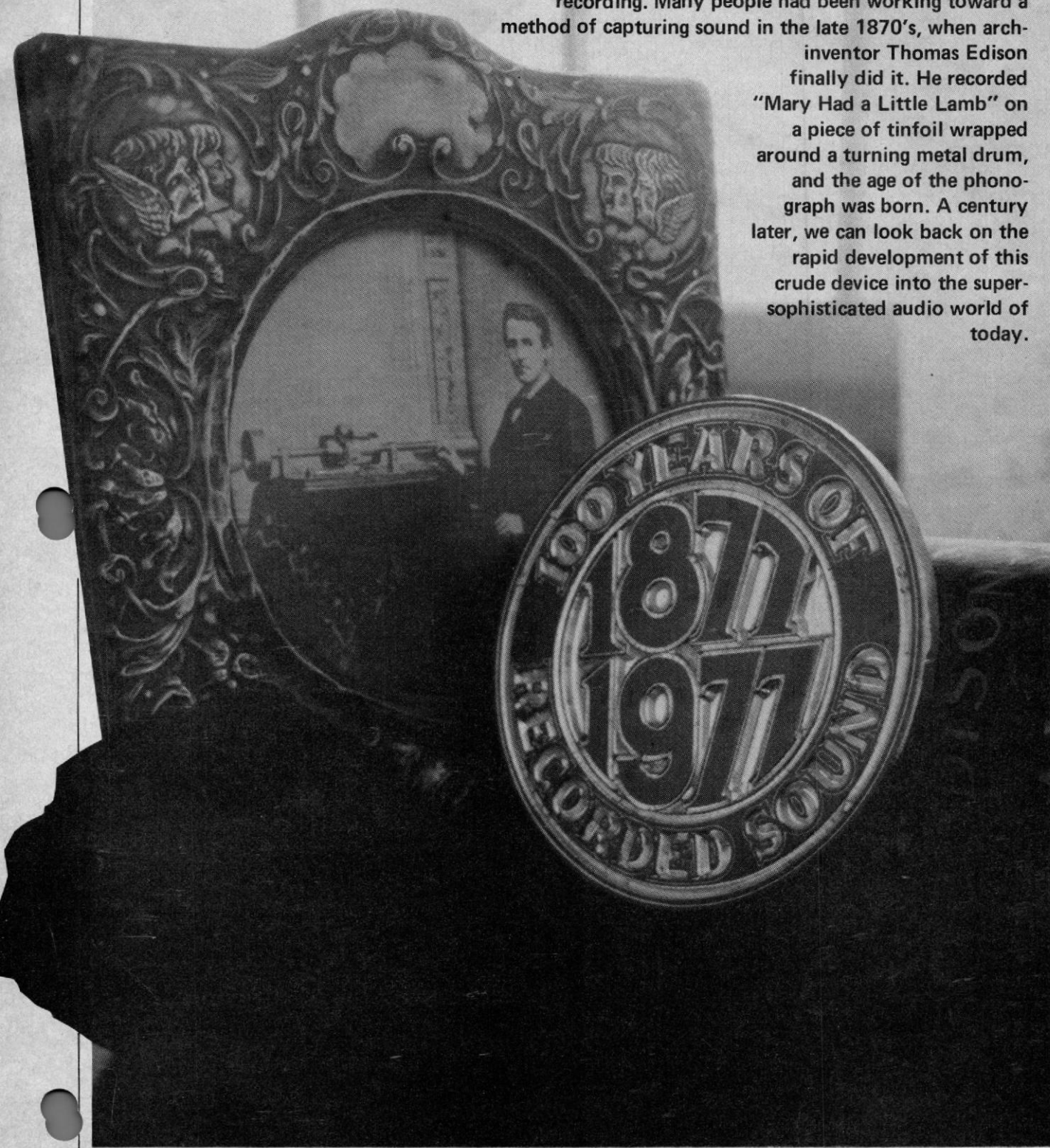
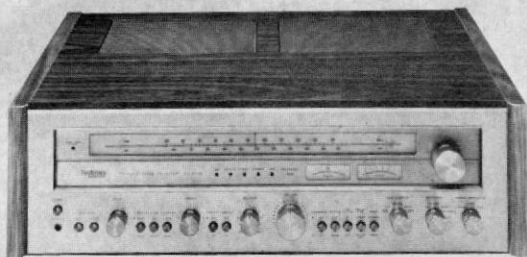


