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Bobby Aitken

Designs include: Ghost (NY), Aida, 2012 Olympic Ceremonies, Viva Forever. Bobby has been involved with theatre sound for over 30 years. Work includes: Ghost (Piccadilly), Flashdance (Shaftesbury), Dirty Dancing (Aldwich, Toronto, USA and others), We Will Rock You (Dominion, Australia, Spain, Germany, Moscow, Las Vegas). Mamma Mia! (London, Broadway and 27 productions worldwide), Showboat, The King and I (Royal Albert Hall), Blast! (London, USA); Grease (Dominion, London, UK tour); Return to the Forbidden Planet (Cambridge, London, USA, Japan, Australia), Five Guys Named Moe (Albery and tours), The Iron Man, In the Midnight Hour (Young Vic), High Society (Victoria Palace); Time (Dominion), From A Jack To A King (Ambassador's and tours), Sweeney Todd (Israeli National Opera), Children of Eden (Prince Edward), The Fix (Donmar), The Beggar's Opera, Bartholomew Fair (RSC). Over the years, Bobby has been working to create techniques to deliver credible sound reinforcement for large scale, in-the-round opera production. Credits include: Carmen, Madame Butterfly, Tosca, Aida, La Bohème

Paul Arditti

Projects include: Three Sisters (Young Vic); Red Velvet (Tricycle); The Last Summer (Gate, Dublin); The Magistrate (NT); In The Republic of Happiness (Royal Court); Sugar (Royal Court / Young Vic); Charlie & The Chocolate Factory (directed by Sam Mendes). Recent designs: Jumpy (Duke of York's); London Road (Olivier Theatre); Rufus Norris & Damon Albarn's Dr Dee (ENO); The Most Incredible Thing (Sadler's Wells); One Man, Two Guvnors (Haymarket & Broadway); Collaborators (Olivier); In Basildon (Royal Court); The Changeling (Young Vic); The Bee (New York); Company (Sheffield Crucible).
Awards include: One Man, Two Guvnors: Tony Award Nomination 2012; Billy Elliot The Musical: Tony Award 2009, Drama Desk Award 2009, Olivier Award 2006; Mary Stuart: Tony Award Nomination 2009; Saint Joan: Olivier Award 2008; Festen: Evening Standard Award 2005 / Olivier Award nomination 2005. The Pillowman: Drama Desk Award 2005, Olivier Award nomination 2004.



Simon Baker

Designs include: Matilda The Musical (RSC and Cambridge Theatre – 2012 Oliver Award for Best Sound), Steptoe and Son (Kneehigh Theatre/UK Tour), Looserville (West Yorkshire Playhouse), Wah Wah Girls (Saddlers Wells), Angus Thongs and Even More Snogging (West Yorkshire Playhouse), Batman Live (World Arena Tour), Me and My Girl (Sheffield), The Umbrellas Of Cherbourg (Lyric Theatre), The Real Thing (Old Vic), The Norman Conquests (Old Vic and Broadway), Late Middle Classes (Donmar), La Bete (Comedy Theatre and Broadway), Lord Of The Rings (Theatre Royal Drury Lane and Toronto – 2007 Olivier Nomination Best Sound), Deathtrap (Noel Coward Theatre), Boeing Boeing (Comedy Theatre and Broadway - 2007 Tony Nomination for Best Sound), Di Viv and Rose (Hampstead Downstairs). Bridge Project for BAM/Old Vic Theatre 2009, The Birds (Dublin), Closer To Heaven (Arts Theatre). For Kneehigh Theatre work includes Brief Encounter (London, WYP, UK and US Tours, Broadway and St Annes Warehouse NY – 2011 Tony Nomination for Best Sound), Don John (RSC and International Tour), The Red Shoes (International Tour), Wild Bride (International Tour), Midnights Pumpkin and three years of Kneehigh's Asylum Season.

Dominic Bilkey

Designs include: Wild Swans (A.R.T Boston), Bingo, The Changeling (Young Vic). Dominic attended The Royal Welsh College of Music & Drama and after graduating began a busy career in Sound for Theatre. He has toured extensively, engineering and designing for Kneehigh Theatre, among others, and is currently Head of Sound for The Young Vic Theatre in London. Sound Design credits include See How They Run, Twelfth Night, Dancing At Lughnasa (Original Theatre), After Troy (Lifeblood Theatre), Masterclass (Bath Theatre Royal), Pandora (Standing on the Shoulders of Giants), Journey's End (Icarus / Original Theatre), In The Solitude of Cotton Fields (Young Vic), The Space Between My Head & My Body (Gin in the Tea), The Only Girl in the World (Fractured Venus), The Railway Children (Sevenoaks Playhouse), Carry On Down the River (New Theatre Works) Wagstaffe the Wind-up Boy and Rapunzel (Kneehigh Theatre) and Souterrain - Cornwall (WildWorks). Associate work includes The Government Inspector (The Young Vic), A Voyage Round My Father (Donmar Warehouse) and The Hound of the Baskervilles (Ian Fricke).



Danny Bright

Danny is a sound designer, composer, recordist and sonic manipulator. He has variously lived, studied and worked in Sheffield, England; Burlington, Vermont, USA; and Brighton and Hove, England where he is currently based. His work has appeared nationally and internationally including at the World Soundscape Conference, the Victoria & Albert Museum and the Prague Quadrennial.

Designs include: Robertson's Crusoe (Zoo Venues, Barnsley Civic, Touring); The Fall of the House of Usher (Touring); Dr. Faustus (Touring); The Turing Project (Aberdeen and Manchester). Recent credits: Ghosting Ruin (Dieburg); Haunted Voices (Brighton); Gogol (The Latest); Mongrel Sees Field, The Cutting Room Floor (The Basement); Multimos (BAC); The Turing Project (The Basement, BAC); Vampirates (UK Tour); Metamorphosis (UK Tour); A Stranger at the Table (The Jewish Museum); The Alpha Project (British, Newcastle, Brighton & Manchester Science Festivals, Greenwich Theatre, Brighton Fringe); Pan-demonium (The Knot, Berlin and the AC Institute, New York).

Steven Brown

Steven Brown is a Sound Designer, Sound Artist and Soundscape Composer. He is best known for his work as a sound designer for theatre, having worked globally with many leading theatre companies, directors and also as Head of Sound for The Royal Exchange, Manchester where he has designed over 85 productions. Steven was Sound Design Curator for the 2011 Prague Quadrennial and designed and curated the sound design section of Collaborators: Design for Performance exhibition at the V&A Museum, London. Steven is also Board Member for the Association of Sound Designers and Head of the OISTAT Sound Design Working Group. Steven was recently awarded an Honorary Fellowship from Rose Bruford College of Theatre and Performance.

Designs include: organising and curating the sound design elements for World Stage Design 2013.

Recent designs include: Moon on a Rainbow Shawl (National theatre), Two and Miss Julie (Royal Exchange).

Andrew Bruce

Andrew began his career in theatre at the Glyndebourne Festival Opera in 1968. He was appointed Head of Sound at the Royal Opera House in 1971 and a year later co-founded Autograph Sound Recording. Amongst other things in the past 40 years, he consulted on the original 1980 Paris version of Les Misérables subsequently designing the 1985 London production and remaining responsible for all other productions of that version.

Designs include: the original productions of Song and Dance, Abbacabadra, Little Me, Chess, (London & Broadway), Follies, Mary Poppins, Into the Woods, Children of Eden, City of Angels, Martin Guerre, The Fix, The Witches of Eastwick, Mamma Mia!, Miss Saigon, The Secret Garden, 125th Street, Chitty Chitty Bang Bang (London & Broadway), The Valkyrie (ENO), Sweeney Todd, Alice's Adventures In Wonderland, Isadora, The Seven Deadly Sins all at the ROH, Mother Courage (with Nick Lidster) at the National Theatre for which they received an Olivier nomination. In addition he has designed UK Tours of Miss Saigon, Cats, Martin Guerre, and Oliver!

Paul Bull

Paul has been involved with performance sound professionally since 1978 working in a number of repertory theatres. Since 1990, he has worked as a freelance Sound Designer with experience ranging from the London Fringe through to West End and National/International touring. Paul also works as Sound Engineer for live music, specialising in contemporary classical, electro-acoustic, contemporary jazz, folk and world/roots music. In recent years, he has been involved as a Sound Artist on several projects, including burning an upright piano and sawing a cello in half. In this field, he has also become a composer of electro-acoustic music and a musician playing the No-Input Mixing Board.

Designs include: Simon Usher's production of The Complaint (Hampstead Downstairs); An Instinct For Kindness, Somewhere Beneath It All, A Small Fire Burns Still (Edinburgh Fringe). Production Sound Engineer for the tour of An Inspector Calls.

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Ed Clarke

Ed is front-of-house engineer for Van Der Graaf Generator, and has previously toured with Ryuichi Sakamoto, John Tams, Evelyn Glennie and Talvin Singh.

Designs include: Associate Sound Design, Matthew Bourne's Early Adventures, FEAR (Bush), Blue Man Group (Las Vegas Monte Carlo theatre). Ed has worked around the Theatre and live music worlds for the past twenty years. Recent designs include: Backbeat (Duke of York's), Frankenstein (National Theatre), The Wiz (Birmingham, West Yorkshire), His Teeth (Only Connect), Happy Now? (Hull Truck), The Railway Children (Waterloo Station and Toronto).

Previous designs include: The Mysteries, The Good Hope (National Theatre), The Wizard of Oz (Royal Festival Hall), and Bad Man Christmas (HMP Wormwood Scrubs). Ed has been an Associate Designer for Mary Poppins (UK and US tours), My Fair Lady (UK and US tours).

Andy Collins

Andy has been working as a sound designer for over 25 years starting in repertory theatre going through to national and international productions. Andy's design credits include major symphonic arena concert tours and outdoor festivals from the UK to Hong Kong.

Designs include: The Music of Andrew Lloyd Webber, Jesus Christ Superstar, Evita, Another Kind of Magic, Stars of the Musicals, Thank You for the Music, Beatlemania!, Bond ... James Bond, Grease In Concert and a concert version of South Pacific, broadcast by BBC Radio 2.

Musical designs include: touring productions of Godspell, Me & My Girl and High Society, GöteborgsOperan – Sweden: Jesus Christ Superstar and West Side Story.

Andy is a regular guest lecturer at the Royal Welsh College of Music & Drama. Andy's most recent design is a multicultural Olympiad Musical Torchbearers at the Wales Millennium Centre.



Andrea J. Cox

Andrea studied Physics and Philosophy at Liverpool University. After working and designing shows for the Liverpool Everyman and Bristol Old Vic she joined the Royal Shakespeare Company designing over 50 shows, including: The Histories, Twelfth Night, Winter's Tale, Measure for Measure, Macbeth, Hamlet, Comedy of Errors, Theban Plays, Little Eyolf, Tales from Ovid, Henry VI's & Richard III (Michigan, USA), As You Like It (Washington), Ghosts, Phoenician Women, The Mysteries, Servant of Two Masters, Back to Methuselah.

Designs include: Pull of Negative Gravity (Edinburgh and 59E59, New York), Sons of York (Finborough), Scarecrow & His Servant (Southwark Playhouse), The Oresteia Trilogy (Fisher Center, New York), Christmas Carol, Doll's House, Midwinter Dream and Comedy Chekovs (Bridge House), Pieces (Clwyd Theatr Cymru and 59E59 New York), Onassis (Novello), Basket Case (Northampton, (Associate Designer)), Calendar Girls (Associate Designer), Sex with a Stranger (Trafalgar Studios), Yes Prime Minister (West End and on Tour).
Future Designs include: Charlotte's Web.



Anthony Davies

Designs include: Kindertransport (Fluellen Theatre Company, tour), Rep season (five plays, Swansea Grand Theatre). Biography: Swansea Grand 1978-1983, London 1983-1987, Swansea Grand 1987-Present (from 1998 as Head of Sound. Numerous freelance projects.



Simon Deacon

Simon gained a degree in stage management and technical theatre from Guildhall School of Music and Drama. Worked extensively in the entertainment industry specialising in lighting and sound.

