

Billy Boarman Powell

Sound/Stage Technician (Sound Bias)

London/Kent based | 07539 930333 | wqboarmanpowell@gmail.com | www.billyboarmanpowell.com

Experience in- Recording, editing, mixing, and mastering audio, designing sound schemes and cue driven media playback, including sound, video and lighting, and monitoring sound infrastructure during live performances such as microphone channels, RF quality and battery levels. Qlab, Pro-Tools, Wavetool, WSM, Shure, Sennheiser, ETC GIO, Digico SD10, SD11, Yamaha P10, CL5, QL5, Allen and Heath

I'm experienced in Sound Desk Operation, able to set up and troubleshoot sound systems, including possible networking issues; - I will assist with get ins/outs, set changes, and prop making.

Professional Work

Production Sound Engineer	Firewing- Hampstead Theatre	<i>Apr 2026</i>
I was responsible for getting the rig up and working, and troubleshooting any issues that followed.		
Sound Assistant	Disney - A Sound of Magic	<i>Feb 2026</i>
I shadowed Phil Wright, micing and focusing mics on orchestral instruments, and desk setup		
Sound No1	King's Head Theatre, (Islington)	<i>Nov-Jan 2025-26</i>
In my most senior role so far, I was the only sound creative, and fully responsible for the sound of the pantomime at this well-known London theater. Used a Behringer x32 sound desk with 7 mics, I operated two shows per day.		
Sound Engineer	Orbital Sound (Brixton)	<i>Mar-Apr 2025</i>
I gained experience in set up and configuration of various systems; involving sound desks, mics and rack components.		
Sound Assistant	The Devil Wears Prada	<i>Mar + Nov 2025</i>
I shadowed each plot on the show and gained exposure to Avid mixing desks, Shure mics, and how to be professional and personable with actors.		
Recording Engineer	Reks and the Mandem	<i>Feb 2025</i>
I had full responsibility for mic operation on this music event; particularly for interviewing artists.		

Work Experience - Guildhall

Production Sound Engineer	Orlando	<i>Jun-Jul 2025</i>
As a Team Leader I facilitated clear communication between my department and others, aiding the decision-making process.		
Lead Prop Maker	Summer Opera Makers	<i>Apr-Jun 2025</i>
I supervised other propmakers in joint collaboration. Maintaining a focus on detail, and using a variety of machines.		
Location Sound Recordist	Screen Projects	<i>Jan-Feb 2025</i>
I was responsible for mic management, boom operation and finding optimal recording positions.		
Sound Designer	Loveplay	<i>Sept - Nov 2024</i>
I created the speaker plan; communicating with the director how best to execute the vision for my design, whilst managing the sound team.		
Sound No.2/Radio Mic Runner	Jane Eyre	<i>May-Jun 2024</i>
I was responsible for Mic management and frequency allocation.		
Sound Programmer/Operator	A Comedy of Errors	<i>Feb-Apr 2024</i>
We interpreted the sound design with Qlab, made edits as needed and tuned speakers for optimal coverage.		
Lighting Programmer/Operator	Much Ado About Nothing	<i>Jan-Mar 2024</i>
I patched the system, created various palettes, and plotted most of the show to a high efficiency and standard..		
Fit-Up/Strike Crew	Dead Man Walking, Our Town, & more	<i>Sept - Jul 22-'23</i>
Over my first year I worked in all areas of the theater, ranging from production management to automation.		

Education

Guildhall School of Music and Drama	BA (Hons)	<i>2022-2025</i>
Production Arts & Technical Theatre		
St. Edmunds School, Canterbury	A Levels	<i>2012-2022</i>
Drama (B), Classical Civilisations (B), Music (C)		
	GCSEs	
Maths(5), English(7), Latin(7), Religious Studies(7), Drama(7), Music(8)		
	Graded music examinations	<i>2012-2019</i>
Piano(8), Oboe(8), Tenor Sax(6)		

Interests

I love film and all forms of live performance and have been playing music from an early age. I enjoy woodwork such as carving and whittling. I love being outdoors in nature and also gaming of all forms.