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Tips and tricks of the trade

From Terry Jardine, Mic Pool, Andrew Bruce, John Leonard, Gareth Fry,
Sebastian Frost, Bobby Aitken, Adam McCready and Gareth Owen

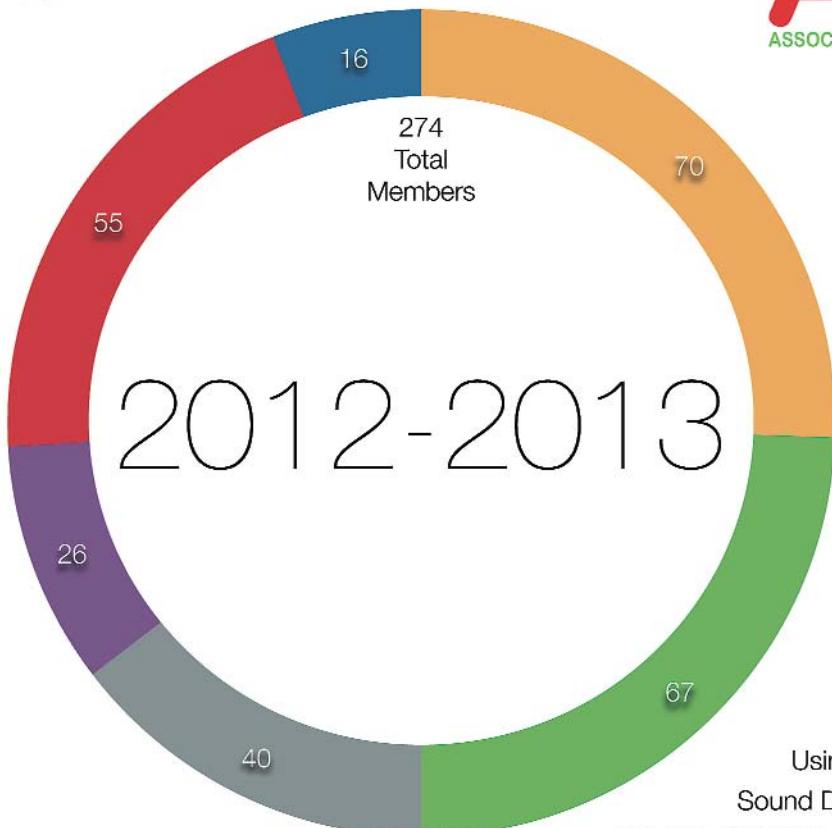
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Interview with Hollywood's Craig Berkey

Who's who of theatre sound 2013

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Sound design tips and tricks: part 1



GARETH OWEN

Despite the proliferation of sound courses in recent years, many of the real world skills required to successfully design a theatrical production are learnt on the job. While technical and theatrical studies certainly have their place, there is no substitution for being on the front line, in the thick of it, learning from trial and error, getting it wrong as much as you get it right.

In an attempt to share experience and allow veterans and beginners alike to learn from each others mistakes, I approached some of the world's top sound designers to share a hint, tip or trick they have learned over their years in the industry. Here are just a few of their responses.

TERRY JARDINE has this advice for those sound-checking a theatrical cast:

"Getting people to take a soundcheck seriously can sometimes be tricky – I find that, come soundcheck time, getting the working lights turned off, a lighting state up on stage, and the house lights turned down really gets people to focus. It makes them realise, both backstage and FOH, that there is a rehearsal in progress and, as a result, they tend to respect that, cutting down drilling noise, hoovering, hammering, and shouting by eighty percent. If you don't do it already, try it – it really works!"

Maintaining the integrity of touring shows can be tricky. MIC POOL has this nugget to share:

"Make cues in your playback software consisting of pink noise routed to each part of the loudspeaker system. Adjust the level of the pink using the software level controls to obtain a reading of say 80dB in the centre of the auditorium on a hand held sound level meter or cheap smart phone app. Then if the show is revived, transfers or tours, as a starting point, play these cues back and adjust the amplifiers on the new system to give the same SPL meter readings as your original. This is particularly useful for small and medium scale tours of plays which utilize house PA systems. It is also brilliant for matrixing down a multichannel loudspeaker rig to two channels or four channels as a rehearsal or emergency version with accurately matched levels."



Clockwise from left: Terry Jardine; Mic Pool; John Leonard; Bobby Aitken; Andrew Bruce; and Sebastian Frost

ANDREW BRUCE shares a tip to help you get the speakers and microphones in the right place:

"Cultivate your friendship with the scenic and costume designers. Between them, they have far more influence over whether your show sounds good than any amount of EQ."

Need to get the perfect mobile phone sound?

JOHN LEONARD suggests:

"If simulating a mobile phone ring via an IEM or other local source, when the phone gets taken from a pocket or bag, run two versions of the same effect simultaneously: one with an EQ setting that reduces the high-frequency content and one with a full range effect. Start with the full range effect muted and when the phone is retrieved from the pocket, fast fade up the full range effect to a slightly higher level than the HF-reduced version. Perfect realism every time!"

SEBASTIAN FROST often sets up large multi-zoned multi-timed systems. One of his top tricks is:

"Setting up delays for stage zones can be a lengthy process – sticking a sheet of A4 paper to a mic stand as a target for a laser measure means you can calculate all delay values without needing quiet time, making you all the more popular with the other departments. Place the stand in the centre of your imaging point and zap away to your hearts content. Inherent system latencies can always vary, so make sure you do an acoustic check to finish as lasers should be used to help your ears, not replace them."

BOBBY AITKEN offers us this insight to getting a great percussion sound:

"A current favorite technique of mine is using parallel compression across the drums and percussion group. It's a fantastic technique that controls the dynamics by effectively increasing the level and detail in the softer passages. It is achieved firstly by creating two identical stereo groups one of which is heavily compressed. I like to use two outboard Urei 1176LN's set fairly aggressively for this. The outputs of the two groups are then summed back together on the 'rest of the band' group. It's interesting to note that the uncompressed group will also require an insert point with a couple of XLR jumpers inserted. This is to compensate for the insert latency. Try it! It's a really great technique."



Left to right: Gareth Fry; Adam McCready; and Gareth Owen

For a realistic sounding thunder storm, try this advice from GARETH FRY:

"Making rain sound realistic can be tricky. The best technique I've found is to start off with multiple recordings. If I were creating the effect of being inside a house listening to the rain outside, I'd grab interior recordings of rain against a window, on a hard roof, and exterior recordings of rain running through guttering and hitting a concrete floor, and finally the sound of rain hitting an umbrella. The umbrella rain I tend to feed into the surrounds at low level, the rain on roof will go through the centre cluster or some other flown speaker, the concrete floor sfx will go to upstage, and finally the guttering will get hard panned to one side of the theatre and the window sfx to the other side. The effect of this is that you hear rain hitting multiple surfaces from multiple directions in the same way you do in real life."

Gelling sound effects together in to one cohesive soundscape can be a tricky business. ADAM MCCREADY suggests:

"When creating a soundscape or ambience for a scene that will contain many spot effects, try creating a template in your DAW with inserts on the master that include, amongst your preferred mastering plug ins, a reverb and/or delay that create an appropriate 'acoustic' for your scene. Bouncing your spot sfx and ambience from this will mean all the sound elements for a scene will have the same 'acoustic' and feel of the same environment."

Finally, when specifying a sound system for a show, learn from my bitter experience:

"When making decisions as to what equipment to use for a show, beware of using too many new toys. If you have a PA you have never used before, a mixing desk you have never used before, and radio mics you have never used before, you have no idea where to turn when things don't sound right. Try to limit your experiments to one major piece of equipment per show, that way, when you can't get it sounding right, you know where to concentrate your efforts."



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Craig Berkey

Oscar-nominated sound designer, Craig Berkey, was in London recently, working with director Joe Wright and sound designer Tom Gibbons on *A Season in the Congo* at the Young Vic.

Craig's work has included: *Alien: Resurrection*, *X-Men*, *Ice Age*, *Charlie's Angels: Full Throttle*, *Big Fish*, *I, Robot*, *No Country for Old Men* (for which he was nominated for an Oscar), *Transformers*, *Burn After Reading*, *True Grit* (for which he was nominated for two Oscars) and last year's film *Anna Karenina*.

We caught up with him to ask him about his first foray into theatre.



How did you come to work on *A Season in the Congo*?

During the final mix for *Anna Karenina*, Joe Wright mentioned that he was directing a couple of plays next and asked if I'd be interested in working with him on one of them. When he asked me I was actually looking for a different kind of project to shake things up a bit.

Presumably the whole process was considerably different to most films you work on?

The time I spent working on *A Season in the Congo* was about a quarter of the time that on average I spend on a film. Typically I'll have a few months to develop sounds and do some temp mixes before we head into a two or three week premix period followed by a three week final mix. For the play it was a case of jumping right on board and creating sounds on the spot that then became part of the show. It was definitely more instantaneous and raw feeling. As rehearsals progressed we could fine tune sounds and music based on how things were working with the actors, which for me was quite different than a final mix for film, which never changes once you hit the stop button.

