



MUSÉE DES ONDES EMILE BERLINER

Jean Audet (Marko)



A Few Words From Our Director

By Anja Borck



Centennials offer rare opportunities to celebrate outstanding events. Such a celebration will take place at the end of this year and throughout 2020 honouring the December 1919 birth of regular radio broadcasting in Montreal. To get music on the air, Guglielmo Marconi secured patents from Reginald Aubrey Fessenden to set up a radio station, XWA, in Montreal. In 1920, the radio station became known as Canada's First – Canada's finest (CFCF) and is indeed the world's oldest successful radio station with a regular programming. Our partner for this year celebrating Radio is the Société Québécoise des Collectionneurs de Radios Anciens (SQCRA). They are a magnificent group of radio enthusiasts with much needed energy to help us with this kind of undertaking. The MOEB is looking forward to making this project a great success.

Early this year, the MOEB got a pleasant surprise with a private birthday fundraising, done by a friend through Facebook. The host of CBC program Daybreak invited this friend later for an interview to speak about her motivation for helping this small and little know museum. I found this gesture so inspiring that I started likewise a Facebook fundraising for my birthday. Together, we collected close to \$ 1,000. Facebook made it very easy to start private fundraising. Beside the essential financial support for the museum, it is incredible uplifting for all the people working at the MOEB to feel that we matter so much to you and your friends.

A display of Lou Renaud's design at UQAM



Lou Renaud shows a piece of her design for the MOEB's permanent exhibition

You may have heard that the MOEB is preparing to open its first permanent exhibition room. UQAM design student Lou Renaud worked on the visual aspects of this exhibition, supported by her professor Adrien Rovero. We love this kind of partnerships with our city's students and universities. It makes us aware of the great talent in our communities and we are proud to be able to show it off when the exhibition opens this summer.

Before this big date will bring us all together, we will need to complete the move of our collection to a freshly renovated new collection room. We have started last year to secure an affordable space in the Edifice RCA and cleaned, repaired and renovated the place. The owners of the Edifice RCA helped where they could with equipment and know-how. The MOEB found great support of helping hands from a program directed by the YMCA.

During all the above-mentioned activities we made a return appearance at the Montreal Audio Fest at the end of March. Our curator team of Jean Belisle and Ernst-Udo Peters had chosen to display the unknown technology of the RCA CED (capacitance electronic disc) player. They created a stunning display of totally out-dated but very impressive image and sound technology. During the three-day event, many volunteers and members of the Board of Directors helped to give our approximately 1,500 visitors a great experience.



In 1982 RCA launched CED. A vinyl disc playing both sound and image

The MOEB occupies today three spaces in the Edifice RCA for which the museum pays rent. The City of Montreal and the borough of the South West cover part of the increase in operational costs with a yearly contribution of 20 000 Dollars for the next five years. We would like to thank both governments for the urgently needed support.

On May 8th the Board of Directors honoured nine important members of the MOEB. Jean Belisle, Gaetan Pilon and Jean-Luc Louradour (museum founders), Robert McDuff, Laval Rhains and Antoine Cloutier-Belisle (long-time volunteers with outstanding engagement), and Robert Adamczyk, Eddy Clement and Oliver Berliner (important donors) became the museum's first Builder-Members. The museum will honour members yearly to recognize members that helped the museum grow and to secure its good financial standing. Honourees receive a membership for life. All names of the Builder-Members will be displayed with pride near the new permanent exhibition.

We hope to see you this summer at the museum

Your MOEB team
Anja and Michel

During the Annual General Assembly President Pierre Valiquette honoured nine members of the MOEB, including Gaetan Pilon seated far left, Jean Belisle seated next to Gaetan and Robert McDuff the bearded gentleman on the right

The MOEB's first 100 000 Dollar project: For its Collection Management, the MOEB was awarded a major grant of \$ 50 000 from the Federal Government of Canada, covering 50% of the overall cost of this project. Included in the grant will be new furniture and an update of our database system. The project will start in May and continues until December 2019.

The MOEB reference Library will launch soon with an online accessible catalogue thanks to Chelsea Kirman Woodhouse. Check our moeb.ca and Facebook page to find the catalogue. Over the next years, rare books will be digitized and included in our service. All other titles can be consulted at the museum by appointment.