Designs include: Aladdin, Beauty and the Beast, Sleeping Beauty, Cinderella, Dick Whittington, Jack & the Beanstalk; A Funny Thing Happened On The Way to The Forum, Blues In The Night, Little Shop of Horrors (New Wolsey); Flower Girls (Graeae/New Wolsey); Musical version of Shakespeare's Twelfth Night and The Comedy of Errors (Stafford Gatehouse); The Harder They Come (UK Arts/Nottingham Playhouse, UK tour); Designer and operator for Talawa's Anansi and the Magic Mirror which premiered at The Hackney Empire.

George Dennis

George trained in sound design and composition at the University of Manchester.

Designs include: The Seven Year Itch (Salisbury); When Did You Last See My Mother? (Trafalgar Studios 2); Foxfinder, The Drawer Boy, Me & Juliet, The Captive (Finborough); Unrestless (Old Vic New Voices); The Only True History of Lizzie Finn, Someone Who'll Watch Over Me, Antigone, Execution of Justice (Southwark Playhouse); The York Realist and Over Gardens Out (Riverside Studios); Shiverman (Theatre 503); Bloody Poetry (Jermyn Street). George's Electroacoustic Composition has drawn international acclaim, winning 1st prize in Musica Viva (Lisbon, 2008), and Concurso VI (Seville, 2008).

Ian Dickinson

Ian joined the Autograph design team in 2009.

Designs include: The Curious Incident Of The Dog In The Nighttime (NT), A Midsummer Nights Dream (Regents Park), The Sunshine Boys (Savoy), Children's Children (Almeida), South Downs / The Browning Version (The Harold Pinter Theatre & Chichester), Bingo (Young Vic), Jerusalem (Broadway & Apollo- Tony & Olivier Nominations), Top Girls (Chichester & Trafalgar Studios), Betrayal (Comedy Theatre), Cause Celebre (Old Vic), Mogadishu (Royal Exchange & Lyric), Seasons Greetings, After The Dance, Women Beware Women (National Theatre), John Gabriel Borkman (Abbey Theatre & BAM – Drama Desk Nomination), Don Giovanni (ENO), Pieces of Vincent (Arcola), Mrs Klein (Almeida), The Misanthrope (Comedy Theatre), 1984 (Royal Exchange) and The Rise And Fall of Little Voice (Vaudeville). Ian spent many years at both The Royal Court and The Royal Exchange where he designed many, many shows!

Carolyn Downing

Designs include: Choir Boy, The Witness (Royal Court JTU), The Country Wife (Royal Exchange), Love Song, Little Dogs (Frantic Assembly), King John (RSC), After Miss Julie (Young Vic), The Kreutzer Sonata (Gate Theatre & NYC). Other credits include Double Feature (NT), Beautiful Burnout (Frantic Assembly/NTS), The Gods Weep, The Winter's Tale, Pericles, Days of Significance (RSC), After Dido (ENO at Young Vic), Dimetos, Absurdia (Donmar), All My Sons (Schoenfeld, NYC), Amerika, Krieg der Bilder (Staatstheater Mainz, Germany), Tre Kronor - Gustav III (Dramaten, Sweden), Angels in America (Headlong), Our Private Life, Oxford Street, Alaska (Royal Court JTU), 3rd Ring Out (Metis Arts), Gambling (Soho), Lulu, The Kreutzer Sonata, Vanya, State Of Emergency, The Internationalist (Gate), Ghosts, Dirty Butterfly (Young Vic), Belongings (Hampstead).

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Mark Dunne

Designs include: Bette & Joan (Tour), Iceberg – Right Ahead (Upstairs At The Gatehouse), The Killing Of Sister George, Bette & Joan (Arts), Bernarda Alba (Union), Schemers And Dreamers (Ashcroft), The Bespoke Overcoat, Mr Maugham At Home, Hetty Feinsein's Wedding Anniversary, Tennessee Williams Triple Bill, G & I, Whatever Happened To The Cotton Dress Girl, and Lunch With Marlene (New End), Kurt And Sid, Raindogs (Trafalgar Studios), The Wedding – The Rime Of The Ancient Mariner (Festival Square, South Bank), The Last 5 Years, Pinter's People (Theatre Royal, Haymarket), Blondel (Pleasance), Behind The Iron Mask (Duchess).

Mark regularly works with international recording artists, most recently: Westlife; Estelle; James Morrison

Seb Frost

Trained at The Guildhall School Of Music and Drama. Creative Director of Orbital Sound 1997 to 2008. Sound Designer/Project Manager for over 400 various projects from permanent installations, large scale public events, temporary and permanent exhibitions, West End, Broadway and European theatre shows, corporate launches, awards ceremonies and other live events around the world.

Designs include: The Lion, the Witch and the Wardrobe (ThreeSixty), Annie (West Yorkshire Playhouse), Decade (Headlong), All the fun of the fair (UK Tour), Great Expectations (Watford), Anthony and Cleopatra (Liverpool), Little Shop of Horrors (Birmingham), Rif Raff (Arcola), The Pros, Cons and a Screw (Derby Live), Six Characters in Search of an Author (Headlong, Associate Sound Designer), Go to Gaza, Drink the Sea (Zeitgeis & Passion Pit Theatre), Sunday in the Park with George (West End and Broadway, 2008 Tony Award nomination).

Current Designs include: Antony & Cleopatra (Chichester) and the Jaguar F-Type launch in Paris.



Gareth Fry

Gareth trained at the Central School of Speech & Drama.

Designs include: Soundscape Design for the Olympics Opening Ceremony, The Master and Margarita (Complicité, Barbican, Europe), Black Watch (National Theatre of Scotland, US). Wild Swans, Hamlet (Young Vic), Richard III (Old Vic, BAM & world tour, nominated for 2012 Drama Desk), Canvas (Chichester), Fraulein Julie (Schabühne, Berlin). Other work includes: Shun-kin, Endgame, Noise of Time (Complicité), Living Costs (DV8), Dancing at Lughnasa (Old Vic), Macbeth (Out of Joint), Othello (Frantic Assembly), The Fahrenheit Twins (Told By An Idiot), The Cat in the Hat, Pains of Youth, Kneehigh's A Matter Of Life and Death, Attempts on Her Life, Waves, The Overwhelming, Improbable's Theatre of Blood (National Theatre), Wastwater, Chicken Soup with Barley (Royal Court).

Awards include: 2007 Laurence Olivier for Waves; 2008 Helpmann and 2009 Olivier for Black Watch. Gareth is chairman of the Association of Sound Designers



Chris Full

Since beginning his career in 1984, Chris has had the pleasure of working with many of today's new and established repertory theatres, directors, producers and creative teams.

Designs include: Les Misérables, Mamma Mia, Cats, We Will Rock You, Evita, Grease. Oliver!, Joseph, Into the Woods, Cabaret, Sweeney Todd, Fiddler on the Roof and The Gondaliers. His work on Ragtime and Guys and Dolls (UK and Australia) was award nominated. Chris has extensive experience of live broadcast events, including The Marriage of Figaro for BBC Four that won an award for best sound. Recently Chris has been pioneering the emerging field of immersive audio on projects like the opera Death and the Powers (Pulitzer Prize 2012 Nomination), Ladies and Gentlemen with film director Jonathan Glazer, 5DX and Sonic Topology (Tate), whilst bringing his experience to Walking with Dinosaurs (Arena Tour), How to Train Your Dragon (US Arena Tour) and most recently capturing the beauty of Garsington Opera's 2012 season.

Tom Gibbons

Tom trained at Central School of Speech and Drama.

Designs include: Roundabout Season (Paines Plough), The Spire (Salisbury Playhouse). Recent designs include: The Rover (Hampton Court Palace), Love Love Love, (Royal Court, Paines Plough) Island (National Theatre, Tour), Romeo & Juliet (Headlong, Tour), Disco Pigs (Young Vic), Dead Heavy Fantastic (Liverpool Everyman), Plenty (Crucible Studio, Sheffield), Encourage The Others (Almeida), Wasted (Paines Plough, Tour), Chalet Lines, The Knowledge, Little Platoons, 50 Ways To Leave Your Lover, (Bush Theatre) Hairy Ape, Shivered, Faith, Hope and Charity, The Hostage, Toad (Southwark Playhouse), Sold (503), The Chairs (Ustinov Bath), The Country, The Road To Mecca, The Roman Bath, 1936, The Shawl (Arcola), Utopia, Bagguss, Everything Must Go, Soho Streets (Soho Theatre), The Machine Gunners (Polka), FAT (The Oval House, Tour), Just Me Bell (Graeae, Tour), Fanta Orange, Blue Heaven (Finborough), Rhinegold (The Yard)

David Gregory

David trained at Central.

Designs include: Twelfth Night, Taming of the Shrew, Pocket Henry, Henry V, The Winters Tale; Comedy Of Errors, Richard III (Propeller), Physicist's Opera (Riverside), Heda Night, Waiting for Romeo (Pleasance), Ordinary Lads (ETC) nominated Off-WE Sound Design 2010, Sudden Loss of Dignity (Bush, Lattitude & tour), Strippers and Gentlemen (ICA), S-27, The Zoo (Finborough). Engineer credits include: Playboy of The Western World, Richard III, Cause Celebre, A Flea In Her Ear, Design For Living, Prisoner on Second Avenue, The Bridge Project, The Real Thing, Six Degrees of Separation, Inherit the Wind, Dancing at Lughnasa, Complicit, The Norman Conquests, Speed the Plow, Gaslight, Ditch (Old Vic). Comedy of Errors, Richard III (Propeller), Bird Song (Comedy), Pressure Drop (Wellcome Centre), Ghosts, Endgame (Duchess), Dreams of Violence (tour), Haunted (Arts), Contains Violence (Lyric Hammersmith), Rough Crossings (tour), The Container (London & Edinburgh).

Paul Gregory

Designs include: world premier of All the Way Home, written by Ayub Khan-in, at The Lowry. Employed full time at the Library Theatre for nearly fifteen years. Produced the sound design for every show, bar three, through that time, equating to approximately 100 shows!!!!. Small number of external designs carried out during that time.

Paul Groothuis

Born in Holland, Paul trained at Central School of Speech and Drama.

Designed over 120 productions at the National, including: Anything Goes (Drury Lane), His Dark Materials, A Streetcar Named Desire, The Coast of Utopia, My Fair Lady (Drury Lane, UK and US tour), Hamlet (1987, 2010), The Rose Tattoo, Rafta Rafta, Candide, Oklahoma! (Lyceum, New York), Oh, What a Lovely War!, A Little Night Music, Guys and Dolls, Under Milk Wood, Sweeney Todd, The Wind in the Willows. Other credits: The King and I (Palladium & tour), Endgame (Albery), Matthew Bourne's Nutcracker!, Dorian Gray, Carman, Edward Scissorhands, Highland Fling and Cinderella. CoisCéim's Mermaids (Dublin). Carousel (NT, West End, Tokyo), Oliver! (Palladium, Drury Lane). Mary Poppins (UK Tour ,Holland), Marguerite (West End, Tokyo), Stuff Happens, The House of Bernarda Alba, Buried Child, Henry IV Parts 1 and 2, Acorn Antiques (West End). Paul was awarded Live! Magazine's Sound Designer of the Year Award for his work on Oklahoma! and Oh, What a Lovely War!.

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Tom Hackley

tom graduate of The Central School of Speech and Drama, with a BA (Hons) in Theatre Sound. He also designs for corporate events worldwide.

Designs include: Trial of Ubu (Hampstead); Bowl Of Cherries (Charring Cross); Clemency (Royal Opera House); Haunting Julia (UK Tour/Riverside Studio); Burning Gardens, Lost Fortune, One For Sorrow, Fool's Gold, A Little Neck, Oedipus, Masks, Warnings, Strippers & Gentlemen, Pelleas and Melisande (Found Space); Fragments (E.N.O.) Theatre & Performance (V&A Museum); Novero (Red Dot, Essen); Jesus Hopped the A Train (Trafalgar Studios); A Man of No Importance, Saturday Night (Arts Theatre); 7734, Pinocchio, B.F.G., Random, New English Contemporary Ballet, Dick Whittington (Tour); Monsters, Miracle, Exotic Tastes (Arcola); 603 Reading (Royal Court); Senora Carrar's rifles, Pope's Wedding (Young Vic); Doubt: a parable, To Kill A Mockingbird (Tricycle); Silence Is Golden [Film] (B.F.I.)

