

# The 45rpm Phono Gazette

## 45EY and 45EY1 models



45EY1 on display at Radio Technology Museum with colorful period advertising in the background

By Phil Vourtsis at 35,000 feet

The very first 45 rpm phono with amplifier in a Bakelite cabinet was the 9EY3, available in 1949. It was based on the changer design (rp-168) that was done in the early 1940s by Ben Carson's team at RCA Victor. For 1950 the model was spruced up kinda like how they spruce up car models from year to year. It was the same basic package but with new color schemes and logos moved around. For 1950 you had the thrill of gold paint sprayed on the top of the bakelite case and removed from the bottom of the case. The reject button was also doused with gold paint. The RCA Victor logo was moved from the front of the unit to the top of the unit. Then two models were made available depending on other color highlights. The 45EY1 sported a brown painted tonearm and a red spindle cap. The 45EY sported a two-tone colored tonearm (gold in the front and brown in the rear). The spindle cap was black for this model. So as you can

imagine, the two models were virtually the same except for paint accents.

This type of changer designed in the early 40's would be phased out after this year in favor of the later design that was done in the late 40's (rp-190). But in case demand would be high, both designs were available in 1950 and 1951. Why were two different designs done before the introduction of the players? The earlier design was ready in 1942 but never saw production because of World War 2. After the war RCA Victor decided to hold off introduction because of the tremendous sales of 78 rpm records. When Columbia introduced the LP in 1948 and RCA Victor decided to go ahead with the 45 system introduction, Ben Carson's team must have been asked to update the design although I don't know exactly when that occurred. But obviously the new design was ready for the 1950 model year with introduction of the 45EY2, 45EY3, 45J2, etc.

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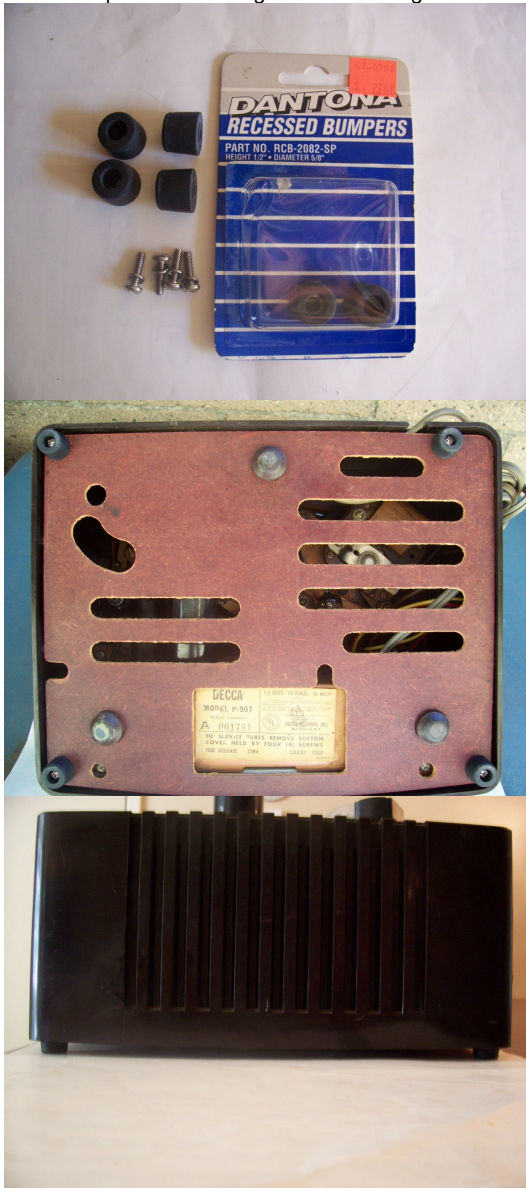


## Workbench

By Dennis D'Amico

As all of us know now, the EY-2's foot design was okay as long as the fiberboard was flat and straight. Now 60 years later that board has caved in and no longer supports the player. Plus, the airway needed for cooling the tubes is shut off.

Here is a quick fix to restore the footing and get the air for the tubes. Simply get 4 (5/8" X 1/2" high) bumpers with 1/2" long 6/32 panhead Phillips screws and replace the 4 original screws that secured the fiberboard. Tighten the screw only until the bottom of the bumper starts to bulge. Do not overtighten!