From Edison to Elcaset

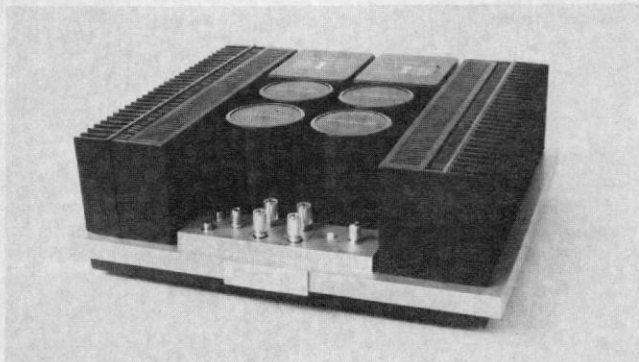
1977 marks the 100th birthday of the invention of sound recording. Many people had been working toward a method of capturing sound in the late 1870's, when arch-

inventor Thomas Edison finally did it. He recorded "Mary Had a Little Lamb" on a piece of tinfoil wrapped around a turning metal drum, and the age of the phonograph was born. A century later, we can look back on the rapid development of this crude device into the super-sophisticated audio world of today.

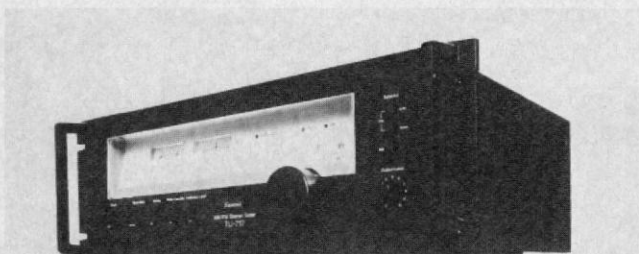




The model SA-5770 stereo receiver from Technics is rated at 165 watts per channel, RMS, output, with only 0.08% Total Harmonic Distortion. Through the phono-pre-amp the signal-to-noise ratio is claimed to be 78 dB. Impedance may be selected for the two phone inputs.



One of the highlights of the new Series Twenty line introduced by Pioneer is the class A amplifier, designated as model M-22. The amp is rated at 30 watts per channel, RMS, with no more than 0.01% THD.



Sansui's TU-717 FM/AM stereo tuner is said to carry on in the tradition of Sansui's award-winning TU-9900. The tuner includes two meters for fine tuning, and a wide-range ratio detector. A 400 Hz test signal can be used for optimum tuner/tape transcription.



The Akai GXC-730D cassette deck is a front-loading model which features reverse recording and playback. The user may select one-way, one-cycle, or continuous-cycle operation. A memory is also included in the rapid wind operations to permit play from any pre-set position.

LINN SONDEK LP 12 "simply better"



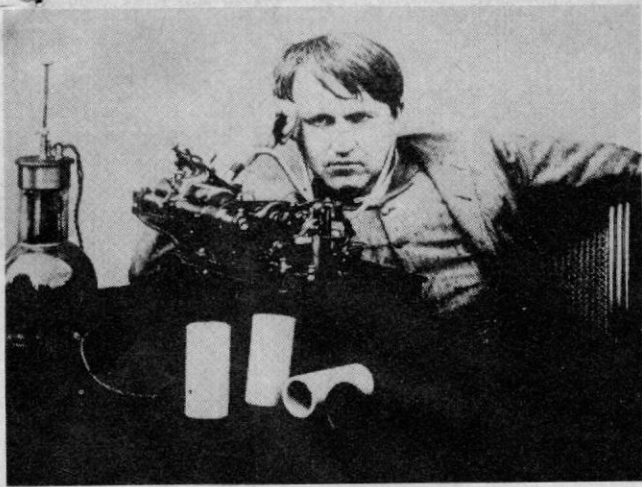
Our concept of "simply better" is conditioned by the attitude that audio equipment should provide accurate reproduction of music.

