



MUSÉE DES ONDES EMILE BERLINER

Studio Six and Québécois music of the 1970s



The History of Broadcasting in Montréal part 3



By Tim Hewlings, with much help from Alain Dufour

INTRODUCTION

In researching this article, I discovered numerous errors, misinformation and inconsistencies in other research. To try and sort out what happened and when, I consulted a number of sources from the period that are now available on the Internet.

The works consulted Included:

- The Wireless World Apr 1919 - July 1922
- Radio Age May – December 1922
- Radio Amateur News July 1919 – Jan 1922
- Radio Broadcast May – December 1922
- The Canada Gazette various 1914 – 1922
- The Montreal Gazette (most) 1919 – 1920
- Manitoba Calling (Articles by Darby Coats)
- La Presse (Alain Dufour)
- The Toronto Globe (Alain Dufour)
- The Ottawa Journal various

The Government of Canada had passed “The Radio Telegraph Act” in 1913 which gave them the power over the licencing of both wireless transmitting and receiving stations. During the war the Radio branch of the Canadian Department of Naval Service was given the responsibility of managing radio licencing. At the time, all radio stations were still considered experimental whether they were privately owned or corporate. These stations were given 3-letter call signs beginning with the letter “X”.

13. A distinctive call signal will be allotted to each station, commencing with the letter “X”, e.g., XAA, XAB, which signal shall be sent not less than three times at the termination of every transmission.

Canada Gazette 1914-06-20

However, on August 2, 1914, the Government invoked the War Measures Act and experimentation with wireless technology was banned for the duration of the War.

In 1919, wartime restrictions on radio operators everywhere were being lifted. In Canada, it was on April 15, 1919, that this ban was removed. Work on wireless voice transmission began in earnest, both by amateur radio operators and commercial enterprises. Experiments with wireless telephony and broadcast- ing took off as people tried to find new uses for this technology.

THE RADIO TELEPHONE

Wireless telegraphy had been around since early in the 20th Century and made ship-to shore communications a reality. Marconi proved that transatlantic telegraph communication was also possible. However, since Fessenden, as early as 1906, had successfully transmitted voice and music wirelessly, everyone dreamed of a wireless telephone or “radiophone”. Voice communication would allow anyone to make and receive calls without the specialised training of a Morse code operator.

The military began using this technology during WW1 for short range communications. This was made possible in part because of the Audion amplifier tube invented by Lee De Forest.

In March 1919, the Marconi Co. announced that they had succeeded in establishing wireless telephone communications between Ballybunion, Ireland and Louisburg, NS.

On April 15, the Canadian government lifted wartime restrictions on amateur experimentation with wireless telephony in Canada and began accepting new license applications.

By July, “Amateur Radio News” showed a “Radiophone” for the first time. (“Radio” had begun to replace “wireless” in North America, because of the way the signals radiated from the transmitting antennae.)

New uses were found for this device almost daily. Communications with ships at sea, aircraft, trains and areas where land- lines were not practical became the first users of the technology. By the beginning of 1920, Canada had established a telephone service with Bermuda.

In Montreal, on Feb 22, a wireless telephone conversation was held between the Marconi offices in Montreal and Quebec City. In March the government proposed a wireless telephone service to Manitoba and other outlying western territories.

In Montreal, Darby Coats and his team gave demonstrations of the technology to Rotary Clubs, the Association for the Blind and others.

On April 7, 1920 the Radio Corporation of America (RCA) was formed by GE and Westinghouse when they took over the assets of Marconi in the US.

In June, an article in Wireless World appeared entitled “Wireless Telephony coming into its own.” It goes on to describe new uses for wireless telephones by fire depts., US Forest Service as well as the transmission of standardized time-signals.

In July, RCA and GE began building the world’s most powerful wireless communication centre on the tip of Long Island to provide direct radio services with Great Britain, continental Europe and South America. It was designed to be able to transmit and receive simultaneously. The formal opening took place on Nov 5, 1921.

BROADCASTING

Marconi received licences for its broadcasting stations across Canada. The Montreal operation was assigned the call letters XWA.

After the lifting of the War Measures Act in April, the summer and fall of 1919 were taken up with experiments and local transmissions from XWA. Transmissions were made from the Maisonneuve Pier in Montreal and from as far as Trois-Rivières. By May 20, 1920, they were ready to stretch their wings and produced the famous broadcast mentioned in the previous article. It was reported in The Montreal Gazette, The Montreal Daily Star, La Presse, Le Devoir, The Ottawa Journal and The Toronto Globe.

In another demonstration that summer, members of the British Press were en route to an International conference being held in Ottawa aboard the ship "The Victorian". They were treated to daily concerts from the Marconi factory in Chelmsford, as well as regular news broadcasts. A sister station was set up on Signal Hill in NFLD to broadcast from Canada allowing radio telephone communications throughout the voyage from England to Nova Scotia.

