

DRAFT

SOUND DIRECTOR

Pre-Season:

- Check equipment location and function, update equipment as needed.
- Get schedule of performances with venue, brief description of act and known requirements from booking manager.
- Post this list to sound volunteers, try to get people pre-assigned to concerts.
- Develop an annual projected budget and submit it to the treasurer in July.

During season, two weeks before for each concert:

- Have tech requirements for concert in hand and posted if possible.
- Make sure available equipment, venue, and tech requirements match.
- Get crew for concert lined up.
- If equipment needs to be moved, consider how.
- Consider setup requirements. Will time / people be needed for stage setup, lights, complicated sound? Note: A very simple setup can be made complicated by a lack of familiarity (on part Fiddle's crew OR the in-house tech (we got bit when the guy who knew the setup couldn't show)) with venue's sound/light systems.
- Find out when venue is available. AND do we need to get out quickly. (This info is usually available from the booking manager, currently Arie.) This affects crew.

One week before each concert:

- Crew should be lined up and have tech sheet/stage plot. Note 3 up, 2 down, 1 DI may be plenty, often isn't.
- Arrange rentals if needed. Some rentals may need longer lead times.
- Report any concert specific expenses (such as rentals) to the gate manager before the concert.

Ongoing, throughout the season:

- Solicit volunteers to run sound, offer training, both during setup of concerts, and as special training sessions.
- Develop, maintain and explain a system of where things go so that equipment is easily found.
- Keep track of equipment needs and failures; purchase new equipment as needed.