We believe that if an LP 12 is set up for comparison with any other turntable we have encountered where both have the same tone arm and cartridges, and played through the same audio system, the LP 12 will sound "simply better". We invite you to judge for yourself.

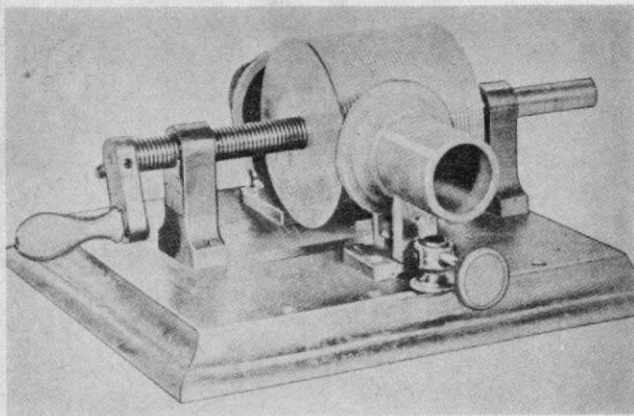
Remcron Electronics

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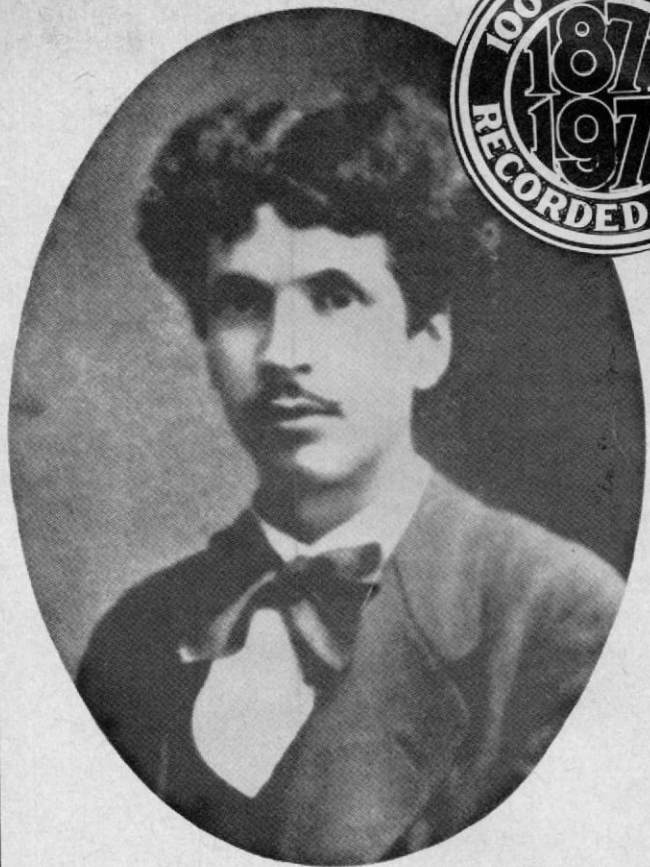
Thomas Edison and his phonograph, invented in Lakewood, New Jersey late in 1877.



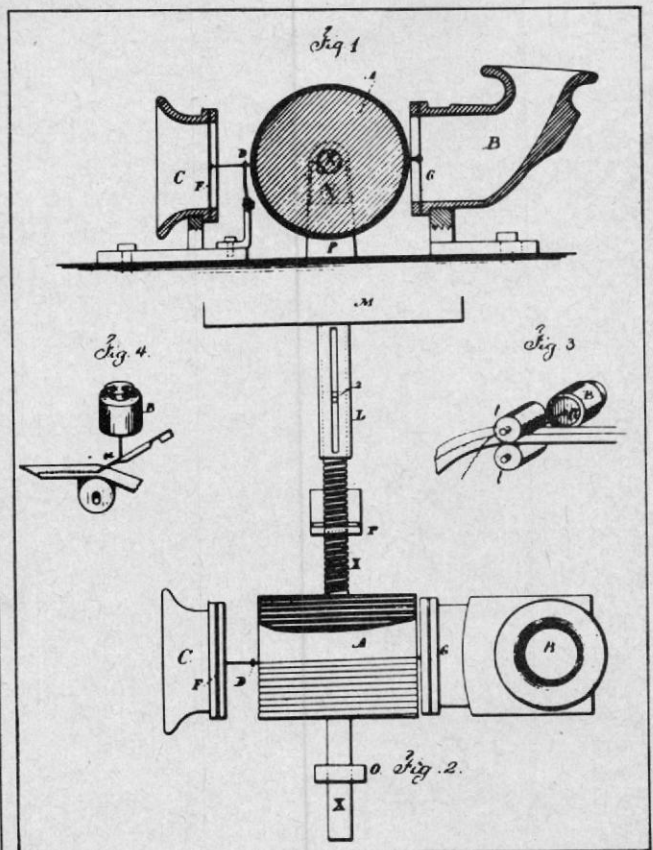
Edison's original hand-cranked cylinder phonograph, on which he recorded "Mary Had A Little Lamb" sometime in 1877. The date of the invention is lost in a mist of press agency, but the patent application was filed on Christmas eve of that year, and the patent issued several months later.