On August 31, the Detroit News Radio Laboratory (WWJ) began regular daily broadcasts from the Detroit News Building. Included were local and national election returns, music, baseball scores, poetry, theatrical entertainment, etc. According to "Radio Broadcast" magazine, this "marked the beginning of wireless telephony as a social service". These broadcasts were audible in Windsor and aboard ships on the Great Lakes. They, no doubt, did not go unnoticed by the folks at Marconi, especially since they were using De Forest equipment – a competitor. Shortly after, on Sept 4, Fred Barrow and Darby Coats of the Marconi Company presented a well publicized wireless telephone demonstration at the Canadian National Exhibition (CNE) and then on Sept 16, the Marconi Wireless Telegraph Co. of Canada merged with Canadian General Electric, although they maintained the name in Canada.

FIRST REGULAR BROADCAST

After the first broadcast to Ottawa, no doubt more experimentation was needed. By November, Marconi in Montreal, was ready go on the air with its own radio broadcasts from XWA.

Montréal Gazette,
Nov 30, 1920.



**"His Master's Voice" Records
By Wireless Telephone**

By arrangement with the Marconi Wireless Telegraph Co., of Canada, a "His Master's Voice" Victrola Concert, featuring the latest and most popular selections, will be given on every Tuesday from 8 to 9 p.m. for the benefit of Wireless Students. Those who own "Amplifiers" can arrange an entertainment for their friends both novel and interesting.

There are many radio receiving stations in and around Montreal that can receive wireless telephone communications. Look for one in your neighborhood. Find out who your friends are that may have one.

Stations within a radius of two hundred miles of Montreal should be able to enjoy these Wireless Telephone concerts, as every record will be heard as clearly and distinctly as though it was playing on your own Victrola in your own home.

Captains and officers of ships in port are invited to enjoy this entertainment aboard their vessels.

Operators tune to 1,200 meters

BERLINER GRAM-O-PHONE CO., LIMITED

This article appeared in the Canadian Music Trades Journal in December 1920.

(Found on the LAC website v. ill. 35 cm. --December 1920 Vol. XXI no. 7 -- ISSN 0383-0705. -- P. 88)

Montreal Men Hear Phonograph Programme by Wireless Telephone

On a recent Tuesday evening several members of the Berliner Gramophone Co., Limited, Montreal staff, met at the home of Mr. H. S. Berliner to hear a musical programme by wireless telephone. At the Marconi station just below the Bonaventure depot a Victrola was placed beside the transmitting apparatus. His Master's Voice records by Kreisler, Lauder, Billy Murray, Lewis James, Coleman's Raderman's and Henri's orchestras were played and this music was heard clearly and easily, not only by the group in Mr. Berliner's home, but it is estimated by at least one hundred and fifty other persons or groups who had Marconi receiving equipment at points as far distant as Ottawa, Father Point, etc. In addition to the music Mr. Berliner's guests heard the "Cassandra" talking from out in the ocean, another ship off the coast of Nova Scotia, the Navy Yard at Brooklyn, N.Y., and Washington sending messages.

It is almost uncanny to think of sitting in one's own home and by means of a simple little piece of framework on the table actually hearing music and conversations miles and miles away. The receiving equipment, installed for the occasion in Mr. Berliner's house, was about one-third the number of amplifications required to talk across the Atlantic. That means with an apparatus of three times the strength the party gathered there could have heard the same music and messages transmitted at London or Paris. It is understood that the Marconi Company will give similar weekly demonstrations each Tuesday throughout the winter.

Music Trades - December 1920

Darby Coats reminiscing in "Manitoba Calling said: "In the interests of economy the [Marconi] company....asked the proprietor of a music store on Ste. Catherine West to lend them an instrument and records in return for suitable acknowledgements on the air. (This would have been the Berliner Gramophone store). Thus...the first "sponsored" programs from Canada went into the ether."

1921

There is not a great deal of information about progress during the year 1921. We can assume that broadcasts continued from XWA during that time.

Experiments with new uses for the radio phone continued. Darby Coats tells of an excursion onto Lac St. Louis. He and his collaborators used a radiotelephone installed on a small boat to describe an international yacht race at the Royal St. Lawrence Yacht Club. They communicated to a reporter from the Montreal Standard on shore, who called in the scoop by regular telephone. The exploit was even reported in the "Radio News" the US.

In the January 1922 issue of "Radio News", the editorial writer stated:

THE year 1921, just closed, was not a prolific one, as far as great inventions in radio are concerned. As a matter of fact, the reviewer would be hard put to pick out any radio invention of note made during 1921. To be sure, there have been many new inventions, and the year 1921 was not a poor one, if we consider the inventions actually made. As a matter of fact, there were almost three times as many radio patents issued by our Patent Office in 1921 as in 1920. Most of these patents, however, were improvements, few basic inventions being numbered among them.

