

# 60 years IARC Jahre IWT ans CIMES

<b>1952</b>	<b>1953</b>	<b>1954</b>	<b>1955</b>	<b>1956</b>	<b>1957</b>	<b>1958</b>	<b>1959</b>	<b>1960</b>	<b>1961</b>
Lausanne	Paris	Bruxelles	Lausanne	Paris	Bruxelles	Bern	London	Amsterdam	Berlin
<b>1962</b>	<b>1963</b>	<b>1964</b>	<b>1965</b>	<b>1966</b>	<b>1967</b>	<b>1968</b>	<b>1969</b>	<b>1970</b>	<b>1971</b>
Strasbourg	Liège	Lausanne	London	Amsterdam	Berlin	Heidelberg	Kopenhagen	Genève	Mons
<b>1972</b>	<b>1973</b>	<b>1974</b>	<b>1975</b>	<b>1976</b>	<b>1977</b>	<b>1978</b>	<b>1979</b>	<b>1980</b>	<b>1981</b>
Prag	Paris	London	Amsterdam	Lausanne	Wien	München	Basel	Kopenhagen	Amsterdam
<b>1982</b>	<b>1983</b>	<b>1984</b>	<b>1985</b>	<b>1986</b>	<b>1987</b>	<b>1988</b>	<b>1989</b>	<b>1990</b>	<b>1991</b>
Parma	London	Paris	Bregenz	Baden-Baden	Lausanne	Wien	Prag	Hilversum	Manchester
<b>1992</b>	<b>1993</b>	<b>1994</b>	<b>1995</b>	<b>1996</b>	<b>1997</b>	<b>1998</b>	<b>1999</b>	<b>2000</b>	<b>2001</b>
Baden-Baden	Paris	Parma	Prag	Bratislava	Blankenberge	Hengelo	Bern	Budweis	Cardiff
<b>2002</b>	<b>2003</b>	<b>2004</b>	<b>2005</b>	<b>2006</b>	<b>2007</b>	<b>2008</b>	<b>2009</b>	<b>2010</b>	<b>2011</b>
Baden-Baden	Paris	Piešťany	Lugano	Ossendrecht	Budweis	Saarbrücken	Banbury	Smolenice	Bern



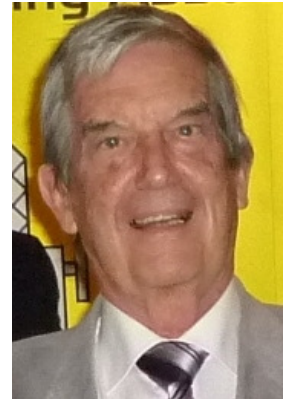
**FICS – Fédération internationale des chasseurs de sons**  
**International Federation of Soundhunters**  
**Internationale Tonjägerföderation**  
**[www.soundhunters.com](http://www.soundhunters.com)**

## Welcome to Switzerland for the 60th anniversary of the IARC 60 years of recording adventures in sound and pictures



Back in 1948, Jean Thévenot appealed to fans of sound recording to host a new show on French radio: "ON GRAVE AT HOME ..."

In 1952 the first "SUMMIT" was held – the International Competition for the best Sound Recording – hosted in France and Switzerland by Jean Thévenot and René Monnat. This contest has been held annually ever since. Diaporama was later included and in 1971 the VIDEO category was also added. In 2007 the new MULTIMEDIA category replaced Diaporama.



Some "old" friends, for the first time, have kindly agreed to relate some special memories for this book.

This year, Germany, Great Britain, France, the Netherlands, Slovakia, Switzerland and the Czech Republic participate in the competition, held in a different country each year, and now in Switzerland for the eleventh time. We regret, however, over the years, the withdrawal of countries that formally enriched this competition: Denmark, Austria, Belgium and Italy.

Since 1989 we have put the best recordings on CD – 22 CDs totalling 428 tracks – The best of the categories: music, spoken word, sounds of nature, research and interviews. Our English friends seek to collect, gradually, all the member country archives and make them available digitalised.

In this Diamond Jubilee year we want to congratulate all the participants, winners or not, who have sent their works over the years: they still require a lot of time, imagination, patience, technological research and perseverance ... so with a thought, also, for all those who are no longer with us... Thank you to the Jury, who decide, and struggle sometimes, to find the best works with objectivity and impartiality.

We would like to thank all our sponsors:

In particular this year for SRG SSR for their traditional support in the form of prizes, for the closing dinner this year, for the prize of RTS and SRF and to the studio "radio" in Bern for the reception. Also to Nagra, who also celebrate their Diamond Jubilee this year and to all of the companies who have, very generously, donated prizes over the years. Focusrite and Rycote have been particularly generous this year.

Finally, we do not forget our soundhunter colleagues who have worked very hard this year in our organisation: Markus Mast, Thomas Schäfer, and Margreth Stalder, André Hirter, Luzius Brand.

A downside, unfortunately, is the number of soundhunters and image hunters appears to be shrinking – although access to all forms of sound recordings and digital image has never been so good. Though the goal today is the same as it has always been: the choosing of a topic, and then presenting it in the best way possible!

Long live CIMES! This friendly annual competition – thanks to the organisation of the FICS (International Federation of Soundhunters) chaired by John Willett. Now with an increased presence on the Net to find new recording enthusiasts – amateurs with a passion for sound and vision.

### Congress and Contest Organisers

Helmut Weber  
Sound hunter  
General Secretary of FICS since 1991

Pierre Walder  
President of the Jury  
Jury member since 1960

## **BIENVENUE EN SUISSE pour fêter à Berne le 60<sup>ème</sup> CIMES 60 ans d'aventure de chasses sonores et d'images**

En 1948 déjà Jean Thévenot faisait appel à des amateurs de l'enregistrement sonore pour animer une nouvelle émission sur les ondes françaises: ON GRAVE A DOMICILE...