Richard Hammarton

Designs include: The Taming of the Shrew (Globe), Mudlarks (Hightide, Theatre 503, Bush), The Pitchfork Disney (Arcola), Judgement Day (The Print Room), Edward II, Dr Faustus (Royal Exchange), Persuasion, People at Sea, The Real Thing, Arsenic and Old Lace, Les Liaisons Dangereuses, The Constant Wife (Salisbury), Speaking in Tongues (Duke of Yorks), Ghosts (Duchess), Platform (Old Vic Tunnels), Pride and Prejudice (Bath and UK Tour), The Mountaintop (Trafalgar 1, Theatre 503), Breakfast With Mugabe (Bath Ustinov), Some Kind of Bliss, Worlds End, Hello and Goodbye (Trafalgar Studios), The Rise and Fall of Little Voice (Harrogate), Raisin in the Sun, Six Characters Looking for an Author (Young Vic), Dealers Choice, The Shooky (Birmingham), The Lifesavers (Theatre 503, Colchester), Same Same, Fixer (Oval House), Ship of Fools, Salt Meets Wound, Inches Apart (Theatre 503).

TV/Film Designs include: Agatha Christies Marple Series 3 and 4 (ITV), Agatha Christies Marple: "The Secret of Chimneys (ITV), Wipeout (Childrens Drama), Sex 'n' Death (BBC), Rajan and his Evil Hypnotist (Ch4), Raptured (Web Series). TV/Film Orchestration include: Primeval, Jericho, Agatha Christies Marple (series 1 and 2), If I Had You, Take Me (ITV), Dracula, Silent Witness, The Ship (BBC), Alice Through The Looking Glass (Ch4), Scenes of a Sexual Nature, The Nine Lives of Tomas Katz (UK Feature Films)



John Harris

John is both a composer and a sound designer.

Designs include: Cinderella, Futureproof, The Firebird, Mother Courage, Jack and the Beanstalk (all Dundee Rep); Pandas, While You Lie, Any Given Day, The Dark Things, The Nest, Knives in Hens, Anna Weiss, East Coast Chicken Supper, Family, Perfect Days, Greta, Sharp Shorts, Kill The Old Torture The Young, The Last Witch, The Garden, Lucky Box (all Traverse Theatre); Nobody Will Ever Forgive Us, Nasty Brutish and Short, The Dogstone, Julie, Mary Stuart (all NTS); Jerusalem (WYP); Midwinter, Solstice (RCS); Monaciello (Tron/Naples International Theatre Festival). Opera includes Death of a Scientist (Scottish Opera); Sleep Sleep/What is She?/The Sermon (Tapestry Opera). Recent Work: Further than the Furthest Thing (Dundee Rep); Stargazer (GMAC Pictures). John's new short opera The Garden will premiere at the Sound Festival in Aberdeen in Nov 2012, and he is currently developing a new full-length work with Scottish Opera and Tapestry Opera Theatre, Toronto.



Theo Holloway

Theo has over fifty professional credits as a sound designer and composer, including: three seasons at the Scoop at More London, Romeo & Juliet, Macbeth and Hamlet (UK Tour for Icarus Theatre), Men are from Mars, Women are from Venus (UK Tour, Edinburgh), Shalom Baby, The Graft, Two Women and There's Something About Simmi (Theatre Royal Stratford East), Third Floor (Trafalgar Studios), The Moon is Halfway to Heaven (Jermyn Street Theatre), Parade (Southwark Playhouse), Corrie! (The Lowry), A Plague Over England (Duchess Theatre) and pantomimes for Qdos, First Family, Newbury Corn Exchange and Theatre Royal Stratford East. He also works as a technical consultant and developer for live sound, specialising in radio frequency engineering. Clients include Ofcom, Sennheiser UK, Terry Tew, Equiniti, Adlib Audio, Phil McIntyre Entertainments, Showcomms, Skan PA, Audio Ltd., RB Health & Safety, Television Film Services and Everything Audio.

Martyn Hunt

Specialising in Sound Design for Musical Theatre, Martyn's work has been heard in the West End and most of the UK's number one touring houses. Having been in the Sound industry for over 20 years, within this time he has been Sound Designer/Engineer for various artists from all genres. For television he has worked for BBC Northern Ireland and Ulster TV, and has commissioned the Sound on various Princess Cruises ships.

Designs include: Chess, Hot Mikado, Sweeney Todd, The Thorn Birds (UK Tour, dir. Michael Bogdanov), and following Sound Designing My Fair Lady, The King & I & the critically acclaimed production of Chicago for the past three years for Aberystwyth Arts Centre, he was Sound Designer for their production of Chess The Musical.

Terry Jardine

Terry joined Autograph Sound as a designer in 1989.

Designs include: Les Misérables, Cats (UK Tour, Zurich, Antwerp and Europe), The Music Man, Man of La Mancha and The Pyjama Game (Canada), The Card (UK and Moscow), Candide (Copenhagen), Béatrice et Bénédicte (Toronto), The Lion, The Witch and The Wardrobe (RSC), Follies and On Your Toes (Royal Festival Hall), Peter Pan and The Pirates of Penzance (Savoy), and Guys And Dolls (UK Tour). In the West End: She Loves Me, Romance Romance, Fame, Crazy for You, The Pyjama Game, Stepping Out, The Secret Garden, Grand Hotel (Donmar) and Guys and Dolls for which he received a Olivier nomination. He co-designed, with Nick Lidster, Parade (Donmar) for which they were nominated for an Olivier award, they designed Sinatra (Palladium and UK Tour), Candide (ENO), Cinderella (Old Vic), Imagine This (New London), Passion and Spelling Bee (Donmar) and Lend Me A Tenor (Plymouth and West End). He co -designed with Avgoustos Psillas, the UK tours of Spamalot (also at the Harold Pinter Theatre) and Avenue Q. Future work includes Finding Neverland (Leicester Curve) and Privates On Parade (Noel Coward Theatre)

Chris Jordan

Sound Design for South American tour Grease. Associate Sound Designer for: Ragtime (Toronto, NY, Los Angeles, Chicago and US tour); Showboat (NY, Chicago and US/Canadian tours), Kiss of the Spiderwoman (Toronto, London, NY, Vienna and US tour), Phantom of the Opera (Edinburgh, UK tour), Joseph and The Amazing Technicolor Dreamcoat (UK tour). During five years at the National Theatre design for more than 20 productions.

Simon King

Designs include: Viva Forever; Ghost (Broadway); Dirty Dancing (Germany); Dirty Dancing (UK Tour). Since graduating from Guildhall School of Music & Drama Simon has worked in theatre sound for over twenty years. Recent Associate Sound Design credits include: Ghost (Manchester, London & Broadway), Flashdance (Shaftesbury) and Dirty Dancing (Toronto, Utrecht, Berlin, USA & UK Tours). Previous design work includes UK touring productions and also at the Royal Court, Tricycle, Gate, and Piccadilly theatres in London. Residencies include the National Theatre and Royal Court Theatres. Simon has been Head of sound in London's West End for numerous shows. Musicals include: Doctor Dolittle (Hammersmith Apollo), Beauty and the Beast (Dominion), Spend Spend Spend (Piccadilly), Singin' in the Rain (NT), Les Misérables (Palace & Queens), Mamma Mia! (Prince of Wales) and Dirty Dancing (Aldwych)

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Emma Laxton

Designs include: Berenice (Donmar), The Sacred Flame (ETT), Other Designs include: The Physicists, Making Noise Quietly, the Recruiting Officer (Donmar), Lady Windermere's Fan (Royal Exchange), Black T-Shirt Collection (UK Tour and National Theatre), Invisible (Transport UK Tour & Luxembourg), One Monkey Don't Stop No Show (Sheffield/Eclipse), Much Ado About Nothing (Wyndhams), Precious Little Talent (Trafalgar Studios), Like a Fishbone, the Whiskey Taster, if There Is I Haven't Found It Yet, 2ND May 1997, Apologia, the Contingency Plan, Wrecks, 2000 Feet Away (Bush), Charged (Clean Break), Men Should Weep (National Theatre), My Romantic History (Sheffield/Bush), Travels With My Aunt (Northampton), Europe (Transport/Dundee). Emma was previously sound deputy for the Royal Court, Designs there include: The Westbridge, The Heretic, Off the End!, Tusk Tusk, Faces in the Crowd, That Face (and West End), Gone Too Far!, Catch, Incomplete and Random Acts of Kindness, My Name Is Rachel Corrie, Terrorism.



John Leonard

John Leonard FGSM, HonFHKAPA, theatre and exhibition sound designer from 1972 to present day. Consultant, sound effects and music recordist, photographer and author.



Nick Lidster

Nick is a senior member of the Autograph design team.
Designs include: Hey! Mr Producer - Cameron Mackintosh's 30th Anniversary Royal Gala, Les Misérables and Martin Guerre UK Bus & Truck tours, two seasons of Divas at the Donmar. Miss Saigon (UK tour and Japan), Les Misérables (Belfast, Scandanavian Arena Concert Tour), Simply Heavenly (Young Vic, Trafalgar Studios), Pacific Overtures (Donmar, 2004 Olivier nomination), Sweeney Todd (Royal Opera House), Beautiful and Damned (Lyric), Chitty Chitty Bang Bang (UK Tour), Sinatra (Palladium), Nicholas Nickleby and Tonight At 8.30 (Chichester), On The Town, Kismet and Candide (ENO). He co-designed with Terry Jardine Parade (Donmar, 2008 Olivier nomination), Sinatra (UK tour) and Imagine This (New London), Passion and Spelling Bee (Donmar), Lend Me A Tenor The Musical (West End). He also co designed with Andrew Bruce Mother Courage at the National Theatre for which they received an Olivier nomination.

Tom Lishman

Designs include: The Caretaker, Pete And Dud Come Again, Al Murray, Medea, I Love You You're Perfect Now Change, Brief Lives, Twelve Angry Men, The Gin Game, Taking Sides, A Letter of Resignation, Life Support, The Hothouse, The Rivals, Vita and Virginia, Hobson's Choice and Rope. He designed Ashes to Ashes (Royal Court), I Was Looking at the Ceiling and Then I Saw the Sky (Linbury), The Great Game: Afghanistan, Not Black & White, Broken Glass, Women Power & Politics and Greta Garbo Came To Donegal (Tricycle), Tom's Midnight Garden, Kensuke's Kingdom, Treasure Island, Jungle Book, Horrible Histories and George's Marvellous Medicine (Birmingham), A Tainted Dawn, Bill Shakespeare's Italian Job and A British Subject (Edinburgh), The Farm, Those Magnificent Men and The Falling Sky (New Perspectives), The Man Next Door (Hoipolloi), and four seasons of operas for Grange Park Opera, as well as for repertory theatres including Guildford, Windsor, Farnham, Bristol, Chester, Cheltenham and Derby, and many national tours. Tom has created almost 60 sound designs for Chichester Festival Theatre.

Steve Mayo

Designs include: The Amazing Vancetti Sisters (Tristan Bates); Midnight Your Time, Dusk Rings A Bell (HighTide, Edinburgh); Incoming (HighTide, Latitude) Nicked (HighTide); Lidless (E4 Underbelly, Edinburgh, Trafalgar Studios); Flesh and Blood & Fish and Fowl (Pit, Barbican, Associate Sound Designer) Flyboy is alone again this Christmas, Cabaret Simon (Pit, Barbican); Our Share of Tomorrow (Edinburgh 10 / York); The Line, Miniaturists, Silence (Arcola); Public Property, Ordinary Dreams, Sh*t M*x, Snowbound (Trafalgar Studios); Muhmah, Guardians, Fixer (HighTide Festival); Well (Apollo); I Caught Crabs in Walberswick (HighTide, Bush, Edinburgh); Stovepipe (HighTide, National Theatre, Bush); Fight Face (Lyric Studio, Decibel Festival, Manchester); Lie of the Land, Lough/Rain (Edinburgh, Arcola, York); Hangover Square, Eden's Empire (Finborough); Absolutely Frank (Hornchurch); Jack and the Beanstalk; (Barbican). Composition: The Amazing Vancetti Sisters (Tristan Bates), Breathing Corpses, Soft Armour (Theatre Souk); Love & Money (Arts Ed); Guardians, Fixer (HighTide); Simpatico (Old Red Lion); Absolutely Frank (Queen's).

