

CineLab SoundMix

A premier audio post-production facility in Moscow

We are pleased to present our facility to the members of Association Des Mixeurs.

CineLab SoundMix was born as a part of CineLab Ltd. – a dynamic full-cycle film company capable of doing each step of film creation – from first lines of a script to distribution to theaters. With **over 400 projects** that we participated in, we have already become the industry-leading company in Russia.

The CineLab SoundMix sound post-production facility welcomed its first clients in spring 2012. The building plan and acoustical design was performed by White Mark Limited directed by acoustic engineer David Bell – the designer of the world-class studios in the UK, US and many other countries. During the construction of the facility we used the knowledge of the specialists from the world-renown studios like Digital Factory of Luke Besson and Pinewood/Shepperton as well as independent Russian and international specialists in different areas of sound post-production.

Today we have human resources, top notch equipment, expertise and creativity to offer to our clients around the world.

Let's take a quick tour over the studio:

Mixing theaters



We have three mixing theatres. All three mixing stages are Dolby Premier certified. The larger mixing theatres M1 and M2 are identical in size (**1250 m³**) and have the same AVID System 5 Dual Operator mixing desks, playback and outboard equipment. Mixing desks feature up to 608 DSP inputs and 96 physical faders. Both theatres have 3D-capable theatrical DCP projectors.

In addition Mix Theatre M1 is equipped with Dolby Atmos system allowing for mixing, monitoring and print mastering in the format, while standard 5.1/7.1 workflow is maintained as well. Two 35mm film projectors in M1 and 4K-capable DCP projectors in both theatres allow using them-as screening rooms. A 9 pin-controlled telecine machine is easily patchable to any of 3 mixing theatres to provide optical replay for Dolby Digital printmastering process (or screening from film).

AVID System 5 mixing desk in the smaller Mix Theatre M3 (**445 m³**) features up to 184 DSP inputs and 48 physical faders.

System 5 mixing desks also allow to be used as a controller surface for ProTools workstation, which makes it a really multifunctional instrument for a mixer and provides unrivaled flexibility and power for the most complex mixes using both DSP and controller capabilities.



Dolby ATMOS mixing studio M4

Mixing Studio M4 (**110 m3**) featuring 32-faders AVID S6 surface (previously used AVID ICON D-Control ES is featured on the picture) is well-suited for premixing stems for theatrical releases in up to Dolby Atmos format, as well as mixing for DVD, TV, computer games and other media in formats up to 7.1. Also M4 can serve as a spare control room for the Universal studio.



ADR Suites

Two ADR suites are nearly identical in size and equipment. Each one includes 5.1 control room (**45 m3**), which can also serve as edit room, and **100m3** studio with HD video projection. ADR recording from/to remote studio via Source Connect is available upon request.

Foley Suite

Foley studio was designed and built having in mind two different workflow concepts – the recording engineer can work in an isolated control room or control recording at the live area with Foley artist. A dedicated space is provided in the live area giving an opportunity to move and easily connect the necessary outboard and terminal for the engineer. Main projection screen in the live area features 3 theatrical screen speakers for immediate listening of recorded sound in context.



Live area is divided into 4 working zones. Motorized ceiling panels and wall curtains allow modifying room acoustics if real early reflections are desired.

Foley studio is equipped with plenty of props and devices including various floor structures, trays for dry and liquid substances, a kitchen with furniture and home appliances, a pool for water FX, several doors, passenger car body, etc. A dedicated storage room has car access dock with gates for unloading and bringing in large props. The props list is being continuously updated.

A separate restroom with shower is provided for Foley artists. We are grateful to the renowned French Foley artist and sound designer **Nikolas Bekker** whose expertise, creative energy and passion for sound helped us a lot in planning this fantastic facility.

Universal (Multipurpose) Studio



The main function of the newly launched studio is music recording and mixing. The studio consists of a control room (142 m³) equipped with two alternative 5.1 monitoring sets, a choice of nearfield stereo monitors and a large live area (725 m³) with a **Steinway D-274** grand piano and **two isolation booths** (one high, one low absorption).



The live room can accommodate up to 25 musicians. The equipment list includes a **48 fader Euphonix System 5 console** and a wide choice of high-end audio processing gear and software. A sophisticated variable acoustic system is integrated in the live room interior. All that makes this studio really “Universal”.

Edit rooms 5.1

Every edit room (about **48 m3 each**) features ProTools DAW, Avid Artist Mix controller, 5.1 audio monitoring and HD video projection. Front channel speakers are installed behind the screen which makes the overall perception closer to that of a large mix theatre. These edit rooms suitable for a broad range of work — from editing and premixing to final mixing for TV, DVD, computer games and other media. The ICON D-Control ES console previously used in the M4 premix room shortly will be installed in one of the edit rooms that will make the choice of mixing options even wider.



The facility is served by eight in-house engineers headed by our chief engineer Yulik Yagudin who has a profound experience working in cinema sound since 1995. This team is our “ultimate weapon” in solving even most unusual technical tasks. Our engineers can also take up recording engineer and editing tasks, although most of such work is done by freelance specialists. The project teams/producers are free to work at our studios with trusted freelance editors and mixers of their choice. Our in-house team is eager to assist in every technical aspect mobilizing our resources for the specific needs of a project in a most effective way.

