



For Immediate Release

The Burbank Studios Dedicates Groves-Rice Sound Complex

Robert K. Hagel, general manager, officially opened the Groves-Rice Recording Facilities Complex today at The Burbank Studios. The multi-million dollar complex, the finest in the world, is named after the former sound department heads, George Groves of Warner Bros. and Charles Rice of Columbia Pictures. The occasion was attended by recording company executives, motion picture executives, members of the press and other invited guests. The new recording complex is part of the TOTAL facilities concept at The Burbank Studios.

Over 18 months were spent on the planning and construction of the Groves-Rice Sound Facility. It has been acoustically designed to produce, record and playback TOTAL sound, and it has technical hardware necessary to take this sound and put it in any configuration for film, television or record recording.

The complex contains ADR (Automatic Dialogue Replacement) with special effects, scoring stage, control rooms, machine rooms, a smaller, separate dub-down over-dub room and a new

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dubbing room which is still under construction.

The Groves-Rice Facility is managed and supervised by innovators in sound recording. Dan Wallin has done over 200 features and 2000 television shows and, Doc Siegel has almost two dozen gold records to his credit.

The facilities interior design was by Alan Stuart.



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The Burbank Studios Unveils "TOTAL" Scoring Facility

Robert K. Hagel, general manager of The Burbank Studios, has formally announced the opening of what must be considered the finest scoring complex in the world. Now, after more than a year in construction, the million-dollar-plus complex designed and equipped to handle film, television and record recording is ready for industry use. Already, conductors Henry Mancini "The Thief Who Came to Dinner", Burt Bacharach "Lost Horizon", Dominic Frontiere "Train Robbers", Fred Werner "Mame", and Roger Kelloway "Cleopatra Jones" have used the facilities. Physically spectacular and technically awesome in scope, this scoring complex well exemplifies the TOTAL concept of The Burbank Studios.

The recording stage is one of the largest and finest acoustically built facilities in the world, and to our knowledge there are few other stages, if any, which can produce a comparable sound. While large enough to comfortably accommodate over a one hundred piece orchestra, The Burbank Studios stage is also designed to bring full dimension sound to the solo performer. Full sound control is accomplished by utilizing huge rotatable,

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floor mounted wall splays (soft and absorbent on one side, polycylindrical and hard on the other), a ceiling which has acoustical wedges and a variety of additional mobile acoustic treatments. All of this on a stage floor fastened with wood screws and designed to eliminate vibration. There are four excellent echo chambers, as well as a special drum cage with its own lighting, ventilation and other appointments. The conductor's podium is outfitted for easy timing observance, full traffic control, height adjustment, lighting and even has an editor's console and playback console. The viewing screen is equipped with five A2 Altec Lansing "Voice of the Theater" speakers, each with four 15" woofers and dual high frequency drivers. The Burbank Studios scoring stage is designed to produce and playback TOTAL sound.

The rest of the facility is the technical hardware necessary to take TOTAL sound and put it in any configuration. The recording console, developed in cooperation with Quad-Eight is supported and monitored by 12 computers which watch over monitor, signal transfer and record command systems. The computer logic circuitry works on an analog (electrical sound impulses) to digital (number coding) and back to analog



information system. These many guidance systems are essential because the capabilities of this scoring facility are, indeed, many and complex.

The basic recording capabilities are up to 5-channel quadraphonic, up to 7 film channels, and any or all of 16, 8, 4, 2 or mono track tape recording. There are lock up systems which provide facilities for the playback of unlimited recorded channels, as well as a monitor insertion device for material that will be heard but not recorded. Five echo send channels are available and the four echo return busses have 28 different modes, all panable quadraphonically. The console has two joystick panners, 40 V.U. (volume unit) meters for actual operation, PDM-VCA (voltage controlled amplifiers) for master levels and all channels have 3-range (high-mid-and-low) equalizers with peaking and shelving curves. Also, there are special facilities for obtaining the simulation of the end product sound (academy rolloff). And there are 72 microphone inputs available, 48 of which are on telephone drop cords. The technical capabilities are simply endless. In fact, The Burbank Studios scoring stage is even prepared to produce a 7 channel film configuration for road show presentation when



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such a system is developed.

There is a separate machine room which services the main console. It has a dual film playback reproducer for single stripe or three stripe configuration on 35mm film, an Ampex MM-1000 with film lock and full variable speed control and two RCA 35mm triple track film recorders. There is metered monitoring on all busses with full patching and complete distributor facilities for complete synchronization. It is virtually impossible to list all of the capabilities of this equipment and The Burbank Studios is constantly developing new uses for it.

Finally, there is a complete dub-down over-dub facility allowing sound enhancement or reduction to any type master. The mix-down console is fully quadraphonic with full grouping sub-mix capabilities. It offers the option to quad or stereo position any recorded channel while maintaining position and relationship to any other tracks on the same grouping fader. In fact, there are four grouping sub-mix faders and a master fader for primary control. All channels are equalized with multi-frequency equalizers. There are four echo send and return channels, all fully selectable and quad-panable. There are six microphone inputs for over-dubbing and joystick panners for



special effects. A host of fine peripheral equipment is also available, including: 20 channels of Dolby, parametric-equalization, a 27 position graphic equalizer, compression and limiting (with full quadraphonic limiting), a selectable multi-channel solid state delay unit, 12db per octave filtering, a vector-scope quadraphonic encoding, a digital stop watch which counts from zero or a pre-set number, and more. And the dub-down facility has mobile monitor speakers and a sound booth appointed with moveable acoustical panels. Here, as throughout the TOTAL facility, the layout is designed to fulfill the needs and desires of the individual artist.

The Burbank Studios has built the finest technical scoring complex in the world. Further, it has added the most gifted professionals in the industry to manage the complex. They are innovators in sound recording and are technically proficient beyond comparison. The Burbank Studios has combined the three essentials necessary for success in the production and recording of sound: excellent facilities, expert craftsmen and individualized attention. The end result is a Burbank complex which rivals Houston's mission control in design. The future is happening at The Burbank Studios today. This new scoring stage



is a TOTAL recording complex from the TOTAL film, video tape  
and recording facilities complex. . . The Burbank Studios.