Was it interesting dealing with 'live' inputs?

We have a couple of live instruments in the show, guitar and likembe that have wireless amplification. We wanted the music to feel as if it were coming from the streets and not presented in a theatre. We have a couple of 'not high-end' speakers right on stage that we placed the instruments sounds into that really helped with that feel.

Dealing with live mics was fairly new to me and we had fun placing mics to help support certain areas of the stage or to use to add an effect to a voice. Most of the performance is done without any aid of mics so we had to be careful to not overdo it when we did use them so as to not have it be obvious.

Did you find it challenging not being able to control the volume of the dialogue?

During rehearsals I wasn't having any issues with controlling dialogue levels as we were in a very live room but when we started on the stage I did feel a bit helpless in that regard as the voices didn't feel the same. I had to adjust my thinking that the dialogue level was king and everything else had to be adjusted accordingly.

Was it liberating to be able to make your sound design for a specific (and unusually shaped!) auditorium with a bespoke system rather than

making it work for a variety of formats/auditoria?

This was one of the most interesting differences for me. I really enjoyed being able to place sounds where you wanted them. It was like a brand new shiny toy for me. There are new cinema formats that are emerging now that are starting to change the film experience but I don't think it will get as unique and specific as for theatre.

What did your relationship with [theatre sound designer] Tom Gibbons involve?

I think Tom and I learned a lot from each other. I was bringing my film experience in the form of surround sound and panning and he brought his theatre experience. It would work in a way that I would describe how I would like a sound to play and Tom would show me how we could accomplish that but then he would come back with an idea about how to push it farther. There was a good exchange of ideas as we were building the show.

How did the project develop over rehearsals, previews and the run?

At first I thought that we would be creating some specific sound effects and a few ambiances to go along with some music cues but as things progressed it became obvious that we needed more. Once we helped place the audience in a particular location with

sound it wasn't fair to not have that continue as it would feel quite different. By the end of previews I think there were only two small sections without some kind of sound playing. It became more like a film soundtrack at that point.

What was the biggest challenge in the show?

I think one of our biggest challenges was the integration of the 6.1 interleaved surround wav files that I was creating in Pro Tools into the QLab system. We had to figure out how to remap the channels once the file was imported into QLab as the Pro Tools naming scheme meant nothing. This took us a couple of days to crack but once we had it importing became seamless.

What was your favourite moment in the show?

Aside from Chewitel's performance which was amazing to witness every day, my favourite moment was when the Congolese army were getting their weapons and then started to dance to show them off followed by radio voices describing attacks that were happening at the time. This was a complex section for us as we had music stems and loops that we were using as well as radio whisper chatter sounds.

What was Joe's feelings about the sound design?

Joe was enjoying what we were doing and

particularly loved the use of the subwoofer. We were using it for music as well as sound effects in a film mix kind of way. The first day on the stage Joe had us play some music from *Kinshasa One Two* that is used in the show as if we were in a nightclub, to christen the set. Joe also stated during the first day on stage that one of the things he was most excited about was the sound system.





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New for this year is a truly unmissable attraction, AudioLab 2013, that will allow visitors to experience the cutting-edge of pro audio. The AudioLab Arena is the place to experience the best sound systems that the world has to offer. PLASA London is creating a space where visitors can fully immerse themselves in sound – the 1000sq.m venue has been designed in consultation with the industry and gives exhibitors a world-class facility in which to demonstrate their products.

The AudioLab Theatre will feature three distinct programmes of free seminar content – Live Sound, Installed Sound and The Sound Business – that will examine key issues and provide valuable sessions for everyone from senior managers and technical directors to entry-level enthusiasts.

Finally AudioLab Interactive is a myth-busting laboratory where visitors will see live experiments on a range of pro audio equipment, designed to test pro audio theory and push current technology to its limits.

A key part of the event for many visitors is the PLASA Professional Development Programme, one of the largest free knowledge sharing events of its kind.

Each session features a prominent expert in their field, exploring topics such as 'Touring Live Sound meets Broadcast Audio' with TV Sound Supervisor Mike Felton, 'Do you trust Acoustic Models?' with Stuart Gillian of the Institute of Acoustics, and 'Bringing together AV, IT & Audio' with Electrosonics' Rob Ferguson.

Steve Brown



JOHN LEONARD



Photo by Paul Arditti

Steve Brown
25th May 1960 – 7th July 2013

Steve Brown, died on July 7th, after a long battle with lung cancer.

The word 'battle' is extremely appropriate here, because for Steve it really was a battle. He fought against the disease with same passion that he tackled everything else in his life and if there's one word that sums him up very neatly, it's 'passionate': Steve was passionate about sound, about computers, about the internet, about football, about politics, about injustice and about people and you'd be caught up, within minutes of meeting him, in his passion, whatever the

subject under discussion might be.

His theatre career started in the mid-1980s as a follow-spot operator at the Theatre Royal, Brighton, but he was soon working for the Royal Shakespeare Company and The National Theatre as a production sound engineer and an operator, with a fast-growing reputation as an associate and a sound designer in his own right. In 1995, Steve got his own theatre – the Royal Exchange in Manchester – taking over from another extraordinary soundman, Phil Clifford, and set about making it his own.

The next year, the theatre was extensively damaged by an IRA bomb and he was plunged into the twin tasks of keeping the department running in a temporary space and working out the specification for a completely new and very complex sound installation as part of the refurbishment of the Exchange, ended up with one of the most versatile sound systems installed in any theatre in the country, almost endlessly adaptable to any type of production. He also did the difficult job of building and nurturing an excellent team of designers and operators, who will carry on his work there.

He stayed with the Royal Exchange for the rest of his life, designing shows, running the department, challenging, innovating and at the same time, expanding his interest in the wider world of sound art, soundscapes and audio ecology and it was this world that increasingly became what defined him as a creative artist and informed his theatre work. He embraced the internet whole-heartedly and loved the freedom to explore that it gave him. His web site was one of the first that I found to be actually useful, because Steve wanted to share the information that he found with as many people as possible, not just to use his site as a means of self-promotion. This also showed in his teaching and he was made an Honorary Fellow of Rose Bruford College of Theatre and Performance as tribute to his teaching and mentoring skills there.

The combination of his passion for sound and his passion for dissemination of information led him towards OISTAT – The International Organization of Scenographers, Theatre Architects and Technicians, where he teamed up with Rick Thomas, David Budries, Veronika Vorel and Joe Pino, and Steve ended up heading the

sound working group, which he continued for the next thirteen years. He'd become so much a part of the international community that any event that didn't have either his presence or his input in some way or another was a rarity.

It's immensely sad that someone with so much still to give to that community should have gone at a time when much of what he'd worked so hard to achieve was to come to fruition in the sound design element of World Stage Design 2013.

Listening to Steve talk about the plans he had and the people he'd invited was like listening to someone who'd planned an amazing party and was totally gobsmacked by the number of people who'd said yes to his invitation.

Sometimes spiky, often controversial, Steve also had the rare ability to laugh at himself and of the many photographs that have been posted after his death, very few show him without a smile on his face.

A memorial page for Steve is here at associationofsoudndesigners.com/stevenbrown

SOUND DESIGNERS

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Bobby Aitken

Theatre: Viva Forever! Ghost, Dirty Dancing, Mamma Mia! We Will Rock You, Grease. Opera: Bobby has been working to create techniques to deliver credible sound reinforcement for large scale, in-the-round opera production. London 2012: Sound Designer for the opening and closing ceremonies of the London 2012 Olympic and Paralympic games.



Paul Arditti

Paul is a multi-award-winning sound designer whose 2013 projects include: The Audience (Gielgud); Charlie & The Chocolate Factory (Drury Lane); Feast and Scottsboro Boys (Young Vic); American Psycho (Almeida); Edward II, the NT's 50TH and King Lear (National Theatre). He's proud to be a founder member of the ASD!



Helen Atkinson

Designs include: 1001 nights (Unicorn), Mr Whatnot and A Christmas Carol (Northampton Theatre Royal), Bravo Figaro:Mark Thomas (The Traverse), Macbeth (Cheek by Jowl). As associate designer: Chimerica (Harold Pinter) Tristan & Yseult (Kneehigh), DruidMurphy (Druid Theatre), Misterman (NT & Galway Arts Fest), The Convicts Opera (Out Of Joint).



Simon Baker

Simon has worked extensively in devised theatre with Kneehigh as well having designed major musicals, arena tours and straight drama in the UK and US. He was recipient of the Olivier for Best Sound for Matilda. Current work includes The Light Princess (NT) and Josephine and I (The Bush).



Alex Baranowski

Alex is a composer and sound designer. Recent credits include: The Cripple of Inishmaan (Michael Grandage), Macbeth (Jamie Lloyd) in West End and productions at National, RSC, Donmar, Royal Court, Shakespeare's Globe and ROH. He works extensively in Film including twice BAFTA nominated McCullin and recently collaborated with The xx.



