



Designer Q&A: Tim Deiling on *SiX The Musical* London

Ever wonder what it's like to re-open a theatrical production in the West End - for a third time - due to the COVID-19 pandemic? We talked to lighting designer [Tim Deiling](#) to learn more about his work on [SiX The Musical London](#), which re-opened at the Lyric Theatre in London on May 21, 2021. Here's what we learned about his experience.



SiX The Musical London. Photos by Pamela Raith.

Q&A:

City Theatrical (CTI): When did you start working on this production of *SiX The Musical* London, and what's it like?

Tim Deiling (TD): This is our third time attempting to open *SiX* at the Lyric in London. We went into lockdown after finishing focus the first time and after the 10th preview the second time. So hopefully third time lucky! We started building the set back in August 2020 and loaded the show in October 2020. It's a copy of the Broadway show, which had some upgrades from the previous West End production. [Paul Toben](#), our US Associate Lighting Designer/Programmer came over to help out with this production. We brought on [Tim Van't Hof](#) as a new London Associate Lighting Designer, with Henri Charlton programming.

CTI: Which updates from previous productions of *SIX* have been incorporated into this re-opening in London?

TD: In this production, like Broadway, we have a new scenic element. We call it the 'Tudor-Mesh video wall.' Tudor patterns
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- Tim Deiling, Lighting Designer, *SiX The Musical* London

laser cut into steel and we populate it with 47,176 LEDs and run video content over it. It borders and surrounds the current set and offers up a nice surprise for the audience towards the end of the show! All the video content was designed by me with the help of our video animator, [George Reeve](#).

Overall, *SiX* has had a fragmented climb to grace over the past three years, from Fringe to Broadway, with lots of odd venues (some at sea!) along the way. Creatively, it's been hard to 'lock' the show with such a varied degree of playing spaces. It feels like now we have a flagship version of the show, the culminations of all these different variants, plated safely in London and New York, we can safely say the show is 'Locked!'.

CTI: In past productions, you have used [DMXcat®](#) as well as “a full complement of [Top Hats](#)”, among others. How have these or other lighting products helped you achieve your vision for this production?

TD: The Lyric Theatre's proscenium is more narrow than Broadway, so we have heavily relied on City Theatrical [Beam Benders](#) to keep our equipment out of audiences sight lines and produces a neat and 'harmonious' proscenium position.

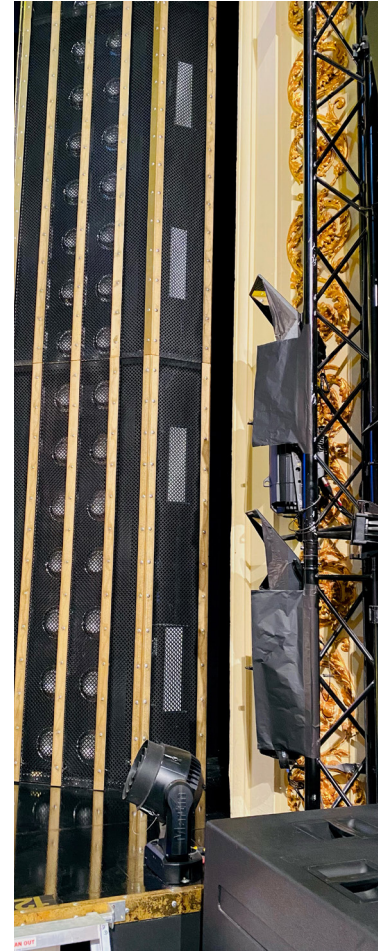
CTI: What is it like now, behind the scenes at the Lyric Theatre?

TD: The vibe in the the theatre right now is SO nice. Everyone is just so happy to be back. There's an indescribable positive energy in the West End this week, as you see all the stage doors opening up and the streets full of actors and technicians running to and from rehearsals and lunch. While we have a month of social distancing performances to do before we can play to full capacity, the audiences have been so vocal and so positive you wouldn't know it wasn't a full house!

CTI: Thanks, Tim, and break a leg! Congrats to you and your team for making history with *SiX*– again!

For more information on Tim Deiling, visit: www.timdeiling.com

For more information on *SiX* The Musical, visit: www.sixthemusical.com/london



City Theatrical Beam Benders
at the Lyric Theatre



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