

**Solemnis.** No reference was made to the fact that the presentation (sic) consisted of only half the Gloria; none of the Credo; less than half the Sanctus; and the Agnus Dei. The selections were apparently made at random; the part of the Sanctus we were given began abruptly at the fourth movement; the climax of the whole section. I do not complain about the poorness of the records—that is probably unavoidable—but it is surely misleading to announce a masterpiece and then to put on disconnected fragments without comment. A similar method was adopted when half the *St. Matthew Passion* was given last Easter without any indication that it was not the whole work.

It is true that these works are very long; no doubt division or even selection is necessary; but at least the selecting should be done by someone who knows what he is about.

**NORTH SHORE LISTENER**  
(Auckland).

#### SWING PROGRAMMES.

Sir,—Please allow me to protest strongly against the policy of the NZBS in gradually eliminating the overseas recorded swing programmes. By this I do not mean the type of music heard in the breakfast session, Hit Parade, etc.

It all began about a year when 1YA, 3YA and 4YA changed their swing sessions to Australian-released records. This was soon followed by the curtailment of the Tuesday night swing sessions from 2ZB. We swing fans thought that the Service would be satisfied with this, but such was not the case, as the next to go, without a word of warning, was the ZB's *Favourite Dance Bands* session. This left us with four programmes. First we had 2YD's *Young Man with a Swing Band*, which is now the only reliable session still going. Station 2YA gave us a featured band on Monday and "Turntable" on Friday. Finally, but by no means least, as this was perhaps the best programme of the lot, 12M presented *Rockin' in Rhythm*, compered by "Platterbrain." The latter, however, has now been suspended indefinitely.

We are now, therefore, left with only one decent overseas recorded swing session, as the 2YA programmes are liable to be cut in favour of boxing, racing reviews, etc. So from nine broadcasts we have come down to three, and many of us are wondering why such is the case. Let us have more records by such artists as Stan Kenton, Earl Spencer, Georgie Auld, Boyd Raeburn and Dizzy Gillespie. I know many people will protest against this letter, but how many of them have ever heard any of the above mentioned. Most people seem to think that any popular tune must be swing music.

"DISC" (Wellington).

#### "ATMOSPHERE"

Sir,—I am grateful for the report of your interview with an American artist, Charles Hopkinson, published in your May 17-23 issue, and particularly for his remarks on this thing called "atmosphere," an expression which has puzzled me for years in connection with paintings. I still wonder if those who use it could define it—to justify such use. Only the other day a woman said to me she "did not like" the pictures of another, and, I believe, well-known American artist, recently on exhibition in

Auckland—because "they lacked atmosphere." Personally I coveted the lot of them; they were bright and vigorous, not like the—so many of them—pallid specimens now on exhibition by the Auckland Arts Society, whose creators seem never to realise we have sunlight and shadow, "light and shade."

If still there be those who maintain there is such a thing as "atmosphere" in paintings I, for one, would be glad to have evidence, in simple language, to this effect. In the meantime I am with Charles Hopkinson: "An artist's business is with light and shade, colour and form." "COBALT" (Auckland).

## FOR ALL TASTES

**SHORT TAKES**, Damon Runyon, 12/- posted. Reading this new collection of stories and articles we get to know as never before the creator of a strange and wonderful language and of strange and wonderful people.

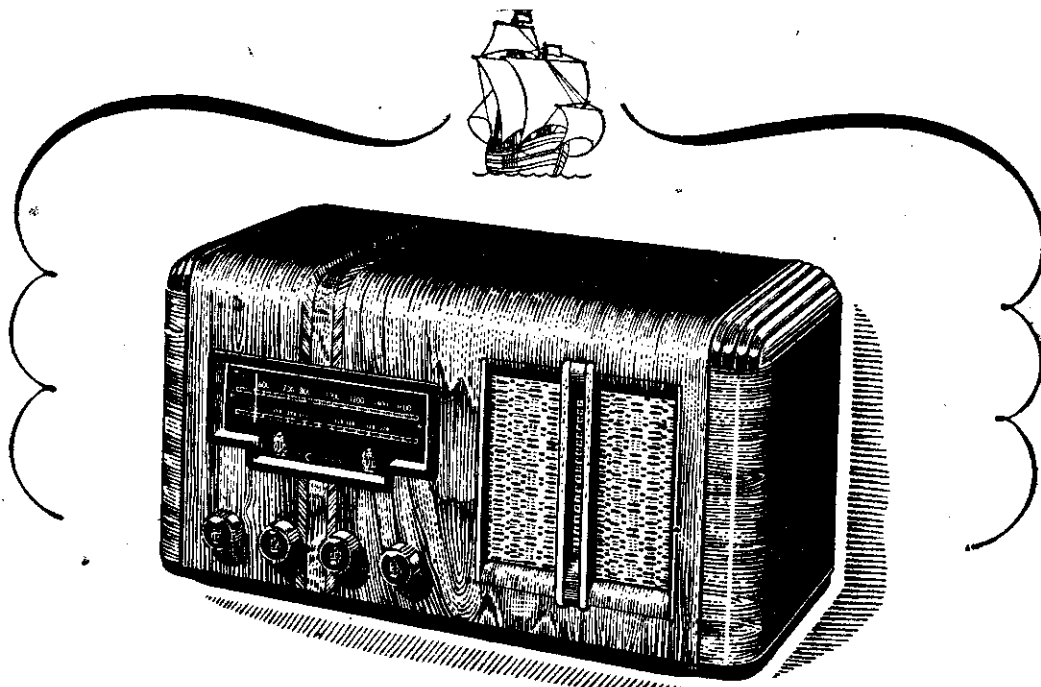
**CHARDIN**, *Introduction and Notes* by Walter de la Mare, 9/3 posted. The latest title in the now famous Faber Gallery art series, containing 10 colour reproductions of this artist's finest work.

**THE TESTAMENTS OF FRANCOIS VILLON**, 11/9 posted. Written in a time of insecurity and war, Villon's poetry has much that is of moment to our generation, and its spirit is perfectly conveyed in this translation.

**GUIDE TO MODERN THOUGHT**, C. E. M. Joad, 13/3 posted. For those who are anxious to find their way through the bewildering jungle of modern theory, philosophical, scientific and psychological, in a newly-revised edition.

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