



Larry Klein Goes Beyond Music ★ Sound Designer Bernhard Zorzi ★ Classic Track: 'Tainted Love' ★ Drake's OVO Fest, Toronto

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MIX

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News & Notes From the Classroom



RENSSELAER POLYTECHNIC INSTITUTE

WALTERS-STORYK DESIGN BLENDS
TECHNOLOGY & CREATIVE ENVIRONMENTS

11.19 Contents

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22

FEATURES

- 22 Cultural Collaboration:** Larry Klein, Beyond Music and the *Same Sky*

BY ROBYN FLANS

- 26 Bernhard Zorzi and the Reality/Enhancement of Documentary Filmmaking**

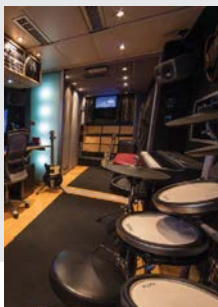
BY JENNIFER WALDEN



AUDIO EDUCATION

- 30 On the Cover:** Rensselaer Polytechnic Institute

- 34 News and Notes:** The Lennon Bus, Interlochen, Harlem School of the Arts



MUSIC

- 16 SF Bay Area Musicians Unite on Blankets for the Homeless**

BY BARBARA SCHULTZ

- 18 Classic Track:** "Tainted Love," by Soft Cell

BY ROBYN FLANS



- 20 Drake's Tribute to Toronto:** OVO Fest

BY CANDACE HORGAN

On the Cover: The main Audio Control Room, part of an immersive audio-visual-3D production complex that opened in the Fall of 2018 at Rensselaer Polytechnic Institute, Troy, N.Y., designed by the Walters-Storyk Design Group. **Photo:** Felixphotography ©.

TECH

- 40 New Products:** Studio and Live

- 44 Review:** iZotope Ozone 9 Mixing & Mastering Plug-In

BY MIKE LEVINE

- 48 Review:** IK Multimedia MTM Reference Monitors

BY BARRY RUDOLPH

- 50 Back Page Blog:** Upgrades and Caveats

BY MIKE LEVINE AND STEVE LA CERRA



DEPARTMENTS

- 10 From the Editor:** Ed, My Friend, It's Hard to Say Farewell
- 12 Current:** Tom's Travels Through AES NYC 2019

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Current

From the Editor

Ed, My Friend, It's Hard to Say Farewell

This wasn't the editor's note I planned on running when I flew into Oakland early Monday morning after a week in New York for AES. The issue had to ship to the printer on Tuesday, and there were still a few small additions to send in, some new products to add, photos to add to the Drake piece, a couple of typos to correct. My editor's note, which had been bubbling in my head over the past week, was 90 percent done. It was about Music as the Great Uniter.

I had lines about Live Aid, Farm Aid, "We Are the World," Playing for Change, songs used in political campaigns, national anthems, fight songs at college football games. I even brought it down to the local level and mentioned church choirs and three teens sitting around a turntable. We have two stories in the issue related to the theme: Beyond Music's mission to bridge world cultures by bringing together composers and artists for two weeks in the South of France; and a fundraising album project by San Francisco Bay Area artists to deliver food and supplies—and draw attention—to the region's homeless population. I went to bed Monday night thinking that I would read it one more time in the morning, and maybe polish it up.

Then Tuesday morning I woke up to a flurry of phone calls and texts, and I learned that award-winning engineer/producer Ed Cherney had passed away the night before, with his wife, Rose Mann Cherney, at his side. I called our production director and pulled back the Editor's Note, asking if I could have another 24 hours. I wanted to write about my friend Ed.

I never planned when I took over this space that it would sometimes turn into *Travels With Tom* or that I would be writing obituaries of my friends. I realize that it can appear self-indulgent, though I always try to provide context to my themes and my interactions out in the world. But sometimes I just need to indulge and play my I'm-the-Editor-of-Mix card. Forgive me. I had a sad, bad day.

Ed Cherney was a giant in this industry—whether at the console or behind the scenes. He's served the Recording Academy in many and varied positions over the years, both locally and nationally. He was a founding member of the Music Producers Guild, which would later turn into the

Producers & Engineers Wing and grow to become the organization's largest membership category.

He was also tireless in his pursuit of a means to deliver high-quality audio to the consumer, so that everyone could hear what he heard in the studio. He was a founding member of the METAlliance, which attempts to bridge that gap between high-res pro audio files and low-bitrate,

compressed consumer delivery. It makes sense that he was also active on the local boards and neighborhood decision-making in his adopted hometown of Venice, Calif., a long way away from his Chicago roots, though those roots remained forever strong.

