

The 45rpm Phono Gazette

**Welcome new members
Lou Hiltz, Mike Schultz, David Cox**



Now this is taking colored vinyl too far!



Multicolored vinyl 45

"The first 45s appeared in colors chosen by industrial designer John Vassos as "characteristic of seven classifications of music": black for popular, red for classical, yellow for children's, cerise for folk, green for country western, blue for "semi-classical," and light blue for "international." Victor touted the colors for adding "eye appeal to ear appeal in the playing of recorded music" and easing sorting by dealer and consumer" says historical expert Dr. Alex Magoun, Director of the Sarnoff Library in Princeton, NJ. However many consumers considered the colors to be pure fluff or an advertising gimmick. The colored vinyl was also a nightmare to handle in production. The production line would have to be stopped each time there was a color change. Colored vinyl also had to be freer of impurities because of its translucency. The impurities would not be noticed in the black vinyl.

Phono enthusiast Rich Hall picked up this record on eBay recently. The label indicates it is a classical record that should be red vinyl, but for whatever reason it is both green and red vinyl. I can't imagine how they made this record. Normally the production line would have to be stopped and the vinyl colored batch would be changed and the line restarted. Even if the red vinyl ran out and green vinyl were added, why is the transfer from one color to the other black? I welcome any and all comments about this record.

Fixing problems with 45EY2 bottom covers



45EY2 Bottom showing warp at the center rubber foot.

RCA Victor's most popular 45 rpm phono model, the 45EY2 comes with a thin bottom cover made of masonite. Some of the money saving shortcuts that were incorporated have created chronic problems once the units become older. Instead of putting a rubber foot on each corner of the bottom, only three were used in a triangle pattern, two in the front and one in the center of the back. So the weight of the back half of the set is supported by one center mounted rubber foot. There are two supporting ribs built into the inside of the bakelite cabinet which are supposed to reinforce the bottom but they are not in the center, so the thin bottom tends to cave in or warp after many years. Once the warp occurs the minimal clearance on the bottom of the cabinet is compromised and the bakelite case will come in contact with the surface it is placed on. This affects the air circulation that is needed underneath the cabinet.

I have come up with a fix for this.



3 white reinforcements are glued in place

By applying an extra rib in the center of the back of the bakelite cabinet and two supports on the chassis, the bottom piece will have much better support where it is needed.

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Crescent Manufactures RCA Victor's 45 rpm record changers



Female Workers at the Crescent Factory in Chicago.

One of the manufacturing mysteries has been who, besides RCA Victor, manufactured the 45 rpm record changers? Crescent Corporation manufactured many if not all of the rp-190 changers but until now it was not clear whether they were involved with the rp-168 changer. I was lucky enough to find a Crescent booklet on eBay that contains pictures of both RP-168 changers (see picture above) and RP-190 changers being assembled. The pamphlet also shows Crescent's line of phonographs for 1957 and many of them use the 45 rpm changer. Some of the Crescent cabinet designs were quite contemporary with wedge shaped designs featuring speakers mounted on an angled bottom with chrome or gold legs. Sound-wise the Crescent models were pretty tiny sounding with the very minimum amount of audio circuitry provided. Usually the Crescent models are recognizable from the bright red spindle cap that they top the spindle with. RCA uses a more subdued red cap.

Rich also managed to acquire this handsome paper bag with the famous Nipper logo. What makes this bag unique is the reference to "Living Stereo" 45's. They were only sold for a short time in 1958



Vintage RCA Victor bag indicating sales of new Stereo 45's



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WIRELESS BROADCASTER

Plays through Your Radio

It's really a tiny radio station and not illegal so long as the signal does not carry beyond your home

By THOMAS A. BLANCHARD

THIS little broadcast band oscillator picks up sound through the mike, or a phono pickup. It's a lot of fun to play disk jockey at parties, and you can also use it to broadcast the sound portion, but not the picture signal of interesting TV programs to any radio around the house.

Many of the parts for this project can be found in the surplus bins of electronic dealers, and some of the items can be salvaged from discarded superhet receivers. The chassis shown in Fig. 5 is a 5-in. wide x 5 $\frac{3}{4}$ -



For real fun at parties, try playing "disk jockey." Both mike and phono pickup can be connected at once to the oscillator. For children's safety, insulate the chassis in a wood or plastic case to prevent shock.

in. long x 1 $\frac{1}{2}$ -in. deep radio utility box, but you can use any chassis of similar size. If the unit is to be used by young children, plan to eliminate shock hazard by enclosing the chassis in an insulated wood or plastic cabinet.

Start Construction by installing the tube sockets and controls on the chassis. Since the 12-volt tube filaments are wired in series, you'll need a suitable resistance to drop the 120-volt a-c line voltage down to 24-volts a-c. Use either a 10-watt 700 ohm wirewound resistor, or a voltage drop line cord with built-in 700-ohm resistance.

While the circuit is the ac-de type, the design provides a "floating" or isolated ground return. For this return bus, you can use a 2-lug tie strip, with both lugs connected together. Thus any part connected to the heavy lead in the pictorial (Fig. 4) can be tied to this strip.

The oscillator coil is the 3-wire Hartley type used in superhet radios. Coils made by

Parts layout is not critical, but avoid crowding parts in smaller chassis boxes.