Jean-Marc Audet (1915-2003) Les Studios Marko



By Tim Hewlings,

Jean-Marc Audet was a true pioneer of sound recording in Montreal. He acquired the nickname Marco when he was a kid, and it stuck. He was always Marc or Marco to his friends. When he opened his own studio, changing the “c” to a “K” was a bit of a joke between him and his friend Jack Markow who had a photography studio down the street. Les Studios Marko were, for decades the premier recording studios in Montreal.

He was a born “tekkie”, interested in photography, cinema and even became a pilot. He was seven years old in 1922 when radio station CKAC went on the air and XWA became CFCF. No doubt he would have been the first kid on the block with a crystal set.

The son of the renowned Mme Jean-Louis Audet, he also grew up in an artistic milieu. His mother was an actress, musician and, above all a phonetics and acting teacher. She was an outspoken believer in the proper use of Quebec French. Because of her advocacy, his mother was interviewed frequently on CKAC, and was encouraged by them to open a school of language and diction, which she did in 1933. It would go on to become the training ground for multiple generations of Quebec’s greatest actors, directors and radio personalities. That same year she was invited to produce a show for children at the station “Radio Petit-Monde” using her students. The show ended up running for ten years.¹ Both Marco, seventeen at the time, and his older brother André participated in the presentations. However, it was what was happening on the other side of the glass in the studio that really fascinated Marco. “I was looking at all the technicians, and I said, “My God, that’s the type of work I’d like to do.”² (Every professional sound recordist has shared a moment like this.)

So, in 1934, at the age of 19, during the World’s Fair, he went off to Chicago for three months to study radio. On his return, he applied for work as a technician at CKAC and was accepted. He began in Master Control doing on-air operating, but the recording and studio aspects of the business appealed to him as well. His teachers and mentors at CKAC were Antonio “Tony” Desfosses and Len Spencer, who was the chief engineer.

He used to record commercials and programs on disk to be sent to stations in other regions of Quebec. He used two record lathes so as not to miss any parts of the shows. He even recorded the play-by-play of out-of-town Canadiens’ games over telephone lines for rebroadcast in outlying areas. The master disks would be sent to Compo for pressing and shipping to the other stations of the network.

He really got into recording disks when the station got a contract with CBS to record the Amos ‘n’ Andy radio show that would be heard across country.

“The broadcast came from New York direct to our own line, on the master control where I wasn’t at that time and it was fed down to the recording studios and that where I had all my cues to CBS and any other station which we didn’t get. We always had the identification of the Columbia Broadcasting System and then there was a pause and you just had time to put your (delay?) at about six seconds and then the show started with the organ. That’s how it started ...and it was all done live.”¹

The masters were recorded on 17” disks that were known as “cartwheels”. They were sent to Compo Records to be duplicated and shipped to the various stations. That was how Marc met Herbert Berliner for the first time.

“And one night, someone came in around ... the recording was at seven o’clock exactly ... come in around five minutes after seven o’clock. He said, “Hello.” I said, “Hello, do you want to see something?” He said, “Yes, I want to see this.” I said, “What’s this?” He said, “Your record ... your recording there.” I said “Why?” He said, “I’m Mr. Berliner” Then I told him my name and ... we met ... And he said, “Wait let me see.” He took it out a little loupe about this big ³ and went right on the record about, I would say quarter of an inch to see the depth of the cut. And you know at that time all the shavings were coming around the record and I said if it gathers under my needle, it’s going to jump. I was shaking, and he said, “No, no I see that you’re nervous”, I said. “I am nervous for sure you’re going to spoil my record.” He said “No, I won’t spoil your record.” and then he said, “You’re cutting a little bit too deep, just lift it up a little bit”. And I started to unscrew it and the spring loaded. He said “Stop. That’s perfect.” He said, “Keep it there”. At that time, we just had a little machine with just a little glass (microscope) which was not that good and a little light underneath. He said, “Where did you get this?” I said, “I don’t know that was bought before I started.” He said “That cost about three dollars. Buy something good to check your record, not a three-dollar piece for mastering that goes to seventy-five stations. You’re going to make a mess out of it. So, that’s a lot. And he used to come in nearly, every oh, every two or three days just to check how I was recording.”¹

In 1938, his brother André, with the help of their mother, began producing another children’s programme, “Madeleine et Pierre”. Marco, who was very talented in doing different accents and character voices, played the role of Zéphirin for over ten years.⁴ (He was one of the founding members of the “Union des Artistes”. I remember him proudly showing me his membership card, which was number 4.)