This, however, does not mean that the art was retarded. Quite the contrary. It seems that 1921 will go down in radio history as the birth of the radio telephone, as far as its universal adoption, and its cognizance by the public are concerned. An art may be said to have "arrived" when it becomes universally known, and when the public begins to use it one way or another.

In March, the US Government issued regulations regarding the allocation of radio frequency bands for radio-telephone broadcasting.

It would appear that the Canadian government followed suit, because in April and May it began converting experimental "X" call letters to commercial call signs.

As far as I can tell, both CFCF and CKAC in Montreal received their call letters at that time. By November of 1922, there were 46 commercial radio stations across Canada.

The following list appeared in a publication by The Department of Marine and Fisheries that had taken over the mandate from the Navy.

CFAC	Geo. Melrose Bell.....	Calgary, Sask.
CFCA	Toronto Star	Toronto, Ont.
CFCB	Marconi Co.	Vancouver, B.C.
CFCE	Marconi Co.	Halifax, N.S.
CFCF	Marconi Co.	Montreal, Que.
CFCH	Abitibi Paper & Paper Co.....	Iroquois Falls
CFCI	Motor Products Corp.	Walkerville, Ont.
CFCN	W. W. Grant Radio, Ltd.....	Calgary, Alta.
CFPC	Inter Radio Devel. Co.....	Fort France, Ont.
CFTC	Bell Telegraph Co.....	Toronto, Ont.
CFYC	W. W. Odium, Vancouver Wld.....	Vancouver, B.C.
CHBC	Albertan Pub. Co.	Calgary, Alta.
CHCA	Geo. Melrose Bell.....	Vancouver, B.C.
CHCB	Marconi Co.	Toronto, Ont.
CHCE	Independent Teleg. Co.....	Toronto, Ont.
CHCF	Geo. Melrose Bell.....	Winnipeg, Man.
CHCQ	Calgary Herald, Ltd.....	Calgary, Alta.
CHCS	Radio Shoppe	London, Ont.
CHCX	B. L. Silver.....	Montreal, Que.
CHCZ	Toronto Globe	Toronto, Ont.
CHVC	Metropolitan Motes	Toronto, Ont.
CHXC	J. R. Booth, Jr.	Ottawa, Ont.
CHYC	Nor. Electric Co.....	Montreal, Que.
CJBC	Dupuis Freres	Montreal, Que.
CJCA	Edmonton Journal	Edmonton, Alta.
CJCB	J. C. Bennett.....	Nelson, B.C.
CJCD	T. Eaton Co.....	Toronto, Ont.
CJCE	Vancouver Daily Sun.....	Vancouver, B.C.
CJCF	The News Record, Ltd.....	Kitchener, Ont.
CJCG	Manitoba Free Press.....	Winnipeg, Man.
CJCI	McLean Holt & Co.....	St. John, N.B.
CJCN	Simons, Agnew & Co.....	Toronto, Ont.
CJCS	Eastern Teleg. Co.....	Halifax, N.S.
CJGC	London Free Press Ptg. Co.....	London, Ont.
CJNC	The Tribune	Winnipeg, Man.
CJSC	Evening Telegram	Toronto, Ont.
CKAC	La Presse	Montreal, Que.
CKCD	Daily Province	Vancouver, B.C.
CKCE	Canada Inden. Tel. Co.....	Toronto, Ont.
CKCK	Geo. Melrose Bell.....	Regina, Sask.
CKCR	Jones Electric Co.....	St. John, N.B.
CKCS	Bell Telephone Co.....	Montreal, Que.
CKKC	Radio Equip. & Sup. Co.....	Toronto, Ont.
CKOC	Wentworth Radio Sup. Co.....	Hamilton, Ont.
CKOC	Radio Supply Co.....	London, Ont.
CKZC	Lynn V. Salton.....	Winnipeg, Man.

In the spring of 1922, Darby Coats moved to Winnipeg to set up radio station CKY for the Manitoba Telephone Company. It used the same Marconi equipment that was used in Montreal. He remained there for most of the rest of his life. Walter Darling became the technical director of the newly minted CFCF as well as its first announcer. Another Marconi alumnus, Len Spencer, was the operator.

The following photo found on the LAC website shows an interview with Jack Dempsey at CFCF. I believe the gentleman at the rear on the left is Len Spencer and the one on the right with the headset on is Walter Darling.



The famous heavyweight boxer Jack Dempsey speaks into a microphone at radio CFCF in 1922. Photo from Library and Archives Canada C-066695

On Wednesday, May 3, 1922, La Presse published an article stating that it will be "installing an antenna on the roof of its building that will make it the most powerful radio telephone station in America. From this transmitter / receiver station we will be able to communicate with the farthest reaches of Quebec, Canada, the United States and the rest of the world." Not long after Len Spencer was hired away from CFCF and became the technical director of La Presse's new radio station CKAC, which went on the air in September.



Léonard Spenser the technical genius behind the creation of CKAC

A Few Words From Our Director

By Anja Borck



The past months have kept all of us quite busy at the Musée. Not all our projects have turned out as we expected – some did much better, others we plan to modify to increase their success.

