

such as television jingles, as well.) Le Studio offers a sumptuous villa as well as a studio for \$10,000 a week. Ninety-five per cent of its clients

are from Britain or the United States: Cat Stevens, the Bee Gees, Ian Hunter and Nazareth have all recorded there.

How to Tape, Sweeten, Mix and Make a Golden Newie

Bachman-Turner Overdrive recorded their new album at Toronto's Phase One Studio in January. Eight tunes were composed, arranged and rehearsed. Then each of the four musicians set up his own equipment, with the help and advice of the producer and engineer, and made initial tapes.

Tapes are two inches wide and magnetic. One key performer may record on a half dozen tapes or more. A lead singer may sing on one, a chorus on three.

At Phase One, drummer Bob Bachman sat alone in the drum booth for six hours, playing into twelve microphones. The bassist, Fred Turner, played into two, the two guitarists into one each. The whole group then spent three days laying down the basic band tracks for each of the eight tunes.

The singers, Randy and Fred, did their tapes while listening to the band tracks on headphones. They sang, over and over, until they were satisfied. The background vocals were then laid down. Afterwards, the two guitarists made their tapes while listening to the vocals so they could play around the voices. Studio musicians—five horn players, ten string players and a conga drummer—then listened to the tracks already made and added "sweeteners" tapes.

The individual and collective efforts were fed

to the control room, through a dolby—an electronic gadget that deletes extraneous noise—and into the twenty-four-track tape recorder.

The producer and engineer mixed it all, listening and picking the best, editing and splicing. They were helped by a harmonizer, which can alter pitch without affecting speed; a phaser, which provides a wind blowing sound, and a digital delay, which gives an echo when desired. One tune was mixed at a time, and each mixing took some five hours.

The finished sound was transferred from the two-inch tape to a quarter-inch tape with two tracks for stereo. That went to a discmastering facility. As the tape played, a needle moving in sympathetic vibration cut grooves into a revolving, blank fourteen-inch record. This "master acetate" was soaked in a silver nitrate bath and coated with a thin layer of silver. An electronic bath gave it a thicker plate, which, when split, became a mould with an A and a B side. The mould was put in a computerized press, and a puck of vinyl was shot in and melted. The fourteen-inch diameter was trimmed to twelve. Then the first copy of *Freeways* was inspected for flaws and dropped into a sleeve and a printed jacket. There were already a million orders, enough to give it gold record status.



CBC

Bachman-Turner Overdrive, who have sold over six-and-a-half million albums in the US, still experimented when making Freeways. They added a horn section on one track and some members of the Toronto Symphony on another. Randy Bachman, left guitarist in the frenzied photo, was a conspicuous member of Canada's first great rock group, The Guess Who.



Dan Denton