Marco worked at CKAC until 1948, during which time he became acquainted with virtually every aspect of radio production. As he told it, "During my radio days I worked with producers, as a technician at the console, or sometimes to replace the sound effect man. So, I did nearly everything, the master control, the recordings, I even produced shows because sometimes my brother couldn't make it and I used to produce his show. So, I touched everything."¹

He also wanted to work with state-of-the-art equipment, and the radio station was very reticent about using the new medium of audio tape. "At that time, I was doing recordings on lacquers." The first tape I bought was a Soundmirror." (The Brush BK-401 Soundmirror was the first North American produced tape recorder. It was introduced in 1946, two years before the Ampex 200.) He bought it from a friend who was a piano teacher, for \$300, a substantial sum in those days. "I bought it, and I went back to....CKAC, showed it to my boss [Len Spencer]. He said, "Well it's good" because I recorded CBS, the music, "but he said, "it will never replace the record." Marc demonstrated his ability to edit the sound, much to the amazement of all there.

He started using the machine to do remote recording. He would take the tape back to the station and transfer it to disk to be distributed to other network stations. He also used it to collect sound effects for Madelaine et Pierre. ¹



Brush Soundmirror BK-401 ⁵

By 1948, he had pushed the envelope about as far as he could at the radio station and wanted to do state-of-the-art recordings. As well, because of his abilities at directing and producing, colleagues, friends and clients convinced him to open his own recording business. He opened his first studio in 1949 in the basement of the apartment building where he lived on Mountain St. The owner dug out the basement to give him a higher

space. He still had his trusty record lathe and his tape recorder, but the business grew quickly.

"In my first studio, I had about six dubbers. (Dubbers were machines used to make copies of original recordings - TH.) I used to do lots of programs that were sent all over Quebec. And at that time, all the stations - out of ten, I would say two might have tape recorders. Not even CKAC. I used to make a record for CKAC, so I used to transfer from the tape to a record and send it to CKAC and to stations."

Shortly after he opened, he was contracted by the CBC to do some sound for films about the war. He purchased an optical film recorder built by the Maurer company. "..... A sound recording machine on 16 mm film TH- six thousand dollars. I went to New York, bought the equipment, brought it to Canada - 22 percent duty on this. ... And then I started to do film. I had a projector with a sync motor [and] I recorded on a quarter-inch tape, not sync but my machine [was stable enough], so I used to transfer this [to the Maurer] exactly from this tape to the optical with a clap at the beginning that we used to sync [it] ..."



Maurer Auricon 1200 Model RM-30 optical film recorder.

Eventually the business outgrew that space and five years later he moved it to a third-floor space on Ste. Catherine St. above the International Music Store, another long-time Montreal institution. It was a bigger space, but musicians hated it because they had to carry gear up three flights of stairs. In 1959 he moved the studio again, this time to a building farther west on Ste. Catherine St., behind the Seville Theatre. You had to walk down an alley to get to it. The building was part of what was once the Douglass Methodist Church on Chomedey St. The building had been turned into a film studio by his long-time friend and collaborator, film maker André de Tonnancour. ⁶ André was giving up the space, and Marco jumped at the chance to get it. Les Studios Marko remained there until the early 1980's when they moved to the former RCA studios at 910 La Gauchetière.

I first met Marko in 1967. My band, The Sceptres, was recording a couple of songs backing an artist named Jimmy Torrez who had had a hit with a song called "Wheels" a couple of years earlier. At the time, Studio Marko was the most advanced in town. They were the first studio in Montreal to have an 8-track recorder, an Ampex MM1000 that had just been introduced. They also used custom-built mixing consoles that were built by J-Mar Electronics in Toronto. The other major studios, Stereo Sound and RCA still only had 4-track machines and very rudimentary mixing desks.

The next time we crossed paths was not until 1974. I had just finished the first year of graduate studies at the Music Faculty of McGill, and realized it was a dead end for me. My faculty advisor Prof. Bengt Hambraeus, was formerly the head of the music department at Swedish Broadcasting and knew I wanted to do sound recording. He had recently produced some recordings at Marko. They had recently lost one of their recording technicians, Michel Fontaine and were looking to replace him. Bengt gave me a glowing recommendation and Marc interviewed me. My friend, radio producer and announcer Earl Pennington also put in a good word. Marc decided to give me a chance and he, along with Barry Lucking and the other recordists at Les Studios Marko became my teachers and mentors for the next two and a half years.