Mais c'est en 1952 qu'eut lieu le premier "CIMES" - Concours International du Meilleur Enregistrement Sonore -, animé en France par Jean Thévenot et en Suisse par René Monnat, concours qui s'est ouvert à l'image - avec le DIAPORAMA pendant quelques années - puis en 1971 avec la catégorie VIDEO et en 2007 avec le MULTIMEDIA. Quelques "anciens" de la première heure ont accepté avec gentillesse de relater, pour ce cahier, quelques souvenirs.

Cette année, l'Allemagne, la Grande-Bretagne, la France, les Pays-Bas, la Slovaquie, la Suisse et la Tchèque participent à ce concours organisé chaque année dans un pays différent, en Suisse pour la onzième fois. Nous avons cependant regretté, avec le temps, le désistement de pays qui enrichissaient ce concours de travaux de valeur: la Belgique, l'Autriche, le Danemark, l'Italie.

Les meilleures réalisations sonores ont été gravées sur CD, par nos soins, depuis 1989: ce qui représente 22 CD - quelques 428 enregistrements - parmi les mieux classés dans les catégories musicales, parlées, sons de la nature, recherches et interviews. En outre nos amis anglais cherchent à rassembler, progressivement, toutes les archives disponibles en digital.

En cette année anniversaire nous voulons féliciter tous les participants, lauréats ou non, pour l'envoi de leurs travaux: ils nécessitent toujours beaucoup de temps, d'imagination, de patience, de recherches technologiques et donc de persévérance... avec une pensée émue pour tous ceux qui nous ont malheureusement quittés.

Merci aux membres du Jury qui peinent quelquefois à départager les meilleurs travaux avec objectivité et impartialité.

Nous tenons à remercier également tous nos sponsors.

En particulier cette année SRG SSR pour son soutien traditionnel sous forme de prix, pour le dîner de clôture, pour les prix de RTS et SRF et pour l'accueil dans les studios "radio" de Berne. Merci également à la maison NAGRA, qui fête également les 60 ans de la construction de son premier magnétophone autonome.

Enfin n'oublions pas nos collègues chasseurs de sons, dévoués à une telle organisation et qui ont œuvré avec efficacité: Markus Mast, Thomas Schäfer et Margreth Stalder, André Hirter, Luzius Brand.

Un bémol cependant: le nombre de chasseurs de sons et d'images, donc de travaux présentés, est en constante diminution. Pourtant l'accès à toutes les formes d'enregistrements et de montage de sons et d'images en numérique n'a jamais été aussi facile, varié et bon marché. Mais aujourd'hui, comme hier le problème créatif du choix d'un sujet, de sa mise en forme et de sa présentation reste une tâche ardue!

Mais soyons positif: que vive le CIMES! Que ce poursuivent ces joutes sympathiques année après année, grâce à l'organisation faîtière de la FICS - **F**édération **I**nternationale des **C**hasseurs de **S**ons - présidée par John Willett et à l'excellente information faite sur le NET pour trouver de nouveaux adeptes de la chasse sonore et visuelle.

### Les organisateurs

Helmut Weber  
Chasseur de sons  
Secrétaire général de la FICS depuis 1991

Pierre Walder  
Président du Jury  
et juré depuis 1960

## **WILLKOMMEN IN BERN zum 60. IWT - 60 Jahre Abenteuer mit Bild und Ton**

Bereits 1948 machte Jean Thévenot den ersten Aufruf an die Tonamateure für eine Sendung auf Radio France mit dem Titel "Man schneidet zu Hause".

1952 fand in Lausanne der 1. Internationale Wettbewerb der besten Tonaufnahme (IWT) statt. Gründer waren Jean Thévenot aus Frankreich und René Monnat aus der Schweiz. Seither wird jährlich ein Wettbewerb in einem der Mitgliedsländer der FICS durchgeführt. Die Schweiz ist zum elften Mal Gastgeber. Seit 1971 gibt es auch Kategorien für VIDEO und 2007 wurde Diaporama durch Multimedia ersetzt.

Einige Freunde der ersten Stunden haben sich freundlicherweise bereit erklärt, dieser Broschüre, einige Erinnerungen beizusteuern.

Zum 60. IWT haben wir Arbeiten aus Deutschland, Grossbritannien, Frankreich, den Niederlanden, der Slowakei, der Schweiz und der Tschechischen Republik. Mangels Verband in ihren Ländern sind die Länder Belgien, Österreich, Dänemark und Italien leider nicht mehr vertreten

Seit 1989 wird jedes Jahr eine CD mit den besten Arbeiten veröffentlicht, total bisher 22 CDs mit rund 428 Amateurbeiträgen aus allen Kategorien des Wettbewerbes. Unsere englischen Freunde haben zudem alle noch vorhandenen Aufnahmen seit Beginn digitalisiert.

In diesem Jubiläumsjahr danken wir allen Teilnehmern, die sich Zeit genommen haben, mit viel Phantasie, Geduld, technischem Wissen und viel Ausdauer eine Arbeit zu gestalten. Wir gedenken aber auch der vielen erfolgreichen Tonjäger, die uns in den letzten Jahren verlassen haben.

Vielen Dank auch an die Juroren, die mit Objektivität und Unparteilichkeit für die Klassierung der Arbeiten zuständig sind.

Wir danken ganz speziell unseren Sponsoren. Insbesondere der SRG SSR für den traditionellen Barpreis, das Diner am Schlussabend, den Barpreisen von SRF und RTS sowie das Gastrecht im Studio Bern. Dank an die Firma NAGRA, welche dieses Jahr auch den 60. Geburtstag des ersten tragbaren Gerätes feiert.

Ohne ehrenamtliche Helfer kann ein IWT nicht stattfinden. Wir danken Markus Mast, Thomas Schäfer und Margreth Stalder, André Hirter, Luzius Brand.

Trotz Jubiläum kämpfen wir mit sinkenden Mitgliederbeständen in fast allen Ländern. Dies obwohl der Zugang zu digitalen Bild- und Tongeräten noch nie so einfach und günstig war. Die Herausforderung bleibt, geeignete Themen mit guter Montage zu präsentieren.