I first met Ed and Rose at the Biltmore Hotel in downtown Los Angeles, at the 1990 TEC Awards. Karen Dunn, who hired me long, long ago at Mix and who shed tears with me yesterday, introduced us. And then over the years I was fortunate enough to be invited into their home, to sometimes spend the night

upstairs in the guest room when I came to town. I enjoyed a few holiday and family dinners surrounded by their friends, all of them most interesting and inviting. From the day I met them, I considered them the King and Queen of the Recording Industry. I still do.

On days like this, I am humbled and I am reminded that the world doesn't revolve around me. We all suffer loss, I know that, and many suffer from tragedies beyond my imagination, beyond my ability to cope. But this one is still hard for me. It's part of being human.

Ed was talented, engaging and simply one of the nicest individuals I've ever known. I'll leave it to others to write the obit and list the many awards and credits and accomplishments. Tonight, my writing is now done, and I'm thinking of Rose. I love you, Rose, and please know that as hard as it is to say farewell, I love the big guy more than ever.



Thomas AD Kenny
Tom Kenny
Editor, *Mix*



Tom's Travels Through AES


By Tom Kenny

After 30 years of attending AES as an editor at *Mix*, I've had a front row seat at the professional audio industry's transformation from a predominantly analog enterprise to an overwhelmingly digital universe. I've seen the annual AES convention balloon to two halls at the Jacob Javits Center in New York City, then shrink back down to one. I've seen the three days transform from an emphasis on papers and presentations to a focus on personalities and trends.

But the one thing that has remained constant, for the most part, are the people I run into. Many of them have moved from Company 1 to Company 2, and sometimes back to Company 1. Others have never left the partner who brought them to the dance. Inevitably, as I board a plane bound for JFK, my thoughts drift to the people and personalities I run into. Many of them colleagues, many of them friends. All of them with at least one story to tell from the past 12 months.

What follows is excerpted from what I call my "name-dropping" column in the *AES Show Daily*, produced by sister magazine *Pro Sound News* and its editors: Clive Young, David McGee, Anthony Savona, Katie Makal, and art director Nicole Cobban. They're a fine group of folks, and I'm still amazed they are able to produce that much daily copy in between appointments and walking the aisles. So let's get on with it.

For me, the official reunions began on Wednesday night with a semi-private dinner hosted by master studio designer and near-household-name John Storyk, and his wife and life partner, interior designer Beth Walters, in celebration of 50 years in the business. Yes, Electric Lady Studios is now 50 years old, and so is the Storyk legend.

 John Storyk is without doubt one of the icons of the modern recording

industry, and not just because he helped to usher in the acoustics and design aesthetic we all take for granted

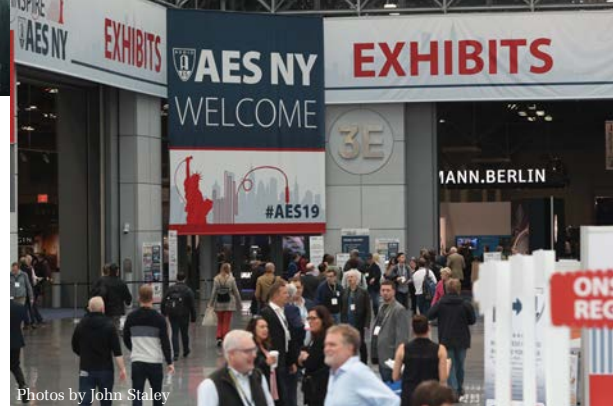
today. He's also a benefactor, an entrepreneur and a forward-thinking individual who always stayed ahead of the technology curve. He was at the forefront of the surround revolution, he maintained a client-centered focus and he expanded internationally by "partnering" with talented designers around the world rather than "hiring" an international staff.

And today, as he eases out of the day-to-day operations of the Walters-Storyk Design Group, he has implemented a plan to turn over majority ownership of the company to the team. Plus, he's a genuinely nice guy, and a dinner with him and his friends is always a treat.

At the dinner, I had the pleasure of sitting next to Howard Schwartz, a post-production legend and a New Yorker to the core. He told stories going back to the early 1970s in Los Angeles—starting with Wally Heider, with Roger Nichols as his assistant, and then working two years with Crosby, Stills & Nash—which were priceless. He came back to NYC to open Howard Schwartz Recording in 1975 and the legend was born. I first met him when doing a story for *Mix* in 1990. Thanks for the entertainment, Howie! You're one of a kind! But, before I even got to dinner...