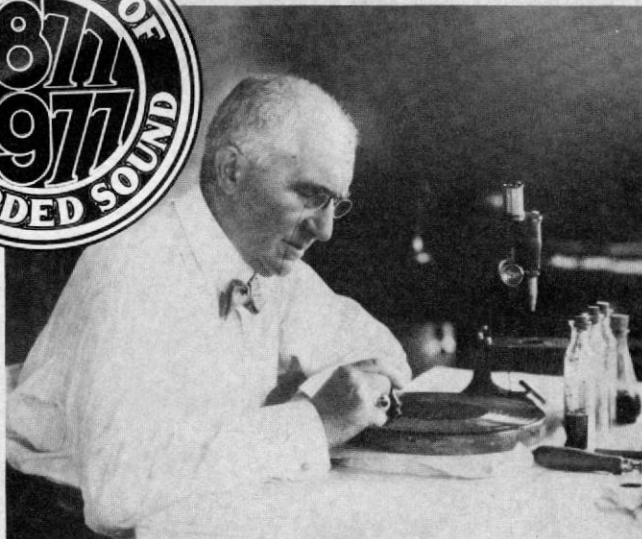
A production model of Edison's cylinder machine.



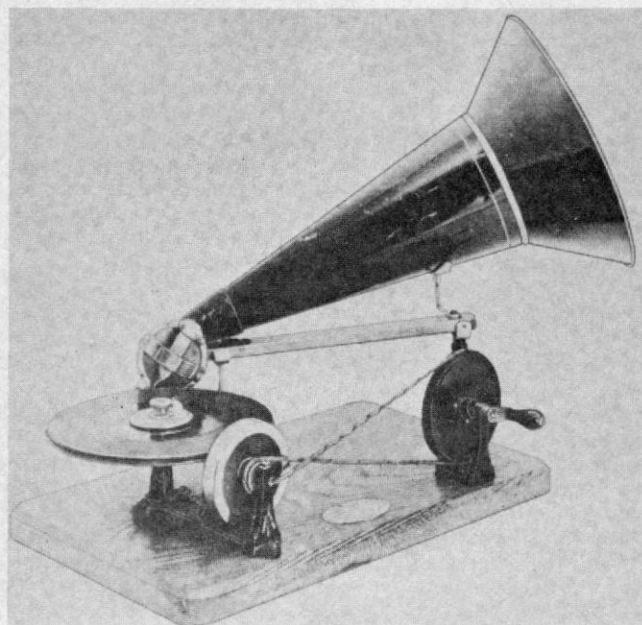
France's Charles Cros, the European contender for the title of phonograph inventor, described his idea early in 1877, but was too impecunious to produce a working model.