Es lebe der IWT! Dank der Dachorganisation FICS mit seinem Präsidenten John Willett und der Präsenz im Internet hoffen wir auch zukünftig auf interessante Arbeiten.

Das OK-Team

Helmut Weber  
Tonjäger  
Generalsekretär der FICS seit 1991

Pierre Walder  
Jury Präsident  
Jury Mitglied seit 1960

## Welcome to the 60<sup>th</sup> International Amateur Recording Contest (IARC)



A lot has happened in audio during the past 60 years. The very first winner of the contest was Stephan Kudelski who won the contest with a portable recorder he had made himself. In the days of inefficient batteries and valve technology he, very wisely, thought – “why waste battery power on making the tape move when Swiss clockwork was so superb and could do the job without using the battery”. So, as a student project, he made his own recorder, with a wind-up clockwork transport and the batteries could then be used only for the electronic circuits.

So, with a portable recorder that could go anywhere he produced a recording that won the very first contest.

This recorder so impressed Swiss Radio that they asked him to make some for them. This was the start of the Nagra recorder (Nagra meaning “will record” in Stephan’s native Polish). Nagra went on to be the industry standard portable recorder for several decades with Nagra producing some of the greatest analogue recorders ever made – the latest Nagra VI digital recorder (which I use myself) is still at the top of the tree in quality.

Over the years the trend has moved from open-reel recorders, through compact cassettes, DAT, Mini-Disk, CD and on to HDD and solid state flash recorders. All these formats have been accepted into the contest at one time or another; though, of late, the entries have tended to arrive on CD however they were recorded in the first place.

But the root of a good recording is not the equipment itself, but the ingenuity and the expertise of the entrant. It’s recognising a good sound and choosing the right microphone for the job and putting it in the right place. It’s also in the imagination and the creativity of the entrant and in the skill in bringing that all to life in the recording, to produce something that will never be forgotten. There have been many of these magic recordings over the years; some recognised in their winning of the contest, others, unfortunately, not being fully recognised, but giving great pleasure to those that did recognise the magic. Some very great recordings have been made on simple or inexpensive equipment, so the inexperienced beginner with imagination can still make a winning recording.

The International Federation of Soundhunters (FICS - Fédération Internationale des Chasseurs de Sons) organises the contest each year and exists to promote creative sound recording, whether on its own or with a video or multimedia presentation. Many people in the visual media often forget that sound is an integral part of the production and is, very probably, more than 50% in importance. As someone once said: “A picture tells a thousand words – but sound tells a thousand pictures”.

I would like to thank all our sponsors who have generously donated prizes over the years and particularly this year to Focusrite and Rycote

Four years ago I was honoured to be elected FICS President and as we celebrate the Diamond Jubilee of the IARC we can look ahead, as well as backwards, because creativity and imagination are still here to create the magic recordings of the future.

John Willett, Oxford, GB  
FICS President since 2007

## Memories from Douglas Brown, England



The first CIMES/FICS I ever attended was in London in 1959 and I organised it almost single-handed! I had never met any of its elected officers or regular competitors and I had only the haziest idea of the organisation's practices and traditions. In 1957 I launched the *Tape Recording Magazine* in the U.K. and soon afterwards I first heard of CIMES and began to publicise its activities. In 1958 I wanted to get fully involved, but my duties as a Fleet Street journalist prevented my attending the Berne event in that year and I sent a colleague to observe and report back. He returned with the news that he had volunteered to stage the CIMES programme in London the following year, and had given an undertaking that we would secure the cooperation of the BBC. Soon afterwards he opted out and I was left to cope.

First I had to launch a British Contest and affiliate it to the international event. The BBC (where no one had even heard of CIMES or FICS) had to be persuaded to make a studio available, and second some of its staff for three days. An office had to be set up to handle the typing and duplication of documents. Hotel accommodation had to be booked. A social programme was called for, with a prize distribution dinner. And my resources were minimal, which meant that I had to go begging around the audio industry in search of sponsors. Aided by my wife and members of the few London tape recording clubs that had been formed, we struggled through, and the Contest programme was considered satisfactory, with eight countries taking part.

But the FICS congress was a different matter! Proceedings were dominated by the two men, Jean Thévenot and René Monnat, who had established the Contest in 1950 and had developed it in close association with their local radio organisations, according to a well-established pattern. They were resistant to change, and sceptical about our explanation that we could not guarantee comparable support from other national radio organisations. Debate in three languages kept one or two sessions going until almost midnight. At the time I could not comprehend what all the fuss was about, but with hindsight I understood that Thevenot and Monnat saw their well-established relations with the radio professionals endangered if the rules were relaxed, and then we settled down to very harmonious relations and cooperation. These two men, who did so much to encourage recording activity across Europe, shared the presidency of FICS for the first six or seven years and then, in 1970 in Geneva, I was honoured to succeed them. By then, the BBC was regularly transmitting the best recordings from CIMES and for some years I presented that programme.

My ten years as President, until I retired in 1969 in Copenhagen, provided me with some of the most enjoyable experiences and some of the most valued friendships of my career. Some of the highlights remain vivid in my memory: Strasbourg in 1962, where French Radio provided one of the most spectacular banquets I have ever attended; 1964 in Switzerland when we were taken to a floodlit hill-top castle with trumpeters in medieval costume lining the approach avenue and the meal was served in candlelit vaults; London in 1974 when an old journalistic friend had become Head of Sound Radio at the BBC and feted us generously, and another old friend had become a Member of Parliament and hosted a dinner at Westminster.

The reader may have noted that there is no mention here of my own recording activity. Such as it was, it was on short contracts with the BBC to interview people or to collect documentary material for some of their programmes. I never entered CIMES as a competitor, but I hope that in the promotion, organisation, and administration of amateur recording activity in Europe I played a useful role.

I have great admiration for those who have carried on the good work and for the way in which they are doing it still, and I wish them well.