For a second season, the museum took part in the Montreal Museums Day on the last Sunday of May. To everybody's surprise, the Museum received a record number of visitors. Over 350 people took advantage of free visits including tours through the exhibition, the collection room and the former RCA Victor factory, led by our knowledgeable volunteer guides.

Our first Lunchtime Concert on April 30th took a different form. Science for Lunatics, a great group of passionate musicians, proved to need more space to suit its volume than our small exhibition room where they were to perform. After two songs, we realized that we would need a bigger venue. The Museum decided to change the concept to outdoor concerts and to halls more adapted to the playing of electronically amplified music. We would like to thank Science for Lunatics for their great engagement and their willingness to participate in an experiment. Hopefully, we will get them back for a concert where they can truly rock! Concerts will resume at a later date.



The Science of Lunatics test our exhibition space for a free concert

After several postponements, Mariana Mejia, a McGill audio historian, gave three of her insightful listening sessions in July and in August to French and English visitors. The Museum's intern from Concordia University, Catherine Marcotte, assisted Mariana, and took care of the French presentation. We have had positive feedback about this activity from our public and plan for more sessions in the future.

In early August, a group of curious Montrealers came to the Museum with l'Association Québécoise pour le patrimoine industriel (AQPI) to inaugurate a new industrial heritage path in Montreal.

(<http://www.aqpi.qc.ca/deacutecouvrir-mtl-industriel.html>).



Inaugurating the Montréal Heritage Path with a visit to the MOEB

The Museum has furthermore become active outside its' walls. Many of you may recall our 2016 exhibition "Montreal in space". We received funding from the Canadian Government's Access to Heritage program to take this outstanding project to the Cosmodome in Laval for the duration of 12 months. Our partner is again MDA/Maxar Technologies, who deserve a great thank you for their generous support. We celebrated with a 5 à 7 on October 11th at the Cosmodome to which we invited all our members and friends of the Museum.



A MAXAR COMPANY

In May, we visited Oliver Berliner in Maryland, who generously offered his house to us for the night. The purpose of the visit was to finalize an important donation of objects from the Berliner family.



From left to right: Mariana Mejia, Oliver Berliner and Anja Borck

The Museum is also involved in two exhibitions featuring the early French-Canadian singer Mary Rose Anna Travers, better known as La Bolduc. In the Musée de la Gaspésie, one of our disc cutting machines is on display, the same one that was shown in the recent movie about the artist. The second show is in Montreal's Château Dufresne with a number of objects from our Museum, radios and a disc-cutting machine included. We wish both museum great success with their endeavours and invite you to investigate these exhibitions.



Objects from the museum's collection from the time of La Bolduc

In the late summer, the Museum planed important steps in its future. Together with the Board of Directors, the Museum worked on provincial recognition, through a process, which the Quebec government has at last opened after a pause of 18 years. We are moreover preparing a second exhibition room for the installation of a permanent display where visitors will be able to experience the lengthy and exciting history of sound and wave technology in our city, from Montreal's early involvement in the music industry to the latest in satellite development. This expansion is made possible through the generosity of the owners of Édifice RCA and financial contribution from the borough of the South West and the City of Montréal.

Much is happening here on Lenoir Street. Come and see for yourself! Take advantage of our extended opening hours (Mondays to Fridays 10 am to 4 pm, Saturdays and Sundays 2 to 5 pm). And thank you for the support through your membership. We would not be where we are today without it!

Yours sincerely

Anja

Director, Musée des ondes Emile Berliner

**HMV 22.2 Cover
Studio Six control room with Octobre and Quentin Meek
circa 1973**



Left to right: guitarist Jean Dorais, drummer Pierre Hébert, bassist Mario Légaré, keyboard player and singer Pierre Flynn along with recordist Quentin Meek

**In the next His Master's Voice
Studio Six and la relève Québécoise part 2**

At the MOEB

Design Montréal RCA The Sixties and the Seventies continues

Big changes happening

Exciting times at the MOEB. Thanks to a grant from the Ministère de la Culture et des Communications of Québec, we have been able to sign a lease until 2023 that covers all the various rooms rented by the Musée. This is an enormous step in the future development of the museum.

In the next few months we will open a new permanent exhibition as well as move our collection to a new reserve next to our present exhibition space. Now that the Musée has this permanent “home” the goal will be to expand its activities and visibility as a way to establish the importance of the site of the original Berliner Gram-O-Phone company and RCA Victor as key to industrial history of Montréal, Canada and the world.

The administrators and director are now working actively to solidify the museum’s financial, human and material resources, so don’t be surprised if we reach out for a bit of support in the next few months. Your support will be essential if we want the Musée’s goals to be met.

