



# MARQUEE

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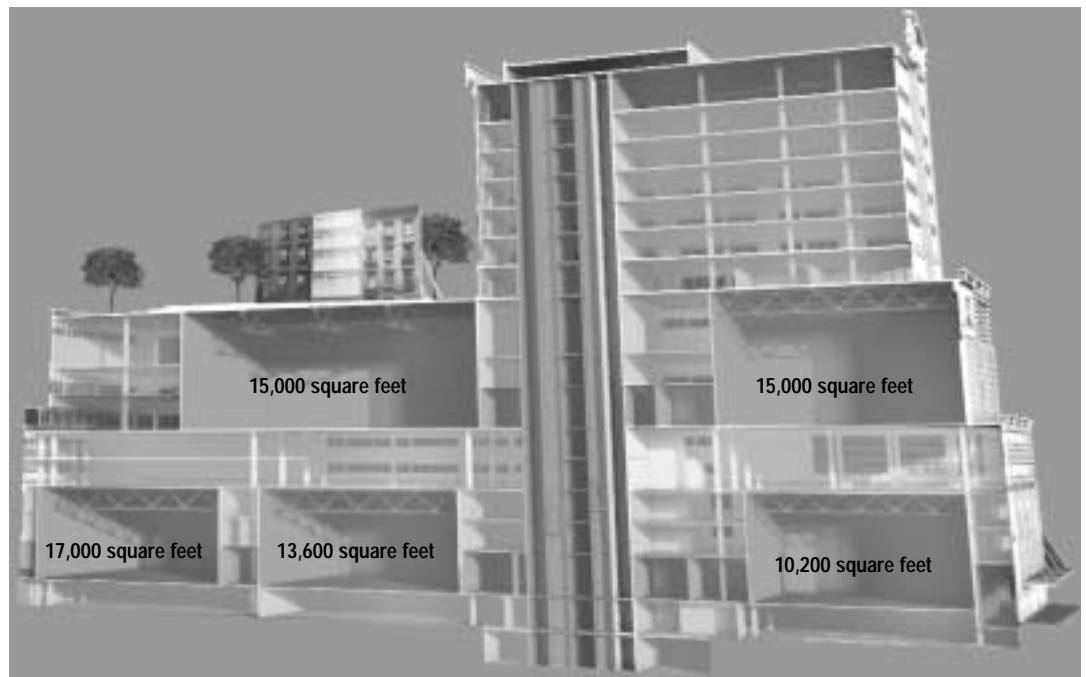
## Setting the stage at Studio City New York

**A** *If the World is a Stage*, wrote William Shakespeare, but few stages in the world will be at all like Studio City New York's.

All encompassing, that is! And right in the heart of one of the world's premier cities.

The stages of SCNY are the building's crown jewels. They have been designed to fulfill all of a production team's desires and wishes. Set in a building which combines convenience, flexibility, accessibility, state-of-the-art technology and an exciting series of special design features, the SCNY production "core" enables creative and technical personnel to synergize their talents without having to leave the building for any aspect of production — from pre- to post.

"We have retained the top architects in the business who specialize in the design of con-



**MULTIPLE SOUND STAGES, 140,000 square feet of control rooms, dressing rooms and storage, and 30,000 square feet of penthouse talent suites will help make Studio City New York the most complete facility of its kind in the world.**

tent creation space for the entertainment industry and we have asked them to visualize what every member of a production staff would like to have if designing it personally," says Richard Benowitz, Managing Principal of SCNY.

"We have incorporated

work flow considerations; accessibility to prop, wardrobe, and technical services; set design installation and removal; broadcast filming and distribution factors; talent comfort, and accommodations for the newest in digital equipment."

Seven permanent sound stages anchor the 140,000 square feet of film and television production space. They range from 4,000 square feet to 17,000 square feet (with two of them combinable to 30,000 square feet), and they

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Partner's Corner

**TV movie about  
NYC's Giuliani to be  
shot in . . . Montreal!**



If it weren't such a disaster it would almost be funny. Imagine. A TV movie about former NYC Mayor Rudy Giuliani and his handling of the September 11th attacks

starts shooting next month — in MONTREAL!

