



► Boat rigging radio antenna owned by Mark Toppo



► Jim Hanlon talks/listens on '50-60s tube ham radio gear



► Edison Laboratory disc phonograph story from R Majestic

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○ Vol-21

○ 2015



**NEW MEXICO**

**RADIO**  
**COLLECTORS CLUB**

## Next NMRCC meeting: Sep 13<sup>th</sup> - Wild Card Sunday

(nifty science gizmos, novel science toys, or non- radio collection, electronics, or science related that you think will dazzle your fellow members)

*'The unexpected finding was the Sergei Rachmanoff recording with Rachmanoff playing in the Edison studio other composer's music, quite remarkable. I researched Rachmanoff's tenure with Edison and found he worked for Edison for one full year, 1913.*

## The Edison C-19 Disc Phonograph

by Richard Majestic

**A**s a longtime devote and collector of LP vinyl and all recording/ reproducing devices older than the LP it's understandable that Edison cylinder and disc players have made their way into my collection of recorded media objects. In 1980 I acquired the Edison Chippendale C-19 official Laboratory Model Edison disc phonograph. It was in fine condition and working well and came with hundred or so thick 80RPM discs.

The model C-250 was introduced early 1916 and after the war (WW1), was replaced by the C-19 Chippendale in April 1919 and was sold until August 1927; that was a long run. My C-19 must be an early build because it has the two drawers for disc storage and locks for the record player and storage. When I bought it it had no grill cloth and where I had it my house in California the dirty rough

black horn was very visible so a piece fabric was glued in place. Records indicate that some of the model C-250 and some C-19s from various manufactures didn't have grill cloth. My C-19 has only the one label, factory 18 made the cabinet.

Included in my purchase of the C-19 was an aftermarket lateral playback head that replaces the Edison vertical head. The design of the Edison head reduces the stylus pressure to 200 grams still a lot compared to today's vinyl record players but a lot less than the steel needle lateral playback heads which are sometimes more than 250 grams. Since the Edison uses a lead screw under the turntable to move the stylus in sync with the spiral grooves. Later, Edison's technicians were able with diamond stylus heads reduced the stylus pressure to 109 grams.

Because of production problems and cost

*(Continued on page Four)*



**Duke City Hamfest**  
Albuquerque, New Mexico  
<http://www.DukeCityHamfest.org>

**RICHARD MAJESTIC**

**LAS CRUCES**

## The Duke City Hamfest '2015

by Richard Majestic

The NMRCC made a up big part of of Albuquerque's hamfest this year, we had two tables right at the entrance to the convention hall; BTW the Marriot hotel has to be the ugliest recent built hotel with its atrium design, straight from the '60s and the **Soylent Green era**, just my opinion. NMRCC had tailgate sellers



*(Continued on page Five)*

# The NMRCC Meeting Minutes by John Estock

## Minutes from 8-9-2015

Radio club commenced at about 1:18pm on 8-9-15.

President John Anthes spoke a while about the three presentations that went very well at the Hamfest on 8-8. Our vintage radio display was well-received and potential new members were greeted. There was also a discussion of the numerous problems this Hamfest had with sales, setup and coordination.



Two new members have joined with us: John Anaya and Mr. Richey (?); sorry I didn't get his first name. The auction had several items: a nice Philco 48-482, HP test equipment, computer monitors, an RCA tube case, Casio cash



Our NMRCC auctioneer and club member Steve Shepard stops in the heat of rapid high prices sales to record the action.

register, lots of parts, a Heath DX-35 transmitter, cassette tapes of vintage radio shows and other items of interest.

Show and Tell included Mark Toppo's very nice ship radio in restored condition; Don Menning had a Select-A-Tenna, various loop antennas and insulators. He also

had an RCA 8711 direction finder radio and a 10 meter homebrew. Richard Majestic had his Grundig AM tunable antenna. John Anthes showed a vintage lightning arrester, noise suppressor and surge protector, and a World's Fair Radio knob repro.

President John Anthes has plans to have a face to face meeting with the Hamfest Coordinators about our problems and observations at the Marriott Pyramid. It has been decided that the next October Picnic will be held at Dave Wilson's in Las Cruces, and the December Christmas meeting will be at Mark Toppo's in Rio Rancho.

Meeting adjourned with hardly any name-calling or blows being struck.