Because of his long experience and his family history, he commanded the utmost respect in the studio from actors and producers, most of whom had been his mother's students. Entering his studio was like a continuing education programme for many of them. He subtly schooled them in the craft of studio recording over the years. He was also a consummate gentleman who knew exactly how to deal the many inflated egos that walked through the door to his control room. After he hired me to work for him, his first lesson was "only about 40% of what you do is technical. The most important thing is your ability to deal with the clients." Needless to say, I benefited greatly from his teaching as well, both in the technical aspects of the work, but also in my command of French. It was passable when I arrived there, but one did not get away with errors in front of those schooled by Mme Audet. If I said something incorrect, there was always Marc or Margot there to say gently, "Tim, on ne dit pas ça comme ça."

Although some record albums had been recorded there over the years, the place was geared to serve the advertising business, which was far more profitable than making records. Many radio and TV commercials were produced there. This included recording announcer voice-overs and jingles. Many famous music producers and composers of the era worked there including Bob Hahn, Neil Chotem, Art Morrow, Raymond Taillefer, George and Rod Tremblay and Vic Vogel.

National advertising for English Canada was mostly created in Toronto. Jingles were still very common then and most of the time were recorded there. Generally, they made a mix of just the music and it was sent to Montreal to be adapted into French. Because of that there was a cadre of highly professional studio singers in Montreal that included René Lacourse, Bernard Scott and his wife Nicole, Margot McKinnon, Philippe Vivial, Louise and Denise Lemire, Marilou and Heather Gauthier, Pierre Sénécal, Jean-Guy Chapados and many more. They were all in studio several times a week to do what we used to call "Xeroxes". Usually the vocal would be at the beginning and the end with a

music-only space in the middle for an announcer to read the ad. Once the vocals were recorded, we would record the announcer "voice-over", and it would be mixed and sent to the dubbing room.

The "dubbing room" was where tape copies of radio commercials were made, then shipped to radio stations all over the country almost daily. Because the studio could also synchronize sound and film, the audio for many television commercials was recorded there as well.

"Doublage" was another area where Marko excelled. Film dubbing (not to be confused with making copies) was the art of replacing dialogue from an English film with French and synchronizing it to the picture. There was a huge demand for French content from the new private television networks, Télé-Métropole (now TVA) and later Télévision Quatre Saisons (TQS). Barry Lucking: "I first met Marc when I was working at ASN, (Associated Screen News -TH). From time to time he would come to use our facilities to mix on our interlock film mixing and recording system. The mixes were recorded on 35 mm optical film in 10-minute lengths because that was the length of the only available film stock. We had a good time together, both on our massive 6 or 8 input console with EQ on 4 of the channels. Fast forward to around 1972, I was working in the AV field in Toronto and not too happy for I was not doing much recording, mostly staging multi-slide projector shows, and some recording at the brand-new Manta Studio.

I got a phone call from a friend who worked for Comprehensive Distributors doing post prod and TV spot printing and distribution. He was good friends with Marko and used the studio for recording work. Evidently Marc asked him if he knew where I was, he told Marc that I was in Toronto and probably happy there. (It was at the time of the start of FLQ and Separatist movements, so Marc was hesitant to call me. Eventually he did though and told me about his plans to get into the 'doublage' business. He knew I had done quite a bit of doublage and film recording and mixing. Over a period of about 3 or so weeks, we would chat on the phone, but no more than that... certainly no offers etc.... Eventually he did hire me, and I happily moved back from Toronto, and indeed we did quite a bit of doublage and recording audio for film, tv and ad spots using a synch system designed and built by Marc's friend Andre DeTonnancour..." (The system was highly sophisticated and had a rewind feature that was not generally available on other synch systems. André was as much an artist as his brother and built all the machines by hand. Each one was a work of art in its own right.)

"We used Marie Josée and Ulrich Guttinger for rhythm-band detection and calligraphy on the films. Marie-Josée also did translations and Ulrich did casting direction. We dubbed the My Three Sons series - many of them. Mario Verdon was the lead played by Fred MacMurray, I think we did 45 episodes." Note: Mario Verdon was another of Mme Audet's students. He and Marco had known each other since they both played roles in "Madeleine et Pierre" in the 1930s.