And that, in a nutshell sums up the problem of runaway production.

NYC has one of the deepest talent pools for feature, broadcast and commercial production in the world, and yet even a movie about NYC and its mayor is being shot out of the city, indeed out of the country. And that means that NYC loses all of the money that would be spent shooting in the city and worse yet, many of the jobs and wages that would have gone to local talent, will go to workers outside the country.

Much of the research that SCNY has commissioned points out that there are a myriad of productions that would like to shoot in NYC, but are unable to do so, not because of the slightly increased costs, but because of a lack of first-rate production facilities.

SCNY will solve that problem. For the first time, the finest production facility in the world will be located in mid-town Manhattan. And, be assured, the SCNY team is committed to working with everyone on a local, regional and statewide basis to do everything possible to aggressively ensure the production scene in NYC is made more hospitable to American production companies.

And in doing so, we will bring runaway production jobs and revenue back where they belong, back in NYC and the USA.

— Lee Tomlinson, SCNY  
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## Setting the stage

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can be quickly configured to host an endless variety of ever-changing film and video projects.

Each stage's ceiling features a sub-frame capable of supporting any lighting rigging system, as well as suspending major scenic elements. A full complement of lighting and grip services will be supplied by SCNY.

Film, video and HDTV clients will have access to a comprehensive choice of the latest in cameras, lenses and audio gear provided by an SCNY partner yet to be named. The stages are acoustically isolated from all adjoining spaces.

Conceived as "production suites," each stage is surrounded by a highly secure area containing up to 80,000 square feet of support space for use as production offices, dressing and rehearsal rooms, control rooms, Green Room, editing suites, technical shops and storage.

Unique to SCNY is its 90,000 square feet of "Media Flex Space." Located on the 4th floor, the area, featuring 27-foot ceilings, is conceived as the content creation equivalent of speculative office space. It is wide open — with a variety of services — and the ability to evolve freely into any number of technically demanding uses as the industry evolves. It will be customizable for any mix of office, new media, production and post-production utilization that a tenant might conceive.

SCNY has also planned for the prospect of a tenant utilizing two of the studio spaces for live or taped broadcasts of sit-

coms, talk shows or game shows. Studio audience members will enter under the marquees on the 45th Street side of the building directly into three indoor audience-holding areas connected to the stages.

While the production staff members are setting up for the next scene, the talent will be able to rehearse or relax in luxury. Just a few floors above the stages will be the penthouse talent suites on the 15th floor, each with a spectacular view of the Hudson River and NYC skyline. This area will provide all the accommodations to which a star is accustomed — beautifully appointed living and sleeping areas, dressing rooms, full baths and kitchenettes, as well as full concierge service.

Also on the 15th floor are a catering kitchen and space for support staff, including shared conference rooms, office machines and office workstations. At SCNY, star wagons will just be a memory.

Want to feed the crew? SCNY's commissary will prepare meals for any number of staff or for Green Room guests.

"We will lease the studio and support space at Studio City New York on a daily, weekly, monthly, or annual basis to ongoing tenants, film companies, TV productions or outside ad agencies," says Benowitz.

"We look to gain maximum utilization of our facilities and develop the kind of rapport with the creative community that will stimulate studio tenancy for us and plenty of work for New York's film and television production personnel."

[www.studiocityny.com](http://www.studiocityny.com)

# SCNY to provide new neighbor with much-needed upgrades

**T**ucked into one corner of the city block where

Studio City New York will rise is an 80-year-old building that houses PS/IS 51.

Serving 325 pupils in kindergarten through eighth grades, the five-story school has no gymnasium, no air conditioning and is short on classroom space. The cafeteria does triple duty as the gym and auditorium. The building was constructed in the 1920s and has changed little in that time.

That situation will soon change, thanks to the school's new neighbor, Studio City New York. As part of its commitment to the community, SCNY will fund a gymnasium, air conditioning, new windows and additional classrooms for PS/IS 51.

The project will be undertaken during SCNY's construction period, provided the school secures all of the necessary approvals that it requires.

"Having Studio City NY alleviate the classroom overcrowding will make a major difference at this school. The new gymnasium will provide a much needed public assembly space," says Roy Moscovitz, Special Council to Community School District 2.