~John Estock



Mark Toppo describes the clipper ship rigging antenna of the 1941 Majestic radio



Don Menning with his collection of antennas and radios equipped with antennas

## NMRCC 2015 MEETINGS

Sep 13<sup>th</sup> - Wild Card Sunday" (nifty science gizmos, novel science toys, or non-radio collection, electronics, or science related that you think will dazzle your fellow members

Oct 11<sup>th</sup> - Fall Picnic Ribeye steaks at David Wilson's in Las Cruces and Audio distortion of radio receivers demo at Richard Majestic's

Nov 8<sup>th</sup> - Old computers, calculators, slide rules, and associated items

Dec 13<sup>th</sup> - Unusual Devices/Stump the Experts- Unusual tubes, light bulbs, transistors, and radio parts. Also, who can identify that strange gizmo you found, or explain how an unusual object works?

### Proposed Programs

\*Radio trouble shooting and repair workshop—July or (TBD)

\*Alignment of AM/FM tuners workshop—Oct fall picnic

### NMRCC Officers for 2015

- *John Anthes: President*
- *John Estock: Vice President*
- *Richard Majestic: Treasurer*
- *Chuck Burch: Secretary*
- *Ron Monty: Membership*
- *Mark Toppo: Director*
- *Ed Brady: Director*
- *Ray Trujillo: Director*
- *John Hannahs*
- *Richard Majestic: Newsletter Editor (President pro-tem)*

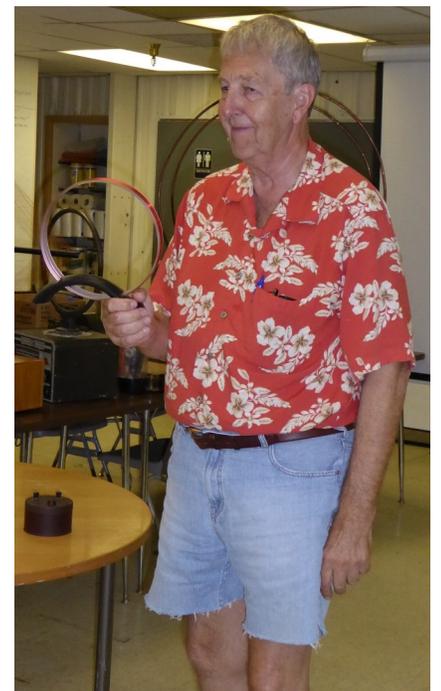
More NMRCC 08/09/2015 meeting photos



John Anthes Birnbach antenna kit



The NMRCC reviewed the Duke City Hamfest, with some positive comments and recommendations for the next hamfest and our participation.



Richard Majestic had his Grundig AM tunable antenna and RFI noise filter on the table

Edison looked into the disc idea with a patent in 1886 which used pressing the grooves in wax discs. Emil Berliner had established in 1895 the process of duplicating discs using the electroplating master process. Falling orders in 1907 for cylinder recordings forced Edison to come up with the 4-minute cylinder. During the same period Dr. Jonas Walter Aysworth was pulled from retirement to continue his work with Phenol-formaldehydes and in 1907 was granted



patents for these formulations which made

molding recordings with deeper grooves and less surface noise possible. During this period the black cylinders used a hard "black wax" compound. The Amberol company also pressing cylinders for Edison later perfected the use of celluloid for cylinders with deeper grooves and stable pressing, less shrinkage.



But the disc with new substrate compounds and better pressing methods produced superior sound and lower production costs. Both sides discs were coated with lacquer, but this lacquer process also had problems with separation from the substrate, this was solved by mixing of hexa-methylenetetramine with the lacquer just before pressing. In 1910 Edison switched from sapphire styluses to diamond when accurate low cost polishing became possible, thus began the Diamond Disc era. It's interesting to note that Edison filed US and English patents well before others for many of these new ideas and production methods but only received English approvals which he later used to protect his ideas.

