**Chris Welcker Brings Authenticity and Efficiency to ‘Daisy Jones and the Six’ with Sound Devices**

*In-demand production sound mixer on capturing the sonic fingerprint of 1970s rock and designing the ideal workflow to bring it into the present*

**New Orleans, LA, June 26, 2024 — Chris Welcker of** [**Catgut Sound**](https://www.catgutsound.com/) **has built his career on a singular dedication to crafting production sound mixes that skillfully balance between clean, mix-ready dialogue and compelling, naturalistic sound that embraces the ambiance of each scene and project. His team’s work has appeared across the gamut of film, television, and advertising on projects like Deep Water, Queen and Slim, and Bill and Ted Face the Music. When Welcker was approached to work on the Amazon Prime series Daisy Jones & the Six, his team called upon a deep background in their own musicianship and live performance experiences to bring a lived-in sense of grit and realism to the series that would authentically capture its characters and 1970s setting while still operating at a level of quality and efficiency befitting a project made in the present. To ensure that he had a versatile setup that could capture all of this along with the series’ abundant use of live instrumentation, Welcker built his system around the** [**Sound Devices Scorpio**](https://www.sounddevices.com/product/scorpio/?_gl=1*1e2iudj*_up*MQ..*_ga*MTM1MTkwMDk4LjE2ODY5MjIwMjU.*_ga_S18YMRS6X9*MTY4NjkyMjAyNC4xLjEuMTY4NjkyMjAyNy4wLjAuMA..) **and** [**833**](https://www.sounddevices.com/product/833/?_gl=1*las9m2*_up*MQ..*_ga*MTU4NzQ1Mjc5LjE2ODY5MjIwNjc.*_ga_S18YMRS6X9*MTY4NjkyMjA2Ny4xLjEuMTY4NjkyMjA3MC4wLjAuMA..) **mixer-recorders.**

**Elevating the role of sound in production**

A former music major with ample experience both on stage and running live sound, Welcker was immediately intrigued by the sonic possibilities of Daisy Jones & the Six and sought to bring a level of detail to his mixes that would accurately embody the sound and feel of the practice rooms, press junkets, green rooms, hotels and live concert performances seen throughout the series. The opportunity to contribute creatively in an otherwise technical task gave him the ability to elevate the role that sound plays. “Working in the sound department on a music-focused series brings an added layer of complexity that felt very familiar to me having been a musician and performer myself,” he said. “My boom operator/music playback operator, Ryan Farris, and I first met playing in bands that shared the stage back when we were in college. So, working on this sort of project is exciting for us as it brings us back to our roots.”

In addition to capturing dialogue and the live musical performances from the cast, as well as providing live monitoring both through speakers on set and in-ears, Welcker and his team also worked to subtly integrate the myriad of ambient and unique sounds of musical spaces that would add to the depth and perspective of each scene. “There are all sorts of sound elements that come with performing music that are impossible to recreate from scratch in a convincing way in post-production,” Welcker explained. “The ambient sound picked up by vocal microphones versus boom and lavalier mics in a practice room for example, or the hum of the amps and crowd sounds during a live performance are all elements that can be used to create a more natural sound experience so the viewer can just get lost in the story.”

“We wanted to capture all of this as well as create a streamlined production workflow for the high audio track count that this series required. So, I designed a system around my Sound Devices gear that would allow me to use networked audio via Dante so that we could capture and deliver everything we needed without any delays to production.”

**Seamless recording on a busy set**

Welcker utilized the Sound Devices Scorpio and 833 mixer-recorders as well as a MixPre-6 for Ambisonics for sound recording on set. Inputs were provided from a pair of Allen & Heath DT168 stage boxes and an Audio Limited A10 rack. They were routed to and from the Scorpio as well as a set of RME Digiface Dante interfaces. This all insured a high track count at top quality with a minimum of cabling and most importantly, ultra low latency. “I have been a loyal Sound Devices user for years — their support is always top notch and they provide so many great options for solving the unique challenges of each project.”

“In the case of Daisy Jones & the Six, I had been looking at ways of designing a solution for handling high track count of audio bi-directionally over Cat-5e cable. Being able to do so here — and the amount of integration between the recorders and the Allen & Heath boxes which are also in the Audiotonix family — made it relatively straightforward to create a system that could route any instrument feed or mic to multiple destinations over the network, and capture up to 32 audio channels on my Scorpio while recording a full backup to my laptop. We provided support to our Assistant Directors by routing Voice of God mics anywhere within the system they were required. Ryan, who handled our music playback needs had access to all of these same signals and could provide custom tailored monitor mixes for the performers. It is really incredible how much this networking solution simplified our daily life on set.”

This streamlined approach allowed Welcker and his team to adapt quickly to work best within the many changing locations of the series while delivering on the creative potential of his approach. Being able to easily operate it all allowed him to focus on what he does best — providing an authentic sonic fabric that envelopes viewers of the series in the universe of the characters and their music. “We really labor to provide production sound mixes that embrace the acoustics of the space and have a natural sounding perspective,” he said. “Providing that from the beginning can really influence the final product to be more immersive. ”

“Being a team composed of musicians and artists ourselves, we get a lot of satisfaction out of recognizing and integrating all of these elements into the mix and having the right gear is essential to doing that well.”

**About Sound Devices:**

For 25 years, Sound Devices has created premier audio equipment that helps sound professionals capture superior audio. The company's products have been used on the sets of award-winning movies, TV shows, and documentaries. Sound Devices designs, assembles, and supports its products at their Reedsburg, Wisconsin, headquarters and their Madison, Wisconsin, and Rickmansworth, UK, offices. For more information, visit [www.sounddevices.com](http://www.sounddevices.com/).

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