Dominic Bilkey

Dominic recently became Sound Manager of the Lyttelton Theatre at the National after five years as Head of Sound at the Young Vic. As a freelance sound designer recent credits include: Birdsong, Private Ear/Public Eye (Original Theatre); London Wall (Two's Company); Masterclass, Dr Marigold & Mr Chops (Bath Theatre Royal)



Danny Bright

Danny is a sound designer and composer whose work has appeared at The Global Composition, PQ2011, and the V&A. Recent credits include: Bond (Touring: UK and Australia); The Turing Project (British and Manchester Science Festivals); Crusoe (Touring: UK, USA, Europe, Australia); commissions for MAGNA Science Adventure Centre and Octopus Collective.

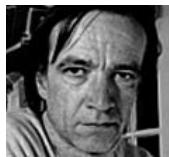


Andrew Bruce

Andrew Bruce started Autograph with Phil Clifford in 1973 so the company is 40 years old this year. Along the way he has designed quite a few musicals and other shows both here and abroad.

**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 Fringe through to West End, and National / International touring.

**Ed Clarke**

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).

**Gregory Clarke**

Greg is a Tony and Drama Desk Award-winning sound designer. He has over 20 years' experience with a huge range of exceptional directors and theatre companies, from the commercially brilliant to the brilliantly uncommercial. Whether drama or musical, building-based or site specific, he just loves making air move.

**Rick Clarke**

Rick is a highly experienced, independent sound designer with 30 years of large scale musical credits including: West Side Story, Chicago, Me and My Girl, all of the Rogers and Hammerstein canon and many more, working both nationally and internationally.

**Andy Collins**

Andy has been working as a sound designer for over 25 years from repertory theatre to national and international productions. His sound design credits include musical theatre and major symphonic arena concert tours. Andy is a regular lecturer in sound at the Royal Welsh College of Music & Drama, Cardiff.

**Andrea J Cox**

Designed 50+ shows for the Royal Shakespeare Company, including The Histories (Roundhouse). Other designs include: The Oresteia Trilogy (Fisher Center, New York); Pieces (TheatrClwyd / New York); Onassis, Calendar Girls, Sex with a Stranger, Yes Prime Minister (West End); Charlotte's Web (Derby); Holes, Threeway (Edinburgh Festival 2013). Future projects include: True West (Glasgow).

**Tony Davies**

Recent productions: Twice Charmed, Villains Tonight, Disney Dreams, Toy Story and The Golden Mickeys for Disney Cruise Line. Various other freelance work. Work history: 1978-1983 Swansea Grand Theatre, 1983-1987 London, various theatres. 1987-2013 Swansea Grand Theatre. 2013- present Audio 1 Disney Cruise Line.

**Simon Deacon**

Simon trained at Guildhall in stage management & technical theatre. Our House UK Tour Autumn 2013, The Harder They Come (UK Tour), Blues In The Night, Little Shop of Horrors, Rock 'n' Roll Panto's, Aladdin, Beauty & the Beast, Sleeping Beauty, Cinderella, Dick Whittington, Jack & the Beanstalk, Sleeping Beauty.

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George Dennis

George is a London-based sound designer and composer, primarily working in theatre. Recent credits include: The Last Yankee (Print Room); Dances of Death (Gate); Moth (Hightide/Bush); Beautiful Thing (Arts/UK Tour). He holds an MA in Electroacoustic Composition from The University of Manchester.



Ian Dickinson

Ian joined Autograph in 2009. Recent designs include: The Machine (UK and US), To Kill A Mockingbird (Regents Park Open Air Theatre), The Weir (Donmar), Port, This House (NT) The Curious Incident Of The Dog In The Nighttime (NT and Apollo) for which he won the Olivier Award for Best Sound Design. Ian spent many years at both The Royal Court and The Royal Exchange designing shows!



Carolyn Downing

Carolyn enjoys working closely with creative collaborators to develop cohesive and fully integrated designs, namely: Chimerica (West End and Almeida) The Low Road (Royal Court); Beautiful Burnout, Love Song (Frantic Assembly); Double Feature (NT); Absurdia (Donmar) All My Sons (Broadway); Angels in America (Headlong); To Kill a Mockingbird (Royal Exchange).

Mark Dunne

Mark's current and recent designs include: Storm In A Flower Vase, Baggage, The Killing Of Sister George; and Bette & Joan (Arts Theatre), Khadija Is 18 (Finborough Theatre), Bette & Joan (Tour)



Peter Eltringham

His work as a Sound Designer includes: West End Eurovision 2013 (Dominion Theatre), Third Finger Left Hand (Trafalgar Studios), Sickert & The Three Graces (V&A Museum), A Butcher Of Distinction (Kings Head Theatre), Nerve (Barons Court Theatre), The Ghost Train (The Lost Theatre), Guess How Much I Love You (UK Tour).



Gregg Fisher

Gregg is a freelance Theatre Sound Designer and the Senior Lecturer in Theatre Sound Design at The Royal Central School of Speech and Drama. He prefers rehearsal room-based organic design working closely with the company on new or devised productions, and is an Associate Artist with Lightwork Theatre Company.



Jamie Flockton

Current projects include: Sound designer for Fourth Monkey with three shows at the 2013 Edinburgh Fringe; Colin Dunne - Out of Time - Sound Engineer for his international Tour dates. He enjoys working in a collaborative and devised manner, which gives him the freedom to create soundscapes in a style which he loves.



Sebastian Frost

Seb's work encompasses a diverse range of projects including West End and Broadway theatre, artistic installations, large-scale public events, and other live events around the world. In 2008 he received the first Best Sound Design of a Musical Tony Award nomination for Sunday In The Park With George on Broadway.



Gareth Fry

Gareth is an Olivier-winning designer best known for his work with directors such as Katie Mitchell and Complicite's Simon McBurney. Work includes over 20 productions at the National and countless more at the Donmar, Old Vic, Young Vic and in the West End. He is chair of the ASD.



Chris Full

Chris prides himself in innovative sound design, relishing the creative process. Award nominated/ winning work covers theatre, opera, large scale productions, broadcast, recording and immersive multimedia experiences. Recently including: Rock of Ages, Shrek, Sonic Topology (London) How to Train Your Dragon (Worldwide Arena Tour), Death and the Powers (Monaco, US Tour)



Tom Gibbons

Tom trained at Central School of Speech and Drama. Recent Theatre includes: 1984 (Headlong), Lion Boy (Complicite), As You Like It (RSC), Julius Caesar (Donmar), The Spire (Salisbury Playhouse), Roundabout Season (Shoreditch Town Hall, Paines Plough), Love Love Love, (Royal Court) As Associate: A Season in the Congo (Young Vic)



David Gregory

David's recent credits include: A Midsummer Night's Dream and Comedy of Errors 2014, Pocket Merchant, Taming of the Shrew and Twelfth Night, Pocket Henry, Henry V and The Winter's Tale, Richard III and Comedy of Errors (Propellor Theatre Company tours), Peckham Soap Opera (Royal Court JTU), Lament (Silent Opera).



Paul Gregory

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 approx. 100 shows!!!! Small number of external designs carried out during that time.



Thomas Hackley

Graduate of CSSD, Tom also designs for corporate events worldwide. Designs include: Trial of Ubu, Say It With Flowers, (Hampstead); L' Isola disabitata, Clemency (Royal Opera House); Haunting Julia (Riverside); Fragments (E.N.O.) Jesus Hopped the A Train (Trafalgar Studios); Miracle, Exotic Tastes (Arcola); Senora Carrar's rifles, Pope's Wedding (Young Vic).



John Harris

John is a composer and sound designer based in Scotland. Recent work includes: the opera The Garden (Sound Festival and on tour) and work for Dundee Rep, Traverse, National Theatre of Scotland, Tron Theatre, Naples and Edinburgh International Festivals, West Yorkshire Playhouse and RSC.

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Nigel Hogg

Nigel specialises in sound design and musical direction for variety and circus. Recent projects include: Seaside Special, Cromer Pavilion (nine years) and national tours of Moscow State Circus and Chinese State Circus. Also original music, arrangements and sound installation for circus and pantomime.



Theo Holloway

Theo has over 60 professional credits, including West End productions and national tours; he is particularly proud of his on-going relationships with the Scoop Free Theatre and the Park theatre; he is also a technical specialist for live sound, specialising in Radio Frequency engineering and software development.



Martyn Hunt

Specialising in Sound Design for Musical Theatre, Martyn's work has been heard in the West End, Europe and in the USA. Recent Sound Designs for Musical Theatre include: Chess, Sweeney Todd, The Thorn Birds (UK Tour, dir. Michael Bogdanov), West Side Story, The Sound of Music, JCS and Little Shop Of Horrors



Terry Jardine

Terry is the Managing Director of Autograph Sound. Terry's design's include: many productions of Les Misérables, Cats (UK Tour, Zurich, Antwerp and European Tour). In the West End: Crazy for You, A Chorus Line, She Loves Me, Passion, Parade, Grand Hotel, Spelling Bee, Sinatra and Guys and Dolls.