Adam McCready

Designs include: Arsenic and Old Lace (Colchester). Recent work includes: Roots, The Ashes, Spirit of the Man, I Have Been Here Before, After Miss Julie, The White Album, Whisky Galore (Nottingham), Assumption, King David Man of Blood (Colchester), Butterfly Lion, The Honeyman, Dolly, Step Up Dream Up, Wasteland (New Perspectives), Taming of the Shrew, Skybus, Lysistrata, Merchant of Venice, The Mountaintop, Puss in Boots, Wind in the Willows, Broken Hearted, Women on the Verge of HRT, A Pair of Pintners (Derby LIVE), The Glee Club (Hull Truck), When You Whisper, Bodies in the Library, Threads (TWP), Granny's Big Top Tale, Turned Out Nice Again, What Became of the Red Shoes (Little Pixie Productions), Town (Northampton), Chicken Soup with Barley (Tricycle), Twelfth Night (Creation Theatre), Edward II (BAC), Twinkle Little Star (York), The Promise (Wimbledon), Stepping Out (Derby), Mother Courage and Her Children (Eclipse Theatre).

Matt McKenzie

Matt joining Autograph in 1984. **Designs include:** Saturday Sunday Monday, Easy Virtue, The Seagull, Master and Margarita, 5/11 and Nicholas Nickleby (Chichester); The Giant (Hampstead); Dracula, Frankenstein, Macbeth (Derby); Wuthering Heights (Birmingham); Made in Bangkok, Journey's End, Irma Vep, Gasping, Map of the Heart, Misery, The Odd Couple, Pygmalion, Things We Do For Love, Long Day's Journey Into Night, Macbeth, Sexual Perversity in Chicago, Calico, Swimming With Sharks, Deep Blue Sea, Girl With A Pearl Earring (West End), for Sir Peter Hall: Lysistrata, The Master Builder, School for Wives, A Streetcar Named Desire, Three of a Kind, Amadeus (West End, Broadway); After Miss Julie (Donmar). Musical work includes Love off the Shelf (Nuffield); Forbidden Broadway, Blues in the Night (West End); Matthew Bourne's Car Man (West End, International Tour); Putting It Together, The Gondoliers, Carousel, Babes In Arms, Funny Girl, Music Man and Oklahoma (Chichester); Annie Get Your Gun (Young Vic); Mark Ravenhill's Dick Whittington (Barbican).



Jon McLeod

Jon is a London based sound designer, composer and theatre maker. **Designs include:** 66 Minutes in Damascus (Shoreditch Town Hall), The Invisible Show (Pleasance, Edinburgh & Latitude), I Still Get Excited When I See a Ladybird (Theatre 503), Woman Bomb (Tristan Bates), Blue Fence (Pleasance), Mojo Mickybo (Old Red Lion), MPH (BAC), Safer (Tristan Bates), Notes from Underground (Etcetera), Messrs Comedy (Leicester Square Theatre), Romeo and Juliet, Dracula (Broadway Theatre, Catford). Has experience with site specific, headphone and binaural work, including his own play Organs of Little Apparent Importance for HighTide Festival, 2012. Studied BA Sound Design at the Leeds College of Music and MA Advanced Theatre Practice at the Central School of Speech and Drama.

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David McSeveney

David trained at the Central School of Speech and Drama completing a BA Hons. in Theatre Practice (Sound Design).

Designs include: One For The Road/Victoria Station (The Print Room & Young Vic), Stones In His Pockets (Tricycle), On The Record (Arcola), The Village Bike, Ingredient X, Posh, Disconnect, Cock, A Miracle, The Stone, Shades, 7 Jewish Children, Contractions, Fear & Misery/War & Peace (Royal Court); The Girlfriend Experience, (Royal Court, Young Vic & Theatre Royal Plymouth) Clybourne Park (Royal Court and West End), The Tin Horizon (Theatre 503); Gaslight (Old Vic); Charley's Aunt, An Hour and a Half Late (Bath); A Passage to India, After Mrs Rochester, Madame Bovary (Shared Experience); Men Should Weep, (Oxford Stage Company); Othello (Southwark Playhouse). As assistant sound designer: The Permanent Way (Out of Joint); My Brilliant Divorce, Auntie and Me (West End); Accidental Death of an Anarchist (Donmar).

Mark Melville

Mark is a composer and sound designer for theatre, dance and film and trained at Leeds College of Music.

Designs include: Wonderland (Vanishing Point/Napoli Teatro Festival Italia/Tramway), Mwana (Ankur/The Tron Theatre), Saturday Night (Vanishing Point/National Theatre of Portugal), Knives In Hens, Miracle Man and Empty (National Theatre of Scotland), The Unsociables, The BFG, Two, Merlin & The Legend of King Arthur, Quicksand, The Snow Queen, Peter Pan, Children of Killers, Of Mice and Men, Jason and the Argonauts (The Dukes Theatre), My Star! iPhone Game (Mobile Pie/Orange), Grimm Tales (Theatre by the Lake), The Beggars Opera (Vanishing Point/Edinburgh Lyceum/ Belgrade Theatre Coventry), Top Activities Promo Advert (Bulb Studios/Sainsbury's), Best Friends (M6 Theatre/Ludus Dance), What Happened Was This, One Night Stand, Naked Neighbour Twitching Blind (Never Did Nothing)



Jon Nicholls

John studied composition at London College of Music and electroacoustic music at Dartington. As comfortable with a string quartet as I am with Qlab, I'm currently working as composer / sound designer across theatre, radio drama and tv / film.

Projects include (composer): Spring Storm, Beyond The Horizon, The Holy Rosenbergs (NT), In The Next Room, Red Light Winter (Bath).

Projects include (composer / sound designer): The Norman Conquests (Liverpool), Yerma (Gate), Who's Afraid of Virginia Woolf (Sheffield), Rutherford & Son (Northern Stage), Eden End, In Praise of Love, The Prime of Miss Jean Brodie, Humble Boy (Northampton), The Mothership, Katherine DeSouza (Birmingham Rep), Amadeus, Masterclass, Be My Baby (Derby), Arcadia, Much Ado About Nothing, Private Lives, If I Were You, Rosencrantz & Guildenstern Are Dead (Manchester Library), The Picture (Salisbury). Numerous music / sound scores for BBC radio drama, including Prix Italia-nominated What I Heard About Iraq



Davy Ogilvy

Davy currently works at Dimension Audio as a Project Manager/Sound Designer after many years in the freelance world.

Designs include: Hampton Court Festival, Guernsey Festival and Les Miserable at HMP Erlestoke. Other Projects: Top Hat (Aldwych, Associate Sound Design). Terrible Advice (Menier Chocolate Factory), Shirley Valentine, Educating Rita (Trafalgar Studio), Talent (The Old Laundry), It's a Wonderful Life (New Wolsey), Rookery Nook, They're Playing Our Song (Menier chocolate Factory), Sponge Bob Square Pants (UK Tour 09), The Producers (UK Tour), Jesus Christ Superstar (Lyceum, Sound Operator), Tommy (Shaftsbury, Sound Operator), Cats (Euro Tour, Sound Operator), Return to The Forbidden Planet (UK Tour, Sound Operator), Beer & Jazz Festivals (Project Manager & FOH Sound), Sont Et Lumiere, Durham Cathedral (Project Manager), Monitor Engineer, including : The Pretenders, Van Der Graaf Generator, Blue Man Group.



Colin Pink

Colin trained at Guildhall School of Music and Drama. He was a resident Sound Designer at The National Theatre for ten years. He is now a Freelance Designer working in theatre, live events and film.

Designs include: Heading up the Sound Operating Team for the 2012 Olympics, The Queen's Diamond Jubilee Concert. Theatre designs include: Derren Brown's Svengali & Enigma, Chess, The Witches Of Eastwick, The History Boys, Jolson and Co, The King and I, Night Of The Iguana, A Man for all Seasons, Flamenco Flamenka, We Happy Few), His Girl Friday, Troilus and Cressida, House and Garden, The Relapse, Honk! The Ugly Duckling, Mother Clap's Molly House, The Ramayana, Brassed Off, The Alchemist. Associate Sound Design: South Pacific, My Fair Lady, The Coast Of Utopia. As an Operator he has opened over 50 shows including Guys and Dolls, Lady in the Dark, Oklahoma! and Candide.

Gareth Owen

Gareth has designed over a hundred commercial musicals in London's West End and around the world.

Designs include: Disney's Little Mermaid Worldwide, End of the Rainbow on Broadway; Sister Act in five countries; the World Première of Top Hat in London's West End; Let it Be, Torch Song Trilogy and Long Days Journey in to Night also in the West End; Evita in Las Vegas; Hairspray around the world; and the Cats, Hitch Hikers Guide to the Galaxy and Jesus Christ Super Star International Arena Tours.

Gareth is the youngest person to be nominated for the Tony Award for Sound Design for Trevor Nunn's A Little Night Music. He is also the youngest person to be nominated for the Olivier Award for Best Sound Design and recently received a second Tony nomination for his work on Terry Johnsons End of the Rainbow.



Mic Pool

Mic has been involved in theatre sound for over 36 years. He has been resident at the Lyric Hammersmith, the Royal Court, toured internationally with Ballet Rambert and designed many productions for the RSC. He has designed over 350 productions, including more than 200 for West Yorkshire Playhouse where he is currently Director of Creative Technology. He won the first Tony for Best Sound design in a Play for The 39 Steps and has received a TMA award and many nominations including 2 Drama Desk and an Olivier. He also works as a video designer.

Designs include: King Lear (West Yorkshire), The Go Between, The Real Thing (UK tours), 39 Steps (sixth year at Criterion), Madness of George III (Apollo), The King's Speech (Wyndham's), Overworlds & Underworlds (Brothers Quay, Gavin Bryars, Site specific Leeds), Der Ring Des Nibelungen (Video design, Royal Opera House)



Mick Potter

Mick gained a BA Honours degree in Creative Design at the Central School of Art and Design London.

Designs include: Saturday Night Fever (London, New York, worldwide), Starlight Express (Las Vegas, USA Tour, UK tour), Bombay Dreams (London, New York), The Woman In White (London, New York), Phantom Of The Opera (London, New York, Las Vegas), Les Misérables (London), Zorro (London, Paris, worldwide), The Sound Of Music (London, Toronto, UK Tour), Joseph and his Amazing Technicolor Dreamcoat (London), The Wizard of Oz (London, Toronto), Sister Act (London, Hamburg, Stuttgart), Les Misérables 25th Anniversary Production (London, UK Tour, USA Tour and worldwide) and Celebration (O2 arena London), Phantom Of The Opera 25th Anniversary Celebration (Royal Albert Hall London). Love Never Dies (London, Australia), Miss Saigon (Tokyo, worldwide), Betty Blue Eyes (London), Evita (London, New York).

Awards include: the 2005 Olivier for The Woman In White, 2006 Parnelli USA Sound Designer Of The Year for Phantom Of The Opera in Las Vegas, 2011 Helpmann nomination and Green Room Award in Australia for Love Never Dies.

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Nick Powell

Designs include: 27 (National Theatre of Scotland, Lyceum), Composer for BBC3's Lip Service, New OSKAR material. Recent work includes writing the music and co-writing the story of the Royal Court's Get Santa, composing and designing The Wheel (NTS), The Crucible, The Lord of the Flies (Regent's Park), Falstaff (Centro Dramatico Nacional Madrid), Penumbra, Tito Andronico (Animalario, Madrid), Urtain (CDN, Animalario - winner Best Composition, nominated Best Musical Director, Premios Max Spain), Paradise (RuhrTriennale Festival, Dunsinane, The Drunks, God in Ruins (RSC), The Priory, Relocated, The Vertical Hour (Royal Court), The Pirate Project, Panic (Improbable), The Family Reunion (Donmar), Bonheur (Comedie Francais), Marat-Sade (CDN), Realism (NTS), The Wonderful World of Dissocia (Best Production, TMA and Scottish Theatre) and co-created and composed the musical The Wolves in the Walls for NTS & Improbable (, Scotland, London, New York, TMA Best Show for Young People).

