

Central Alberta Theatre

Position Description

Sound Technician

Sound Tech's Role

A sound tech for CAT's Studio Theatre productions will be in charge of operating the sound equipment for performances according to the cues created by the sound designer and called by the stage manager. The sound designer will normally train the lighting techs in operating the sound equipment and running the cues for each production.

The sound design provides music and creates unique effects if appropriate. It can also create mood and changes in mood, locate the action, establish time of day, season and weather, build transitions between scenes, stimulate audience expectations of what's to come, etc.

Reporting

The sound tech takes direction from the sound designer and the stage manager during tech week, from the stage manager during the run of each production, and from the Production Manager as appropriate and as detailed in this document.

Etiquette

Theatre volunteers commit to behavioral etiquette throughout their time with the production in order to show respect to the stage manager, the play, the actors, the audience, and CAT:

Overall

- I shall look upon the production as a collective effort demanding my utmost cooperation. Hence, I will forgo the gratification of ego for the demands of the play
- I will **always** treat everyone who is a part of the production with respect and dignity (i.e. the actors, stage manager, director, production manager, Vice President – Productions, designers, technicians, etc.)

- I will not mistreat, direct or put unnecessary strain on my fellow volunteers because it can lead to miscommunication, hurt feelings, tension, broken trust and anxiety. I do not want this to happen
- I will not arrive for rehearsals or performances under the influence of any drugs or substances for this will automatically remove me from the production

During Tech Week

- I shall accept the stage manager's and the production manager's direction in the spirit in which it is given for they see the production as a whole and my role as a portion thereof
- I will respect crew members/actors that are focusing on the needs of the production (i.e. avoid interrupting actors if they are rehearsing lines, stay out of the way of working crew members that are setting up furniture and/or props, etc.)

During the Run of the Production

- I will arrive for every shift for which I am scheduled. In case of a scheduling problem, I will alert the stage manager giving as much notice as possible if I will be late or if I have to be absent
- I will leave personal problems outside the theatre
- I will respect the audience regardless of size or station
- I shall strive to never miss carrying out my duties for each performance
- I shall conduct myself in strict compliance with rules of the theatre in which I work
- I will notify my stage manager or the production manager immediately if my safety or the safety of other volunteers is compromised

[Duties](#)

On-going

- Become familiar with the written board-approved policies and procedures as they relate to CAT productions and follow them
- Share the vision and mission of CAT

Preparation Before Tech Week

- Find out from the Production Manager the performance and the key tech week dates of the production
- Make sure you can attend the mandatory dates of tech week in order to get trained and get practice operating the sound equipment and running the cues for the production. These key and mandatory dates will be identified by the Production Manager and will include cue-to-cue, show run and dress rehearsal dates (more detail below)
- When requested by the Production Manager, indicate for which performance dates you will be available to act as sound tech
- For a complicated play, you may be asked to attend a run-through rehearsal to get a feel for the sound cues of the production, ahead of your training at tech week

Tech Week

To facilitate planning and preparation, there will be a predictable tech week routine, in as much as is possible, for each Nickle Studio production. The routine, while flexible, will focus on the importance of keeping the overall volunteer experience as positive and enjoyable as possible.

- Load-in of the set, the lights, the sound equipment, the main set pieces and the putting up of the set, lights and sound equipment will be the priority as soon as the production is given access to the performance space as booked.
- The sound designer will have programmed the sound cues into the sound software on the designated CAT laptop prior to tech week. A small portion of the cue-to-cue rehearsal may be used to make minor alterations to the sound design, at the request of the director and with the permission of the Production Manager. This is so that volunteer time will not be wasted at this valuable technical rehearsal, and the show can be run at least once from one cue to another in a reasonable amount of time. The sound designer, in conjunction with the Stage Manager of each production, will create the order of cues in the software program. The sound designer will also train the sound techs on operating the sound board during this time

- A dry tech rehearsal (no actors) will be held immediately after the cue-to-cue rehearsal whenever necessary or when there's time so that backstage crew and tech crew can practice the technical aspects of the production. The sound designer will use that time for additional training of the sound techs if needed.

The schedule for tech week will be largely dictated by the timing of the access to the space.

A typical schedule for a five-day tech week could be:

Saturday: load in and assemble set, equipment
 Sunday: AM: finalize light design with director (& cast at director's discretion)
 PM: Cue-to-Cue rehearsal (cast & full production crew) then dry tech
 Mon: Tech Run, with lights and sound (costumes, makeup optional)
 Tues: Dress Run, costumes and makeup, lights and sound
 Wed: dark (or second dress, at the discretion of the director)
 Thurs: Preview (full show, CAT members as audience)
 Fri: Opening Night

However, sometimes we operate with a condensed tech schedule that starts on the Sunday prior to Thursday's preview.

A typical schedule for a condensed tech week could be:

Sunday: load in and assemble stage, set, remaining equipment (lights will be hung during the days of the week prior), set lights, finalize light design with director (& cast at director's discretion)
 Monday: Cue-to-Cue rehearsal (cast & full production crew)
 Mon: Tech Run, with lights and sound (costumes, makeup optional)
 Tues: Dress Run, costumes and makeup, lights and sound
 Wed: dark (or second dress, at the discretion of the director)
 Thurs: Preview (full show, CAT members as audience)
 Fri: Opening Night

Tech week will be supervised by the Production Manager or the Vice President Productions.

During the Run

- Arrive on time or early for each of your scheduled shifts
- Check in with the stage manager each time
- Prepare the sound laptop and associated equipment for use for the shift (see Sound Tech Operating and Troubleshooting Guide)
- At the end of each shift, shut down the equipment used, store the laptop in the dressing room (Sound Tech Operating and Trouble Shooting Guide) and cover the equipment

Post Production

- Participate in a post-production evaluation process, set up by the VP of Productions as soon as possible after the show closes, for all production personnel to contribute information/feedback on what production elements went well and what improvements could be made
- After evaluation of the data gathered, the routine of subsequent shows will be adjusted if necessary by the Production Manager to incorporate any changes needed to optimize the volunteer experience and the presentation of CAT Studio Theatre shows.

