

Scott Howarth

18 / 05 / 1984

Based in Bolton / Wigan / Manchester Area UK

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Full UK Passport
White / English
No Driving Licence

Career Definition:

Sound Engineer

Career Objective:

To gain a respectable degree of accuracy with sound reinforcement

Career Experience:

2008 – Present

Titan Tour Productions – PA Hire

2008 – 2008

Tour Engineer in Menorca, Balearic Islands

Reason for leaving: Contract Ended

2007 – Present

FOH Engineer for ‘Envy Of The State’

2006 – 2007

Stardrive Music PA Hire

Reason for leaving: the Company disbanded

2006 – 2008

In-House Engineer for Kings Electric, Wigan

Reason for leaving: To broaden my horizons with a pa company

2005 – 2008

In-House Sound Engineer for Club Nirvana, Wigan

Reason for leaving: To broaden my horizons with a pa company

2002 – 2005

In-House Sound Engineer for Top Spot, Hindley

Reason for leaving: To become in-house at a larger venue

2002 – 2006

Ran a successful promotions company “Scutter Promotions”

Reason for leaving: To concentrate on sound engineering

Artists Worked With:

Tony Hadley – FOH Engineer
Marina & The Diamonds – System Tech
Delphic – System Tech
Nine Black Alps – System Tech
Reverend & The Makers – System Tech
Jamie T – System Tech
Chew Lips – System Tech
The Maccabees – System Tech & Monitor Engineer
The Fall – System Tech & Stage Hand
Dead 60s – System Tech
Akala – System Tech
GBH – FOH Engineer
Bromheads Jacket – System Tech
Fields – System Tech
Field Music – System Tech
Bez – System Tech
Futureheads – System Tech
Clint Boon – System Tech
The Holloways – System Tech
Domino Bones – FOH Engineer & System Tech
Sikth – System Tech
Skindred – System Tech
Senser – System Tech
The Berzerker – System Tech
Betty Curse – System Tech
Cat The Dog – System Tech
The Others – System Tech
Gideon Conn – FOH Engineer
Rick Witter – System Tech
Switches – System Tech
Hayseed Dixie – System Tech

The list could go on and on...

Companies Worked With:

MA Executives
HSL Lighting
Creamfields 2007
In The City 2006 / 2007 / 2009
Network Rail
Wendyhouse Production

Equipment Worked With:

I have a full understanding on digital desks and have worked on the following:

A&H ILIVE
YAMAHA LS9
YAMAHA M7-CL
SOUNDCRAFT 328
TASCAM DM24

Within the years I have been a live sound engineer I feel I have worked with a lot of different speaker types and brands. Some would be: -

L'Acoustics vDosc running Lake Dolby

JBL Vertec

Nexo Geo-T

Turbosound Floodlight

Funktion 1 Res 4s

D&B Cs & Qs

And many many more

The same would go for outboard, microphones & amplifiers.

Microphones Owned:

Shure SM91

Sennheiser e609 x 2

Shure SM58

Shure SM57

The Journey So Far:

I have been working within the music industry for about 10 years. It started off in a band and slowly grew into what I wanted as a career.

I first started engineering in a local pub where I used to put bands on. At that time it was only ever 3 vocal mics as that is all I knew and could afford at the time. Soon after I started doing this I collected money to put into more microphones and leads, as the pub had no idea on what bands needed I was left to fend for the items myself, with the money I bought some drum microphones and began introducing them into a live band PA.

Very shortly after doing this I moved from the pub into a concert venue within the local town and began promoting events there for more touring bands, and soon after took over duties at FOH for local bands. The current promotion company at the venue always brought their own sound engineer and I basically just helped him out for very little pay trying to understand the world of sound reinforcement. During about 8 months of lets say "training" I felt confident and capable of being in the venue alone before the sound engineer turned up. I used to set all the monitor mixes up and ring them out individually and then voice out FOH and finally set the stage up ready for the bands arrival. Soon after 8 months the sound engineer would call me up and let me know he couldn't make it to the gig and I would be doing all the FOH mixes and looking after the venue, I did not know at this time but that would be the last time I saw him in the venue as he handed the job off to me.

I stayed at the venue for 3 years as the in-house engineer, looking after many great bands. It was a challenge as the room was let's say "acoustically terrifying!" there was a 4 second reverb in the old converted cinema to dance hall to music venue and some odd branded speakers. Another aspect of the venue was, that it was a digital desk, which at the time not many touring engineers had encountered, so I always had to grab a group of the hard toured engineers set them around me and within a 30 minute gap before the band had set-up show them how to get it going and how to get there monitor mixes set-up.

During my time at the venue I started working for a small PA hire company. Which got me out of my local town and get me more national. I worked with some great artists but yet again these odd branded speakers (funnily enough same as the venues) made life a little more difficult and had to persist on dialling them in to get a sweet enough sound for the touring bands. I only spent about a year with the company as they decided to disband in 2007.

However as the pa hire company went away another venue opened within the venue I already worked and began putting smaller touring acts on, so I was called upon to install a PA to a small spec and keep it all running smoothly. As mentioned before I did about 3 years at the venue and 2 years at the smaller inside and decided to leave to work more freelance stuff out of my local town.

I started working for a great PA hire company based in Manchester called TITAN TOUR PRODUCTIONS in 2008. The company run turbosound rigs, digital & analogue desks and tour up and down the country weekly. At the moment this is where I am happiest, be it repairing stuff in the workshop, racking stuff up in the warehouse or out on the road loading in and getting FOH fired up & mixing live bands. Funnily enough after 2 people from the pa hire company previously worked for the venue I was in-house for in Wigan, UK we the company have now taken over duties again at the venue and we send all engineers to the venue to maintain and engineer every event. Also at the moment titan tour productions has many trainees and I am now the mentor for this young hopefuls

I do also work with a band that I met a few times at the in-house venue, I am their FOH engineer and tour the country with them, as and when a tour arises.

Dated February 19, 2010

As a sound engineer I am completely happy working with digital or analogue, point source or array and can adapt my thinking to work with what ever is put in front of me.

Working for a pa company has also helped me repair any kind of problems with a PA. Be it re-coning a speaker which has come in for repair from a customer, make up xlr / jack / multicore leads or create racked flight cases for touring, Everyday I must problem solve and repair something be it an odd sounding kick drum, a broken XLR from the stage or the issue of space and a large PA brought into a venue.

After all a sound engineer is just one big problem solver!

References available on request