Douglas Brown was president of the FICS from 1970-1980  
He lives in Gloucestershire, England

## Memories of 60 years CIMES by Jan Mees, Netherlands



I and my soundhunter friends Guy Tavernier and Pierre Christian had that honour to be joint winners of the first international CIMES 1952 in Lausanne. And that was the first fulfilling of my dream.

How did I come to it? I must go pretty back in my memories. My dream started when I was fourteen years old. I got a number of gramophone records with classical music and my favourite Mozart "Eine kleine Nachtmusik"; there were only a few minutes on one record in that time, but I started to dream about making my own recordings, to create my own studio. In the same time we moved from Denmark to France, the Second World War was to begin, it was not a good time for my dream. But I was lucky. I see it still in front of me: the shop with the name "Carobronze" full of the recorders for cutting the "Disques souples"- black records, my dream began to live again, I just needed to wait a little longer, to learn a new language, making new friends.

On my eighteenth birthday I got my first own recorder. My very good friend Guy Tavernier had also one, another friend Claude Cronier enjoyed us with his ideas and we were ready for new activity. Fortunately I could turn a few rooms of my parents house on Avenue Foch in Paris to my first studio. So our work started. We have been recording sketches, small music, preparing theatre pieces, doing interviews. Many friends have come to see us, read for us and act for us. It was a great pleasure to work with them. During my living in Paris we have been cooperating also with the French Radio. Jean Thevenot had in that time a regular program for soundhunters called "Au quatre vents". We have often been guests of his broadcasting and making a lot of recordings for him. That is how we have found out that France and Switzerland started cooperating and preparing together the contest. In the year 1952 Jean Thevenot and Rene Monnat organized the first CIMES. Of course we have given our recordings to the contest and our sketch "A la poursuite de M. Sprunk" got the Grand Prix. What can you wish more as a young soundhunter?

My dream started to work and I must say it continued to work for many coming years. I got a lot of soundhunter friends in Europe, may be also because of my personal life. I have been born as a Dutchman in Denmark, living many years in France, working in Belgium, Sweden, Switzerland, England and many other places. All that allowed me to meet a lot of people and encourage them for our soundhunters work, helping them to create a national clubs in different countries. I was happy that the CIMES grew quickly. In 2 years time Belgian soundhunters became active, in 5 years time, we have had participants from Holland, Denmark, Spain and also Austria. Our movement got a new dimension after the year 1956, when on the 21<sup>st</sup> October the FICS was established in the restaurant of the Eiffel tower. I have had that honour to be there, to live that moment of the birth of our organization.

My dream moved further. I realized that making the recordings will stay my hobby, that good sound will be my friend forever. I made a life friendship with CIMES and FICS with soundhunters and later also with those representing moving or static pictures. I have seen the development of our contests, how it has increased up from mono competition to stereo one, from simple recordings cut on black records to the high digital technique of today. After several years I was not a regular CIMES competitor more. As a general secretary of the FICS I have taken part practically on all competitions, helping organizing many of them, spending many hours in the juries in different places. One can not mention all of them. But many have been memorable. For instance Amsterdam 1960, the first CIMES organized by Dutch soundhunters, where we prepared a little joke. Every city has a special sound. I wanted to present that of Amsterdam to everybody and it was very easy: just open the window and listen to the barrel organs which we have of course carefully placed under the window of Krasnopolsky hotel in Amsterdam. It was tricky and successful, as well as the competition.

You may ask what continuation can have my dream.

I continue to build my own studio. The old black records "Disque souples" have retired long time ago, my audio recorders, which I still use daily got accompany of video recorders. Of course, everything goes digitally. The satellite technique gives me the connection with the word, also with my soundhunters friends and their recordings – audio or video, which are from time to time presented by different radio and television stations. Sometimes I am giving me a question, what has been the most interesting for me: the sound, moving picture or the technical development. Probably all of them, they have learned me to look on the world differently and gave me friends for the life. I would like that everybody has that luck as I to find such an interesting hobby, as a regular competitor or a man behind. And because I want to continue my dream I have establish "Dr. Jan Mees Prix" for regular competitor of CIMES.

Good luck CIMES!

Jan Mees (born 1924), honorary member, was from 1959-1990 vice president, general secretary and treasurer of the FICS: He lives in Wassenaar/NL

## History of the FICS

The evolution of Radio is now over 80 years old. From the earliest days, animated and supported by its development, amateurs devoted themselves to sound recording. In the thirties they slaved away with clumsy gramophone recording equipment hauling it by hand cart to each venue. These primitive devices were later superseded by recorders using magnetic steel wire; some models prior to WW II might even be called "portable".

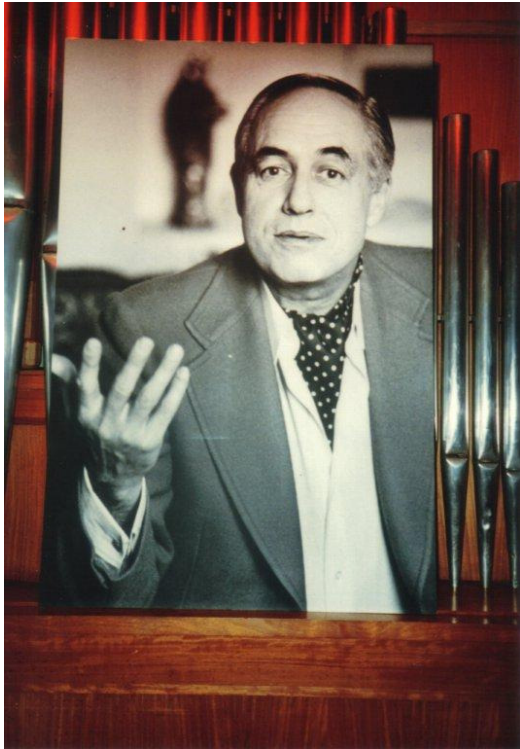
The French and Swiss radio corporations (which have always had a great interest in amateur recording activities) have been broadcasting special programmes for amateurs since as early as 1948. However, amateur sound recording did not make good progress until the early fifties when modern tape and tape recorders began to become available. French Radio, on the invitation of Jean Thévenot, promoted an amateur recording contest in 1950 in which amateurs from Switzerland also competed. In 1951 it was Switzerland (under René Monnat) who organised the second contest.

