

## Gramophone Motors Care of the Spring

SO many of us, one fears, get into the habit of regarding winding the radio gramophone as an affair of evil, and consequently of treating it as such. The result is, of course, that the unoffending mainspring of the machine regularly becomes, as a matter of practice, subjected to a series of the most convulsive and violent movements during the process of winding up.

The average single spring of a small motor is enclosed in a steel case, and, as such, constitutes the drive of a "single spring" motor. Double and triple spring motors have their individual springs arranged in tandem, but, nevertheless, in nature the springs are the same.

steady motion. The winding speed need not be at all slow, but all semblance of jerkiness should be avoided if the life of the spring and its pristine efficiency is valued.

It is best not to wind the spring to its maximum extent, for by so doing not only may the spring become unhooked within its case, but the tendency will be for the tightly compressed spring coils to squeeze out the lubricant between them. Examination of the spring cases of motors which have continually been wound up to their

machine. For this reason, automatic stops fitted to machines have to be extremely good ones before their use is to be recommended.

Finally, if your machine will run for more than one or two records, avoid the practice of rewinding after each record has been played. Such a habit results in only one portion of the spring being used. The consequence is that this latter portion eventually undergoes partial fatigue, while the unused portion remains fresh.

# With GRAMOPHONE and RADIO

BY "B NATURAL"

ing it will prove their critical taste; never from any acquaintance of his works. A man who could admire Bach and Beethoven as Mendelssohn did could not be superficial. These two are still the greatest of musicians architecturally, and the foundations on which music is built up to the present time. Mendelssohn's nephew says: "The profound masterpieces Bach and Beethoven had bequeathed to posterity were a treasure hardly known in the years 1828 and 1829, and the fact that they were eventually appreciated by the German nation is in a great degree due to the merit of my uncle, Felix Mendelssohn-Bartholdy."

Writing from London in 1829 to his family, Mendelssohn himself says, with his usual quaint humour: "On Wednesday, I shall to the dismay of all musicians, play Beethoven's Concerto in E Flat" (the now famous "Emperor").

In another letter of the same year dated August 7, he writes: "In order to make you understand how extraordinarily the Hebrides affected me, the following came into my mind there (viz., 21 bars of the overture to Fingal's Cave). Now and then you find beautiful parks, but deserted, and broad lakes, but without boats, the roads a solitude. Fancy, in all that rich glowing sunshine, which paints the heath in a thousand divinely warm colours, and then the clouds chasing hither and thither.

"It is no wonder that the Highlands have been called melancholy."

Here speaks the artist as well as the musician, for Mendelssohn was a water-colourist of no mean order. Mendelssohn alludes to this overture under a variety of names: "The Hebrides," "The Solitary Island," "The Isles of Fingal," and finally "Fingal's Cave."

AMONG the most intimate associates of Mendelssohn was the famous violinist, Ferdinand David. In 1838 Mendelssohn began the Violin Concerto which was destined to become (Concluded on page 21.)

## Mendelssohn

### Life and Work

IN view of the fact that the Wellington Symphony Orchestra's next concert (Thursday, May 8), will devote the first half of its programme to three of the finest works of Felix Mendelssohn, the following brief appreciation of this composer will be of interest.

Most of us at some time or other have come across the people who either worship Mendelssohn and all his works, or just dismiss him from their minds with such terms as "milk and watery," "superficial," and "pretty, pretty."

When asked the reason for their sneering, you will invariably find that they know very little about him beyond a few of his lighter compositions for the piano; or that they are repeating what someone else has said, think-

## NATIONAL PARK

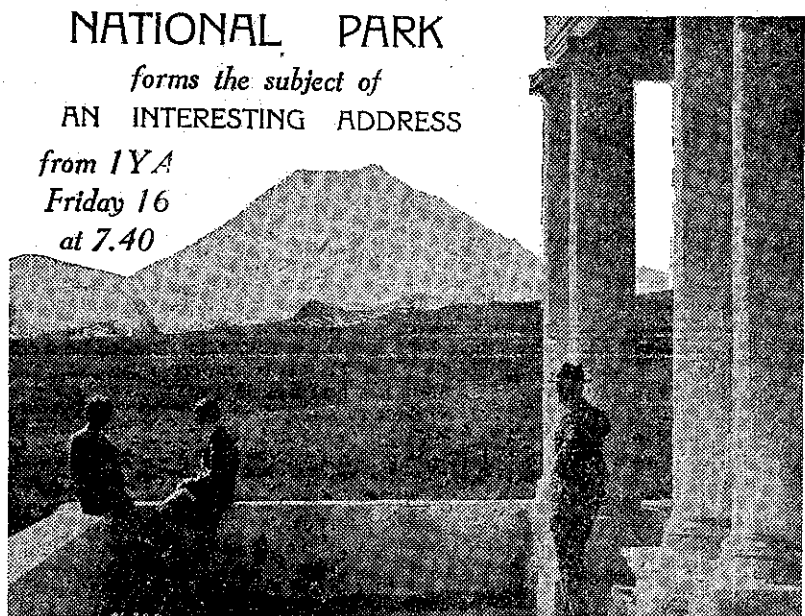
forms the subject of

AN INTERESTING ADDRESS

from IYA

Friday 16

at 7.40



Springs are manufactured in varying lengths, breadths, and tempers. Other factors being equal, the spring strength available for driving the motor depends upon the thickness, length, breadth, and temper of the steel band. For a given cross section and temper of material, the longer the spring, the less intense is its effect.

If a spring is wound up jerkily it is subjected to a series of strains which effect it unequally throughout its length. Continuance of this practice results in the spring being weakened in parts. Consequently, a spring in this condition can never maintain a constant number of turntable revolutions per minute, and so the performance of the radio-gramophone decreases in efficiency.

Always Wind Steadily.

IN winding, the handle of the machine should be turned with a gentle and

maximum extent will often reveal the presence of squeezed-out grease on the exterior of the case.

On the other hand, too, the radio-gramophone motor, after use, should never be allowed to run right down to the bottom. Always stop the motor just before it runs out. Otherwise the spring may become so loose that it may become unhooked.

It is bad practice to assist the turntable of a radio-gramophone to attain its full speed after the motor has been turned on by giving it a push with the fingers.

### Injuring the Governor.

THIS injures the governor springs, and in no way assists the main-spring. Nor should the turntable be stopped very suddenly after the record has been played. It is best to stop the turntable very gently with the fingers before applying the brake of the

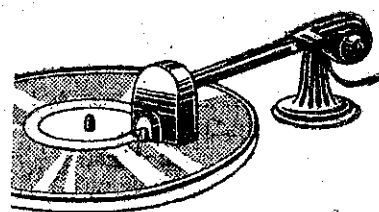
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