Despite relatively short history of the facility it already earned the reputation of a site where the creativity is further stimulated by the wonderful atmosphere created by the professionalism, and positive attitude of the staff as well as the unique interior. We receive a recurring comment from our customers that one can not only take advantage of our technical excellence and stylish interior, but also enjoy a family-like attitude here.

We consider establishing friendship with our clients and freelance teams as the best promotion for us and it pays back.



Bob Beemer. 4-time Oscar-winning sound mixer:

“The experience at CineLab has been fantastic. They have new state-of-the-art equipment. It’s the Euphonix console. It’s the same sort of equipment we use in Los Angeles. The room is beautiful, it’s a brand-new Atmos-formatted theater – that’s the big “bells and whistles” format looking towards the future. The studio is capable of doing any format under the sun today”.



Vincent Arnardi. Sound mixer. César award (Taxi), Oscar nomination (Amélie)

“I enjoy coming to Russia... I am happy to get that experience working in that studio. I literally lived in the studio during the project”.

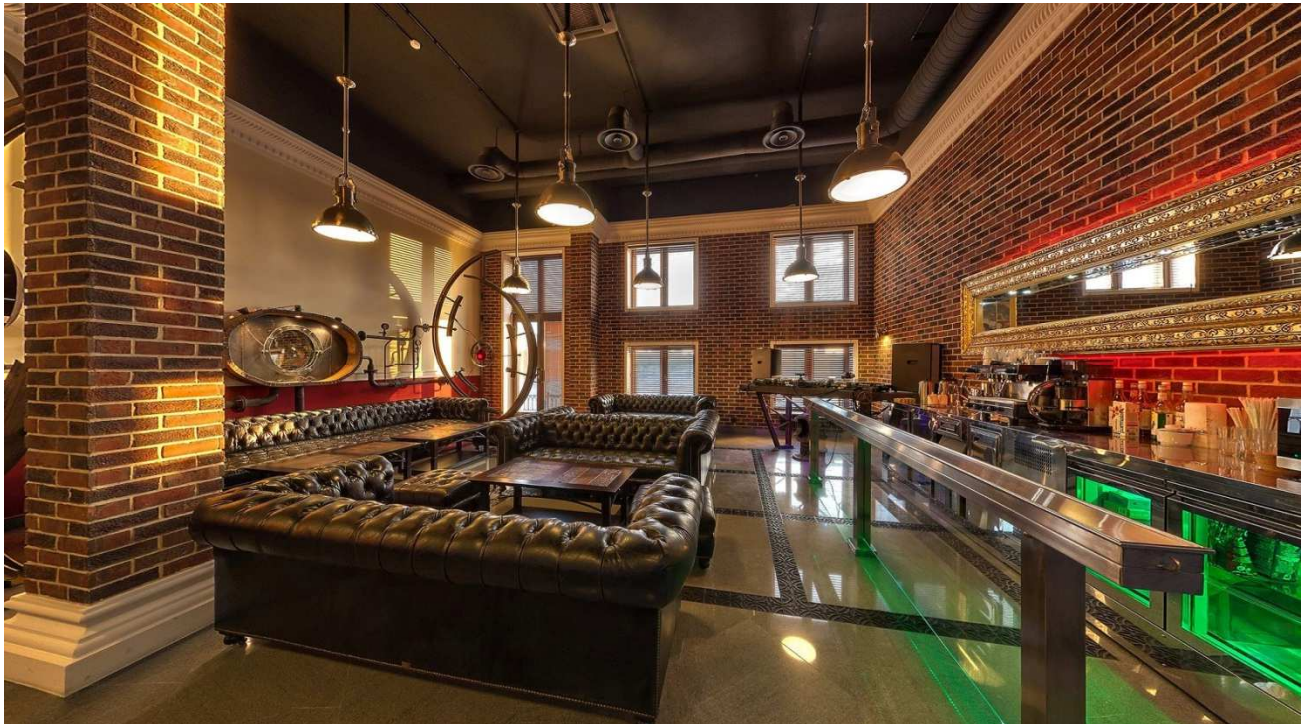


Audio Media magazine (February 2013,):

“CineLab SoundMix is impressive – from the moment you reach the front door it is obvious that the objective from the start was to create an exceptional audio post-production facility, without compromise. The building, the structures, the interiors, the equipment, and the staff all have a part to play in the whole, but perhaps the most important contributors to future success will be the key pillars of service, relationships, and excellence that have been etched into the very foundations of CineLab itself”.

Since 2012 we did sound for a lot of Russian most famous movies like **Stalingrad** (first Russian IMAX 3D movie), **Geograf globus propil**, **Viy**, **The Postman's white nights** (La Biennale di Venezia best director award), **Zvezda** , **Sunstroke** (distributed in Europe by Wild Bunch), **Rodina**, **Battalion**, **The Crew** (the Russian box office leader 2016), and many others.

Today CineLab serves as one of the most important "post-production hubs" for Russian film industry. We have experience working with nearly all leading Russian specialists which makes us ready for each and every international project no matter how complex it is.



CineLab is exploring new ways of partnership as well as inviting film companies to co-production.

We are open to any type of cooperation and tend towards new clients worldwide. To get more information, please, visit our website <http://cinelab.ru/english/soundmix> or contact us.

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