## REPRODUCERS

Unlike the many cylinder types the six acoustic Edison disc phonograph reproducers are of a like outline, yet each has distinguishing features that are readily recognizable. All have diamond styli and similar linkage as the diamond reproducers for the Blue Amberols, with the diaphragms made up of layers of rice paper and shellac, cork center and "ivory" bottom. Aluminum diaphragms

have been noted from the last year or so of the Company's amusement phonograph activities. All the reproducers had the same interchangeable neck fitting, being held to the upper end of the horn tube by a pin and milled collar. For the sound-boxes for the Edison Needle Records and lateral-cut records put out by other makers, the neck fitting was still standard, although the tone-arm incorporated a swivel, check my picture. If a number of patent drawings and the reproducer constructed for the prototype Edison home disc phonograph may be judged, the early intention was to follow the form of the Pathe sound-box and have the diaphragm standing vertically across the record grooves, but by now the Company had many months' experience with microgroove Amberol records, and had long passed the unimaginative simplicity of the Pathe. The Amberol Model L and M Reproducers of December 1909 were of a new type suspended by the neck, or output tube, and this very similar layout together with their skillfully estimated ratio relationships of stylus bar, pivot, weight and



linkage culminated in the standard disc reproducer of 1912 and five other variants over the next seventeen years. During its early days in 1912, there was for a while an intention of having three differently tuned reproducers for the three types of disc phonograph models then being as-



sembled. Comparison of the six main models shows that apart from one, the tops of the reproducers followed the same shape, the exception being the later Dance Reproducer. The general variations are found in the shapes of the weights, their sizes and the fixing of the stylus bar to them; two differences in diaphragm systems will be noted. The first weights owed their pattern to the Diamond B cylinder reproducer. It will be recalled that this has two hemicy-

lindrical recesses that enable a pin to be passed through their end walls to act as pivot for the stylus bar, and the earliest cast reproducers followed this shape fairly closely. After a short while the recesses and scooped-out center aperture were smoothed away to form a flat base for a rectangular plate to be fixed by four screws, and this plate had two drilled shoulders as supports for the stylus bar pivot.

A Company note of August 1914 recommended that a die-cast speaker weight of 109 grams on the diamond point was the most effective weight, but this view would be reconsidered several times over the next fifteen years.

At some time in 1915 the rectangular plate was discarded, and the stylus mounting shoulders cast integrally with the bottom of the weight, and with little further change this became the third standard style of reproducer, remaining the regular workhorse until the end of 1927. Sometimes this model may be seen with a small hole and insulation in the hinge block, and this was for use with the Duncan Automatic Brake (Vide Section I on Automatic Stops) Not until March 1926 was the next model introduced: this was the Dance Reproducer, a "loud" model for imparting volume to dance records, and having a spring-loaded diaphragm as well as stylus bar. It had an oversized weight and may be recognized readily by the three screws holding the



This is an after-market lateral reproducer

diaphragm cup to the neck flange. The next type was a re-designing of the 1915 standard reproducer and from introduction in March 1927 was called the New Standard Reproducer. Immediately it was allocated to the Long Playing Consoles for standard records. Option to exchange their old standard reproducers - in antique finish - for the new, was given at once to owners who had earlier bought the Long Playing Consoles, and in April this offer was extended to all who owned any Edison disc phonograph with the earlier standard models, although in this case a charge was made.

## RECORDED CONTENT

I've had my C-19 Edison disc player and the discs in it for over 30 years but never looked at the music or musicians, until one

*(Continued on page Six)*

and three program speakers. John Anthes gave his talk on the History of Radio with Ron Monty's help. I gave a session on the introduction of SDR radio use and Jim Hanlon gave the attendees a look at ham radio from the late '50s early '60s. He had two price level typical ham radio setups that were operational and one of the fest attendees went to his mobile rig and Jim demonstrated the operation of these sets. Everyone in the room got air time.

Below are two emails sent by Jim Hanlon and me to the Duke City Hamfest organizers.

ing talk on AM with Fred. One young man, who was verbally handicapped, had just passed his license exam and said that this was his first time on the air. There was also a granddad present with his two grandsons, and he said that they all were interested in getting licensed. Fred provided a lot of good information and commentary about AM which nicely supplemented my own talk.

Please pass along my thanks to all of the Hamfest crew. You folks did a great job, and you deserve to have your pay doubled next year!

73, Jim Hanlon, W8KGI

yours were the best ever.

Number two, I needed and our other two NMRCC speakers needed a bigger room since the number of attendees did exceed the room capacity. A good outcome for us but a disappointment for your show goers. I enjoyed the attendees of my talk very much, the questions and conversations showed real interest in SDR and how this technology is in most wireless items we all use, like smart phones, car radios and the best ham transceivers.