Adrienne Quartly

Bsc.Hons in Music, City University, London. MA (distinction) in Theatre, Central School of Speech and Drama. A former radio producer, Adrienne is a composer and sound designer for theatre. She has worked with companies including the RSC, Katie Mitchell, National Theatre of Scotland, Frantic Assembly, Told by an Idiot, the Young Vic and the Barbican. Internationally she has worked at the Hong Kong Arts Festival, St. Anns Warehouse, NYC, the Schaubhne, Berlin and the Schauspiel, Cologne.

Designs include: Rings of Saturn for Katie Mitchell, The Roundabout Season, Paines Plough, Horse Piss for Blood, Drum Plymouth and you cant take it with you, Royal Exchange Manchester.

Composing credits include: Thomas Hobbes (RSC); Duchess of Malfi, Faustus, Volpone, School for Scandal (Stage on Screen); The Painter, Enemy of the People (Arcola)



Clement Rawling

Clement's sound designs have ranged from the opening of the famous Blackpool Rollercoaster involving a half mile open air sound system with The Royal Philharmonic Concert Orchestra, The Music of Andrew Lloyd Webber in the National Opera House of Ukraine, arena systems for Chess, Evita, Jesus Christ Superstar, Fame and the Russian State Ballet in the 6500 seat Spectrum Arena, Oslo to the other extreme of the Cheltenham Festival of Literature for nineteen consecutive years.

Designs include: productions of Cyrano, Take 5 and The Nutcracker at the O2 Arena for Birmingham Royal Ballet with the Royal Ballet Sinfonia, Catwalk Confidential in the West End and Miami, the European premiere of White Christmas the Musical, national Tours of Spend, Spend, Spend, Wonderful Town & Radio Times and the York Mystery Plays.



Peter Rice

Designs include: Orpheus Descending, Black Roses' Saturday Night & Sunday Morning, Beautiful Thing, A View from the Bridge, As You Like It & Lady from the Sea at the Royal Exchange Manchester, Fireface at the Young Vic, Fragile at the Belgrade, Thoroughly Modern Millie, Wind in the Willows, Radio Times & Treasure Island at the Watermill, Manchester Lines & Hard Times for the Library Theatre Company Manchester, Winterlong at the Soho Theatre, Cinderella at the Liverpool Playhouse, Lady In The Van, Punk Rock & Haunted, UK National tours and as associate sound designer on The Kitchen'at the National Theatre. Previously he has held positions as Senior Sound Technician at the National Theatre and Deputy Head of Sound at the Royal Exchange and corporate work for George P Johnson, Aspect, Flourish, Freestyle Audio & Blitz.

Max Ringham

Designs include: Democracy (Sheffield Crucible), Duchess Of Malfi (Old Vic), What The Butler Saw (Vaudeville). She Stoops To Conquer, Really Old Like 45, Henry IV, Parts 1+2 (National Theatre), A Christmas Carol (Arts), The Ladykillers (Gielgud), The Painkiller (Lyric, Belfast), Inadmissible Evidence, Polar Bears (Donmar), My City (Almeida), American Trade, Little Eagles (RSC/Hampstead), Remembrance Day, The Author (Royal Court), Glorious (Rajni Shah Projects), Racing Demon, Hamlet, An Enemy Of The People (Sheffield Crucible), Les Parents Terribles (Trafalgar Studios), Man From Stratford (Ambassadors, Uk Tour), Salome (Hampstead), The Electric Hotel (Fuel, Uk Tour), The Little Dog Laughed (Garrick), The Rise And Fall Of Little Voice (Vaudeville), Three Days Of Rain (Apollo), The Pride (Royal Court), Piaf (Donmar, Vaudeville, nominated for an Olivier Award), The Lover And The Collection (Comedy), Contains Violence (Lyric Hammersmith), All About My Mother (Old Vic), Tropicana And Amato Saltone (Shunt Vaults, in collaboration with NT)

Nick Sagar

Designs include: Appointment with the Wicker Man, Men Should Weep (National Theatre of Scotland), Life & Death of Marina Abramovic in Manchester, Madrid, Basel, Amsterdam & Antwerp (Manchester International Festival/Teatro Real Madrid), End of the Road in Singapore (Young@Heart Chorus), Horrible Histories Barmy Britain in the West End and Horrible Histories UK Tour 2010-2012 (Birmingham Stage Company). Nick made his Broadway debut with Wolves in the Walls in 2008 for National Theatre of Scotland and has since also been involved with their productions of Black Watch & Bacchae as well as designing Caledonia for the Edinburgh International Festival. He also spent over a decade as Head of Sound on many West End productions including world premiers of Whistle Down The Wind, Beautiful Game and Bombay Dreams.



Christopher Shutt

Christopher played in various bands as a teenager, then trained at the Bristol Old Vic Theatre School, later becoming Head of Sound at its parent theatre. After spells at the Royal Court and the National Theatre, he became freelance in 2002. Along the way, he's worked with some of the greatest theatre directors in the world, and some rubbish ones too. His designs have included Road with Ian Dury, Serious Money with Gary Oldman, Arturo Ui with Al Pacino and Tom Waits, and many more. He has also been a regular collaborator with Complicite. He has received 3 Drama Desks and a Tony in New York and been nominated 4 times for an Olivier Award. He has made 2 radio plays for the BBC. His father still holds the Canadian National Record for the 880 yards, which he has held since 1960. He claims this is because the following day, Canadian athletics went metric.

Designs include: Timon of Athens, Last of the Hausmans (National Theatre); War Horse (Toronto); Philadelphia Here I Come (Donmar); Tempest/ Twelfth Night/ Comedy of Errors (RSC); Bacchae/ Blood Wedding (Northampton).

Olly Steel

Designs include: Rebel Cell (Edinburgh Fringe), Sweeney Todd (National Youth Musical Theatre Project), Sleeping Beauty (Newcastle Theatre Royal, for QDOS Pantomimes). Associate Design for Gareth Owen Sound include A Chorus Line (Tel Aviv Performing Arts Centre), Pippin (Menier Chocolate Factory). International credits in other areas include Sister Act (Milan and UK), Hair (Slovenia), Noise Ensemble (Holland), Footloose, Rocky Horror Show, Little Shop of Horrors, Bloodbath the Musical, Disney's High School Musical.

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James Tebb

Designs include: Annie – The Musical, (UK tour), Come Dancing – The Ray Davies Musical (Theatre Royal Stratford East), Alan Cumming – I Bought A Blue Car Today, Megan Mullally + Supreme Music Program, Snow White & The Seven Designers, Caroline O’Conner – The Showgirl Within, Ross Noble – Things, Dylan Moran – What It Is (West End), Marilyn & Ella (West End, Theatre Royal Stratford East), Family Man (Theatre Royal Stratford East), Francis Ruffelle – Beneath The Dress (West End), Lynda Carter – At Last (West End), Jason Robert Brown (West End).
Production Sound Credits Include: The Ladykillers (West End), Swallows & Amazons (West End, UK tour), The Buddy Holly Story (West End, UK tour), The Harder They Come (West End), Peter Pan (Kensington Gardens, O2 Arena, San Francisco), Slava’s Snow Show (Royal Festival Hall, UK tour)

Alexander Twiselton

Trained at SAE Institute, London.
Designs include: Parallel, Epsom Downs, Anne & Zef, Jack & the Beanstalk, The Girl in the Yellow Dress (sound & video), The Game of Love and Chance, The Country, Death and the Maiden, The Picture (video), Aladdin, Peter Pan, Toro! Toro!, Private Lives, Cinderella, Blackbird, The Wizard of Oz, Faith Healer, Oliver!, A Taste of Honey, Dick Whittington and His Cat (Salisbury Playhouse); The Girl in the Yellow Dress (sound & video) (Theatre 503); West Side Story, The Wizard of Oz, Annie, The Secret Garden, Fame and Scrooge (MTA, Shropshire); Peggy Sue Got Married and Hot Mikado (Audio Visual Designer for Arts Educational School, London)



Mike Walker

Trained at Guildhall School of Music and Drama.
Designs include: St Matthew Passion, Major Barbara, Caroline or Change, Jerry Springer – The Opera for which he won the first Olivier Award for Best Sound Design (National Theatre); Hay Fever, Crazy for You, The Fantasticks!, Latin Fever, Eurobeat (Almost Eurovision), Saucy Jack and the Space Vixens, Bat Boy - The Musical, Songs My Mother Taught Me, Jus’ Like That, The Full Monty, The Graduate (West End); Crazy for You, Beggar’s Opera, Lord of the Flies, Into The Woods, Hello, Dolly!, Gigi (Regent’s Park Open Air Theatre); Arturo Ui (Chichester), The Three Musketeers (Kingston), Stop Dreamin’ (Guildford and Windsor) Peter Pan (WYP), Aspects of Love (tour), Amadeus (Sheffield), Time’s Up! (Guildford); Macbeth, Much Ado About Nothing, Avenue Q, Midsummer Night’s Dream, Cabaret, My Fair Lady, Forbidden City, Honk!, Chang and Eng, They’re Playing Our Song, M Butterfly, Art, A Twist of Fate, Hamlet, Death of A Salesman, Into The Woods (Singapore). Mike with his company, Loh Humm Audio, provides consultancy, project management, sales and installation services for theatres.



Rich Walsh

Rich has been a resident designer at the Royal Court (two years) and the National Theatre (12 years), and is now freelance.

Designs include: Welcome To Thebes, The Observer, The Five Wives Of Maurice Pinder, The Reporter, The Alchemist, Southwark Fair, Sing Yer Heart Out For The Lads, Scenes From The Big Picture, Dinner (NT); Under The Blue Sky (Royal Court); Primo (Music Box Theater, Broadway); Vernon God Little (Young Vic); What The Night Is For (Comedy); How To Be An Other Woman (Gate Theatre); Eigengrau (Bush Theatre); Fimbles Live! (National Tour); Dirk (The Oxford Playhouse). Associate Sound Designer on: Beauty And The Beast, The Cat In The Hat (NT); An Anatomie In Four Quarters (Sadler’s Wells); Cool Hand Luke (Aldwych Theatre). Recent projects: Associate Soundscape Designer for London 2012 Olympic Games Opening Ceremony; Our Father (Watford Palace Theatre); Travelling Light (NT). Future Designs include: People (NT)



Donato Wharton

Donato lives and works in London as a composer and sound designer and has published three records on the Manchester/Berlin-based label City Centre Offices and onerecord on the Cardiff-based Serein label.

Designs include: Lear (CSSD) and The Government Inspector (Young Vic Parallel Production). He has toured extensively as the Sound Manager for Robert Lepage/Ex machina's The Blue Dragon. Donato trained at The Central School of Speech and Drama, to which he regularly returns as a Visiting Lecturer in Sound Design for Theatre.

Sarah Weltman

Sound designer and engineer.

Designs include: Wild Oats (Bristol Old Vic); Designer and Engineer for Shakespeare's Globe 37 Stages Season; The Riots (Tricycle Theatre), The Hired Man (Lantor Theatre), Convictions and Glengarry Glen Ross (Synergy Theatre Project), Wolf Boy (Trafalgar Studios), In The Spirit of Diaghilev (Sadlers Wells), What Fatima Did.. (Hampstead), The Good Soul Of Szechuan (Young Vic); for ENO – Caligula, Two Boys, Marriage of Figaro, Damnation of Faust, Elegy for Young Lovers (ENO / Young Vic), Idemoneo and playback for A Dog's Heart.

Associate work includes: Swallows and Amazons (Bristol Old Vic and Vaudeville Theatre), Street Scene (Young Vic 2011), One Flew Over The Cuckoos' Nest (West End and tour). Other projects include design and installation for The Swan at The Globe's corporate entertainment area and Consultant and install engineer for York University's Heslington East Theatre, Film and Television site – both in conjunction with Autograph Sales. Head of Sound at the Young Vic, London 2000 – 2007.

Matthew 'Wills' Williams

Between now and Christmas, Matthew will be working as sound designer for the productions of, The God Of Carnage, directed by Emma Lucia, Boeing, Boeing, directed by Terry Hands and, Glengarry Glen Ross, directed by Kate Wasserberg. In the 20th year in the profession. Designed sound for over 60 professional theatre productions, including shows in London and New York. Studio engineering for film (I Told You I Was Ill - The Life & Legacy of Spike Milligan), music, including The Dogs D'Amour & The Quireboys and more voice overs than I care to imagine.