In 1952 the door was opened for all. The first International Amateur Recording Contest (IARC) was held at Lausanne in Switzerland. Amateur tape recordists from all over Europe took part. The first prize winner was a student, Stefan Kudelski, who entered the competition with a home-made clockwork-driven tape recorder. The machine was called NAGRA (from the Polish "will record") and the former student is now head of a leading company near Lausanne which is manufacturing high quality machines for radio, television and film companies as well as serious amateurs the world over.

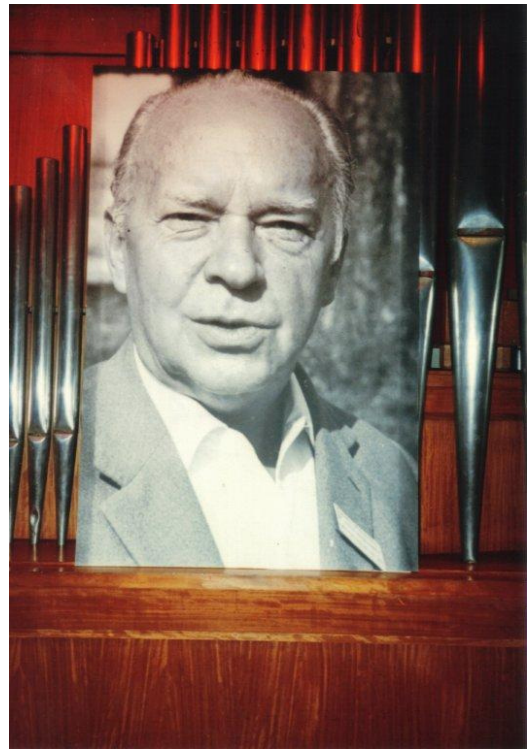
Consequently, clubs for amateur recordists, often calling themselves sound hunters, sprang up; the first ones in France and Switzerland followed quickly by other countries. These local clubs joined together to form national associations and in 1956 (on October 21<sup>st</sup> in Paris) the associations came together to found the Fédération Internationale des Chasseurs de Sons (FICS) (or International Federation of Sound Hunters in English). The founders were radio experts Jean Thévenot from France, René Monnat and Fredy Weber from Switzerland who had been encouraging and overseeing the sound hunters movement from the very beginning.



Paris 21.10.1956 – Foundation of the FICS



Jean Thévenot (1916 – 1983)  
Co-Founder of the FICS



René Monnat (1909 – 1973)  
Co-Founder of the FICS

### FICS presidents

1956 – 1959  
1959 – 1966  
1966 – 1970  
1970 – 1980  
1980 – 1990  
1990 – 2007  
2007 –

Jean Thévenot, F (1916 – 1983)  
Fredy Weber, CH (1925 – 1996)  
Heinz Runge, D  
Douglas Brown, GB  
Fritz Aebi, CH (1915 – 2008)  
Milan Haering, CH+CZ (1933 – 2010)  
John Willett, GB



Fritz Aebi  
FICS President  
1980 - 1990



Milan Haering  
FICS President  
1990 - 2007



3 friends (from left to right):  
Jan Mees – FICS General Secretary 1959 - 1990  
Fritz Aebi – FICS President 1980 - 1990  
Fredy Weber – FICS President 1959 - 1966



Paris 1973:  
Fredy Weber interviews Wilhelm Glückert,  
composer of the Soundhunters March.

## Roberto Santini, Lecco, Italy – 8 times Winner of the GP AUDIO

Roberto Santini had more than 40 entries at the IARC and has won the GP AUDIO 8 times. He is the most successful participant in the history of the IARC. Congratulations!

### List of GP AUDIO

<u>Year</u>	<u>Place</u>	<u>Title of entry</u>
1977	Vienna	Cabaret 45
1978	Munich	Bavière
1983	London	Radio
1984	Paris	La fête de ma vie
1991	Manchester	La piccola fiammiferaia
1994	Parma	Vendetta
1995	Prag	Ein Floh im Ohr
2000	Budweis	Vino – Vino



Vienna 1988



Parma 1994



19th IARC 1970 in Geneva



22nd IARC 1973 in Paris

## Stefan Kudelski – Winner of the 1st IARC 1952 in Lausanne



The Kudelski company was founded in 1951 by Mr. Stefan Kudelski. Born in Warsaw, Poland on February 27th 1929 where he completed his primary schooling. In 1939 the declaration of war in Europe saw the Kudelski family flee to Hungary, then France and finally Switzerland in 1943. Stefan Kudelski returned to his studies at the Collège Florimont in Geneva and later to the Ecole Polytechnique de l'Université de Lausanne (EPUL), the Swiss federal institute of technology in 1948. In 1951, his prized invention, the "NAGRA" (meaning "will record" in Polish) takes a concrete form: a portable audio tape recorder with exceptional specifications, i.e. light, small, self-contained, portable and high quality.



In 1952 the first customers, Radio Lausanne and Radio Geneva placed official orders for the **NAGRA I**. In May 1952, **following the first international sound recording contest**, some well-known reporters become interested in the NAGRA. Stefan Kudelski then obtains a firm order for six NAGRA 1's from Radio Luxembourg.



Success of the **NAGRA III** was huge, and delivery times were between 6 and 8 months. Production has to be increased continually. In 1964 office space and manufacturing space is rented in Renens, then in 1965 in Malley. At the end of the year a factory in Neuchâtel is purchased. A vast piece of ground is purchased in Cheseaux-sur-Lausanne, for the construction of a dedicated factory. In 1967 the 10'000th NAGRA III is celebrated.



The **NAGRA SNS** was also introduced in 1972. This half-track slow speed version of the SNN became a standard tool with law enforcement agencies around the globe. The SN series were so compact, that rewinding the tape had to be done with the aid of a small mechanical crank handle. On the SNS the tape could be "turned over" to give twice the recording time.