CAPRICORN RECORDS, DOLBY ATMOS MUSIC

On a visit to Muscle Shoals a few months back, in preparation of an upcoming *Mix* cover story on Glenn Rosenstein and the Hall family's



Photos by John Staley

Audio Education



The 1000-square-foot live room, featuring a 7-foot Steinway Grand Piano.

RPI Gets Immersive

WALTERS-STORYK DESIGN GROUP INTEGRATES AUDIO-VIDEO-3D IN NEW HASS MEDIA CENTER

One year ago, Rensselaer Polytechnic Institute, the world's third largest technological research university, founded in 1824, opened a new fully immersive audio/video/3D production, editing and mixing complex on its Troy, N.Y., campus. The new facility, designed by Walters-Storyk Design Group (WSDG), was conceived as an integral component to the school's mandate of providing degree programs in engineering, computing, business management and information technology for next-generation technologists.

Mary Simoni, Dean of the RPI School of Humanities, Arts & Social Sciences, says, "About three years ago, I learned that John Storyk would be visiting our campus for a guest lecture in our internationally recognized architectural acoustics program. John agreed to come early, gave me a



The Audio Control Room, featuring a custom-configured 16-fader Avid S6 console.

dozen fresh eggs from his farm downstate, and then we toured these rooms. As I anxiously awaited his assessment, he simply stated, 'It has good bones.' At that moment, I knew we needed to come together to breathe the heart and soul into these spaces by filling them with the unbridled

Photos: Felixphotography ©

creativity that exemplifies the School of Humanities, Arts, and Social Sciences. In short, rejuvenation!”

Joshua Morris, partner/COO/project manager for WSDG, says, “RPI presented us with a series of compelling design and acoustic challenges. We worked closely with Dean Simoni, Kim Osburn, manager of operations & administrative services, and project manager for campus planning & facilities design Robert Carney to provide the optimal balance of flexibility and acoustic quality within an ergonomic and aesthetic environment that fully supports their goals.”

WSDG’s assignment focused on the complete renovation of RPI’s existing 1700-square-foot space, and the design, construction supervision, and systems integration of a 1000-square-foot Audio Recording/Production Studio, a cutting-edge 300-square-foot Audio Control Room, a 100-square-foot Iso lab, a 160-square-foot Video Control Room and a 90-square-foot AV Lab.

With a 16-foot ceiling height, and sufficient space for ambitious audio and video programming creation, RPI’s Immersive Production complex provides students with a future-proof environment to create. Special attention was focused on the facility’s variable acoustic properties to compensate for the “deader” tracking environment required by immersive production techniques.

“Our objective was to optimize student creativity and access to recording technology, while providing instructors with teaching spaces calculated to enrich their capacity for sharing their skills and knowledge,” Morris continues. “Judy Elliot-Brown, our longtime AV Systems designer/collaborator, Marcy Ramos, our mechanical engineer, electrical engineer Mike Meyers, of Albany’s Sage Engineering and Albany-based contractors Uwe Kiss and John Moore of Sano-Rubin met every design and construction challenge. Their contributions were invaluable to the success of this project.”

Morris points to the new complex’s use of “dark” fiber optic connectivity, previously installed between RPI’s EMPAC and DCC buildings, as critical for assuring seamless audio/video connectivity. “The advantages of this technology include the ability to utilize RPI’s Curtis R. Priem Experimental Media and Performing Arts Center (EMPAC) as a sound stage with audio/video control in the Darrin Communications Center (DCC) and, enable live performances at the DCC to be viewed on multiple EMPAC screens,” he says.

“I first encountered WSDG’s expertise in designing audio/video production facilities during my tenure at the University of Michigan-Ann Arbor,” Dean Simoni concludes. “The success of that project motivated me to recommend them to RPI.”

“Education remains a primary factor within the WSDG client base,” says company founder John Storyk. “Having lectured on acoustics and studio design at RPI and other colleges and universities around the country, and as a visiting professor at the Berklee College of Music in Boston, I consider teaching my avocation, and an important aspect of my own ongoing education. I often find that I learn as much from students as they get from my lectures. We are honored to have been retained by RPI to prepare their students for 21st Century audio production careers.” ■



The 90-square-foot ISO booth at RPI's new HASS Media Center



The Video/Audio Room within the 3D production complex.



Practice rooms for musicians surround the media control rooms.

Photos: Felixphotography ©

The Never-Ending Tour: The John Lennon Educational Tour Bus

The John Lennon Educational Tour Bus paid its first visit to the AES New York Convention, inviting attendees to tour its unique facilities, learn about its mission of inspiring creativity, and participate in the interactive tent experience featuring jam sessions using the latest gear.