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Hamish Bamford

Hamish has been based in London since September, and has been keeping his head down, slowly building contacts. A lot of the work he has been doing has been people skill based, and has left him laying down a lot of communication between associates and generally keeping the workplace flowing smoothly. Consequently this has slowed down the amount of time he has access to learn my away around equipment. He is now hunting for some joyful hardcore workers that are willing to take him on and show him the ropes. It's always possible to train a technician, it is much more difficult to teach people skills.

Current projects include: London 2012 Olympics - Audio Rehearsal Technician Content.

Nela Brown (fig. 1)

Nela is a Croatian sound artist, composer and sound designer based in London. In the recent years her sound work has travelled across Canada, Italy, Brazil, Spain, Germany, Czech Republic, England, Scotland and United States as part of exhibitions, theatre plays, dance performances, electroacoustic compositions, short films, documentaries, interactive installations, music hacks and mobile phone applications. She is currently doing a

PhD supported by EPSRC at Queen Mary, University of London where she is also a leader of G.Hack, a women-only hacking club focusing on sharing knowledge and developing interactive media projects through collaboration with other universities, art organisations and industry partners.

Sam Charleston

Sam trained at LAMDA, and is now working as a freelance Sound Designer and Engineer, and also as Sound Operator at the Royal Court.

Designs include: Hard Shoulders (Latitude Festival), Six Rounds, American Bytes Back, (LOST Theatre), After The End, The Ugly One (St Mary's University @ Battersea Arts Centre), Lashings of Whipped Cream (Light Industrial Theatre), American Bytes (New Wimbledon Studio), Painting a Wall (Finborough Theatre).

Tom Cox

Currently working as Sound Number 2 / Guitar Tech on Dreamboats and Petticoats at the Playhouse Theatre. Tom has also been working freelance on a number of projects most recently Paul Taylor-Mills concert production of Little Women and Andy Abraham's History of the Big Bands UK tour. Tom started working in theatre at a young age and has been involved in sound for



many years. He begun as a casual technician at the Epsom Playhouse, Surrey before touring with a number of productions companies throughout the UK and Europe. He has toured many venues in the UK including the Hammersmith Apollo and the Metro Radio Arena as well as working on shows as diverse as Thomas the Tank in Budapest Arena to the Rat Pack in Cairo Opera House.

Stephen Edwards

Having moved from four years of working in live sound into theatre, Stephen is now working alongside amateur and professional companies to allow them to bring the sound they want to the stage.

Dan Evans (fig. 2)

Dan is Freelance Sound Engineer working in the live sound industry, specifically in musical theatre. He graduated with a degree in Sound Technology from The Liverpool Institute for Performing Arts, where he also received the Sennheiser Student Achievement Award. He immediately joined the tour of Dreamboats & Petticoats as Sound No.2/Instrument Tech, where he stayed for a year, before recently taking up a position as an Audio and Comms operator for the London 2012 Olympic & Paralympic

Opening and Closing Ceremonies. I am always up for a challenge and aim to bring a detailed and enthusiastic approach to everything I work on.

Recent projects: London 2012 Ceremonies, Dreamboats & Petticoats Tour (2011 and 2012), 3rd Degree Festival (2011), Peter Pan: The Musical Adventure (2010), Assembly Theatre - Edinburgh Fringe Festival (2010).

Gareth Evans

London based sound engineer, designer and tutor. Former head of sound for Sherman Cymru, Wales' New Writing Theatre Company. Currently employed full time as Production Sound Tutor at the London Academy of Music and Dramatic Art (LAMDA). Roller coaster fanatic.

Current projects include: Finishing the first draft of my reference book 'Building the Crew, a teachers guide to bringing technical theatre into the classroom'.

Adam Fisher

Current projects include: Soho Cinders, Les Misérables (Korea), Les Misérables (London)

West End operator credits include: Woman in White (Palace), Whistle Down The Wind (Palace), Mamma Mia! (Prince of Wales), Monty Python's Spamalot (Palace), Joseph and the

Amazing Technicolor Dreamcoat (Adelphi), The Phantom of the Opera (Her Majesty's), Betty Blue Eyes (Novello).

As Assistant / Associate / Programmer: Love Never Dies (Adelphi), Ich War Noch Niemals in New York (Apollo, Stuttgart), Les Misérables 25th Anniversary Concert (The O2), Wizard Of Oz (Palladium) and Phantom of the Opera 25th Anniversary Concert (Royal Albert Hall)

Paul Gavin

Trained at RADA.

Sound designs include: Pattie Boulyle's Sun Dance, In the Wings production of Peter and the Wolf, Trey Anthony's Da Kink in My Hair, Hackney Empires Sunday Selection, Channel 4's Nights at the Empire, The New 291 Show, Steven Berkoff's Sit and Shiver, Louise Jameson's Face Value and the Hackney Empire Christmas productions (1997-2008). The three Amnesty International's Sleeping Police Dogs Compare Balls (Duke of York's Theatre, London), Rawhide's Slappers and Slap Heads (Liverpool Empire and Manchester Opera House), NVA's installation The Unfolding Landscape, Isle of Skye, Urdang Academy productions of Sweet Charity and How to Succeed In Business Without Really Trying, Pleasure for Pleasure's Lotte's

Journey (New End Theatre). Birmingham Rep / Nottingham Playhouse tour of Once on this island, More recently four productions for Trinity Laban - Sweet Charity / Spring awakening / Cinderella / Godspell at Blackheath Concert Halls London, Concert work includes LeMans Jam24 Concert, Green Man Festival, Docklands Jazz Festival, Paris Jazz Festival, Hackney's Spice Festival, Tan Hill Festival, Moon Fest and the London Blues Festival.

Jeremy George

London-based Theatre Sound Operator & Production Sound Engineer. Experience working in large scale musical theatre, plays, repertory houses (Royal Opera House, ENO London Coliseum) and concerts.

Recent and current credits include: No.1 Sound and PE on 42nd Street (UK Tour), No.1 Sound and PE on The King's Speech (UK Tour) and PE on subsequent West End transfer, No.1 Sound on 42nd Street (Curve Leicester).

Jenn Goodheart-Smithe

Sound design credits include: I Know Where the Dead Are Buried, at Large: Dave Allen – a Journey Through Life, Threshold, Lingua Franca (Assistant Designer), Jekyll & Hyde, Titus Andronicus, The Musical of Musicals

The Musical, Sounds of the Radio. **Sound technician credits include:** UK Tours: Birds of a Feather (Classic Comedies), Oklahoma! (Dep – Uk Productions), Oh! What a Lovely War (Northern Stage), Scooby Doo & the Pirate Ghost (Aeg Themestar). Royal Exchange Theatre: the Gatekeeper, Beautiful Thing, Edward II, as You Like It, 5@50, Mogadishu, Lady From the Sea. Panto: Robin Hood (Qdos - Newcastle Theatre Royal), Robin Hood (Qdos - Cardiff New Theatre). West End: Billy Elliot (Dep), Me & My Girl. Rep/Fringe: Gizmo, Wedded Blitz, Snow White, Colour of Dance, Jazz Cafe

Tom Hares

Primarily based at Sadler's Wells Theatre as one of the Senior Technicians dealing most often with sound and flies, this role also includes a broader purview of maintaining departmental financial records and administrative duties and tracking broader sector responsibilities, including sustainability, education (most often with CCSkills and OCR), legislative changes (such as the 800Mhz Clearance), trade union representation and technical provision for disabled patrons

Andrew Hinton

With a background in Psychoacoustics (having studied this at Cambridge

University), as well as several years working on productions large and small, Andrew is currently working in support of all things sound-related at Mountview Academy of Theatre Arts, as well as being assigned to Sound Design some of their public shows. He will, however, be leaving in September 2012, at which point he will be available for freelance work.

Recent sound design projects include: Fire Island (Charing Cross Theatre), The Light in the Piazza, Hello Again, Trojan Barbie (Mountview).

Adam Hockley (fig. 3)

Adam is a freelance sound engineer with experience in UK and International Touring, Regional and Disabled Theatre. Whilst studying music at college, he developed an interest in audio technology and later worked as an Advanced Apprenticeship in Technical Theatre in the college's performing arts department. After a year, spending all of my spare time working wherever he could, Adam was offered the No.1 position on the 2010 UK Tour of Annie. He has since completed two more UK tours on Annie, a UK Tour as No.1 on Reasons To Be Cheerful and has recently spent time in Hong Kong and Singapore.

Will Jackson

Will graduated from Central in 2010

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studying Theatre Sound. He is working as an operator in a variety of different positions and have recently finished operating Gatz at the Noel Coward as well as the Olympic and Paralympic Tennis. He has also toured across the UK and run my own business selling a variety of accessories for Radio Microphones. Will has also designed a small number of musicals, including You're a Good Man Charlie Brown (Tabard) and Just So (Tabard)

Karen Lauke

Karen is a composer and sound designer primarily interested in creating original experimental music and sound for theatre, installations, live performances and exhibitions. Her music has been performed and exhibited nationally and internationally at festivals, concerts and performance events. She is particularly interested in the relationship that sound has with spatialisation, text and visual imagery, whether through live performance, installation or multimedia based work. **Current work includes:** All Because of Molly - written by Paul Ferguson (North West tour); Sound Design Exhibition - V&A Museum.

Tim Middleton

Info not provided

Fergus Mount

Info not provided

Dave Norton

Dave is currently work for the Royal Exchange Theatre in Manchester as a Theatre Sound Technician. He started out as a freelance theatre technician working locally around the Greater Manchester area after gaining a Manchester University BA(Hons) in Performance Design and Management.

Matt Padden

Matt is getting ready to bring our production of Macbeth to life in New York. Once that's up it's time to focus on the Wicker Man's return for the Edinburgh Fringe and Menage a Trois on a short tour. He is a sound designer and engineer based in Glasgow, and since 2008 has been Head of Sound for the National Theatre of Scotland. As well as designing for NTS, Matt has designed sound for shows by Vanishing Point and Corcadorca. He is possibly the only sound engineer to have worked with Sting in such a way that he saw only his feet throughout. When he's not wearing headphones, he takes photographs.

Simon Powell

Simon is a freelance sound and video designer based near Leeds with over



fifteen years experience working in the performing arts, music and creative media industries. With strong links to local colleges, he runs enlightening workshops and masterclasses exploring sound and video production. If you feel your next project would benefit from his involvement why not say hello?

Kyle Sepede (fig. 1)

Kyle has been working in professional theatre for six years, with his main base being the Wycombe Swan Theatre as a full time technician from 2007. With a specialism in sound, in 2009 he was asked to sound design and operate all of the Swans youth productions. More recently Kyle has been designing for a number of stage schools.

Recent projects include: Les Miserables Schools Edition, High School Musical, The Lion, the Witch and the Wardrobe, Fame, Wizard of Oz, Crazy for You, Honk!

Helen Skiera (fig. 2)

Helen is a sound designer and composer.

Recent theatre includes: five shows for the Old Vic New Voices US/UK Exchange, An Absolute Turkey (E15 Acting School), The Criminals, House of Bones and Medea (Drama Centre at the Platform Theatre, Kings Cross); Pandora's Box (Arcola Tent), Concrete

Jungle (Riverside Studios); Brightest and Best (WeWereHere, Half Moon); The Riot Act and Beautiful Blows (The Mayhem Company, Southbank Centre); Medea; Deirdre and Me (Language Laid Bare Productions, tour); Two Halves of Guinness (Seabright Productions, tour); Miss Julie and Sister Of (Arcola Theatre); Keeping Mum, Nina and Shaz (Language Laid Bare, Brockley Jack); Mixtape (HighTide, Latitude), Colors (Company of Angels/Festen/Drama Centre); Stockwell (Landor Theatre and Tricycle Theatre), Stories For Boys/Deepcut (Roland Egan), and Superbugs (Lightning Theatre/NHS). Helen has written and performed/recorded music for the Planet Science website, and comedy cabaret ensembles Vive l'hysteric and Ruby Slippers.