Dan Jones

Film Composer, Theatre Sound Designer and creator of large scale audio installations. Prague Quadrennial Special Jury Prize for Sound Design of Kursk, 2011. Joint Artistic Director Sound&Fury Theatre Company (Sound Designer and co-director, Going Dark, Kursk, War Music, Ether Frolics). Various works for the National Theatre, RSC, Donmar, Almeida and other theatres across the UK.



Dyfan Jones

Theatre credits as composer and/or sound designer include: Love and Money (Waking Exploits); Rape of the Fair Country 2013 revival, Humbug!, A Feast of Festive Fun, Flora's War, Thinking Out Loud, Tall Tales, Festen, Great Expectations, Yesterday, Twilight Tales, Drowned Out, Measure for Measure (Clwyd Theatr Cymru).



Chris Jordan

Design for Grease (South American tour). Associate Sound Designer: Ragtime (Toronto, NY, LA, Chicago, 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). During five years at the National he designed more than 20 productions.

Simon King

Simon has worked in theatre sound for over twenty years. Recent Associate credits include: Ghost (Manchester, London and Broadway), Flashdance (Shaftesbury) and Dirty Dancing (Toronto, Utrecht, Berlin, USA and UK Tours). Previous design work includes UK touring productions and at the Royal Court, Tricycle, Gate, and Piccadilly theatres.



Emma Laxton

Emma was previously at the Royal Court where her designs include: That Face (and Duke of York's), My Name Is Rachel Corrie (and Playhouse, West End; Minetta, NY; Galway and Edinburgh Festival). Other theatre includes: The Physicists, Making Noise Quietly, The Recruiting Officer (Donmar).



John Leonard

John started working in theatre sound in 1971 and he hasn't stopped yet. Venues include: Bristol Old Vic, RSC, National Theatre, Old Vic, Almeida, Hampstead, Donmar, West End, many UK regional theatres, Los Angeles, Broadway, France, Germany, Russia, Norway, Japan etc. Sound effects and music recordist, author, teacher and consultant. FGS, Hon. FHKAPA.



Nicholas Lidster

Nick is a senior member of the Autograph design team and three x Olivier Award Nominee. Currently designing Miss Saigon in Malmö. In the West End: A Chorus Line. Regent's Park, Sound Of Music; Parade, Passion, Spelling Bee; Mother Courage, Lend Me A Tenor; Finding Neverland; Privates On Parade.



Tom Lishman

Over the last 25 years, Tom has designed sound for many plays and musicals in the West End, on tour, in producing theatres and internationally. He also has a long association with the Edinburgh Fringe Festival, and sometimes works on corporate events and exhibitions.



Tom Marshall

Sound Designer: West Side Story (NYMT), My Favorite Year (Bridewell), The Tailor Made Man (Arts), Legally Blonde (Arts Educational), Pushing up Poppies (Theatre 503), Boys In The Band (Aldwych). Associate and assistant sound designer: Stephen Ward (Aldwych), Highland Fling (Glasgow Theatre Royal), The Bodyguard (Adelphi), Oliver! (2011 UK Tour).



Steve Mayo

Recent work includes: Our Share of Tomorrow (Theatre 503); Dirty Great Love Story (Soho Theatre and 59E59, New York); Unleashed (Barbican); The Tempest (Watermill, Newbury). www.steve-mayo.co.uk



Adam P McCreedy

Recent designs and compositions include: The Glee Club (CAST, Doncaster); Butterfly Lion (UK Tour), Finding Nana (Hotbed Festival); Tongues (Tristan Bates); Love Already (Ovalhouse); Intimate Exchanges, Arsenic and Old Lace, Roots, (Mercury Theatre Colchester); The Ashes (Nottingham Playhouse); The Taming of the Shrew, Lysistrata, The Merchant of Venice, The Mountaintop, (Derby LIVE).



Matt McKenzie

Matt joined Autograph in 1984. West End designs include: The House of Bernarda Alba, Misery, A Streetcar Named Desire, Lysistrata, Amadeus, Car Man, Nicholas Nickleby, RSC includes: Hamlet, Julius Caesar. Musicals include: Sweeney Todd (Derby), 42nd Street (Leicester), Carousel, Oklahoma (Chichester), Blues in the Night, Singin' in the Rain (West End).

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Neil McKeown

Neil has been producing music for 15 years, recently concentrating on sound design and composition for theatre including: Mandrake (Brockley Jack), Mare Rider (Arcola), Talimhane (Arcola, Istanbul), When The Bulbul Stopped Singing, and Sound Director for the Olivier nominated immersive theatrical production You Me Bum Bum Train.

Jon McLeod

London-based sound designer and composer, with a keen interest in devised, site-specific and headphone pieces. Credits include: 66 Minutes in Damascus (LIFT), In Our Place (Pentabus), The Incurable Imagination of Anthony Jones (World Stage Design 2013) and his own play Organ's Of Little Apparent Importance (HighTide Festival).



David McSeveney

Designs include: A Doll's House (Young Vic & West End), Posh (West End), Stones in His Pockets (Tricycle), One for the Road/Victoria Station (Print Room & Young Vic), On The Record (iceandfire), Belong, Vera Vera Vera, Constellations, The Village Bike, Ingredient X, Posh, Disconnect, Cock, A Miracle, The Stone, Shades (Royal Court).



Mark Melville

Mark is a composer and sound designer and trained at Leeds College of Music. Recent work includes Mister Holgado (Unicorn Theatre); My Shrinking Life, Knives in Hens, Miracle Man (National Theatre of Scotland); Wonderland (Vanishing Point/Napoli Teatro Festival/Edinburgh International Festival); A Midsummer Night's Dream (Edinburgh Royal Lyceum).



Ben Milton

Ben has been involved with live sound for over 15 years. Notable recent work includes: London 2012 Olympics (Opening & Closing Ceremonies); The Queen's Diamond Jubilee (River Pageant); Piccadilly Circus Circus; The Queen's Coronation Festival (Gala Concert); Glastonbury Festival (Pyramid Stage); Faithless; The Prodigy; Billy Idol & many more



Jon Nicholls

Jon is a Prix Italia-nominated composer / sound designer. Equally happy with a live orchestra or QLab, he creates music / sound scores for theatre, TV, film and radio drama. Work includes NT, Shared Experience, Sheffield Crucible, Birmingham Rep, BBC TV / radio, C4, ITV and many others. www.jonnicholls.com



Gareth Owen

Disney's Little Mermaid worldwide; Sister Act in five countries; Disney's Beauty & The Beast, JCS, Glee Arena and Hairspray in Europe; Let It Be on Broadway; Top Hat, I Can't Sing, and Merrily We Roll Along in West End; Singin' In The Rain on tour. Two Tony, two Olivier nominations.



John Owens

John is a Sound Designer and Associate Sound Designer specialising in system design and integration. Sound Designs include: Betrayal (Donmar); Faeries (ROH2). Associate Design includes Charlie and the Chocolate Factory, War Horse, Billy Elliot, My Fair Lady, Mary Poppins. From October John will be based in New York.



Colin Pink

Colin is a freelance Sound Designer / Engineer working in theatre , corporate and events. He specialises in reinforcing large orchestras. Recent highlights include: Derren Brown Infamous (West End and Tour) and Heading up the live Sound Operating Team for the 2012 Olympic Games.



Mic Pool

Mic is a Tony Award winning and Olivier nominated designer, who has been involved in theatre sound for over 36 years. He works across all scales of theatre including work for the RSC, National, Royal Court, West Yorkshire Playhouse, West End and Broadway He also works as a video designer.



Mick Potter

Mick has been a world renowned sound designer of musicals for over fifteen years. He has designed numerous world premiere West End and Broadway productions and won multiple awards around the world.



Nick Powell

Nick's recent work for theatre includes composing/ sound design for Othello (National Theatre), Dunsinane (National Theatre Of Scotland/RSC), The Ritual Slaughter... (Royal Court), The Lord Of The Flies (Open Air Theatre, Regent's Park), Falstaff (Centro Dramatico Nacional Madrid). He is half of the band Oskar.



Avgoustos Psillas

Avgoustos joined Autograph's Sound Design team in 2008. Theatre credits include: The Winter's Tale (Regent's Park OAT) Blues in the Night (Hackney Empire), The Machine (MIF and NY Armory), Olivier Awards Ceremonies 2009-2013 (Drury Lane and ROH), The Curious Incident (Apollo), Spamalot (Playhouse), Avenue Q (UK Tours), Legally Blonde (Tour).



Adrienne Quartly

Adrienne is a Sound Designer/Composer who enjoys working creatively alongside the company, bringing integral designs to each project. Recent: Inside Wagner's Head (ROH); Too Clever by half (Told by an Idiot); Fräulein Julie (Barbican). International Companies include RSC, Schaubühne Berlin, Schauspiel Köln, Hong Kong Arts Festival, St. Ann's Warehouse, NYC.



Clement Rawling

Clement has over thirty years experience designing sound for theatre musicals and open air concerts. Recent designs include: Birmingham Royal Ballet The Nutcracker, (O2 Arena London); The Mystery Plays, (York Museum Gardens); Radio Times, Wonderful Town, (National Tours); White Christmas the Musical.



