

## From the Guild

### TECHNICOLOR UNVEILS NEW POST SOUND COMPLEX

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## Technicolor Unveils New Post Sound Facility at Paramount The Specs on the Complex

by Mel Lambert  
photos courtesy of Technicolor

Technicolor's new post-production sound facility complex represents an adventurous endeavor within the Paramount Pictures lot on Melrose Avenue in the heart of Hollywood. When completed next year, the new Technicolor at Paramount complex will comprise eight re-recording stages — two large theatres plus two mid-size and four smaller areas — together with three ADR stages, one large Foley Stage, eight sound design suites, 16 sound editorial suites, six DVD/Digital New Media editing/encoding rooms and three 7.1-channel HD video layback/transfer/QC rooms. The complex occupies some 65,000 square feet in Paramount's Post-Production building, the remainder of the third floor being taken up by the latter's feature post-production offices and picture editorial suites.

The new Technicolor facility is housed in the original footprint of Paramount's Crosby Building and Stage 10, which was leveled and rebuilt from the ground up. George Newburn and Jackie McNaney from Studio 440 Architecture and Acoustics handled overall architectural design of the building, interiors and furniture, working with David Schwind and Cristina Miyar from Charles M. Salter Associates, who served as acoustic consultants.

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*Technicolor's Stage 1 on the Paramount lot.*

“We emphasized three key parameters during the design and outfitting of the new post complex,” says Tony Mazzei, who heads up Technicolor’s West Coast sound services. “Firstly, we are proud of the high degree of client comfort we offer within the complex. Secondly, we have what we consider the best creative talent for our theatrical, broadcast and ADR stages. Thirdly, and just as importantly, we have utilized the best state-of-the-art technology” available from leading manufacturers.

Phase 1 of the facility launch started coming on line during early September, and consists of Stage 1, the first of two large theatrical stages — and the new home for re-recording mixers Scott Millan and Greg Russell — as well as Stage 2, together with Stages 5 through 8, the staff for which having relocated from the areas that Technicolor formerly occupied on the nearby Sunset Gower Lot. Currently, Stage 5 is mixing the CBS television series *Criminal Minds*, while Stage 6 handles *Glee* for Fox; Stage 7 is mixing *Dexter* for Showtime Networks, while Stage 8 is handling re-recording of the CW neywork’s *The Secret Circle*. Phase 2, to be completed by mid-2012, will be comprised of the two medium-sized theatrical stages, the third large ADR/Animation stage and sound editorial suites.

All of the current and to-come re-recording stages are equipped with Avid Euphonix Series 5 digital consoles. Stages 1 and 2 feature 80-fader S5 consoles with 746 available inputs, connecting to seven 64-channel Avid Pro Tools systems for playback and a 128-channel rig for stems and final mixes. Monitoring includes five JBL Model 5742 four-way ScreenArray cabinets and custom JBL Goldwyn subwoofers powered by Crown I-Tech HD amplifiers. An IMAX Voice of God system uses JBL Model 3731 3-Way ScreenArrays with JBL AM6350-95 surrounds powered by Crown XTi-2002 amps. An NEC 2500 2k projector shoots images from an Avid Nitris system onto a 23- by 43-foot screen. These stages also feature a total of six dual-monitor editorial positions and five dedicated editorial rooms.



The medium-sized Stages 3 and 4 house identical 80-fader/746-input S5 consoles, each connecting to seven playback rigs and a master Pro Tools recorder with a pair of dual-monitor editorial positions and NEC 2500 2k projectors. Monitoring consists of three JBL Model 5742 ScreenArrays and custom subwoofers. Stage 4 also offers a 13- by 23-foot silver screen for RealD 3D playback. All four theatrical stages offer a comprehensive array of Pro Tools plug-ins from such vendors as Dolby Media, TC Electronic, Minnetonka, Audio Ease, Altiverb, McDSP, ReFuse, Soundtoys and CEDAR. Outboards include TC Electronic TC6000 processors, Junger de-essers and Lexicon 96S reverbs.

The four slightly smaller stages — Stages 5 thru 8 — each house 48-fader/368-inputs S5 consoles linked to five 64-channel Pro Tools playback rigs and a 128-channel recorder. Monitoring is comprised of three JBL Model 5732 ScreenArrays and custom subwoofers powered by Crown amplifiers, plus Genelec Model 8250s as near-fields. An NEC 1200 2k projector and Avid Nitris are augmented by a 65-inch Panasonic Viera VT30 plasma monitor.

“This facility is very much on the leading edge of technology and future trends,” says Stage 5’s Andre Perreault, who has been with Technicolor for more than a dozen years. “The key point is the absence of any technological restriction between the stages. Our very large stages, medium stages and smaller stages are all capable of supporting large input and recording loads. The acoustic signature and picture brightness in each room is as close to identical as was ever achieved; the rooms translate *extremely* well from stage to stage.”



ADR1 and ADR2 each feature a 24-fader Avid ICON D-Command console and a 32-channel Pro Tools rig, with three JBL Model LSR6332 cabinets for the control room and three JBL3731 ScreenArrays for the stage, all powered by Crown amps. Avalon 2022 mic pre-amps are also available, along with Dolby FAX ISDN links.

ADR3 is a larger stage for animation sessions, with mounts for video cameras and additional monitors, in addition to a pair of 50-inch Panasonic Viera VT30 plasma displays. Control room monitoring includes three JBL Model LSR6332 cabinets augmented by an LSR6312SP subwoofer and LSR6328P surrounds. The stage system consists of three JBL Model 3731 ScreenArrays with LSR6328P surrounds. The pair of Transfer & Layback Rooms include a number of HDCAM-SR, D5, DVCam, DigiBeta, Final Cut Pro and Avid Nitris systems.

The new facility embraces Technicolor's file-based digital workflow solutions, utilizing dual 10 Gbit/sec fiber connections between editorial suites, ADR and re-recording stages, in addition to the firm's facilities around the world via the Technicolor Production Network (TPN). A total of 750 terabytes of spinning SAN media is held in a central data store, while a master machine room houses the various audio and video workstations, console engines and data routers.

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