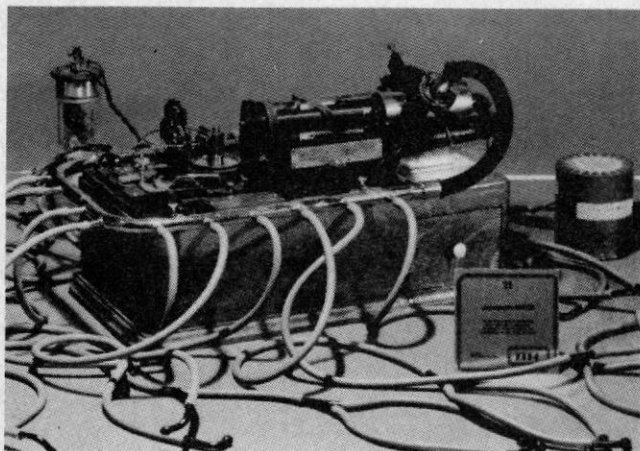
Edison's schematic of his phonograph, from the patent application.



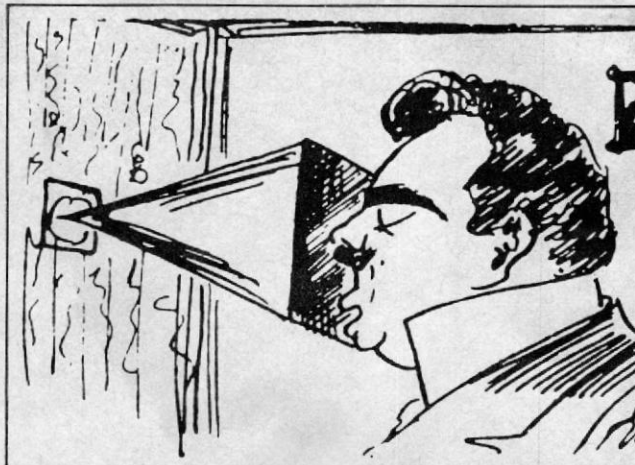
Father of several still-extant record companies, and developer of the lateral-cut disc (as opposed to the hill-and-dale techniques used hitherto) Emile Berliner.



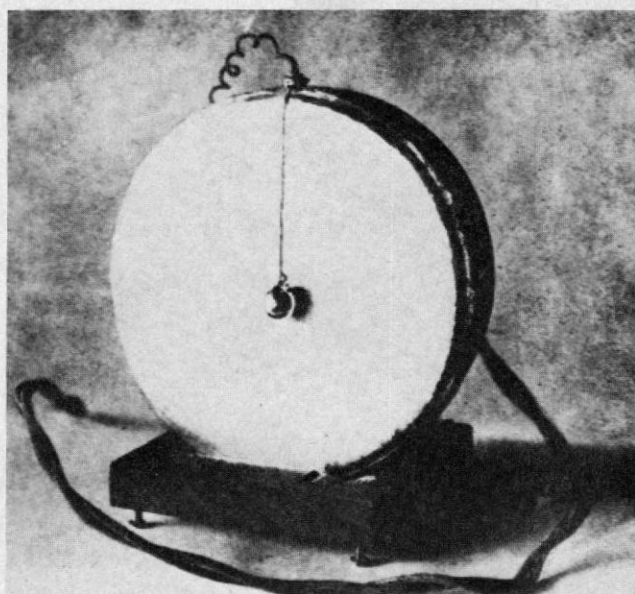
Berliner's original hand-operated disc gramophone, circa 1894. The horn moved along with the "tonearm".



For listening with your friends, a multiple-output Edison cylinder phonograph, circa 1914.



A self-caricature of Enrico Caruso making a recording. In the pre-electric days, the artist had to bellow down a large funnel to move the cutting stylus.