## There's more to those old school phonographs than you might think.

By Phil Vourtsis

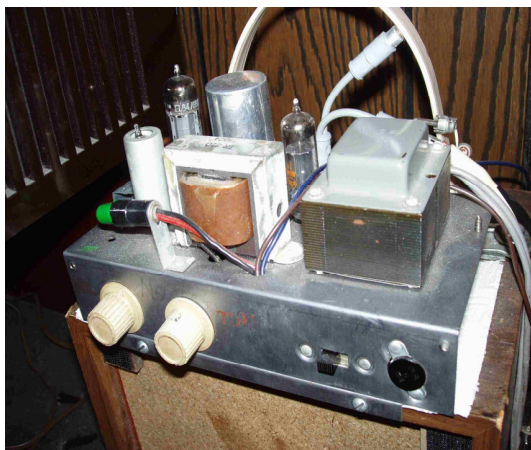
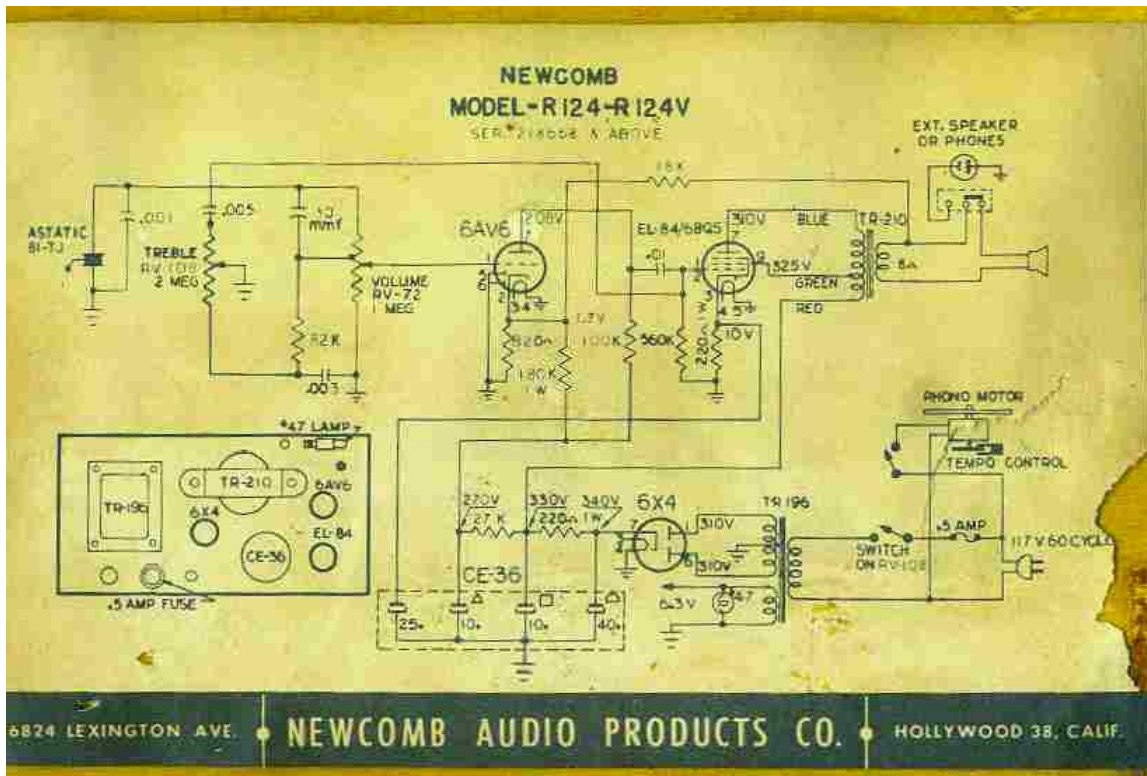
I bet quite a few of you out there have come across the venerable school phonographs made by several manufacturers like Califone and Newcomb. These are usually single play machines that are built to withstand almost anything because of their use in a public school environment. They have been phasing them out so it is pretty easy to come across them. Many of us find them desirable because they all came with 'power point' cartridges and cartridge holders. These are one of very few cartridge types that will fit right into the 45 players we collect. The cartridges also have decent output and sound pretty good. These phonographs were also expected to fill a fairly large sized classroom so the amplifier and speaker had to have some oomph. To play at loud volumes you also had to watch out for feedback. These phonographs used an interesting suspension system where they would suspend the speaker on springs. It worked very well! Out of all these phonographs I have come across through the years, I've noticed that one company has a much better sounding amplifier. That company is Newcomb. They made a tube amplifier and later upgraded to a solid state amplifier. Both of these amps sound great. The solid state amp uses a push/pull output as you would expect for better sound, but to my amazement the tube model's output is single ended! You would never guess it listening to it though. It uses a good sized output transformer and a 6BQ5 output tube. This past holiday season I had some local phono enthusiasts over my house and I demonstrated an rp-168 attachment playing through a Newcomb single ended tube amp connected to a 10 inch subwoofer in parallel with a typical boxed speaker (8" with tweeter. There were no added amplifiers or boost, just the Newcomb amp connected to two sets of speakers. Listening to 'Take Five' by Dave Brubeck, when the bass came in it had as much bass as my Seeburg Jukebox! Page 3 shows the schematic for this amplifier in case you want to build one. Better yet, just keep an eye out for the Newcomb players.

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## Newcomb Tube Amplifier Info



Newcomb Single ended amp. Notice hefty output transformer compared to RCA Victor's transformers.