Pierre M. Valiquette
President

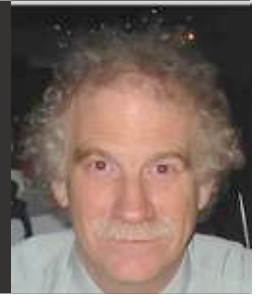


Several André Morin prototypes: part of Design Montreal



Studio Six and Québécois Music of the 70s

by Michael Delaney



I started about a year and a half ago. I was part of a group of music lovers and recovering audiophiles discussing music that we are passionate about. We talked about our current hit lists, but as often happens with people of a certain age the conversation worked around to the music of the past, the music we listened to as we grew up. Most of us were in our 50s or 60s so we discussed our favourite musical styles; Rock & Roll, R&B, Soul, Punk and even classical music. Of course the discussion rolled around to some of the inevitable questions: the Beatles vs. the Stones, did Punk music help or destroy the industry and the classic question, analogue vs. digital (that was the recovering audiophiles speaking).

A lot of friendly banter went back and forth around the table, but after awhile the conversation turned to the Québécois music scene of the 1970s. The era when the music of Harmonium, Les Séguins, Beau Dommage, Jacques Michel, Jim (Corcoran) and Bertrand (Gosselin), Gilles Valiquette and others filled the airwaves. Their albums sold hundreds of thousands of copies and most became stars in Quebec. All of us felt that this was one of the high points of the local music industry. As the conversation continued I began to realise that many of the artists being talking about recorded their albums at a “funky” recording studio called Studio Six. This studio was located on St-Antoine Street near de la Montagne. As a full disclosure, one of the reasons that I noticed where the records were recorded at Studio Six was that while studying Communication Arts in 1975-76 I was hired as an assistant recordist and received the training that started my career recording and producing music.

A few days after the discussion of Québécois music I put pen to paper and quickly pulled together a rough draught of the key points and artists that I wanted to mention. As I worked on the document my I used my Studio Six experience to fill out any recording details, plus I could cross check any fact by contacting the owner, my former boss, or other key members of the studio personnel. My knowledge of the 1970s Quebecois music scene is good, but I was less confident that I had one hundred per cent of the details correct. I sent a copy of the rough draught to Gilles Valiquette and asked him if he had the time to verify the content and pass on any comments he had on what I wrote. Gilles graciously agreed to do so and he offered to meet me once his schedule calmed. He liked what I had written, but wanted explain some of what was happening below the surface that would help fill in some of the background. He was the perfect person to help me write this article.

I met Gilles many years ago while he was recording *Deuxième Arrête*. He had started in the music industry as a session guitarist and worked on many of the typical sessions of the late 1960s and early 1970s. These sessions often consisted of recording cover

versions of songs that were hits in English. Later a Québécois or a Québécoise artist would add a French vocal on top of the instrumental tracks. Gilles later worked as the guitarist that accompanied several important singers that recorded several of the popular albums of the era. He also wrote songs that were recorded by many of the same singers. Eventually he decided that rather have others sing the songs that he wrote he would perform them himself. As of 2018 he has recorded 13 albums. More details about Gilles the artist later in this article.

Gilles was very generous with his time and we sat together for over three hours going over the Quebec music scene from the earliest recording through to the latest artists. He had so much information that I will try and convince to give a lecture on the subject. Gilles brought up several interesting points about the local music industry. One was that record companies usually signed an artist for a single not for an album. They also preferred that the artist record a known song. This, the record company felt, would help the chances of the artist getting strong sales numbers. If the artist sold well then they could record a second single. After a few well selling singles the artist could then record enough songs to compete an album.

The Québec music scene was always a little different. While international acts like British and American artists sold well in the province there was always a huge amount of support for local artists. As Folk-Rock and the singer-songwriter started to have an impact around the world the Québécois added a little twist and created what many feel is a zenith of Québécois music. This period is often referred as “*La Relève Québécoise*”. This period ran from the early 70s and went on until about 1977. Groups and singer-songwriters like Les Séguins, Beau Dommage, Jacques Michel, Octobre and Harmonium filled the airwaves. As I mentioned earlier many of these albums where recorded at Studio Six

Charles “Chuck” Gray and his wife Judy founded Studio Six in 1969. Like many Americans of this period Chuck moved to Canada to avoid an all expenses paid trip to Vietnam courtesy of Uncle Sam. Chuck and Judy moved to Ottawa and started a Coffee House. Eventually Chuck set up a very small recording facility in the coffee house with some basic gear and using the stage of the café to set up the musicians. Later Chuck and Judy decided that they wanted to expand their recording services, but to do so they would need a bigger market. They started looking for recording spaces in Montreal and finally settled on a large space on the 5th floor of 1180 St-Antoine Street. The original recording gear was very simple consisting of two Gately mixers and a couple of tape recorders. There was a large studio (recording room) and a good-sized control room. Because of the limited number of tracks on the tape recorders of the era, sessions tended to have many musicians playing simultaneously and recorded with a limited number of microphones.



The Studio Six recording room (Studio) during the "dead acoustics" period.