The John Lennon Educational Tour Bus is a state-of-the-art mobile audio and HD video recording and production facility. Now in its 22nd year, with the very latest technology and gear, the Bus continues to be dedicated to providing young people with tours of the studios, participation in free digital media production workshops, and the production of giant peace signs. Assisted by three onboard engineers, students can learn how to write, record, and produce original songs, music videos, documentaries, and live multi-camera video productions – all in one day.

At AES, it was announced that the Lennon Bus has upgraded both its onboard 5.1 surround studios with Genelec 8341A SAM Studio Monitors. The Ones, as they are called, are Genelec's newest and most advanced monitor design and offer the greatly enhanced acoustic imaging and accuracy. The Lennon Bus uses Genelec's GLM system to auto-calibrate the SAM monitors to perfectly match the Lennon Bus studios.

Apple computers and devices allow everyone to create original music, videos, short films and documentaries. OWC is the official storage solution of the Lennon Bus, Yamaha Corporation of America is a Founding Sponsor and provides all keyboards, drums and guitars, Audio-Technica



provides microphones and Neutrik provides cables and connectors. Prior to AES, the Bus hosted an event in New York City called "Imagine A City With No Gun Violence!," which began on board the Lennon Bus with a roundtable discussion bringing student activists and elected officials together with the Bronx-born musical artist Prince Royce to discuss the next steps needed to end gun violence.



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Interlochen Announces Music and Sound Production Major

Beginning in the fall of 2020, Interlochen Arts Academy, Interlochen, Mich., students will be able to major in Music and Sound Production. Independent engineer, producer, arranger and vocalist Marc Lacuesta will lead the new program.

The Music and Sound Production major is designed to introduce students to the artistic and technical aspects of working in a music studio. Using state-of-the-art recording facilities in the institution's new Music Center building, students will learn the nuances of audio production and create professional-quality recordings.

"Recording is universal for a musician, as is technology," said Interlochen Center for the Arts Provost Camille Colatosti. "Whether you're an instrumentalist recording an audition tape, a band member making a demo reel, or a performer producing an album, all musicians will find themselves in a recording studio."



Newly appointed Director of Music and Sound Production Marc Lacuesta joined the Interlochen Arts Academy faculty in August. While the major will not formally be offered until 2020, Lacuesta began teaching production curriculum to students enrolled in other majors in the fall of 2019.

Lacuesta began his career with Nashville's legendary Quad Studios, where he worked with artists such as Kenny Rogers, Brad Paisley, and Keith Urban. Since 2003, Lacuesta has been an independent engineer, producer, arranger, and vocalist.

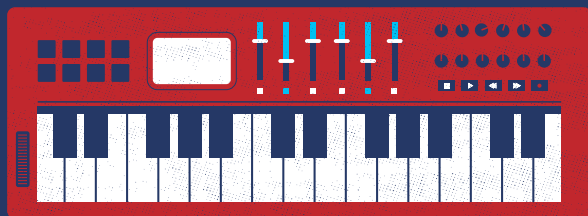
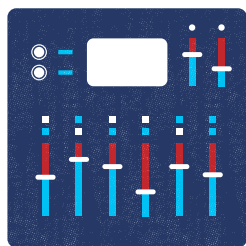
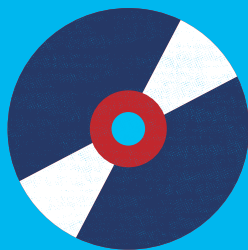
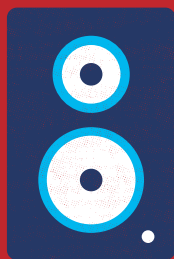
"I look forward to working side by side with the amazing faculty and staff at Interlochen, and sharing my knowledge and experience with a highly talented and hard-working student body," Lacuesta said. "Interlochen Arts Academy's commitment to excellence in the arts is legendary, and I'm honored to join in that tradition."

Harlem School of the Arts Expansion



As we went to press, we learned that the Herb Alpert Center has begun construction on The Renaissance Project, funded by the Herb Alpert Foundation to include a world-class, multipurpose facility designed by Walters-Storyk Design Group. The Renaissance Project is the most substantial renovation undertaken by the organization since occupying the building, 45-years-ago. Legendary musician/philanthropist Herb Alpert and his wife, author and Grammy Award-winning vocalist Lani Hall Alpert are funding the full project cost of \$ 9.5 million, through the Herb Alpert Foundation. "We were honored to have Herb Alpert reach out to us for the HSA project," says John Storyk. "His appreciation for the critical importance of acoustical design is soundly based on his vast experience as an incomparable musician and recording executive." ■

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