Peter Rice

Peter has recently designed sound for: The Witches of Eastwick (Watermill), Masque of Anarchy (MIF), Manchester Sounds (Library Theatre) and Cannibals (Royal Exchange). In the near future projects will include: Emil & the Detectives (associate sound designer, NT), That Day We Sang, Blindsided (Royal Exchange Manchester).

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Ben Ringham

Recent theatre includes: The History Boys (Sheffield Crucible), The Hothouse (Trafalgar Studios) Paper Dolls (Tricycle) The Full Monty (Sheffield Lyceum, UK tour), The Architects (Shunt), NSFW (Royal Court), A Taste Of Honey (Sheffield Crucible), Scenes From An Execution (NT), The School For Scandal (Bath).



Max Ringham

Recent theatre includes: The History Boys (Sheffield Crucible), The Hothouse (Trafalgar Studios) Paper Dolls (Tricycle) The Full Monty (Sheffield Lyceum, UK tour), The Architects (Shunt), NSFW (Royal Court), A Taste Of Honey (Sheffield Crucible), Scenes From An Execution (NT), The School For Scandal (Bath).



Nick Sagar

Nick's recent Sound Design credits include: Bob Wilson's Life & Death of Marina Abramovic (MIF/Toronto, NY); Dolls House (NTS/Edinburgh); Wicker Man (NTS/ Edinburgh); Horrible Histories (BSC/Garrick, Sydney, Melbourne, UK Tour); End of the Road (Young@Heart Chorus/ NY, Singapore, Oslo); Tom's Midnight Garden (BSC/ Bloomsbury). Recent composition credits include: A Doll's House (NTS)



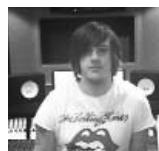
Christopher Shutt

Christopher is a Tony-winning designer whose work includes: War Horse; Macbeth (Manchester Int Festival); The Effect, Strange Interlude (National); Disappearing Number, Mnemonic (Complicite); Love & Information (Royal Court); Drum Belly (Abbey Dublin); Same Deep Water (Donmar); Bull (Sheffield and NY); All My Sons, Arturo Ui (New York).



Richard Sillitto

As a result of his broad experience in Live and Post Production sound for Broadcast and Theatre, Richard has a portfolio of skills and equipment to support productions from the beginning to the end.



Olly Steel

Design credits: Betty Blue Eyes and Babes in Arms (Arts Educational), Aladdin (Qdos), Sleeping Beauty (Qdos), Rebel Cell (Edinburgh), Sweeney Todd (National Youth Musical Theatre). Associate Design Credits: Beauty and the Beast (Paris), Sister Act (Netherlands), Let It Be (Westend, International and Broadway), Pippin (Menier), A Chorus Line (Tel Aviv).



Giles Thomas

Giles is a Composer/Sound Designer: Untitled Matriarch Play, Mint, Pigeons, Death Tax, (Royal Court); Take A Deep Breath and Breathe, The Street (Oval House Theatre); Stop Kiss (Leicester Square Theatre); Three Men In A Boat (Original Theatre Company); King John (Unity Theatre); Shoot/Get Treasure/Repeat, House of Agnes (Paines Plough).

Alex Twisleton

Alex is currently Head of Sound at the Young Vic, London. His recent designs include: A Man Of No Importance, Dangerous Corner, Stepping Out, Epsom Downs (Salisbury); The Girl in the Yellow Dress (Theatre 503).

Mike Walker

For the National: Hymn, St Matthew Passion, Major Barbara, Caroline or Change, Jerry Springer – The Opera for which he won the first Olivier Award for Best Sound Design. West End: Hay Fever, Crazy for You, Eurobeat (Almost Eurovision), Bat Boy – The Musical, The Full Monty, The Graduate

**Rich Walsh**

Freelance sound designer. Designs include: over 25 shows for the National Theatre; Vernon God Little (Young Vic); Primo (Music Box Theater, Broadway); Dinner (Wyndhams). Associate Sound Designer on Cool Hand Luke (Aldwych); The Cat In The Hat (NT). Associate Soundscape Designer for London 2012 Olympic Games Opening Ceremony.

**Sarah Weltman**

The Ring Cyclotrope (Royal Opera House); Crowning Glory (Stratford East); The Empty Quarter, Donny's Brain (Hampstead Downstairs); A Passionate Woman (David Pugh Ltd and Sheffield Theatres); As PE – The Full Monty (David Pugh and Sheffield Theatres); Jeeves & Wooster (ATG); Associate SD - Swallows & Amazons (Fiery Angel).

**Donato Wharton**

Donato is a composer and sound designer. His music is published on the City-Centre-Offices and Serein labels. He has worked as a sound designer for theatre and dance theatre in the UK and internationally. Currently, he is working on Ex machina's Playing Cards 2: Hearts in collaboration with JS Côté.

Chris Whybrow

Chris's interest in sound began from a young age compounded by spending two seasons with the National Youth Theatre. He has worked throughout the world on large scale productions. Recent Credits include: Thriller Live (lyric Theatre, World Arena Tours); Anything Goes, My Fair Lady (Kilworth House Theatre); 20th Century Boy (Belgrade Theatre).

**Matthew Williams**

Known to all as, 'Wills', he is Deputy Head Of Sound at Terry Hand's Clwyd Theatr Cymru and has designed sound for around 70 productions, including shows in London and New York. Also has been engineer / mastering engineer on around 30 released albums / DVDs.

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Tom Aspley

I have been working as a sound engineer within musical theatre for the last ten years. During this time I have worked in many roles including production engineer, no.2 and no.1 operator, both on tour and in the West End.

Hamish Bamford

I have been based in London since last September, and I have been keeping my head down. Slowly building contacts. A lot of the work I have been doing has been people skill based, and has left me laying down a lot of communication between associates.

Rob Bettle

Rob works primarily as a Production Sound

Engineer for Theatre. Current projects include Associate Sound Designer Scottsboro Boys (Young Vic) & PSE Chimerica (Harold Pinter). Recent production sound credits include: Charlie and the Chocolate Factory (Drury Lane); The Audience (Gielgud); Olivier Awards (ROH); One Man Two Guvnors (Westend & Tours).

Zoe Blackford

Currently working on Let It Be as Monitor Engineer, Zoe is also Assistant Sound Designer at Gareth Owen Sound. Assistant Sound Designer credits include: Merrily We Roll Along (Harold Pinter), Hairspray (UK tour), and Rocky Horror (UK tour). Previously, Zoe was

Sound Number 1 on Without You (Edinburgh Festival & Menier).

Frank Bradley

Frank is Sound Tutor at Bristol Old Vic Theatre school. He designed many shows including: Follies, Sunday In The Park With George, A Little Night Music, The Rink (Leicester); Guys and Dolls (Dublin); Singing In The Rain (Sadler's Wells); On Your Toes (tour of Japan). Also plays violin.

Amy Bramma

Graduated from the London Academy of Music and Dramatic Art in July 2012. Since then been operating shows and assisting the sound department at the Young Vic, and have recently been made Senior Sound Technician.

Borneo Brown

Freelance consultant working on venues around the world. Head of Sound and Video at the National Theatre 2005-12. Opening operator for many West End musicals

Nela Brown

Nela is a Croatian sound artist and technologist currently doing a PhD in human-computer interaction at Queen Mary University of London. Recent work includes: sound design for mobile phone application (Stromatolite), interactive audio-visual installations (G.Hack), circuit bending (MTF, Barcelona Music Hack Day), organising conferences (Flossie, SC2012) and teaching (QMUL).

Sam Charleston

Sam trained at LAMDA, and is now working as a freelance Sound Designer and Engineer. Currently working as Sound Number 2 on The Curious Incident of the Dog in the Night Time. Sound Designs include: Hard Shoulders (Latitude), Six Rounds, American Bytes Back, (LOST Theatre).

Keri Danielle Chesser

Keri is the Resident Sound Designer at the Space Theatre. She has been entirely self-taught or has learned her craft on the job. Her most recent credits include Comedy of Errors (AmoTheatre), Crashed (Immer-city), Festen (Space Productions), The Suicide (Space Productions).

Shaun Clark

Currently working on The Rocky Horror show. I am based in London and willing to travel.

Samuel Clarkson

Tom Cox

Tom is currently working as Sound Number 2 on Evita for Bill Kenwright Ltd where he also toured with Joseph and the Amazing Technicolor Dreamcoat and worked on Dreamboats and Petticoats (Playhouse Theatre, Wyndham's Theatre). Tom has also been working with Barisons Productions most recently designing Elvis The Ultimate Performance.



Stephen Edwards

Stephen has spent time both as a live engineer and also in the world of theatre developing his skills. He has mixed many bands, musicals and sound designed amateur and professional productions whilst at Theatre Severn, Shrewsbury and during previous employment. He recently became a freelancer.