Studios of the early 70s and before tended to be reverberant, often referred to as "live". This reverberant environment helped blend the sounds that each microphone captured. As the number of tracks on the tape recorder increased and the number of channels on the consoles expanded more microphones were being used for sessions. However, to avoid the sound of one instrument getting into the microphone of a second instrument (referred to as leak) the studio had to be much less reverberant often referred to a "dry" or "dead". So, like many studios, the recording room of Studio Six was "deadened". The floor was carpeted, and the walls and ceiling were covered in absorptive material and often an isolation booth was also created. During this period, it was so common to put the drummer in this isolation booth that they were often referred to as drum booths. Eventually studio personnel, designers, techs or owners, realized that having a totally dead or absorptive environment was creating a new series of problems. The instruments had little or no ambient sound, so they all felt too "close" to the listener; artificial reverb could be added but never with the same result as a live room. Studios evolved to have both live and dead areas. The sound recordists, (referred to as recording engineers at the time), along with the producer would decide which instruments would be in the reverberant area and which would be in the absorptive area. The sound recordists would then choose and place the microphones, and all would be ready for the sound check.



Chuck studying the schematics of the Scully 4 and 8 track machines . "There must be something that I can modify"

In 1969 using his small set up with the Gately mixers Chuck Gray recorded albums for many country artists like Willie Lamothe , Bobby Haché, as well as a host of rock and pop bands. One of these bands would have a big impact on the studio. In the late 60s, Gilles Valliquette recorded at Studio Six with his band "Someone". Though the project was not finished at Studio Six; Gilles liked the sound that was recorded and the "vibe" of the studio. He filed that away for later.



One of the songs that helped draw attention to the studio was on the 1972 album Octobre by the group Octobre. The album was produced by Bill Hill and recorded and mixed by Chuck Gray and included the song "La maudite machine". This song got a lot of airplay and it sounded great. As such the song was an excellent promotional tool highlighting the quality of recordings done at Studio Six. Octobre would return to record two other albums at the studio, both recorded, mixed and co-produced by Quentin Meek. 1973's *Les Nouvelles Terres* and *Survivance* that was released in 1978.

The Neve console. The black buttons are to enable automation VCAs



As the studio bookings expanded so did the equipment list. The studio purchased the Rolls Royce of consoles a 24 channel Neve plus a 16, later 24 track MCI tape recorder.

The rear of the control room after the arrival of the MCI 16 track at far right





One of the artists that Gilles Valiquette accompanied was the twins Marie-Claire and Richard Séguin. They had been part of a successful group "La Nouvelle Frontière" but now had branched out on their own. They signed a contract with the Warner Brothers label and as was the norm they recorded a single. Richard and Marie-Claire chose the Félix Leclerc's classic "Le Train du Nord". The single was a success and sessions were booked to complete an album. The tracks of "Le Train du Nord" were recorded with Gilles as guitarist at Tony Roman's studio in Montréal East. The song was later remixed and added to the album Séguin. René Latarte produced the album and it was recorded and mixed by Quentin Meek. Richard Grégoire arranged the songs. This album was very successful and helped establish Les Séguins as major artists. Les Séguins would go on to record three other albums at Studio Six: "En Attendant" released in 1974, "Récolte de Rêve" released in 1975 and "Festin d'Amour" released in 1976.

There are a couple of interesting technical notes about two of the Les Séguins albums. The album "Récolte de Rêve" was mixed using a mix automation program that was built into Studio Six's Neve console. The automation computer, one of the earliest of the industry, came from an Olive console and had been adapted to the Neve console. Olive consoles were designed and built in Montreal and were very advanced technically. The Olive mix automation hardware and software was one of the first available worldwide.

Another project, "Festin d'Amour", was recorded at Serge Fori's farmhouse in St. Césaire using Guy Charboneau's Filtroson mobile studio. Harmonium used the same location and recording mobile to record tracks for L'Heptade. The overdubs (additional recording) and the mix of "Festin d'Amour" were done at Studio Six. Guy Charboneau would later perfect the concept that he started with the Filtroson mobile to create Le Mobile. He eventually moved to California and Le Mobile is still one of the most popular mobile studios in North America.

Inside of the Filtroson Mobile circa 1973,

photo from Le Mobile website



Guy Charboneau's latest Le Mobile, set up and ready to record.

photo from Le Mobile website



Jacques Michel started recording albums in 1965. Over the years he wrote many songs that, like the 1970 release "Un Nouveau Jour Va Se Lever", were very popular. In 1971 he released an album "S.O.S" that was a big change sonically and was very well received. In 1972 he was ready to record a new project. By then Gilles Valiquette was accompanying him on stage. The project was the album "Pas besoin de frapper pour entrer" and Gilles convinced Jacques Michel to choose Studio Six to do the recording. The song "Pas besoin de frapper pour entrer" was a big hit and became one of the anthems of la relève. Over the years since its release many artists have recorded cover version of the song. Gilles played guitar on the album and wrote the music for two of the songs. René Latarte produced the project using arrangements written by Richard Grégoire. One interesting fact about the song "Pas besoin de frapper pour entrer" is that the last line of the fourth verse ends with "Chuck, Rick et Quentin". This was Jacques giving credit to the three recordists that recorded the album. Chuck Gray, Rick Austin, and Quentin Meek (who mixed the album).

