* Oops, I think we broke that one. Can someone call the housekeeping? I think I saw some of these long lights in the storage room!

{Two fluorescent lights come on. they are different temperature, CRI and intensity}

LD: *{sigh}*

{musical insert}

these two lamps look the very same
but end up having different flames
when you decide to light them
does one of them seem brighter?

Why, why, why is it so,
I want them to have a similar glow!

There's lights of such varieties
as all have different qualities
There's temperature for atmosphere
and CRI for colours clear,

And if you get all of these wrong
We'll make you listen to this song!

{Lighting shop. There is a girl sitting on a chair behind the counter, pecking her fingernails. The phone rings.}

Cristy: Hi and welcome to Bulbs and Wires, how may I help you today?

LD: Hi, I would like to know if you have some bulbs in stock, I would like to pick up two T5 fluorescent fixtures with a high output tube of 13 watts.

Cristy: Fluorescents.. fluorescents

{looks around for help}

Yes we have some fluo.. rescents.. would you like a long one or a short one?

LD: *{doubting}* Err.. I will need a 54 watt bulb. It only comes in one length.. right?

Cristy: Oh I see, I think you mean the long ones here... We have one for 5 euros and one for 5.50!

LD: I need them with a cool colour temperature and a good colour rendering.

Cristy: OK... well.. then I guess the 5.50 is what you are looking for!

LD: Does it have cool colour temperature and good colour rendering?

Cristy: Well... it is more expensive, so I guess it has better qualities?

LD: Could you look that information up from the box please?

{Cristy searches for a light bulb, she is obviously annoyed at the difficult customer. She pulls out a large box with FLUORESCENT LAMP written on it}

Cristy: err.. it says they are both fluo.. rescent.. size T5? Hello? Hello?

{Busy tone from the phone, Christy shrugs and goes back to picking her nails}

{Musical dance insert}

Most people enjoy warm lighting
And perfect colour rendering
Like candles, fire, incandescents
and everything they represent

But modern times have brought us change
the lights now come in a bigger range
with halogens and fluorescents
and LEDs for big events

A light is never ever just a light.
It shows and hides and makes it look so very wrong or very, very right
Please think before you flip the switch
as it can either look so very poor or very, very rich

{Cristy does a silly looking marketing dance with the big light bulb box}

There's numbers written on the box
that frightens you and often shocks
the poor consumer at the store
now buying light bulbs is hardcore!

The lumens show how bright it is
no matter how much watts it needs
new bulbs use less electricity
they call this thing efficiency

The second one is temperature
where lower numbers make it sure
that light is warm like in old times
three thousand should be warm and nice

How colours show under the light
whether distorted or just right
is set by colour rendering
80 or more should do the thing

A light is never ever just a light.
It shows and hides and makes it look so very wrong or very, very right
Please think before you flip the switch
as it can either look so very poor or very, very rich

SCENE 5. THE SCENOGRAPHER'S PITCH.

Scenographer: Hi, do you have a moment? Yes? OK. I would like to tell you about the next project we are working on. I would like you to do the lights for this one, yes? Awesome. Really cool! Here we go!

{She opens a sketchbook with design ideas for the performance}

This is the story of the three piglets and what happened after they got their rightful revenge on the big bad wolf. Inside the wolf's stomach they found a fish, a bit of hair and a little golden key. "Let's go find the door that this key opens so we can have all the riches the wolf has been stealing from the forest people!" said the smallest piglet.

The three little pigs went up into the mountains where the wolf lived. It was a hard journey and the thunder scared the piglets several times.

Can we have some actual fire bolts over the stage here so it will be really really scary? I saw it once on YouTube and it was really impressive!

When night fell, they set up camp in a cave and ate the moss from the walls to satisfy their hunger. Suddenly, the mountains were flushed with all the rainbow colours possible. "This must be some special moss!" exclaimed the little piglet.

Here we need to have some special effects, I was thinking maybe we can project the piglets over the audience, like a hologram? And they could have really red eyes and maybe shoot firebolts from their eyes? Like this pjuu pjuuu pjuu!

Tripping on psychedelic moss, the piglets watched some awesome aurora effects in the northern sky until the little pig noticed something in the far distance. "Is that the wall of China?" he asked his friends. The path was lit by paper lanterns and they determined to follow the wind chimes in the distance.

So this wall will be on the stage from the very beginning, can we not show it before this scene?

The piglets made their way along the large wall towards eternity, until they finally reached a door... "This must be the door that opens with the key we got from the wolf," said the little piglet. A big dragon was standing in front of the door, on guard.

