

Dear Mr Harris,

My sincere best wishes to you for the coming New Year – my name is Doug Harley and I have been a professional projectionist for 43 years. I am still projecting movies and am employed full time as senior projectionist at St James Theatre in Auckland. We are owned by Kerridge Odeon – Rank have a share holding in K-O. You will be interested to learn that St James is equipped with the only pair of GK 21's in New Zealand – they were installed way back in 1946. (This information is in answer to your question which I came across in the August 1983 issue of TABS) – I enjoy very much your interesting comments on the motion picture industry – you obviously have a great love for the technical side of the business.

I too have had a life long love affair with show business and because St James is both a cinema and a stage theatre I have been able to work in both mediums. We have had many great shows at St James and the memories can go on forever – . . . some of these will have to wait for a future letter.

My main reason for writing to you Mr Harris is that I am most anxious to locate someone who can help me with any Ernemann parts. I have my own workshop, (Myford Super Seven lathe etc) and am always doing jobs for fellow projectionists. I have recently achieved a lifetime ambition to own a pair of 35mm projectors and as I am within two years of retirement will be able to spend my time in the workshop.

In New Zealand prior to the war, we used a great number of Ernemann projectors and I will be restoring a pair of Ernemann V 11's. With your knowledge of the industry I was wondering if you could put me in touch with a source of supply for gears and other parts for Ernemanns.

The address below will find me.

Very truly yours,
Doug Harley
P.O. Box 5462
Wellesley Street West
Auckland, New Zealand



LETTERS TO THE EDITOR

Dear Richard,

I am writing to you in your capacity as Editor of Tabs. While on holiday in the West Country this year I was wandering around Sutton harbour in Plymouth when I came upon the shop, a photograph of which I enclose. Is this, I asked myself, the equivalent of the "happy hunting ground in the sky" for Patt. 23's or have Strand decided to cash in on the more venerable aspects of some of their designs, or perhaps it is merely the editor seeking some sympathetic establishment to which to retire in

due course. Had it been the latter I would have expected to see a sunburst design around somewhere.

One thing that does puzzle me is the two bollards in the foreground. Are these part of a luminaire of design unknown to me or are they merely there to support those fortunate enough to have benefitted from the well known Strand hospitality?

Yours sincerely,
Norman Woodford
B.B.C., London



LIGHTING

Switchboard: Strained electric MMS 120 way (109 in use). Sit F.O.H. (in lower box P.S.)

Dear Mr Harris,

Misprints in published material are so commonplace as to scarcely warrant a mention (especially as I am a "Guardian" reader . . .) however I found the enclosed leaflet recently and as it includes what I can only assume is

a rather eccentric interpretation of the revered name of Strand, I enclose it for your amusement.

Yours sincerely,

P.V. Jacobs
Cumbria

P.S. Congratulations on a much improved "Tabs" after passing through a somewhat dreary few issues (we don't want entirely descriptions of elaborate installations we can't afford!) And please don't forget the amateurs!

LIGHTING EQUIPMENT EARTH CONNECTIONS

WE all understand the importance of earthing electrical equipment to ensure safety. Most of us are aware of another use of earth connection which is known as technical earth (or OV common) and is used as a reference by all the control equipment.

It is usually taken for granted that all the earthed points of the system are at the same voltage i.e. zero volts. However, this is not always the case. Many electrical installations make use of the neutral cable to provide the safety earth (and also technical earth), which means that the voltage of the neutral/earth connection at any point in an installation may no longer be OV. It will vary due to the current passing through the neutral/earth cable, and the resultant voltage fluctuation caused by the impedance of the main supply.

Technical problems arise when various parts of the equipment in a lighting installation are connected to their local neutral/earth point and at the same time the common technical earth connection is limited between these points. As the local earth points are at different voltages, large circulating currents can be set up which cause lights to flicker, or

"MUSICALS The Guide To Amateur Production"

by Peter A. Spencer

Published by John Murray £9.50

Peter Spencer has distilled the rewarding, frustrating, and exhausting experiences of directing over 150 amateur musical productions into his new book published by John Murray.

In his introductory chapter, the author admits that the book is a very personal view, and suggests that it should be read alongside the titles quoted in the bibliography. This is symptomatic of the style he adopts throughout the book. Although a wealth of sound advice and guidance is offered, the author exhibits an unfortunate lack of confidence characterised by qualifying any potentially unequivocal statement with some proviso, usually, . . . more often than not.

From the sections on setting up, administration, finance and management of a society, one infers that the book is intended for an interested outsider, testing the water for tips. But quite without warning, the reader is quoted titles of musicals, by means of example, which imply at least an audience level knowledge of the scripts.

The sequence describing the three phases of rehearsal should be mandatory reading – even part of the audition – for every performer on the amateur stage. Although it is written almost as