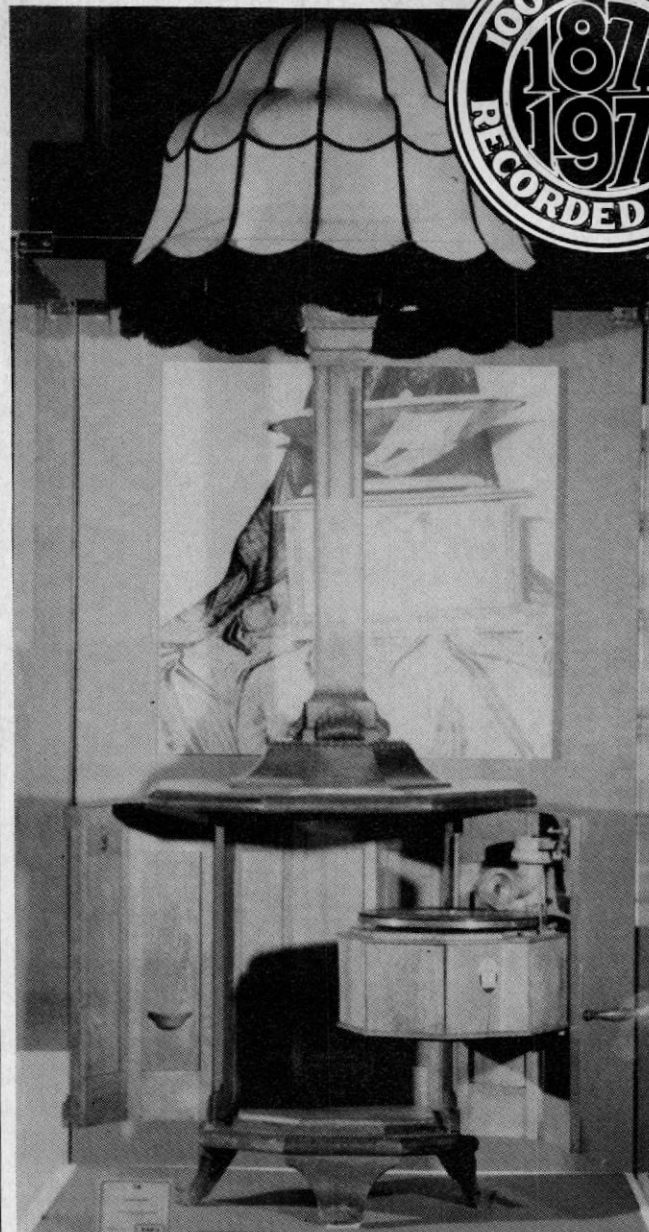
Alexander Graham Bell's original microphone.



Forerunner of the "tape letter" was this small disc-cutter/reproducer from Pathé in France. Dating from 1910, it is one of the earliest home-recording machines.



Disc machines, like this early Parlophon, ultimately took over from the original cylinder format. Discs were more economical to produce, as they could be stamped out — a process that hasn't changed in its essentials to this day.



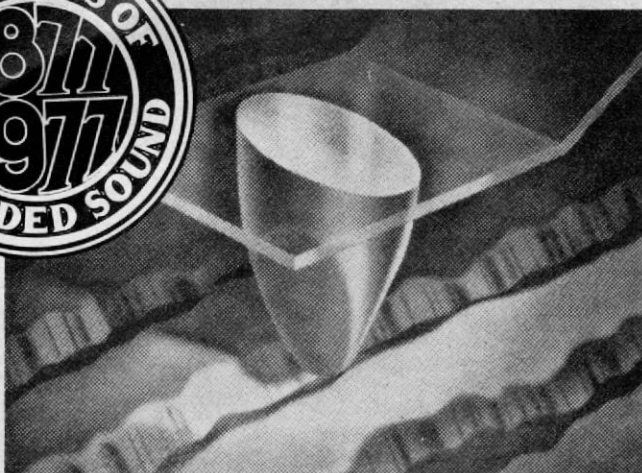
An early attempt to include audio into a room's decor was this lamp/phonograph from the mid 20's.



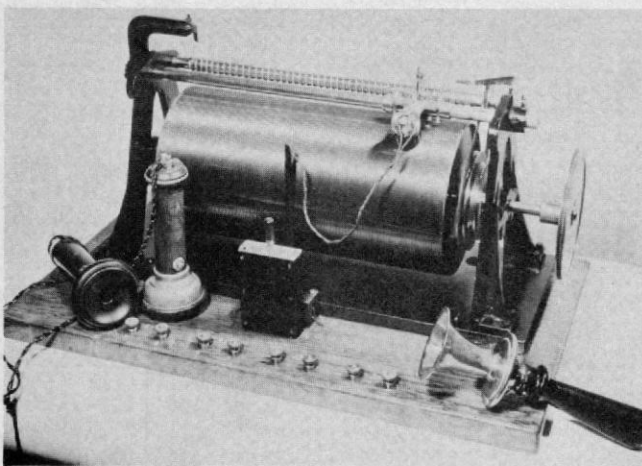
One of the most familiar corporate ensignias in the world, Nipper was painted by Francis Barraud in 1894.