Mathew Smethurst-Evans

Mathew trained at Central School of Speech and Drama. He then became a sound engineer at Ronnie Scott's Jazz Club, as well as working on a variety of theatre productions in London's West End and on tour. Mathew worked as a Senior Sound Technician and operated numerous productions at the Royal National Theatre, as well as Sound designer for The Seafarer and Slow Time, associate sound designer for Once in a Lifetime, the revival of His

Dark Materials and Death and the King's Horseman. Since 2007, Mathew has been working with Theatreplan as specialist sound and communications consultant, designing sound installations for many venues, including the refurbishment of the Lyric Theatre, Belfast and Sheffield's Crucible Theatre and Studio, and the design of New Baths Hall, Scunthorpe. Mathew continues to work as a theatre practitioner, transferring his sound design of the NT's *The Seafarer* to Broadway, assisting Paul Grootuis with the revival of *Waiting for Godot* in London's West End; and Paul Arditti with *London Road* in the Cottesloe theatre.

Ian Stickland (fig. 3)

Ian is an experienced sound designer, theatre consultant and technical manager and is currently employed by Charcoalblue as a senior consultant. He has worked across a range of shows and tours including time at Abbey Road studios, and as Technical Manager of Battersea Arts Centre. Ian is a graduate of the Music and Sound Recording (Tonmeister) course at the Institute of Sound Recording, University of Surrey and holds a Diploma in Acoustics and Noise Control from the Institute of Acoustics.

[For Charcoalblue his sound and](#)

audiovisual system design includes:

Liverpool Everyman theatre; Chichester Festival theatre; Dorfman Theatre, RNT; Birmingham Library Theatre. Theatrical, film and music credits include: *The Adventure* (Bad Physics), *Masque of the Red Death* (Punchdrunk/BAC), *I love you* - Diana Ross, *Scale* - Matthew Herbert Big Band, *Children of Men* - John Tavener (dir. Alfonso Cuaran), *The Queen* - Alexandre Desplat (dir. Stephen Frears).

Scott Tostevin

Having Graduated from Mountview Academy of Theatre arts in 2011, Scott obtained a role as a casual technician at Beau Sejour Leisure centre in Guernsey rigging and operating events and also as a freelancer for Delta Sound in the UK.

David Tulloch

David is currently the Director at SoundbaseUK. He has been in the production and theatre industry for 32 years starting with my first production at The Congress Theatre Cwmbran. He has worked in most theatres throughout South Wales and have covered all aspects of theatre production including stage management, sound and lighting design and operation. David currently operates sound on approximately 13

productions a year. He also travels to Switzerland to work with the English speaking theatre company of Zug. Working with my team at Soundbase he can offer support and production services to a large client base including many County Councils. He has been working with Rhydian Roberts over the past three years; providing him with Sound management and support at most of his UK based live performances.

Graeme Watt

Full time sound engineer at Eden Court, just finished a production of *Jesus Christ Superstar*. Next run of shows vary from conference, opera, ballet, bands.

Derrick Zieba

Derrick's career in sound has encompassed being Head of Sound at the Royal National Theatre, work for Theatre Projects Services Ltd and a Director and founder member of Dimension Audio. He has worked with directors including Sir Peter Hall, Lindsay Anderson, Hal Prince and David Hare; and has worked with such diverse musical talents as Harrison Birtwhistle, Mark Elder, Andrew Davis, Tina Turner, Sergio Mendez, Jimmy Page and Diana Ross.

Designs include: West End Shows and Musicals such as Beethoven's 10th and

Jukebox; *Guys & Dolls* (Royal National Theatre); *Turandot* for Tony Palmer and Faust for Mark Elder (ENO). Derrick has been Production Sound for many Musical Productions including *Martin Levan's Phantom of the Opera* & *David Collinson's Jesus Christ Superstar*. Other work includes the MTV Europe Music Awards (since 1997); Brit Awards (since 1994); Live Event Sound Supervisor, coordinating all of the sound requirements for the Queen's Golden Jubilee Concerts.

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Gill Allen

Head of Stage Management and Technical Theatre Course East 15 Acting School

Simon Birchall (fig. 1)

Simon designs and operates sound for amateur theatre companies in and around Nottingham, Derby and Leicester.

Recent work includes: Me and my Girl (Buxton Opera House), Chess (Chatsworth Centre, Long Eaton).

Chris Barlow

Chris started to pursue a career in theatre sound in 2008 with a four week work placement in the sound department of the Royal Shakespeare Company. He has since gained several production credits, as designer, technician and operator picking up a nomination for Best Sound Design at the 2011 'Offies' for Gotcha at Riverside Studios. His main source of income is as a freelance technician in the corporate AV industry, working in venues such as Church House Conference Centre, TUC, Grovensor Hotel and providing onsite support for companies including Citigroup, Aviva and Pinstent Masons.

Recent work includes: A New Way To Pay Old Debts (Rose Theatre, Bankside), pre-production for a demo by female vocal trio, Royst.

Neil Drewitt

Recording bands and vocal artists, setting up youth events for youth bands and ongoing signings.

Ben Davies (fig. 2)

Programme Director, Rose Bruford College

Stuart Dean

Recent work includes: Godspell (NK Theatre Arts, Romiley Forum Stockport), Sweet Dream Baby (Hyde Festival Theatre).

Previous productions include: Jesus Christ Superstar, Girls Night, Return to the Forbidden Planet, Eight Miles High (Hyde Festival Theatre). Sound design and operating for Rent (Romiley Forum Stockport).

David Harvey

David has been contributing to smooth-running behind the scenes in a range of capacities for over 30 years. His roles include set design, sound, lighting and stage management. He has contributed to productions with a succession of theatre groups and is now producing and staging fringe theatre with a number of companies. He is also involved in video and audio productions.

Recent work includes: recording and editing audio plays for Network Theatre as well as preparing and operating



soundscapes in fringe theatre. Also specification and installation of theatre sound systems.

Karolin Killig (fig. 3)

Karolin studied media technology at the University of Applied Sciences Mittweida (2000-2004 - first jobs at the local theatre in Chemnitz) and Sound at the University for Film and Television Potsdam Babelsberg (2004-2009) (both in Germany). During her studies she worked for several film, television and radio productions. Currently working in a fulltime position at the Schauspiel Essen as sound designer/sound engineer. Karolin just finished three productions: Benefiz - Jeder rettet einen Afrikaner, Hanna, Holger und der ganze kranke Rest and You're a bad man, Mr Gum; and she is preparing forthcoming productions like Kaspar Häuser Meer for the next season and the third of three children play readings under the director Thomas Ladwig.

Craig Niemens

Sound Ideas. Sound Ideas is the world's largest publisher of professional sound effects, royalty free music, & production element libraries.

Jennifer L. Rarick (fig. 4)

Jennifer received her MFA in Design +



Technology from the San Francisco Art Institute in 2008. She has been actively working in the field (as sound artist, sound for film and sound for theatre) for more than ten years. In addition to her active practice, she is currently teaching postproduction audio for film and sound design for a Media Production program.

Recent projects: New media, multi-projection, with sound design public art installation. Currently in production for Closer Than Rust, production sound and postproduction sound design for iBook.

Davinah Shah (fig. 5)

Macnaughton Lord Representation

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Will Bone

Will is 21 and in his final year of my BA in Theatre Arts specialising in Sound Design.

Samuel Brazier

Currently studying Technical Theatre and Stage Management, at RADA, with a particular focus in Sound Engineering and Sound Design for both Radio and Theatre.

Sound Designs for: Divine Words directed by Paul Hunter, From Both Hips directed by Donnacadh O'Briain.

Production Sound Engineer for: The Brothers Karamazov, directed by Sue Dunderdale.

Jerome Buck-Townsend

Info not provided

Thomas Clachers

Currently a first year student at the Central School of Speech and Drama studying Theatre Sound.

Ben Collins

Studying Performance sound at Central School of Speech and Drama.

Chantelle Dyson

Currently in her first year studying Theatre Sound at Central School of Speech & Drama.

Madison English

Currently a student studying sound design at The Central School of Speech and Drama.

Jeff Gary

Jeff trained at The Theatre School at DePaul, and will receive a BFA in Theatrical Sound Design. He was the FAIR Assistant Sound Designer at Oregon Shakespeare Festival for the 2011 Season, and assisted on productions of Pirates Of Penzance (Kai Harada, Joanna Lynn Staub), Henry IV, pt 2 (Paul James Prenergast), Love's Labours Lost (Paul James Prenergast), Ghost Light (Andre Pluess) and The African Company Presents Richard III (Todd Barton).

Recent professional designs include: Local Produce 2 (Ashland Contemporary Theatre) and La Cage aux Folles (OSF Daedalus Project).

Recent student work includes: Mayday Mayday Tuesday, Medea, Much Ado About Nothing, The Skriker, Cabaret, Four Twins, Pygmalion, Twelfth Night, and Romeo and Juliet. (DePaul University)

Music Production Includes: Sobriquet, Everything Ends EP

Awards Include: Student Merritt Award 2011



Thyge Harberg

Current work includes: Satans Playground (Sacred and Profane, Underbelly, Edinburgh Fringe 2012) One Hour Only (Made From Scratch Theatre Company, Underbelly, Edinburgh Fringe 2012)

Laura Hammond

A second year student at Central School of Speech and Drama studying Theatre Sound.

Joe Keat

Joe has just completed my Foundation Degree in Sound & Lighting Design and is off into the world of work.

Dominic Kennedy

Dominic is in his second year of study at Central School of Speech and Drama. He is currently designing a piece of verbatim theatre on the American tobacco industry at Central, and am also designing the sonic environment for a pop up theatre.

His experience as of yet has been varied, the path to where he is now, was through music production. He specialised in a style of textured ambient music and has done a number of sound design and composition for short film and animation.

Since being at Central he has developed greatly in the theatre field, and aim to

specialise in theatre sound design. Other educational and work experience has involved fine art and amateur dramatics.

Alexander Kosanke

Began studying BA (Hons) Theatre Practice: Theatre Sound in October of 2011 at Central School of Speech and Drama in London after years of various projects with smaller companies throughout Germany.

Frederick Loucks

Frederick is a young designer just out of undergraduate who practices the theatre arts in the Treasure Valley area. Currently working on a devised play called Theres Chinese Tunnels Under Boise (misspelling intentional). It will incorporate a ton of really interesting effects including a cave-in, a whirl-pool, a bonfire party, and many more. Should be great fun.

Grad school is down the road, so the possibilities are wide open! Though most of my credits are original shows written by Boise natives, other credits include Last of the Boys by Steven Dietz, The Water Engine by David Mamet.

Pete Malkin (fig. 1)

Pete is a London Based Sound Designer for Theatre and Film and will be graduating from the Central School of

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Speech and Drama in 2012.

He is passionate about designing sound within theatre and film and as a freelance Sound Designer/Engineer, is extremely enthusiastic about bringing the highest quality of work to a project. Striving to work in creative and collaborative ways with Directors as part of the creative team.

Recent work includes: London 2012 Olympics Opening Ceremony (Assistant Soundscape Designer), The Master and Margarita (Additional Sound design, Complicite), Littlefoot (MProductions), The Rochdale Pioneers (BYFA), I dreamt about a Bomb (RSC Studio Workshop), Little Women (MProductions/Trestle), Sold - Devised (CSSD/Quiconque), The Good Actor (Lightwork)

James Nicholson (fig. 1)

James has been passionate about sound for most of his life and look forward to exploring sound for both live and recorded media. He has designed a variety of shows from devised studio drama's to fully accompanied proscenium arch musicals, via creating sound for digital media installations and operating sound for a large swing band.

He is an enthusiastic musician playing: Bass Guitar, Piano, Guitar, Double Bass and anything he can get his hands on.

Recent projects include: Richard II

(Feature Film, BYFA), City of Angels (Embassy Theatre)

Charles Parry (fig. 2)

Just completed his second year of BSc Music Technology at Birmingham City University, and is now taking a year out to gain experience in theatre sound, so that when he leaves he can go straight into a career he is passionate about. Based in Watford (out of term time) and has experience in using a variety of software including Pro Tools, Logic Pro, MaxMSP, and Matlab and he has experience in both analogue and digital mixing desks including Audient, Digidesign, Yamaha, Allen & Heath, and DiGiCo.

Recently, he has been worked as part of the sound team at Birmingham Christmas Market, Watford LIVE festival, and EPIDEMIC, a community musical in the Old Vic Tunnels.