"Improving the quality of life for these school children is something we are



proud to do," says Richard Benowitz, Managing Partner of SCNY. "We hope that Studio City New York will add something special to the neighborhood and we wanted to show our appreciation to the community for its support."

PS/IS 51 serves a very diverse group of students ranging in age from 5 to 14.

The school is 67 percent Latino, 15 percent African-American, 10 percent Asian, and 8 percent "other." Nearly 85 percent of the children are eligible for the public school free lunch program, according to the newly appointed principal Nancy Sing-Bok.

Moscovitz termed PS/IS 51 a "Distinguished Title I School, a great academic success story in New York City."

After many years of struggling, the school has dramatically improved its academic scores in all areas. Currently, its youngsters exceed or meet all of the city and state guidelines, especially in reading. "We welcome SCNY as a great next door neighbor, but would like SCNY to know that it is also getting a very special neighbor in PS/IS 51," said Moscovitz.

## Partner Profile

### Dana Arnold

**Managing Director,  
Pacifica Ventures**

*Studio City New York will rise from the streets of Manhattan thanks to the efforts of a dedicated group of development partners. In each of the next few issues, we will profile key individuals from PB Group LLC, Lehman Brothers, Hines and Pacifica Ventures.*

**D**ana I. Arnold, Managing Director of Pacifica Ventures, has more than 25 years of experience in acquisitions and mergers, heading and participating in teams that have successfully founded or acquired

several diverse business opportunities, with the most recent focus of the past decade on the entertainment industry.

Dana's role with Studio City New York is to work with



Pacifica Ventures co-founder Lee Tomlinson to interface with entertainment industry executives in the effort to secure an anchor tenant for the project.

Before launching Pacifica Ventures, Dana was the principal founder of Pacifica Media Affiliates, Inc. ("PMA"), the second largest sound post-production group in Hollywood. He grew Pacifica Media Affiliates — from its inception through a series of acquisitions — to \$35 million in revenues at the end of its third year of operations.

Starting in 1998, as C.E.O. of the company, Dana lead the effort to acquire some of the most prominent sound companies active in Hollywood today, including Digital Sound Works, Hollywood

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Visit the Studio City New York website for all  
the details! [www.studiocityny.com](http://www.studiocityny.com)

## Dana Arnold

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Recording Services, Larson Sound Center, Echo Sound Services, Weddington Sound, Hacienda Sound and Sound Asylum, all of which now operate as part of Pacifica Media Affiliates. Under his guidance, the company's facilities have been totally digitally refitted.

PMA's 300 sound artists and editors are in constant demand.

For example, in 2001, they completed 70 movies-of-the-week and mini-series, 30 independent films, 15 major theatrical films and more than 700 hours of network series television for NBC, CBS, ABC, FOX,

numerous syndicated series, as well as most of the animation long and short form generated by Nickelodeon, Cartoon Network, and Disney Home Video.

Pacifica Media Affiliates' combined television and theatrical sound production operation is second in history only to Todd-AO in garnering Golden Reel, Emmy and Academy Award nominations over the past four decades. One of the Pacifica Media Affiliates won the Academy Award for *Raiders of the Lost Ark*, working with Steven Spielberg and George Lucas.

Before venturing into the

entertainment industry, Dana had two other careers. He helped build a family business that evolved into the world's largest single company providing newborn baby pictures to parents while still in the hospital. He also developed into a very successful computer programmer, becoming one of the first to use "mini-computers" for factory automation.

Music has also played an important part in Dana's life. A graduate of UCLA with a BA in history, he played piccolo in the UCLA Band and was the founder of the UCLA Alumni Band, which now has more than 500 members, many of which still play at

football games. In the 70s while in college, he helped build a community symphony orchestra in Southern California's San Fernando Valley, becoming the youngest professional orchestra contractor in the country at the time.

He still enjoys classical music and is a big fan of baseball, football, and basketball. In his spare time, he flies. He is a licensed private twin-engine, instrument-rated pilot with more 4,000 hours of flying time. Dana is married to his college sweetheart, Randee, and has three children, Rachael, Jason, and Shayna.



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