At one point I recorded the dialogue and mixed a soft-core erotic film. Some of the dialogue was done by some of Quebec's greatest actors who, needless to say, preferred to remain anonymous. The whole thing had us in hysterics most of the time.



Marco and Earl Pennington in Studio A with custom J-Mar Console (c1970)

Marco sold the business in the late 70s to a company called National Cablevision and agreed to stay on for 3 years to manage the transition. The place had been a family to all of us. Unfortunately, with new management, things were no longer the same. Barry decided to leave to open his own shop Studio Sonscript along with another of our recordists, Dominique Earhardt. I got an offer to move to Studio de Son Quebec. The new owners moved the studio to the former RCA Studios on Lagauchetière. Marco himself became very disillusioned by the sale and eventually came to regret having made it. He became bitter about his treatment at the hands of the new management, as well as the way they operated the studio, which eventually went bankrupt.

1. Gold, Muriel, *Speak Up! – The Story of Mme Jean-Loius Audet*. Bouquibec, Montreal, 2018.
2. Unpublished interview with Brian M. Smith 1996.
3. note: H.S Berliner's loupe is now part of our collection, donated by the estate of John Bradley.
4. Baulu, Roger and Taillefer, Raymond, *CKAC une histoire d'amour*, Stanké inc. Montréal, 1982.
5. <https://www.canuckaudiomart.com/details/649167854-rare-1947-brush-soundmirror-bk401-reeltoreel-tape-recorder/images/877166/>
6. André was the brother of famous Québécois artist Jacques de Tonnancour.

Doublage :

The art and science of translating a film or a television show from one language to another by synchronizing the translated text to the lip movements of the actors on the screen. The technique was developed in France during the 1950s and was used extensively there and in Quebec. The dialogue replaced sub-titles which were common at the time.

The process began with a textual translation of the dialogue. This was done while the translator watched and listened to the film and detected the mouth movements while adjusting the translation to fit them. Next, a calligrapher would write the dialogue on clear 35mm film with the words stretched or compressed to match the tempo and mouth movements of the on-screen images. This film was called a "rhythmo-band". The rhythmo-band was projected onto the screen below the film image using a special projector synchronised to the picture.

The very talented actors would be in the studio and would read their lines following the words on the screen. The film was cut into separate scenes, usually between 30 and 60 second sections that were made into loops. The picture, rhythmo-band and recordable film were loaded onto a movie projector, a the rhythmo-band projector and a magnetic film recorder known as a film dubber. (The magnetic film was like recording tape, but with sprocket holes so it could be synchronised to picture). The machines were electronically linked together, and because all the media had sprocket holes, they all ran at exactly the same speed. The loops would start running and the actors would rehearse the scene and then record it. Once it was correct, the loops were taken down and the next sequence would follow.

Once the dialogue tracks were recorded, the film was reassembled, and the voices mixed with a pre-recorded music and sound effects track (generally called an international M&E track), that had been created from the original film sound track.

At the MOEB

Design Montréal RCA The Sixties and the Seventies continues

New Board Members

The Musées des Ondes Emile Berliner is proud to announce the addition of three new members of the executive council.

The new board members are:

Laurent Arseneault, Marc Donato and Alain Dufour.

More details in the next His Masters Voice

HMV 23.1 Cover

Marco and Barry Lucking - Marko Studio A 1976



In the next His Master's Voice

Studio Six and la relève Quebecoise part 2



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 Krieber, Secretary
krieber@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



Marc Donato, Boardmember
Marcdonato55@gmail.com
514-238-2851



Alain Dufour, Boardmember
alain_dufour@hotmail.com
514-452-2339



Laurent Arseneault, Boardmember
larsenault@msei.ca



Postcard from the collection of Joseph Pereira

Proud partners of the Musée des ondes Emile Berliner



RESONANCE
TJL INC.

Design audio et
consultation acoustique
Audio Design and
Acoustical Consulting

C.P. 502, Saint-Laurent, QC
Canada H4L 4Z6

Tél. & Fax: 514 745-8180

www.resonancetjl.com

1001, Lenoir street, A-202
Tel : (514) 933-2211