Ed Elbourne

Ed designs sound and lighting for theatre, studio and small-scale touring productions. He also works as an acoustic and theatre consultant for Arup. Recent touring sound designs include The Pearl, Clockheart Boy (Dumbshow); Waiting for Stanley, Sweeney Todd (Finger in the Pie)

Jeremy Ellis

Freelance PE: previously Sound-No1, Production Sound-No1 & Project Manager. I've worked on/with/at: Rich Brooker, Paul Groothuis, Mike Walker, Martin Levan, Gareth Owen, John Owens, Richard Sharratt, Chris Jordan, Greg Pink, Richard Ryan. Phantom, Oliver!, Superstar, Lautrec, Sunset Blvd, gto5, Bodyguard, Nutcracker!, Hello Dolly, Rep. Autograph, Orbital. Trained at RBC.

Christopher Evans

I work as a freelance sound engineer with my own equipment which I hire out. I work for a number of amateur musicals societies and in local venues as a sound engineer or sound crew. I also work on wiring jobs.

Dan Evans

Dan is a London based sound engineer with experience both in the West End and regional touring. He graduated from LIPA in 2011. Recent work includes: Rock of Ages (Garrick, Shaftesbury); London 2012 Olympic Ceremonies; Dreamboats and Petticoats (UK Tour); Peter Pan (Lowry); 3rd Degree Festival (LIPA).

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.

Ed Ferguson

Sound Manager - Olivier Theatre. I've been running the sound team in the Olivier longer than a care to mention!

Adam Fisher

Recent productions as Associate Sound Designer include: Barnum (Chichester Festival Theatre); Les Miserables (Japan & South Korea); Wizard of Oz (US Tour & Toronto). Also involved in 25th Anniversary concerts of Phantom Of The Opera and Les Miserables. Upcoming projects include Les Miserables Toronto, Broadway and Australia

Paul Gavin

Paul loves odd, usual, challenging shows and has worked on a fair number of them. Recent shows include: Every Day Maps for everyday use, Pack (Finborough Theatre) For Trinity Laban Our House, Witches of Eastwick (Stratford Circus), SouthWestFest's promenade production of Passport to Pimlico the musical (around Pimlico).

Jeremy George

London-based Theatre Sound Operator and Production Sound Engineer.

Andy Green

I am currently a freelance Production Sound Engineer moving several UK theatre shows around the country. Prior to this I spent two years

on the road as radio mic tech and no.2 FOH operator. Prior to this I spent two years full-time working for Orbital Sound in Technical Support and Engineering departments.

Tom Hares

Based at Sadler's Wells Theatre as one of the Senior Technicians dealing most often with sound and flys, this role also includes a broader purview of maintaining departmental financial records, administrative duties and tracking broader sector responsibilities, including sustainability, education legislative changes, trade union representation and technical provision for disabled patrons.

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Daniel Higgott

I am a Sound Operator, working in Musical Theatre. Currently I am working as Deputy Head of Sound on Wicked The Musical.

Andy Hinton

Andy is a sound designer and technician, working primarily in musical theatre. Previous designs include: The Light In The Piazza, The Producers (Bernie Grant Arts Centre for Mountview Academy of Theatre Arts); Kiss Me Kate, The Drowsy Chaperone (Theatre Severn); Fire Island (Charing Cross Theatre); Armstrong's War (The Finborough Theatre).

Adam Hockley

Adam is an engineer who has mixed touring shows including Annie

(UK and Asia), Reasons To Be Cheerful, Hormonal Housewives and Three Phantoms for which he was Associate Sound Designer.

Luke Hyde

Will Jackson
Will is currently head of sound on the UK tour of The Mousetrap and has recently designed: As Is (finborough); Just So, Pirates of Penzance and Charlie Brown (Tabard Theatre). He has also operated 'Gatz' (Noel Coward) as well as a number of other touring and West End productions.

Sungho Jeong

I am a Korean-born Sound/ Video engineer mainly working on high-

profile corporate events.

Steve Jonas

Head of Sound & Video Qdos Entertainment Plc

Rob Jones

Rob is a sound designer, production engineer and operator with heavy theatre bias. Recently working in the mid-scale touring market for ETT and Headlong, as well as operating musicals for The Watermill Theatre in Newbury. Sound design credits: God of Carnage, Treasure Island, Tiger Tail, Bully Boy (Nuffield Theatre, Southampton).

Hyder Khalil

Currently working on Wicked London as Head of Sound and Wicked UK Tour as Associate Sound Designer. Working in the West End as a sound

engineer since Aug 2000.

Tshari King

Tshari is a sound engineer and designer for theatre, radio and rock and roll. She is Head of Sound at RADA and also works regularly with the Wireless Theatre Company and freelances as a live sound engineer at various venues in London.

Sean Knowles

I had been working at The National Theatre since early 2011 - mid 2013. I have just finished working at The Harold Pinter Theatre on Chimerica. I am currently on tour with People, Alan Bennett's latest play.

Karen Lauke

Karen is a designer and composer creating

experimental music and sound for theatre, installation and exhibition. She was sound design curator for Transformation & Revelation (Cardiff).

Recent designs include: Billy, the Monster and Me (24:7 Festival, Manchester), The Ghost of Someone Not Yet Drowned (Victoria Baths, Manchester; V&A Museum, London).

Ari Levy

Ari recently graduated from the Liverpool Institute for Performance Arts. Ari is a freelance sound technician with plenty of experience in mixing Live Sound in many types of performance circumstances.

Chris Mace

Chris has been working in theatre for over 10 years specializing in Production Engineering for musicals and plays. Credits include: Disney's Little Mermaid (Holland), Sister Act (UK, Milan, Paris, Holland), Fame (Monte Carlo), Grease (Cyprus), Evita (Beirut); UK Tours : Nine To Five, Sister Act, Strictly Come Dancing, Hairspray, Midnight Tango.

Tom Mann

Tom is a freelance sound engineer with a wide range of experience in production. He has worked as part of the production teams for the Olympic and Paralympic ceremonies, The Book of Mormon and the European Athletics. Tom is currently pursuing his



interest in sound design and project management.

Luke McGowan

Luke has worked in Theatre, Concerts and Corporate events for nearly ten years. Having designed and operated shows in the West End, Touring Theatre, Arena Tours and Corporate events. You can view his work on SJP and on his website.

Darren McMahon

Involved in all aspects of audio, professionally, since 1990 serving an unofficial apprenticeship in live music. Moved into Theatre on various productions and toured with an prestigious Ballet company as head of sound. I also work regularly on corporate

presentations and have dabbled with film and TV.

Neil McNally

Operator credits include: Brigadoon, Around the World in 80 Days, Showboat, Aspects of Love The Phantom of the Opera, Starlight Express, Valentine's Day. International experience includes North American conferences, music award ceremonies, military shows and political events.

Australian arts festivals as operator/designer. Middle Eastern tours as operator/designer.

Tim Middleton

Graduated from the Guildhall School of Music & Drama (2009) having specialised in Sound.

Fergus Mount

Fergus is a freelance production sound engineer and operator. He works predominantly with Complicite and Michael Clark Company as a touring operator/engineer. Previously employed at the National Theatre, credits include: Master and Magerita, Shunkin (Complicite); Triple Bill, Come Been and Gone (MCC); One Man Two Guvnors and many others (NT)

Dave Norton

Dave started his theatre work by freelancing around the Greater Manchester area before becoming Sound Technician in the Royal Exchange Theatre's much appreciated and ever busy Sound Dept. Recent shows as Production

Engineer include Saturday Night Sunday Morning, Orpheus Descending, Lady Windermere's fan, Cannibals & Too Clever By Half

Tomas O'Connor

Currently Production Sound Engineer: Grease, Chicago The Musical (UK tours), FFE Pantomimes. Sound no.1: Chicago The Musical (UK tour); West Side Story (UK Tour). No.1 in West End: Brief Encounter. Sound Designer: Colins Performing Arts College Productions, Grovestock Festival. Production/Sound Engineer: Rambert Dance Company. Barbican Theatre: Full-time Sound Technician.

Glenn Oxenbury

Matt Padden

Matt Padden has been Head of Sound for the National Theatre of Scotland since 2008, overseeing the Sound aspects of the Company's prodigious output and acting as Sound Designer for a number of productions including Cockroach, Long Gone Lonesome and Christmas Carol. He wishes the minijack connector did not exist.

Sam Palmer

Currently touring as Sound No.1 on Dreamboats and Petticoats. UK based sound engineer with experience mainly in Musical Theatre and Corporate live sound.

Thomas Pickering

Billy Elliot! the musical (Victoria Palace) as Sound No.3, Dear World (Charing Cross Theatre) as Sound No. 2, Shrek the Musical (Drury Lane) as Sound Dep, Thriller Live! (Lyric) as Sound No.3 / Dep, Secrets (Leicester Square Theatre) as Mic Runner, Hamlet! The Musical (Pleasance Beyond) as Sound Operator.

Chris Reid

Current: Charlie and the Chocolate Factory (Drury Lane - Sound No.3) Chris has worked extensively as a sound operator throughout the UK and internationally and is keen to build up his design portfolio. Previous work includes: Black Watch (National Theatre of Scotland, International

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Tour 2013 - Tour Associate Sound Designer).

