

## THEATRICAL MIXING ROOM



Carlos Cortés

### SOUND ENGINEER & RE-RECORDING MIXER

Academy award winner for best sound in "the sound of metal" (Darius Marder, 2020). His work in this movie also acknowledge him a bafta and a cas for the same category. He began working on sound design for theater plays such as "savia" and "yogamoi", which have been performed at different festivals around the world including the festival de l'imaginaire in paris, france.

Since then he has been dedicated to all kinds of musical and audio-visual projects. He currently works in the film industry performing different tasks from sound editing to the final mixing of different feature films such as "tempestad" by tatiana huezo, "our time" by carlos reygadas, "Robe of gems" by Natalia López Gallardo.



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### Antonio Pórem

#### SOUND ENGINEER & RE-RECORDING MIXER

Sound designer and re-recording mixer with more than 15 years of experience in sound design and mixing for film, music supervision and production, field recording and sound installations. he is a member of the cinema audio society.

In 2017 he founded the walla collective studio after his stay in london, where he was collaborating with various directors and artists.

He currently has over 80 film credits shown at various film festivals and museums around the world, including cannes, berlin, toronto, locarno, san sebastian, moma and tate modern museum.

In recent years he has excelled as a mixer and sound designer for film, as well as sound and music supervisor for several netflix and hbo series.

He has collaborated with various authors and directors such as tiago guedes, alain raoust, rita azevedo gomes, gabriel abrantès, francis lee, salomé lamas, jorge jácome, gabriel mascaro. as well as composers such as lichens, dead combo, manel cruz and justin melland, mixing soundtracks for film and television.



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### Ricardo Lavalle

#### SOUND ENGINEER & RE-RECORDING MIXER

Guitarist and composer born in Mexico City. From an early age, he showed interest in music and began studying classical guitar at the age of 8, a practice he continued until he was 20 to further his education at the Center for Research and Musical Studies and later at The London Music School.

Starting in 2004, he began scoring multimedia projects, and from 2008 to the present, he has dedicated himself to composing music independently for the advertising industry (Grupo Modelo, General Motors, Honda, P&G, Unilever, Cuauhtémoc Moctezuma, The Coca Cola Company, among others), some short films, and recently for video mapping projects, collaborating with DUX Animation, which have been presented in various states of the country and abroad.

In recent years, he has ventured into the film industry as an audio designer and primarily as a mixer for short and feature films at Splendoromnia.

He has also collaborated as a guitarist on various musical projects and as a composer/producer in the bands Dirty Boodaz and Illuminari.

Currently, he is developing audio projects at the Phonolab collective ([www.phonolab.mx](http://www.phonolab.mx)), collaborating with Carlos Cortés, an Oscar winner for the feature film Sound of Metal.