Please find the complete story about NAGRA on [www.nagraaudio.com](http://www.nagraaudio.com)

## Jeux de mots de Pierre Walder

- I** **WT – IARC – CIMES** : réunion annuelle de tourisme sonore et visuel
- W** **EBER** Helmut, chasseur de son, secrétaire général de la FICS, informaticologue,
- T** **HEVENOT** Jean, fondateur en 1952 du 1er CIMES, Radio France (ex-RTF) et Radio Suisse Romande. Féru du bien parler.
- I** **DEES**, ce que l'on exige de tous chasseurs de son et d'images, en plus des connaissances techniques et de la patience
- A** **MATEUR**, « professionnel » de l'enregistrement sonore et visuel qui a le temps pour lui...
- R** **OBERT** Paul, délégué français, soucieux que toutes les interventions soient traduites en 3 langues...ou alors dites seulement en français !
- C** **ROS** Charles, médaille remise aux lauréats méritants
- C** **D** 22 disques produits soit 428 titres présentés aux CIMES de 1989 à 2010
- I** **NFORMATIQUE** utilisée aujourd'hui aussi bien pour créer des enregistrements originaux que pour déterminer leurs classements par catégories
- M** **ONNAT** René, fondateur en 1952 du 1er CIMES, Radio Suisse Romande avec Radio France (ex RTF). Féru de la précision helvétique.
- E** **SPERANCE** que le CIMES se poursuive encore de nombreuses années: allez les jeunes !
- S** **OURIRE ET RIRE** : ce que nous souhaitons à tous les participants de ce

60<sup>ème</sup> CIMES 2011 à Berne

WeberWillettWalder/iwt-iarc-cimes/2011/md.cd.mp3.dv.hdv.dvd.mpeg3.blueray.exe/ok?ko!



7th IARC in Berne 1958 – The jury at work



26th IARC in Vienna 1977 – Preparation of the entries

## IARC AUDIO Winners 1952 – 1981

Nr.	Year	Place	Ctry	AUDIO Winner	Ctry	AUDIO TITLE
1	1952	Lausanne	CH	J. Mees/G. Tavernier P. Christian	F	A la poursuite de M. Sprunk
				Stefan Kudelski	CH	Le bourdon de Notre-Dame
				Louis Mécavara	CH	Improvisations
				Gabriel Lincé	F	Folklore Polynéion
2	1953	Paris	F	Claude Cronier	F	Bouquet de Soncer
3	1954	Bruxelles	B	J.M. Bourot	F	Mille, dix mille, cent mille ?
4	1955	Lausanne	CH	Ru van Wezel	NL	Bleistift und Papier
5	1956	Paris	F	Monique Canon	B	Variations sur instruments
6	1957	Bruxelles	B	C. Flury / E. Stark	CH	Der Zauberladen
7	1958	Bern	CH	Ru van Wezel	NL	Limelicht
8	1959	London	GB	T. Weston	GB	Journey so long
9	1960	Amsterdam	NL	Paul Norman (mono) Daniel Gonin (stereo)	GB F	The Rest is Silence La stéréophonie
10	1961	Berlin	D	Willy Baumann (mono) Jean Taverney (stereo)	CH CH	Variationen mit dem Ton A Ramona
11	1962	Strasbourg	F	K.U. Wellinghoff (mono) Raymond Garnier (stereo)	D F	Die Zeit Un jour la nuit
12	1963	Liège	B	Bernard Pichon (mono) Emil Heer (stereo)	CH CH	ATS-folies Magnificat
13	1964	Lausanne	CH	R.S. King (mono) E. A. Fellmann (stereo)	GB CH	Sink-Symphony Kontrapunktus
14	1965	London	GB	Jürgen Sprotte (mono) Kurt Felix (stereo)	D CH	Guitarra rapida Die Musikmaschine
15	1966	Amsterdam	NL	Lucien Wasmer (mono) Svend Nielson (stereo)	CH DK	Panorama of Mexican music The Magic Band
16	1967	Berlin	D	Fernand Paillard (mono) Ivan Stepan (stereo)	CH CZ	Mini marriage Futur
17	1968	Heidelberg	D	Nilos Haase (mono) François Jeannin (stereo)	CZ CH	Hommage à Albert Dürer H2O
18	1969	Kopenhagen	DK	Lucien Wasmer	CH	Valdémar Poulsen
19	1970	Genève	CH	Peter L. Bastin	GB	Not a word
20	1971	Mons	B	Peter L. Bastin	GB	How to make a tape recorder
21	1972	Prag	CZ	Peter Christoph Haessig	CH	Die Werbung
22	1973	Paris	F	Peter Dekker	NL	Radio Piratolarie
23	1974	London	GB	Jean Daudin	CH	Angleterre
24	1975	Amsterdam	NL	E. Pokorny	CZ	Voyage de demain
25	1976	Lausanne	CH	Colin Humphreys	GB	Darling
26	1977	Wien	A	Roberto Santini	I	Cabaret 45
27	1978	München	D	Roberto Santini	I	Bavière
28	1979	Basel	CH	Bert van den Brink	NL	Multiple voice
29	1980	Kopenhagen	DK	Peter Rubin	CH	Roman fährt Automobil
30	1981	Amsterdam	NL	Fernand Paillard	CH	Chienchat fantaisie