Can we make the dragon change colour here? "

Before you pass," said the dragon, "you must pluck a hair from my tail and eat it." The piglets did as they were told and turned the key in the lock. The gate opened. As they passed through, the gate disappeared behind them.

They were standing in the middle of an ice field, with nothing in sight. The wind was blowing snow into their little ears and the ice was slippery under their feet. Suddenly, a dark figure emerged from the snow. "I have been walking through this blizzard for 50 years," said a big moose, dragging his feet

on the ice. “One day, I will cross this lake and take a rest under the trees“. “Are there any fish in this lake?” asked one of the piglets who was getting hungry again. “You don't want to know what is there under the ice,” answered the moose and continued walking.

Now can we make the moose have bigger antlers here, I mean maybe we can project some on him so that they fill the whole stage?

The piglets drilled a hole in the ice to find some fish. The hole turned out to be very big and the little piglet fell in the cold water! Could we make it look like a lot of water comes up from the ground here and fills the stage? This needs to be a scary scene! His friends jumped after him just to find that the hairs from the dragon's tail had given them the ability to breathe underwater. As they swam deeper, a beautiful orchard appeared before their eyes, with fishes swimming in between the trees and mermaids playing in the seaweeds.

Here we need to have a lot of fireflies go around the trees and maybe we can have the apples glow magically? The piglets picked some apples and caught some fish and went home to cook dinner.

They lit their fireplace and ate apple jam and fooled around with mermaids from the lake until it was morning and time to go to work in the pig barn. The end.

What do you think? We can access the space from early morning of the premiere so we will have time to set stuff up. It is not really a budgeted performance, but there are some lights in the storage that we can use, so that should be OK. And I would really like you to come and see the dress rehearsal tomorrow, so you will have the opportunity to see the play before we go into the premiere. OK? Awesome! I will see you tomorrow then!

{black out}

SCENE 6. THE REVELATION

LD: What, what, WHAT do they want from me? Why cannot they just make sense? How is it possible that nobody understands what I do? Lights are so simple and beautiful! How can they not get it!?

Cat: Nothing is simple if you don't know that it's simple.

LD: Thank you for your philosophy.

Cat: Yes, what does a sock puppet know? But seriously, have you ever tried to explain them how it works and what it is all about?

LD: I do! Every day! They don't understand!

Cat: Have you tried it in their own language? Lighting is simple but it has some fancy words related to electricity and technology, these can be scary for some people.

LD: So I should treat them like idiots and explain everything in baby language?

Cat: Nooooooooooooo! You should treat them as people that do not yet know too much about your profession! Maybe show them some pictures and explain things. Make them notice things, ask for their opinion! Maybe they already have opinions about lighting but cannot express themselves, so you will have to give them the right words!

LD: OK.. OK. Hm. Maybe you are right. Maybe I should do something more than just whine about everything. Thank you. You are an awesome sock puppet. Go play with your friends now. I will need to make some preparations; I have some lighting design to do.

{takes a pen and continues to draw the current setup of the stage, explaining the work progress that is projected on the back wall. Black out.}

SCENE 7. THE LIGHTING RAP.

{Two cute kittens rap the final educational song about why lighting is so awesome}

Cat: Yo, yo, yo, yo

I'm a sock, I'm stocking, but it does not mean I'm lacking what it takes to appreciate the lights and brights. Let me tell you don't be silly, it's important and it really makes a difference how you light up the days and nights.

Cat: Yo, yo, yo, yo

Cat: There are spots and there are flood lights, some are warm and some are cool white, and some lights they can make the place turn magical. It depends on what you're doing and where the thing is going to choose the right lamp, yes that is logical.

Cat: Yo, yo, yo, yo

Cat: A couple simple laws of physics and some sanity, aesthetics is all that that you need to understand the light. Something fails and something's pretty, sometimes shadows can be witty, but in general there's nothing that is wrong or right.

Cat: Yo, yo, yo, yo

Cat: Look at lighting all around you, think about it every day to understand what kind of setting you would later need. Try some new approaches bravely, and you will see pretty clearly that your work will look better and way awesome indeed.

Cat: Yo, yo, yo, yo

Cat: If you ever have some problems or if you are having trouble lighting up some very nice and special area, go and find your light technician, it is not that big a mission, you can also always check the wikipedia

Cat: Yo, yo, yo, yo

Cat: If you think about it slightly, go and ask around politely, you will always find a way for some great lighting design. You don't need that much of money for your work to look less funny, make it nice and bright, good looking and you will do fine.

Cat: Yo, yo, yo, yo

{black out}