The desire to play pieces of music longer than the four-to-six minutes available on one side of a 78 r.p.m. disc led to the development of record changers, like this familiar Garrard from the 50's.



The major development in the phonograph's history in the middle of this century, was the invention of the long-playing record. The 33-1/3 r.p.m. speed had been tried many years before, but didn't work until the invention of the microgroove.



While the phonograph was developing from its primitive origins in Edison's lab, Denmark's Valdemar Poulsen was experimenting with magnetic recording. He produced this "Telegraphone", a result of his work in magnetics as early as 1898.



The original modern tape recorder was the Magnetophon, produced by Germany's AEG.



Borrowing technology from Germany, the Ampex Corporation in the US produced this tape recorder, on which the first magnetically-recorded radio program was produced in 1947.



Magnetic recording was only an experimental device until the Second World War; but this recording of a British orchestra was made in Germany in 1936.



Tape machines for home use followed very quickly, one of the earliest being the Brush "Soundmirror", which used paper tape.



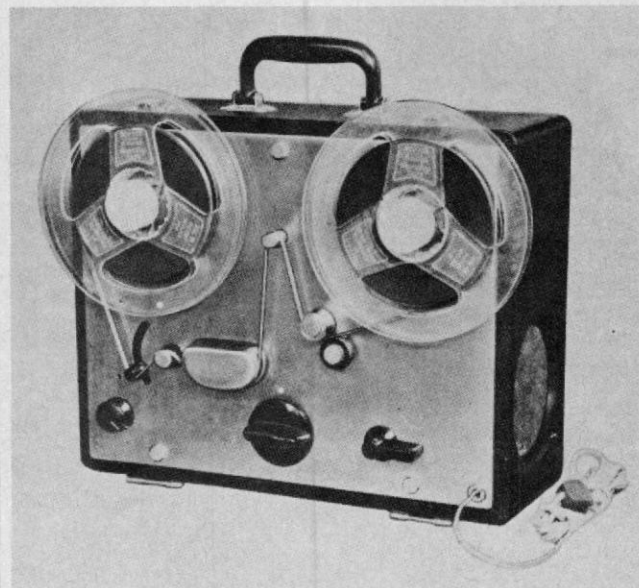
In the late 1930's, the idea of high fidelity was born. One of the first component systems was produced by Fisher.



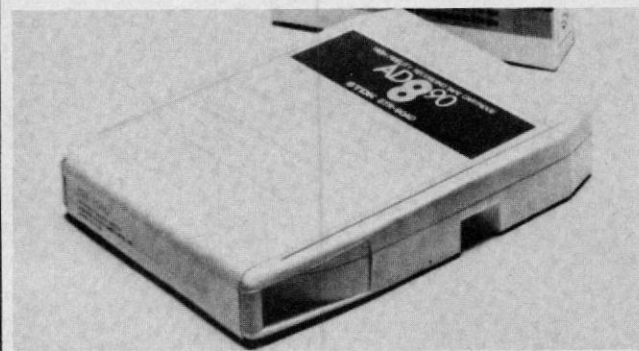
The home recording boom really took off after the introduction in 1963 of the cassette. This slow-speed, easy-loading device was developed by Philips of Holland.



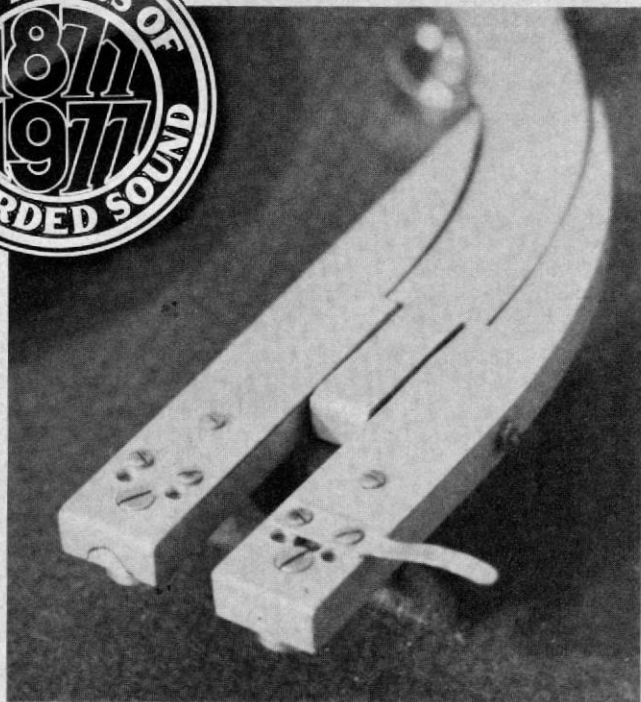
The cassette is really a miniature open-reel system encased in a plastic box.