Jacques continued recording his albums at Studio Six until the end of the 1970s. These albums include: "Dieux Ne Se Mange Plus" in 1973, a live recording "A La Comédie" also in 1973, "J'ai le Goût d'Dire", in 1974, "Ma Nouvelle Saison" in 1975, "Migration" in 1976, "Le Temps d'Aimer" in 1977 and "Le Coeur Plus Chaud" in 1978. All except the last two albums were recorded and mixed by Quentin Meek. I recorded and mixed the last two albums on the list. Jacques continued recording in 1980s using other studios.



Inside of the Pas Besion de Frapper album cover shows Jacques and his musicians. Jacques is in front, behind him looking to the right is Richard Gregoire and Gilles Valiquette is in the back playing guitar.



René Latarte (occasionally credited as René d'Antoine) produced several albums for Jacques Michel and Les Séguins. René also helped Gilles record a series of guitar and voice demos of several news songs Gilles had written. René loved the demos and suggested that they add more instruments to polish the recordings and release the songs as an album. This became Gilles' first solo album, "Chansons Pour un Café". René also produced Gilles' second album "Deuxième Arrêt" and co-produced the third disc "Du Même Nom". This second album gave us another of the anthems of La relève. "Je Suis Cool". The pulsing guitar line and catchy chorus rang out of radios throughout 1973 and continues to get crowds jumping to this day

Gilles recorded many other albums, several of which he did at Studio Six, "Du Même Nom" in 1974, "Soirées d'Automne" released in 1975 and the eponymously named album "Valiquette" re-

leased in 1980. Valiquette was recorded in 2nd Studio Six location on McGill College. It was recorded in one night with the musicians set up in an empty room one floor above the studio. It was a simple set up with Gilles singing and playing guitar, Taurus bass pedals that Gilles and a custom drum machine invented by Quentin Meek. Others that participated included the singers Monique Fauteux and Pierre Bertrand (who had been in Beau Dommage). Gilles recorded many other albums in other studios, in Montreal and elsewhere. For example, "Valiquette Est En Ville" was recorded at Studio Tempo in Montreal and mixed at Toronto's Sounds Interchange. "Vol De Nuit" was recorded at the Record Plant in Los Angeles and was mixed at Producers Workshop. Producers Workshop is the studio where Fleetwood Mac's Rumours and Pink Floyd's The Wall were mixed.

Coming in part two, Jim Corcoran and Bertrand Gosselin, Harmonium, others and the big move.



Serious concentration behind the console during the mix of Deuxième Arrêt. Top to bottom: René Latarte, Quentin Meek and Gilles Valiquette

At last a Model A for the Museum



by Jean Bélisle

Sunday evening, July 8, 2018 at 9:00 the Musée des ondes Émile Berliner acquired at auction, a Model A gramophone that was manufactured in Montreal. The machine bears the serial number 1407, which makes it one of the earliest devices produced in Canada for the reproduction of sound. The serial number is engraved directly on the base of the machine under the decal affixed to the side of it. (Beginning with serial number 2600 the decal was replaced by a metal plaque). The low number seems to indicate that the machine was manufactured between 1900 and 1901. During that period, Berliner was building his gramophones in the Bell Telephone Company of Canada factory. The building that housed the factory still exists and is located at 975-999 Lucien-L'Allier (formerly Aque-duct St.).

The old Bell Telephone Company building



This machine, known as the “trade mark model” in England and the “model no. 5” in the USA, is one that carries the Nipper logo on the Trademark, which was copyrighted in Canada in 1900. The Canadian machine is slightly different than the British and American models. The oak box that contains the mechanism was assembled using dovetail joints, while the British and American models used overlapping joints. Because of supply problems from Berliner in the U.S., some parts of the Montreal-built machines were imported from Britain or France.

The machine belonging to the museum is equipped with the new improved play head of 1903. Originally, our machine would have used the original play head patented by Berliner in 1895. The sound quality of this head was not the greatest and

it was soon replaced by the “Automatic Berliner Soundbox”.

Our gramophone was probably sold at the Berliner store located at 2315 Ste-Catherine St West. The retail price in 1901 was \$15, a substantial sum in those days! For an additional \$2 you could get it with a copper horn. The museum’s machine is a first-generation model A and consequently can only play 7 inch (18cm) disks.

The Ste-Catherine Street store



The acquisition of this piece, through the Nicole Cloutier memorial acquisition fund, fills an important gap in our collection. We must also thank our volunteer Mike Eert and his American friend Glen Gurwit for making this major acquisition possible.