For the NMRCC we had the best location and attracted a lot of interest in radio collecting and radio restoration awareness. We increased our club membership by four new members, some hams too; thank you for the opportunity and the support shown for the NM Radio Collectors Club and it's membership. We hope to join you in future hamfest events and if we can help any of your members with their restoration work please do not hesitate to call on any of our members.

Great job done by the Duke City Hamfest organizers and working crew, thank you.

Richard Majestic, NMRCC Treasurer



### Radio Club Request for your thinking at Hamfest 2015

Larry,

I'd like to thank you and everyone else who worked so hard on the Hamfest for providing such a wonderful



forum for our New Mexico Radio Collectors Club talks. My talk on Amateur Radio 50 Years Ago was well attended and turned out to be quite interesting, even to me, because Fred Homuth, K9GAJ from Santa Fe went out to the parking lot and fired up his Icom 706 mobile in AM mode and worked my vintage W8KGI station for 22 minutes. I had a long cord on my mike and we passed it all around the room and let everyone who was will-

### Duke City Hamfest Report from a NMRCC SDR Speaker

To all the ABQ hams who worked to put together one of the better hamfests I've attended and/or participated in. everyone was experienced and willing to help make the event succeed, you accomplished that.



I have only two minor comments; number one, you, we need to get more ham interested people to attend these events. I'm not complaining for myself because the room for my SDR Introduction talk was filled and you were turning people away (the fire department rules). Last month I attended the MARC radio collectors' expo in Kalamazoo MI and the attendance was low but the vendors, like

I personally enjoyed this year's hamfest, I thought it was well organized, well run and I look forward to next year. I also think that John Anthes did a great job of keeping the hamfest organizers focused and dedicated to our mission at the hamfest... ~RM



day last year I washed all the dusty discs and in drying them looked at the labels. I have Stanton (Chinese) direct drive turntable that I bought because it could turn up to 85RPM and I have in one head shell a Stanton 681EEE stereo pickup wired for vertical modulation. My friend Peter Lerdemann, owner of Soundsmith made me a 1-mil conical stylus for the Stanton, which is the correct diameter for Edison discs and cylinder recordings. I also use a McIntosh C-8 monaural tube pre-amplifier which has numerous playback equalization settings.

I took a few of the Edison discs to my '50s office hifi and on the Stanton turntable played them; I was surprised with the quality of these totally acoustic audio recordings when played with the recommended equalization. The sound was not hifi quality but somewhat better than early electronic lateral recordings. The unexpected finding was the Sergei Rachmanoff recording with Rachmanoff playing in the Edison studio other composer's music, quite remarkable. I researched Rachmanoff's tenure with Edison and found he worked for Edison for one full year, 1913.

Most of the recordings between mid 1912 and early 1927 were mainly dance music and march bands, pretty boring music but reflected the market at the time. The growing popularity of radio essentially killed the record business; listeners could hear live bands for free on the radio.

~ Richard Majestic

Footnote: *The Edison Disc Phonograph and the Diamond Disc*, by George L. Frow, 2001



*Model No:*  
*Type:*  
*Introduction:*  
*Dimensions:*  
*Horn:*  
*Motor:*  
*Cabinet:*

C-19 *Name:* CHIPPENDALE (Official Laboratory Model)  
Full cabinet upright.  
(As C-19) April 1919.  
Height 51 1/16 in; width 21 in; depth 22 1/2 in.  
No. 250.  
Double spring.  
Noticeable for its Chinese card cut frieze above the grille. Hood with cove sides and flat top. Square corner pillars set diagonally. Finished in mahogany, English brown and red mahogany, fumed and golden oak and walnut. Metal parts gold-plated.



*Model C-19 Chippendale*

*Grille Design:*  
*Record Storage:*  
*Cabinet Design:*  
*Cost:*  
*History:*

Wooden, French Gothic.  
It is believed that all had two vertical record racks, each containing 36 Edison discs.  
The console version of the C-250 was patented by Raimondo C. Aimone in 1923, but the upright was not awarded a Design Patent, therefore it seems probable that he provided the design for this model. Initially \$285; \$295 from December 1919. U.K. price £120 in 1921. The C-19 was the continuation of the C-250 Model and was thus re-numbered in April 1919, although the Company expressed a wish for the name "Chippendale" to be stressed rather than its number.  
A slight modification and cheapening of construction of the cabinet appears to have taken place in July 1919, and a few Chippendales may have been finished in walnut in the December, while a number certainly were in 1927. It is not known whether a memo to dispense with cover locks in November 1920 was fully carried out.  
In spite of several other models being brought in during the 1920s, the Chippendale Upright seems to have been the most consistent seller among the more expensive models and to have been available until August 1927, when a total stock of 1,235 cabinets in various finishes was recorded.