One of the earliest open-reel tape recorders for the home market was produced in Japan by Akai in 1954.



Mobile tape playback was made possible by the 8-track continuous-loop cartridge, adapted for home use from a professional tape-handling device.



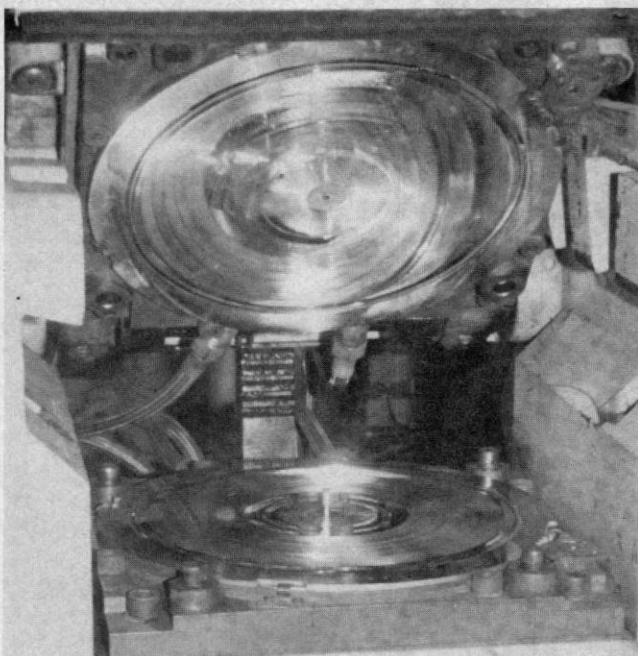
An early attempt at putting stereo on a disc was Emory Cook's double tonearm. One channel was recorded on the outside of the disc, the other on the inside.



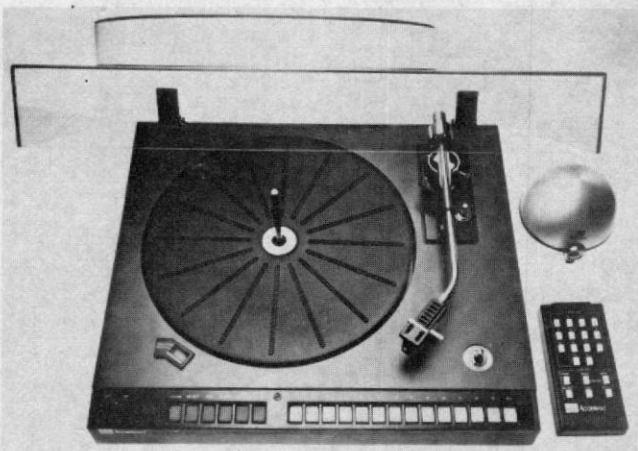
One of the more bizarre record-handling devices was this Thorens changer from the early 60's, which prevented playing a stack of records.



Mastering a modern stereo record, using a sophisticated lathe. In principle, the disc cutting process has not changed since it was developed by Berliner at the beginning of the century.



A modern record pressing machine. Reversed versions of the disc are applied with heat and pressure to a vinyl "biscuit" to produce the final record.



One of the most advanced of today's record-playing machines is this Accutrac +6 from ADC. Selections on six records can be played in any order by a computerized control system.



The cassette has long since progressed from the portable device envisaged by Philips in 1963. This Nakamichi 1000 II boasts performance that approaches that of the best open-reel machines.