Morgan Rogers

I have been working as a sound operator in theatre since graduating from my second year of Guildford School of Acting's Technical BA in 2005. I have worked in various types of theatre with a few live bands and festivals thrown in too.

Jon Sealey

FOH/System Engineer for Sonalyst Sound Ltd. Projects include The BBC's Strictly Confidential UK Tour and Russel Brand's Messiah Complex World Tour. Jon Sealey is an enthusiastic and skilled Sound Engineer and Operator based in South Lincolnshire.

Kyle Sepede

Freelance Sound Engineer / Designer based in High Wycombe.

Steven Seymour

My most recent work was at Soho Theatre as Sound Designer for Address Unknown, and Associate for Pastoral. I mainly work as a System Engineer in Theatre & Music. Recently as PE for the Comedy Stage at Latitude. I Freelance for SSE. I was Senior Sound at the NT.

Helen Skiera

Helen is a musician and designer. Shows include: Advice for The Young at Heart, (Theatre Centre), The Epic Adventure of Nhamo..., (Tiata Fahodzi/Tricycle); Snow White, US/UK Exchange, (Old Vic NV); Meat (Bush),

Pandora's Box, Sister Of Miss Julie (Arcola), Concrete Jungle, (Riverside Studios).

Mathew Smethurst-Evans

Mathew manages a hybrid career of hands-on sound design and engineering; coupled with his work as a consultant with Theatreplan where he designs installed systems for performance spaces. This combination provides him with an interesting breadth of experience and knowledge which he draws upon in all his work.

Ian Stickland

Senior consultant at Charcoalblue. Ian provides consultancy in all aspects of theatre

design, specialising in sound and audiovisual systems for the performing arts. He is a graduate of the Music and Sound Recording (Tonmeister) degree at the Institute of Sound Recording, University of Surrey.

Mary Stone

I am a sound operator currently working at the NT on Light Princess.

Marek Tkacik

Marek is sound designer, production engineer, sound operator. His recent work include Sound Design for the Neil Diamond musical Brother Loves Traveling Salvation Show (UK tour); A Round-Heeled women (Aldwych theatre, Riverside Studios London); Sound No.1.

Midnight Tango 2013 (Phoenix Theatre, tour). He is certified in Audiometry, Otoscopy and Impression taking.

Scott Tostevin

Having Graduated from Mountview Academy of Theatre arts in 2011, I 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.

Brad Ward

Recent designs: Into the Woods, and Les Misérables at Belmont University in Nashville; Queen Elizabeth's Jubilee Celebration in Manchester; 45 At The Hampstead, PMQ at Theatre 503. Previous work: Sound Project

Manager for Blitz Communications and Lead Audio for Cirque du Soleil's The Beatles LOVE in Las Vegas.

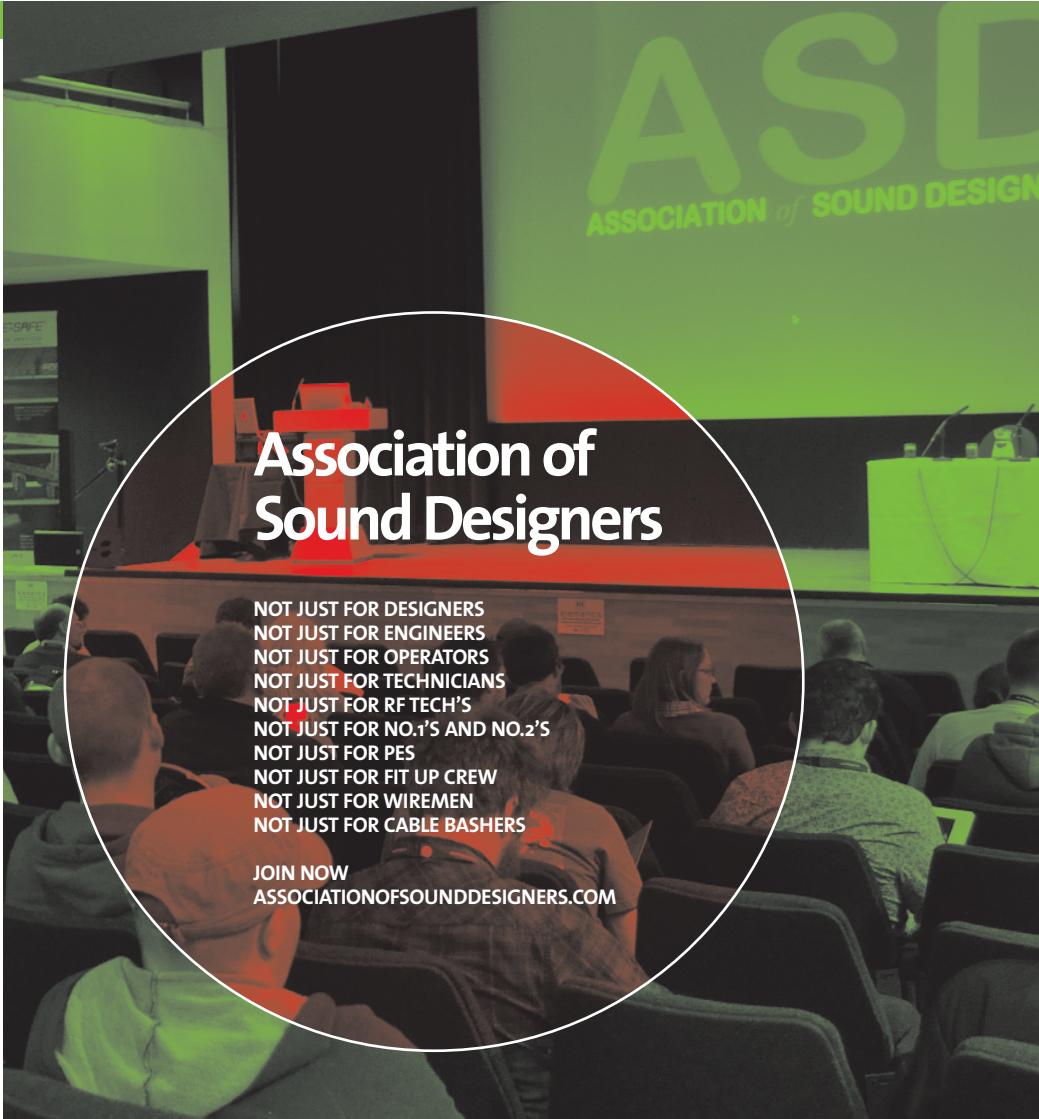
Phil Wright

Phil has worked in the concert, musical theatre and opera world for two decades. Recent credits include: BBC Proms, Anthems in Concert, ENB Swan Lake (RAH); Urban Classic, Bollywood Carmen Live, RBL Festival of Remembrance (BBC TV); ENB Strictly Gershwin (UK Tour); Dr Who Symphonic Spectacular (BBC Worldwide).

Derrick Zieba

Since working at the Royal National Theatre Derrick expanded into other areas of audio design, including multi-

channel movie premieres in non-theatrical locations, such as Titanic 3D and Skyfall at the Royal Albert Hall. He also designed the Sound for Anne Boleyn – The TMA Best Touring Production award winner 2012.



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

Chris Barlow
I've gained several production credits, as designer, technician and operator, picking up a nomination for Best Sound Design at the 2011 'Offies' for Gotcha (Riverside). My main income is as a freelance technician in the corporate AV industry.

Richard Bell
Richard is a freelance technician and Production Manager for Universal Quidem, who run the New Town Theatre during the Edinburgh Fringe. Designs include running app, 'Zombies, Run!'

nominated for Develop's Audio Accomplishment award in 2012.

Simon Birchall
Simon is a designer and operator working in the East Midlands for amateur societies. Recent work includes Sound of Music, White Horse Inn (Buxton Opera House) (Derby Theatre), Hello Dolly and Sound of Music (Repton)

Rachel Brown
I started sound designing as a student at Cambridge. I did musical theatre, live events, and some paid AV work for conferences. I graduated last year and I am based in London.

David Burton
David is currently based at The Carriageworks

theatre in Leeds working as a Theatre Sound Technician as well as freelancing when he can.

Ben Davies
Programme Director at Rose Bruford College

Stuart Dean
Sound for AmDram in South Manchester
Recent work includes Sweet Dream Baby, Jesus Christ Superstar, Girls Night, Return to the Forbidden Planet, Eight Miles High at Hyde Festival Theatre, Rent, Godspell and Chess for NK Theatre Arts, Stockport.

Alex Durrell
Alex is a recent graduate of the Guildhall School of Music and Drama. Recent credits include Venue Tech/Sound (Assembly

Festival/Edinburgh Fringe); PSE for Rags, designer for Nicholas Nickleby, Toast (GSMD); AV & Sound Tech (Anomic).

David Harvey
David Harvey contributes to smooth-running behind the scenes in a range of capacities. His sound roles include design and operation for a number theatre groups and fringe companies, and recording and editing audioplays.

David Hately
David maintains a diverse role in technical theatre and gets to work with many different production companies. Over the last two years, his work has been concentrated at Curve, Leicester.