# The New York Times Store—Old Radios for sale



Silvertone 6425 Restored  
Antique Radio - 1940  
**\$1,700.00**



Crosley E15WE Restored  
Vintage Radio - 1953  
**\$625.00**



RCA New York World's Fair  
40X-56 Restored Antique  
Radio - 1939  
**\$2,900.00**



Crosley 11-119U Serenader  
Restored Vintage Radio -  
1951  
**\$595.00**



Pacific 256 Tombstone  
Restored Antique Radio -  
1936  
**\$1,700.00**



**RARE**

Philco 90 Mahogany Baby  
Grand Restored Antique  
Radio - 1931  
**\$2,900.00**



Detrola 145 Restored Antique  
Radio - 1936  
**\$1,575.00**



Zenith 5R317 World's Fair  
Special Restored Antique  
Radio - 1939  
**\$3,900.00**



Zaney Gill Music Box  
Cathedral Restored Antique  
Radio - 1933  
**\$3,300.00**



**RARE**

Jackson Bell Swan Cathedral  
Restored Antique Radio -  
1932  
**\$3,275.00**



Crosley 648 Restored Antique  
Radio - 1939  
**\$1,300.00**



**RARE**

Atwater Kent 10 Breadboard  
Restored Antique Radio -  
1923  
**\$3,500.00**



Packard Bell 100 Restored  
Antique Radio - 1939  
**\$1,200.00**



Arvin 8561 Restored Vintage  
Radio - 1955  
**\$795.00**



**RARE**

Truetone D 690 Egyptian  
Restored Antique Radio -  
1937  
**\$23,000.00**



Zenith R511V Hollywood  
Restored Antique Radio -  
1956  
**\$750.00**



**NEW MEXICO RADIO  
COLLECTORS CLUB**

**New Mexico Radio Collectors Club**

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FOR INFORMATION CHECK THE INTERNET  
<http://www.newmexicoradiocollectorsclub.com/>



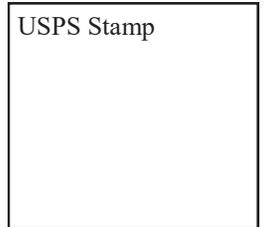
*The New Mexico Radio Collectors Club is a non-profit organization founded in 1994 in order to enhance the enjoyment of collecting and preservation of radios for all its members.*

*NMRCC meets the second Sunday of the month at The Quelab at 680 Haines Ave NW, Albuquerque NM Tailgate sale at 1:00PM meetings start at 2:00 pm. Visitors Always Welcomed.*

**NMRCC NEWSLETTER**

THIS PUBLICATION IS THE MONTHLY NEWSLETTER OF THE NEW MEXICO RADIO COLLECTORS CLUB. INPUT FROM ALL MEMBERS ARE SOLICITED AND WELCOME ON 20<sup>TH</sup> OF THE PRECEDING MONTH. RICHARD MAJESTIC PRO-TEMP NEWSLETTER EDITOR, SEND ALL SUBMISSIONS IN WORD FORMAT, PICTURES IN \*.JPG FORMAT TO: [RMAJESTIC@MSN.COM](mailto:RMAJESTIC@MSN.COM)

USPS Stamp



# CONTENT REQUEST *still no takers!*

I want to create a club history column for our newsletter, a story about why we collect old radios, old ham receivers and transmitters, vacuum tubes and old black and white televisions.

## Tell Us, Collector...

What's your motivation? What's the limits we set for a collection? Why a particular brand? Why a particular year? Are we collectors or technology hoarders? How much time do we spend on this hobby? Do we research and record the history of items we collect? What are our sources of the items we collect? What are the stories you've heard from a seller? How far will travel to get an item? What's your hot pursuits this month?

Put your story in words, write it up and I want to print it as a monthly column in our newsletter. ~RM

\* Thank you Don Menning our first and **only** contributor...

\*

