



### **In Conversation with George Castle**

*George Castle has been a sound engineer at GCRS for two years. In that time he has worked on projects for the likes of Virgin Mobile, Audi, Compare the Market, Nike and The Trainline.*

*Here, he speaks to us about his creative development and what inspires him as a sound designer.*

#### **Q> Tell us about your career, what got you into sound design?**

George> Being given a drum kit by my uncle when I was two planted my love for music. I started a band when I was 13. When the time finally came for us to record our first E.P, instead of using a studio we decided to invest our money into an 8-track to do our own recordings. The more I recorded on the 8-track, the more I found I loved audio production. This developed into the job that I love today.

#### **Q> What inspires you creatively?**

George> The nature of my job means that I am constantly meeting new people with a real variety of ideas, and that's always inspiring. I come across people who work in film, music, television and beyond – all of whom may teach me something I didn't know before.

Some of my favourite work has come from happy accidents: making mistakes which turn out to sound great.

#### **Q> Whose work do you admire?**



George> The sound designer Mark Mangini has always been a huge influence. Films like Blade Runner 2049 and Mad Max: Fury Road are ones I will watch again and again. We have his SFX library on our SFX server.

**Q> Do you have any passion projects outside of work?**

George> Music is definitely my passion, and I record and mix music in my own time. I also love short films and will rarely pass up an offer to work on one.

**Q> Do you have a mentor? If so, how have they helped you?**

George> GCRS is a really tight knit team, and although we are often tucked away in our own studios, every single person has a different way of working – so swapping skills is really valuable. I genuinely feel like I learn something new every day, not just from the sound designers but also from our production team.

**Q> What is your process for designing sound?**

George> There is no process for designing sound, as jobs vary so widely it is impossible to work to a template. I like to have the freedom to experiment whenever possible. My best work is definitely always a product of trying something which on paper should not really work. The brief I am given is always of course where I start, but it is important for me to bring my own flavour to everything to do.