## IARC AUDIO Winners 1982 – 2010

Nr.	Year	Place	Ctry	AUDIO Winner	Ctry	AUDIO TITLE
31	1982	Parma	I	Nando Monica	I	Giocattoli in Parata
32	1983	London	GB	Roberto Santini	I	Radio
33	1984	Paris	F	Roberto Santini	I	La fête de ma vie
34	1985	Bregenz	A	Daniel Mar & Co.	F	Alice ou un... (Diaporama)
35	1986	Baden-Baden	D	Hörspielgem. Baunatal	D	Zeitzeichen
36	1987	Lausanne	CH	Peter Rubin	CH	Musikalisches Wasser
37	1988	Wien	A	Gottfried Bauer	A	FICS-Rap
38	1989	Prag	CZ	Ivan Stepan	CZ	Konzert für Schlagzeuge
39	1990	Hilversum	NL	Daniel Buerkli	CH	Acapella
40	1991	Manchester	GB	Roberto Santini	I	La piccola fiammiferaia
41	1992	Baden-Baden	D	Frédéric Prou	F	La S.P.A. Stéphanoise
42	1993	Paris	F	Section Genève ASCS	CH	Tout à fait
43	1994	Parma	I	Roberto Santini	I	Vendetta
44	1995	Prag	CZ	Roberto Santini	I	Ein Floh im Ohr
45	1996	Bratislava	SK	Ippel / van Turennot	NL	Virtual Holidays
46	1997	Blankenberge	B	Daniel Buerkli	CH	The singing nutcracker
47	1998	Hengelo	NL	Heiner Schaub	CH	Cat Dance
48	1999	Bern	CH	Pierre Flahaut	F	Octate en moderm mineur
49	2000	Budweis	CZ	Roberto Santini	I	Vino - Vino
50	2001	Cardiff	GB	Pierre Flahaut	F	Gallinaria
51	2002	Baden-Baden	D	Jean-Louis Dubois	F	Amour sacré
52	2003	Paris	F	Pascal Ayerbe	F	Charlotte
53	2004	Piešťany	SK	Ru van Wezel	NL	Seaside Rendez-vous
54	2005	Lugano	CH	Markus Mast	CH	Der lachende Hahn auf dem Bauernhof
55	2006	Ossendrecht	NL	Nico Warnaar	NL	Liberate Tuteme Ex Infernis
56	2007	Budweis	CZ	Mike Dickins	GB	Transport of Delight
57	2008	Saarbrücken	D	Nico Warnaar	NL	The big train ride
58	2009	Banbury	GB	Hans Ippel	NL	Carols of Death
59	2010	Smolenice	SK	Milan Haering	CZ	Gimme That Old Time Religion
60	2011	Bern	CH	? ?		? ?

## IARC VIDEO Winners 1982 – 2010

Nr.	Year	Place	Ctry	VIDEO Winnerr	Ctry	Title
20	1971	Mons	B	M. Kaschubinski	NL	It's a pity
21	1972	Prag	CZ	H. Schiefer	NL	Moved motion
22	1973	Paris	F			
23	1974	London	GB	J.E. Houghton	GB	Hand ballet
24	1975	Amsterdam	NL	L. Brillemans	NL	Catastrophy + Co.
25	1976	Lausanne	CH			
26	1977	Wien	A			
27	1978	München	D	J. Duez	B	Le pays enchanté
28	1979	Basel	CH	Dominique Calace de Ferluc	F	Philippines
29	1980	Kopenhagen	DK	Jean Daudin	CH	Restructuration
30	1981	Amsterdam	NL	CRLOP	F	Karumanta
31	1982	Parma	I	Torben Baunsoe	DK	Patent Nr. 2653
32	1983	London	GB	Hans Grimmig	D	Vide(i)o
33	1984	Paris	FR	Lucien Wasmer	CH	Tequilla
34	1985	Bregenz	A	Sven Viole	D	Schlepppterballet
35	1986	Baden-Baden	DE	Torben Baunsoe	DK	Das Brüten von Amseln
36	1987	Lausanne	CH	Esra	F	Vive la PUB
37	1988	Wien	A	Lucien Wasmer	CH	Les confidences de Damien
38	1989	Prag	CZ	Hermann Baumberger	CH	Bracher Tanne
39	1990	Hilversum	NL	Han Haanstra	NL	100 Jahr Telefone in NL
40	1991	Manchester	GB	Jacques Lamande	F	SOS Nature
41	1992	Baden-Baden	D	Carlo Vaccari	I	Figaro
42	1993	Paris	F	Gilbert Levy	F	Dernier Tango à Java
43	1994	Parma	I	Cardiff Tape Club	GB	Sound Judgement
44	1995	Prag	CZ	Carlo Vaccari	I	Psoriasis
45	1996	Bratislava	SK	Cardiff Recording Club	GB	Virtual Reality
46	1997	Blankenberge	B	Filippo Lubiato	CH	Die Volkshochschulen
47	1998	Hengelo	NL	Jacques Lamande	F	Rondes et chansons
48	1999	Bern	CH	Filippo Lubiato	CH	The Beauty and The Beatle
49	2000	Budweis	CZ	Filippo Lubiato	CH	Stillstand
50	2001	Cardiff	GB	Kurt Beuret	CH	Marienkäfer
51	2002	Baden-Baden	D	Kurt Beuret	CH	Seepferdchen
52	2003	Paris	F	Daniel Auclair	F	Les dents de la mare
53	2004	Piešťany	SK	Rodrigue Eckert	CH	1602
54	2005	Lugano	CH	Filippo Lubiato	CH	Blumen für Vater
55	2006	Ossendrecht	NL	Jan Kuska	SK	Triangel
56	2007	Budweis	CZ	Plevo Vredik	SK	Desperado
57	2008	Saarbrücken	D	Cardiff Recording Club	GB	The Train
58	2009	Banbury	GB	Ken Geen	GB	A wake up call
59	2010	Smolenice	SK	Cardiff Recording Club	GB	The quiet return..?
60	2011	Bern	CH	??		??