Below from left to right:

Daniel Barrière, Serge Morin, Ernst Udo Peters and Laval Rains



Musée des ondes Emile Berliner: Contacts

Pierre M. Valiquette, President
pierre@moeb.ca
514-974-1558



Anja Borck, Director
aborck@moeb.ca
514-594-9333



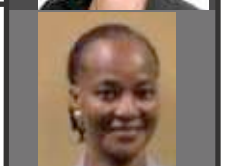
Michel Forest, Assistant Director
miforest@moeb.ca
514-588-6163



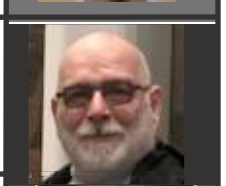
Janine Kriebler, Secretary
kriebler@moeb.ca



Abibata Koné, Treasurer
abi.kone@yahoo.ca
438-995-1460



Michel Dumais, Boardmember
dumais@gmail.com



Michael E Delaney, Boardmember
michaeledelaney1@mac.com
514-214-7039

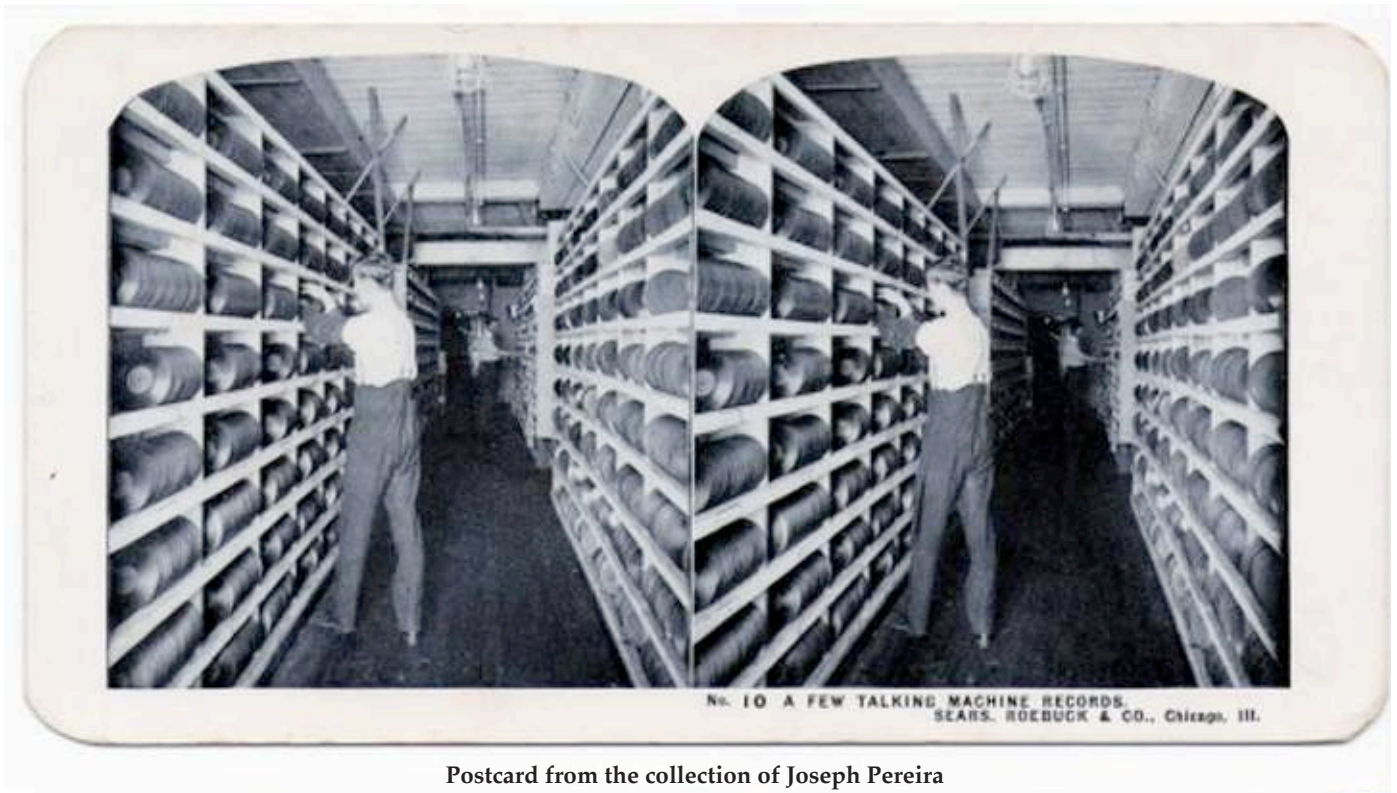


Audrey Azoulay, Boardmember
audrey@illopertinere.com
514-495-3047



Tim Hewlings, Boardmember
tim.hewlings@icloud.com
514-979-1477





Postcard from the collection of Joseph Pereira

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