



Henfield Theatre Company

General Guidelines for Lighting / Sound effects

Responsible to: Director

NB Any person using the lighting box and sound equipment must be HTC trained.

Liase with: Production Manager and Production Team in particular set designer, Set Décor, Workshop team, costumes, props and Stage Manager

This job is usually carried out by two people as the lighting . P.A.and often sound effects are operated from the lighting box . The sound for musicals is generally operated from a tower at the back of the hall by a sound engineer.

Duties are:

1. Read the play **thoroughly** to establish what the likely requirements are.
2. Meet with the Designer and Director to establish and agree ideas.
3. Establish what additional equipment is likely to be required. Obtain hire quotations (including the VAT) where appropriate and pass them to the production manager for inclusion in the budget.
4. Attend production meetings as called by Production Manager.
5. Familiarise yourself with the lighting and Audio circuits on stage and up to the lighting gallery .Ensure that you know the sequence to be followed when first switching on lighting circuits to avoid damage particularly to the scrollers and LED lights.
(Ask if you are not sure)
Check batteries are charged on two way radios and new batteries are fitted on non mains equipment
5. Check the dates/times of rehearsals and performances and any possible conflict with other Hall user requirements.

6. Arrange any assistance e.g. follow spot operator.
7. Obtain any necessary special equipment in good time, according to the quotes obtained and as agreed during production meetings.
8. Draw up the lighting design. Attend earlier rehearsals to establish where changes in lighting states are required and mark the states on your lighting plan and the cues in the script. Mark all sound effects cues in your script.
9. Ensure that you have assembled all the required (non physical) sound effects ready on CD or computer in correct order of appearance.
10. Ensure Set Construction team leaves sufficient time for lighting rig to be completed and that the set construction does not block vital ground flood or stage dip sockets in the stage floor. Be prepared to arrange, erect and use a tower to gain access to all lanterns etc.,
11. By the technical rehearsal:
 - a. The lighting rig should be complete and you should be ready to focus and set levels for each state. These should be plotted into the computer in the correct order.
12. Liaise with the director and be responsible for entr'acte music and announcements. (These are controlled from the lighting box, not the sound desk).
13. Liaise with Front of House Manager and Stage Manager and communicate any delays.
14. In the event of fire during the run of the show, liaise with Front of House Manager, Production Manager and Stage Manager and make sure you are aware of the code word to be used. Be prepared to make appropriate announcement if required.
15. Before the performance starts liaise with the Stage Manager, Front of House Manager, Production Manager and obtain from the Stage Manager the code word to be used in the event of fire.. Be prepared to make appropriate announcement if required.
16. After the final performance ensure that all hired equipment is returned. Remove coloured gels and gobos.

All lights and circuits should be reset to the default settings . This should be as you found them at the start of production (layout on noticeboard in lighting box)

15. Ensure all breakages are rectified straight away.