# WINNERS of the RADIO PRIZE donated by SRG SSR CH

Nr.	Year	Place	Ctry	Winner	Ctry	Title
25	1976	Lausanne	CH	Nando Monica	I	Pazzi in orchestra
26	1977	Wien	A	Bert van der Brink	NL	Singende Glaswaren
27	1978	München	D	Peter Rubin	CH	Tod eines Roboters
28	1979	Basel	CH	Bert van der Brink	NL	Multiple voice
29	1980	Kopenhagen	DK	Peter Rubin	CH	Roman fährt Automobil
30	1981	Amsterdam	NL	E. Riccardi	I	Der Handelsreisende
31	1982	Parma	I	Nando Monica Bert van der Brink	I NL	Gioicattoli in Parata CIMES Rules
32	1983	London	GB	B. Anoeze / J. Remazeiues	F	Duo pour alouette et...
33	1984	Paris	F	Emanuel Faivre	F	Symphonie pour porte, voix, cloche
34	1985	Bregenz	A	Fritz Würzler	A	Die alten Rittersleut
35	1986	Baden-Baden	D	G. Scambelluri	I	Rabat de Chasse
36	1987	Lausanne	CH	Jiri Chalabala Fernando Togni	CSSR I	Forgotten Baroque Organ Chribiribin
37	1988	Wien	A	Stanislav Parizek Jocelyn Medrano	CSSR F	Ode auf den Ausserirdischen Creation sonore musicale
38	1989	Prag	CZ	Ivan Stepan	CZ	Konzert für Schlagzeuge
39	1990	Hilversum	NL	Bruno Billaudeau	F	Chut! La Porte au Fond
40	1991	Manchester	GB	Yves Reymond David Fallguerho	F F	URT Sonate H2O
41	1992	Baden-Baden	D	Bruno Moreigne Jean Daudin	F CH	Parasites Ragondin
42	1993	Paris	F	Wang Miao-Wen	F	Festin Divin
43	1994	Parma	I	Marjolaine Raymond	F	Strombol
44	1995	Prag	CZ	John Willett Christian König	GB D	Die Kunst der Klarinette Sehnsuchtsvisionen
45	1996	Bratislava	SK	Pierre Gasmi	SK	Ma secrétaire
46	1997	Blankenberge	BE	Henry Visser Heiner Schaub	NL CH	Otsje Nasj - our father Hummelflug
47	1998	Hengelo	NL	Pierre Flahaut	F	Danse des milles-litrons
48	1999	Bern	CH	Olivier Montagnon IRS Inro	F SK	Magnificat Diegeredou
49	2000	Budweis	CZ	Pieter Verhard/Nico Warnaar	NL	World of Religions
50	2001	Cardiff	GB	Marian Musil Thierry Lamireau	SK F	The Accordion Dans de Tradition
51	2002	Baden-Baden	D	Boris Jollivet Uwe Mehlhaff	F D	Le Chant du Lac Eisenbahnromantik
52	2003	Paris	F	Nada Ulicna Dario Milazzo	SK I	Fini La Pluie
53	2004	Piešťany	SK	Peter van Turennot Jean-Jacques Lanvin	NL F	Mah Na Mah Na Coq and roll
54	2005	Lugano	CH	TLIS Bratislava Wally Huisman	SK NL	The Sounds of the Human Body The Fujara
55	2006	Ossendrecht	NL	Pieter Verhard Dalibor Kocian	NL SK	Image of a trip in 2080 Short Song for a Ping-Pong table...
56	2007	Budweis	CZ	Michael Praetsch	D	Englishman in New York
57	2008	Saarbrücken	DE	Florian M. König Joe Osborne	D GB	Orcas rise Eclipse by the Horn - The Hunt
58	2009	Banbury	GB	Jo Tompers Tomáš Krajčí	LUX SK	Étude révolutionnaire Suicidal dj - Vltava (radio edit)
59	2010	Smolenice	SK	Matúš Horbaj	SK	Hrady a zámky

# International Amateur Recording Contest for the best Audio-, Video, and Multimediarecording



## CATEGORIES AUDIO

- |  |               |
|--|---------------|
| <b>A Radio plays, sketches</b><br>real or invented events of all kind (e.g. fictitious interviews).  | <b>8 Min.</b> |
| <b>B Reports, features and interviews</b><br>Recordings with spoken text and, if applicable, original sounds of real events.   | <b>8 Min.</b> |
| <b>C 1 Live music recordings</b><br>i.e. recordings of music produced by acoustic musical instruments and/or voices using conventional recording methods (microphones, mixers, sound recorder, etc.).<br>Multitrack recording techniques are permitted providing all the tracks are recorded simultaneously. Ideally such recordings shall be of an unusual or special nature. | <b>5 Min.</b> |
| <b>C 2 Creative music recordings</b><br>Recording or (synthetic) production of music and/or voices by acoustic or electronic means using special procedures such as key changes, distortion, electronic tricks, speed change, playback/multiplayback, mixes of such sound elements, etc.   | <b>5 Min.</b> |
| <b>D Sounds from Nature</b><br>Animal language and voices, cries, sounds and environment sounds. A narrated explanation is acceptable if it is within the maximum time limit.  | <b>2 Min.</b> |
| <b>E Trick recordings of all kinds and Miscellaneous</b><br>Sound recordings which cannot be classified in any of the other categories.  | <b>3 Min.</b> |
| <b>F School recordings</b><br>Sound recordings made during the course of instructional work in schools by and with pupils.   | <b>5 Min.</b> |
| <b>G Theme of the year</b>   | <b>8 Min.</b> |

## CATEGORIES VIDEO

- |   |               |
|---|---------------|
| <b>VA Reportage and interviews (including tourism)</b>  | <b>8 Min.</b> |
| <b>VB Acting scenes and sketches</b>  |               |
| <b>VC Illustrated musical or literary works</b>   |               |
| <b>VD Experiments with sound and pictures (e.g. Clips, tricks, collages, abstract themes)</b> |               |
| <b>VE Documentaries</b>   |               |
| <b>VG Theme of the year</b>   |               |

## CATEGORIES MULTIMEDIA

- |   |               |
|---|---------------|
| <b>MA Reportage and interviews (including tourism)</b>  | <b>8 Min.</b> |
| <b>MB Acting scenes and sketches</b>  |               |
| <b>MC Illustrated musical or literary works</b>   |               |
| <b>MD Experiments with sound and pictures (e.g. Clips, tricks, collages, abstract themes)</b> |               |
| <b>ME Documentaries</b>   |               |
| <b>MG Theme of the year</b>   |               |

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