Tom Rundle

Operator and Tech based in London.

Graeme Sneddon

Graeme has worked on a variety of shows, mainly based around the ADC Theatre in Cambridge. He has recently completed a degree in Natural Sciences at the University of Cambridge, and will be shortly commencing a PhD at the University of Glasgow.



Recent work includes: Ruddigore (Cambridge University Gilbert and Sullivan Society, Minack, Cornwall) Interruption (Cambridge University Amateur Dramatic Club - C Aquila Studio, Edinburgh Fringe 2012)

Previous theatre credits as Sound Designer include: Guido! The Gunpowder Treason Plot, Jerry Springer the Opera, Highlight (ADC Theatre, Cambridge), The Mikado (Mumford Theatre, Anglia Ruskin University, Cambridge). As Assistant Sound Designer: Pirates of Penzance (Minack Theatre, Porthcurno, Cornwall).
As Technical Director, Lighting Designer and Sound Designer: Moments (Larkum Studio, ADC Theatre, Cambridge).

Ella Wahlström (fig. 3)

Ella is a third year BA Performance Sound student from Rose Bruford College and a freelance stage manager. **Conceptual sound design credits include:** Revengers Tragedy, Henry V and REDfest 2011 and 2012 (Old Red Lion Theatre) and stage management credits: Mercury Fur (Trafalgar Studios), REDfest 2012 (Old Red Lion Theatre), Canterbury Tales (Southwark Playhouse).

Jo Walker

Jo is a young London based Sound Designer. He has recently graduated

from Central School of Speech and Drama from the BA Hons Theatre Practice: Theatre Sound Course. He is a multi-instrumentalist and specialises in devised work.

Recent work includes: In The Image Of You (West Yorkshire Playhouse, Curious Directive), Your Last Breath (Edinburgh Fringe & UK tour, Curious Directive), As I Lay Dying (Central School of Speech and Drama's Collaborative and Devised Theatre Strand 2012, Webber Douglas Studio), Mysterious Skin (Em-Lou Productions, The Drill Hall) , Zazous! Zazous! (Aquila Road - Jersey, Off The Rock! Productions).

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Oliver Driver and Neil Hughes

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Andrew Bruce, Ian Dickinson, Terry Jardine, Nick Lidster and Matt McKenzie

Autograph are a leading British sound design and equipment hire company, responsible for numerous theatre productions at home and abroad, including Matilda, Les Misérables, Wicked, Mamma Mia, Warhorse, We Will Rock You, Phantom Of The Opera and The Lion King.

autograph.co.uk



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Derk Hagedorn

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Blitz Communications

Chris Jordan, Richard Rogers,

Adam Rudd, Peter Russell, Brad Ward
We have supplied the sound equipment for 'The Phantom of The Opera' since it opened in 1986 and video playback for 'We Will Rock You' since it opened in 2002. Other current work includes sound for '42nd Street' on tour, video for 'Soldier of Orange' in Holland as well as being sound supplier to the Menier Chocolate Factory since 2010.

blitzcommunications.co.uk



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Bose

[Simon Holley](#)

Bose Professional Systems Division is the arm of Bose responsible for all commercial sound applications and covers all requirements from small retail outlet with background sound to bars/pubs, clubs, churches, theatres and up to stadium and arenas.

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d&b audiotechnik

[Stephen Jones](#)

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DiGiCo

[David Webster](#)

DiGiCo is primarily a digital mixing console manufacturer that brings together the design and development skills and digital engineering expertise that have helped create some of the world's most popular, successful and ground-breaking digital audio solutions. The products cover all market segments with live sound, Theatre, Houses of Worship, Broadcast, Corporate, Sporting events and also recording and Post Production areas too. 2012 being a triple anniversary for the company marking 40 years since the original company (Soundtracs) was formed, 20 years since the first digital console and 10 years since the brand of DiGiCo.

digico.biz

Dimension

[Mark Boden](#), [Andy Laurie](#), [Davy Ogilvy](#), [Staf Rowley](#)

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dpamicrophones.com

DPA
MICROPHONES

Duran Audio

Nick Screen, Andrew Taylor

AXYS® is a brand from Duran Audio and was conceived as not only a superbly engineered range of professional audio products but as a series of innovative solutions to real-life electro acoustical problems – such as poor intelligibility in voice evacuation systems and unpleasant distortion in music reproduction. Many of the AXYS® technologies were so advanced when we first developed them, some manufacturers were a little sceptical. Actively controlled loudspeaker systems seemed like science fiction 24 years ago. But by 1994, the world's first installed system using Digital Directivity Control (DDC) to minimise sound reflections went into Schiphol Airport, Amsterdam. 'Science fiction' had become science fact. Since then, AXYS® solutions and technologies have been widely accepted at an academic level and extensively proven in installations throughout the world.

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Figure 53

Christopher Ashworth

Chris founded Figure 53 in 2006. He lives, runs, and makes software in Baltimore. He loves his wife Elizabeth, his baby daughter Anna, and building a company. In a drawer somewhere he has an M.S. in Computer Science from UNC Chapel Hill, and a B.A. in Computer Science and Theater Arts from Carleton College. Occasionally people have let him act in plays, like at Actors Theatre of Louisville and Single Carrot Theatre.

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FIGURE | 53

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Meyer Sound

Rachel Archibald, Richard Bugg, Roger Harpum, Winnie Leung, Jerry Placken

Meyer Sound and modern theatrical sound design have come of age together. One of the company's first products, the UPA-1, was designed in consultation with pioneering sound designer Abe Jacob as a compact, powerful, low-distortion loudspeaker for theatre. The UPA-1 was introduced to the West End with the 1981 production of Cats, and the rest is history. The introduction of self-powered systems in the mid-1990s rapidly made Meyer Sound first choice for sound designers worldwide. Meyer Sound systems can be heard in performances nightly, on Broadway and in the West End as well as in touring shows and in many global Cirque du Soleil productions.

meyersound.com



Orbital Sound

Dan Bailey, David Bartholomeusz, Chris Headlam, Keith Hutchinson, Richard Carter

Orbital is a major supplier of sound, communication systems and design solutions for the theatre, live event, conference, exhibition, film and television industries and is an ISO9001 certified company. We supply audio solutions for sale or rental to clients in any part of the globe coupled with outstanding levels of support. Orbital's sound systems are synonymous with theatre - be it supplying London's latest international musicals or supplying amateur companies. Our Rental Desk is always competitive, informative and approachable and our easiHire online bookings facility can advise and guide you through our products - producing an estimate for whatever you want - 24/7. Sales supply a comprehensive portfolio of audio and communications equipment to the end user and installer alike.

orbitalsound.com



Out Board

Dave Haydon, Robin Whittaker

Out Board specialise in source-oriented reinforcement (SOR) delay-matrix techniques for authentic localisation of voices, instruments and sound effects. We originate and market proprietary systems for audio localisation, show control and sound effects management, amplified opera, theatre sound and event automation, AV installations and live surround sound, with versatile media show control and systems integration interfaces, including customisable iPad apps. Products for sale or hire include the TiMax2 SoundHub dynamic delay-matrix with built-in TimeLine and PanSpace sound effects playback and show control, plus TiMax Tracker performer tracking systems for real-time vocal localisation. We also offer TiMax sound system and sound effects design consultancy, setup, programming and operational support. outboard.co.uk

Roland Systems Group

Simon Kenning, Phil Palmer

Roland has introduced many innovative products to the professional market over the past few years and has built a strong trust across many users and installations around the world. Through continuous development and a clear focus on professional audio/video products, Roland Systems Group is committed to providing unique solutions to improve workflow and maximize creative possibilities. rolandsystemsgroup.co.uk

Royal Shakespeare Company

Jeremy Dunn, Andy Franks,
Jonathan Ruddick, Martin Slavin

The Royal Shakespeare Company Sound Department employs around eight full time sound technicians. About 50% of the sound designs are done internally, there is a mix of sound effects and live orchestra used in each production, the RSC runs three auditoria in Stratford upon Avon, and has a strong presence in London, New York and on tour. Productions are presented by an ensemble of actors within a repertoire system, meaning that part of the sound department's role is not only to mix every show, but to 'change over' each show on a daily and sometimes twice daily basis. rsc.org.uk

Sennheiser

Andrew Lillywhite, Tim Sherratt,
Dave Wooster

Sound is Sennheiser's greatest passion; the desire create the greatest and most exciting sound experience for people worldwide is its goal. Whether at home or out and about; on stage or behind the DJ console; in a museum or in a concert hall, it is our ambition to enable people all around the world to enjoy a unique sound experience. Approximately 2000 Sennheiser employees in 90 countries around the globe, work as a team in a constant effort to fulfill this promise. For more than 60 years the name Sennheiser has stood for the highest quality products and customised solutions across all areas of sound recording, transmission and reproduction. As one of the world's leading providers of integrated solutions for electro-acoustic products, systems and services, we constantly set ourselves the challenge of developing creative answers which satisfy the requests and requirements of our customers, committing ourselves to the pursuit of perfect sound. sennheiser.co.uk



CORPORATE MEMBERS

For more information, or to get in contact with any of our members, visit www.associationofsounddesigners.com

Sound Network

Ralph Dunlop

Sound Network Ltd was established in 1996 by Pete Wandless and Ralph Dunlop to distribute DPA microphones in the UK. Ralph's association with the range of microphones goes back to 1985 when he joined Bruel & Kjaer as European Sales Manager and Pete having started as a sound engineer at CTS Studios and went on to be International Sales Manager for highly esteemed companies such as SSL and Focusrite. With the development of the 4060 miniature microphone DPA soon established a high profile in the Theatre and Broadcast markets, becoming known for their transparent sound and high SPL handling. Today Sound Network Ltd distributes a number of professional audio products including Linear Acoustic, Smart Research and Acoustics Energy.

soundnetwork.co.uk



Stage Research

Carlton Guc

Stage Research, Inc, creators of SFX™, the industry's first standard for sound playback, provides software and hardware solutions to the theatrical and related industries. With over 15 years of experience, Stage Research has the experience and expertise to bring superior products to designers, operators, and technicians to meet the demands of today's entertainment requirements. Along with its SFX™ software used on Broadway, the West End, academy and theatres all over the world, Stage Research also provides other audio and lighting software solutions to entertainment professionals including sound design management (ShowBuilder), lighting design (SoftPlot), lighting control (LightFactory), and photometrics (LightShop Online).

stageresearch.com



Stage Sound Services

Phil Hurley, Mike Beer

Stage Sound Services has been trading for over two decades with Phil Hurley at the helm. The company currently employs over 20 full time staff as well as an ever growing team of freelancers from all corners of the industry. Since it's inception as a small Cardiff based hire company, Stage Sound Services has grown into a thriving sound and video hire/production company, providing equipment and technical specialists across the UK and abroad, with several high profile shows in London's West End and Equipment hire to shows shipping all over the world. In recent years, in partnership with our associated company Stage Lighting Services we have broadened our profile to provide services to the Events and Production industries as well as TV and Film. We are the largest independent supplier of Sound, Video, Lighting, Staging and Set in Wales and provide a complete one stop shop for our Customers.

stagesoundservices.co.uk



TTA Stagetracker

John Tørgjer Skjelstad,
Flemming Sorensen

All R&D, software development, assembly and testing is carried out in-house at TTA in Norway. Two of the biggest challenges in reinforcement are that the actor's voices do not appear to originate from the performers but from a detached place above or beside the stage; it is also often difficult to tell which actor is speaking with many actors onstage. TTA StageTracker allows the creation of a more immersive, realistic listening experience, where the reinforced sound tracks the performers onstage. Sound designers can also create sound effects in QLab and have them follow the performers, and Stagetracker Cues can also be fired from QLab to control performers' localisation. We are convinced that localised, natural sound will become one of the next 'big things' in audio. We aim for Stagetracker FX to be at the forefront of that revolution.

tta-sound.com



Yamaha Commercial Audio

Karl Christmas

Yamaha Commercial Audio is a world leader in the manufacture and supply of professional audio products for a wide range of applications including live sound reinforcement, post production, recording, worship and broadcast. With a world-wide presence, Yamaha's Commercial Audio subsidiaries and dealer networks provide comprehensive local services backed by a global Yamaha CA support policy.

yamahacommercialaudio.com