Brian Hughes
Retired BBC engineer. Sound work with village theatre and, occasionally, Little Theatres.

B-D Kelsh
I am currently Sound No.2 on Phantom of the Opera. I have been working within the theatre industry for the last ten years but have become focused in sound for the last two.

Karolin Killig
Karolin is a multilingual designer working with a film sound postproduction background in Germany and Europe. Recent designs include Kaspar Häuser Meer, Heim.Spiel.Essen, Wir alle für immer zusammen, Die Wanze (Schauspiel Essen); DNA (Arche Bottrop)

Andy Kirkpatrick
Sound engineer, with specialist skills in computer and audio networking and as a motion graphics designer. Also an experienced musician (drums and trumpet) and some experience with studio sound.

Mark Malherbe, Prosound
Based in South Africa, Mark is a sound designer and company director of Prosound, having been actively involved in theatre sound design from the late 1970's. Currently working on Jersey Boys, Dirty Dancing and Sunset Boulevard.



Craig Nimens, Sound Ideas

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

Ed Owen

Retired school teacher working in Theatre when ever I can.

Jon Primrose

Technical Manager and technical tutor at the University of Exeter Drama Department. I also am working on educational material and sample resources for my website.

David Ripley

I have 30 years experience in the industry, in a variety of roles, including Sound

operation and design, Lighting Design, Production and Technical Management. I provide specialised, theatre-based training and services in AutoCAD.

Mick Ritchie

A sound engineer and designer. Experienced setting up Qlab based shows with sound video and midi triggers. Sound design for video web and corporate events. Teaches Qlab and protools on site and in colleges.

Tom Rundle

Operator, tech and designer for Corporate, Theatre, Live Events and Music. Based in London / Cambridge, UK.

Sarah Rushton-Read, The Fifth Estate Ltd

Currently taking care of

press and PR needs of a number of high profile brands in the entertainment technology sector. I am also chairman of the Knight of Illumination Awards and founder of Women in Stage Entertainment.

Davina Shah

Agent and Producer, at Macnaughton Lord Representation, representing sound designers Paul Arditti, Alex Barnowski, Emma Laxton, Peter Rice and Melanie Wilson.

Thomas Stevenson

No.2 and Production Sound. Recently worked on Spend, Spend, Spend at Mountview Academy of Theatre Arts.

STUDENT MEMBERS

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Daniel Balfour

Currently studying at The Central School of Speech and Drama whilst working on independent projects.

Harry Barker

Now in his final year at Central, Harry is a Sound No.4 Dep on We Will Rock You in London, whilst preparing for some up and coming projects.

Bryony Blackler

Bryony is a second year student studying Stage Management and Technical Theatre at LAMDA. She has also undertaken a recent work placement with the Sound Department at the Young Vic.

Alice Brooks

Audio Technician and Sound Designer

Harry Butcher

Harry is expanding his theatrical knowledge at RADA. Previous sound experience includes six years freelance experience in live events. Harry aims to bring a cinematic quality to the stage to revolutionise the theatre industry.

George Christou

WSD2013 Exhibition Finalist. Head of Sound for WSD2013

Thomas Clachers

Studying at Central School of Speech and Drama

Jack Condell

I'm a third year student at The Liverpool Institute for Performing Arts. I specialise in sound for any type of performance, however I have a strong

interest for both musical theatre and live music.

Chris Drohan

Currently studying Technical Theatre at the Royal Academy of Dramatic Art, with a specialism in Sound.

Chantelle Dyson

Studying Theatre Sound at Central School of Speech & Drama.

Madison English

Studying Theatre Sound at Central School of Speech & Drama.

Aaron Evans

Previously worked as Musical Director for The Red Lion Theatre company in Isleworth for their Christmas pantomime Sno' Right and the Seven Studs.

Adam Funnell

Adam is a physics graduate of Imperial College, now studying at Cambridge and UCL. He has designed and operated various student musicals and drama productions, including experimental surround sound work, in London and on tours.

Daffyd Gough

Studying at Rose Bruford.

Ben Grant

Studying at Central School of Speech & Drama.

Laura Hammond

Past credits include working for the Pleasance in Edinburgh and on the Paralympic Games.

Vicki Hill

Vicki is a recent LAMDA graduate and now is

working as a dep on Jersey Boys and designing Antony and Cleopatra and Measure for Measure (Linbury Studio).

Naomi Jordan

DramSoc technical director in spare time at Imperial College Union. Events range from student nights and corporate events to straight drama and musicals. Recent shows include soundscaping Earthquakes in London and designing and mixing Parade.

David Kay

Studying Theatre Sound at Central School of Speech & Drama.

Joe Keat

Joe is a dedicated hard worker who strives to ensure his clients visions are realised. He always

ensures that each and every design is produced to the highest possible standard.

Dominic Kennedy

The path to where i am now was through music production, I specialised in a style of textured ambient music. I have done a number of sound designs and compositions for short film and animation.

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

I am a young designer just out of college who practices the theatre arts in the Treasure Valley area. Credits include Last of the Boys by Steven Dietz, The Water Engine by David Mamet.

Pete Malkin

Pete is a young enthusiastic Sound Designer recently graduated from the Central School of Speech and Drama. Recent work includes: Lionboy, Die Zauberflöte (Associate Designer, Complicité); Hamlet (Associate Designer, RSC); Marguerite (Sound Designer, Tabard)

Philip Matejtschuk

RADA PgDip Sound Design student, with credits including radio-dramas, films, concerts

and several RADA shows. A multi-instrumentalist, Phil enjoys composition/ incorporating musicality into his designs, as well as having wide technician / operation experience.

James Melling

Studying Theatre Sound at Central School of Speech & Drama.

Fraser Milroy

I received an HDN in Sound Production and am currently studying Production Technology & Management at the Royal Conservatoire of Scotland.

Jing Ng

Studying at Rose Bruford.

James Nicholson

James trained at the Royal Central School of Speech & Drama.

Recently he has composed for the online advertising of Beautiful Thing, sound designed for collaborative theatre for children and worked as a sound engineer.

Charles Parry

Charles is a Music Technology student and a fringe theatre sound operator and designer. Recent work includes operating Avenue Q and Crazy For You (Upstairs at the Gatehouse) and designing and operating RENT (The Tabard).

Harry Regan

18 year old student, wanting to further my career in Sound Design at Central next year.

Nicola Salvage

Nicola is a student at Mountview, progressing

into her final year, which will involve designing student shows. She is an enthusiastic team player, who works as hard as possible to make every show great.

Harry Saxton McCann

Studying Theatre Sound at Central School of Speech & Drama.

Graeme Sneddon

Graeme is a PhD student at the University of Glasgow. Recent sound designs include Guido! (C too), The Twits, Disco Pigs, Jerry Springer: The Opera (ADC Theatre), Ruddigore (Minack Theatre) and Haggard (Corpus Playroom).

Joshua Trepte

Josh is a Theatre Sound Design student studying at the Royal Central

School of Speech and Drama. He has skills in sound design content and composition. As well as sound engineering /production experience.

Nikolai Varlamov

Studying Music and Audio Technology at University of West of England. Volunteering in theatre and festivals in sound department for the last 2 years.

Ella Wahlström

Ella's recent work includes Sound Designer for The Bunker (Ed Fringe & Southwark Playhouse); Associate Sound Designer for The Cripple of Inishmaan (Noël Coward Theatre). She's a Rose Bruford graduate and a trained folk violinist.

Jo Walker

Jo is a London based sound designer and is currently a creative associate with Curious Directive, who's recent work include The Kindness Of Strangers, After The Rainfall, In The Image Of You, Your Last Breath.

Henry Whittaker

Deputy President (Clubs & Societies), Imperial College Union

Jamie Wood

Studying The Royal Central School of Speech and Drama: BA (Hons) Theatre Practice: Theatre Sound



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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, Curious Incident Of The Dog In The Nighttime, The Bodyguard, One Man Two Guvnors, Jersey Boys, Cats, Priscilla and The Lion King.
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Derk Hagedorn

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Blitz Communications

Matt Dando, Chris Jordan, Richard Rogers, Adam Rudd, Peter Russell

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. We have been the sound supplier to the Menier Chocolate Factory since 2010.
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Simon Holley

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DIGICO

David Webster

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Mark Boden, Andy Laurie, Davy Ogilvy, Staf Rowley

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Nick Screen, Andrew Taylor

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Ed Kinsella, Mike Wheeler

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Figure 53

Christopher Ashworth

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

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Dave Haydon, Robin Whittaker, Alan Hardiman

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Ralph Dunlop

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Carlton Guc

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Mike Beer, Huw Semmens, Phil Hurley

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John Torger Skjelstad, Flemming Sorensen

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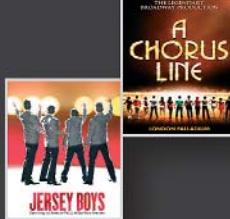
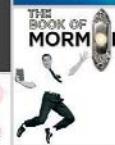
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Karl Christmas

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