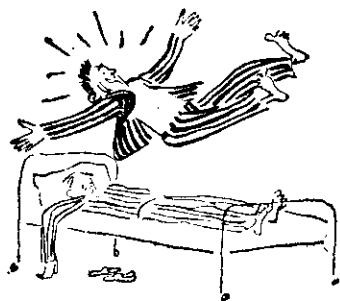


EVER FEEL FLAT
WHEN YOU OUGHT
TO FEEL SPRINGY?



Ever feel flat when you ought to feel springy—after a good night's sleep?

Ever feel glum when you ought to feel cheery, going about a schooner below par?

Get twinges in the back? Headaches? There must be something wrong. Suspect constipation.

You may be "regular." Still, it's constipation. Elimination must be complete as well as regular. If it isn't, poisons get into the blood. You don't feel well.

For this there is an honest prescription—Kruschen Salts. It isn't a drug, or a patent medicine, or a fashion; it's a British institution. Doctors have prescribed it for years because the analysis on the bottle shows they could prescribe nothing better. It agrees with their medical knowledge. And Kruschen Salts will agree with you.

YOU'LL FEEL ALL THE BETTER FOR A PINCH OF

KRUSCHEN

Take Kruschen in tea or hot water.
2/5 a bottle at Chemists and Stores.

K7-740

BETTLE'S
COUGH CURE



3-IN-ONE
OIL

LUBRICATES — CLEANS
PREVENTS RUST

For sewing machines,
typewriters, guns, tools
and all home and office
appliances where good
lubrication and protection
against rust is important.

3-IN-ONE OIL
("Trade-Mark")

LETTERS FROM LISTENERS

(Continued from page 4)

MODERN MUSIC

Sir,—The quotation from Leonard Hibbs which your correspondent L. D. Austin uses seems to be quite a good one. It is a pity that Mr. Austin cannot interpret the quotation correctly. From it, and in a letter on the subject of "Modern Music," he produces an indictment of alcohol. Leonard Hibbs merely compared two ways of satisfying different natural senses—one sense was satisfied by drinking alcohol; another by playing and listening to music. He did not say that the two went hand in hand—such a statement would be ludicrous. With his partial knowledge of the subject your correspondent is unable to discriminate between genuine jazz music and the dull, lifeless tones which most of our radios emit.

I agree with Hibbs when he says that "hot" jazz music is a perfectly sincere manifestation, but not what the ultra-sensitive would call "quite naive"—for the simple reason that "nature in the raw is seldom mild," but I do not agree with him when he says that "the appeal of 'swing' is sensual rather than mental." I am not a keen dancer. In fact, if an opportunity appeared to escape from a dancing engagement I would seize it. How then do you account for my liking for sincere jazz music? Mr. Austin might be astonished to learn that only a few lovers of good jazz music whom I know are dancers at all. It might also surprise Mr. Austin to know that of the broadcast dance programmes he disparages only about twenty per cent. even approach being the good jazz to which Hibbs refers and that, of about twenty dance bands playing in this city only two or three, to my knowledge, play any sincere jazz at all. I make no claims whatever for much of the saccharine music given so much air time in New Zealand or purveyed by most of our orchestras. It is just harmless, meaningless. But I do claim that honest jazz can give as much pleasure as, say, Tchaikovsky's "Pathetic" which I enjoyed recently at the Music Festival here.

Leonard Hibbs's flowery definition would be rather confusing to the uninitiated. Could I suggest the following definition, culled, several years ago, from the English magazine "The Gramophone"?

"A rhythmic type of music, irrespective of tempo and mood, which has developed in the last thirty years from two sources, brass bands as regards technique and negro folk songs. On a steady rhythmic background is built music of the theme and variation type, ample space being left in the score for soloists, each improvising a new theme more or less closely related to the original. This spontaneous self-expression on the part of the musicians is the essence of jazz music and thus, in complete opposition to all other forms of music, the composer is of far less importance than the performer."

Yours, etc.,

BRIAN HORNIBLOW.

Christchurch.

Sir,—As your correspondent L. D. Austin objected to using the word "music" in connection with jazz I would object to the use of the word "modern," as this term truly applies to the higher-

class music which contains the modern element, not to our ephemeral jazz. I am surprised that L. D. Austin, who is a genuine musician, associates Schonberg, Honneger, Bartok, etc., with the present-day cheap swing musicians. We shall always have critics who condemn genuine modern composers and their music. Was not Mozart the first person who used the chromatic scale systematically? (He used the whole tone scale as a joke).

Did not people believe that Beethoven had reached the utmost limit in musical expression? Was not Berlioz intensely disliked because of his bizarre orchestration? Did not critics declare that Wagner's "Tannhauser" overture and especially his later works were nothing but a horrible dissonant noise? To-day after

Egypt Annoyed

A German broadcast caused a good deal of annoyance in Egypt recently, according to a report sent to "Great Britain and the East" by its Cairo correspondent.

The Nazi spokesman from Berlin, he reported, referred to a "parasitic people" called the Egyptians, whose young King, Premier, and Sheikh of Al Azhar would receive the punishment they deserved—hanging in Station Square—when Germany took control of their country.

This was bad enough, but worse was to come. The broadcaster advised the people to attend to their internal affairs and, particularly, to repair the main station clock, which had not functioned for two days!

over a hundred years have passed we realise their mistakes. So it will be in another hundred years. People will look back and laugh at our mistakes.

But to say a word for jazz. Nothing gives me greater enjoyment than Gershwin's "Rhapsody in Blue" or his Piano Concerto in F, which I think are masterpieces of their type.

May I suggest that announcers when announcing works of major importance should mention the composer's name. It is frequently omitted.

Yours, etc.,

SCHOOLBOY.

New Plymouth.

BRITAIN'S WAR DEBTS

Sir,—The last paragraph in Douglas Seymour's letter appears to be written in a spirit that makes it doubtful if logical reasoning appeals to him, especially if he had not seen "Locksley Hall's" letter whose main complaint was, I believe, that Britain did not wipe off New Zealand's war debt. Now I believe that no nation has repudiated its war debts, but they are in abeyance till conditions are agreed to that will make it possible for them to be paid. So Douglas Seymour's arguments can all be used against "Locksley Hall" (without the

personal remarks which always cloud the issue). When he says that Britain could exercise any control it chose over the credits created by its trade with U.S.A., Douglas Seymour must know that one can only pay this way by taking no goods in return. I believe that Britain offered to do this and that U.S.A. refused. What would happen if New Zealand refused to take goods in return for her exports?

Yours, etc.,

DIGGER.

Carterton.

CHURCH BROADCASTS

Sir,—Surely the time is overdue when all church services put over the air by the NBS should be reviewed. These services have grown in a haphazard fashion, and in the early days of broadcasting helped to fill in the Sunday hours. Many of them are not at all suitable for broadcasting, and should be confined within the walls of the church to which they belong. Most of them are monotonous, uninteresting, and not understandable by the majority of listeners, or probable listeners, for after all a very small proportion of radio listeners tune in to them. I do not advocate that they should be put off the air, but the time devoted to them should be greatly curtailed. One hour at the outside should be given to them from one YA station in each island only. The other YA stations (one in each island again) should give us a broadcast from the studios. Interesting and clever speakers holding all manner of opinions should be invited to speak, and this, combined with suitable music, would cater for the great mass of listeners who will not listen to an orthodox church service.

Yours, etc.,

OLIVER.

Te Awamutu.

SWITZERLAND AND GERMANY

Sir,—No one will doubt the patriotism of the Swiss, who were defended by Miss Josephine Werner last week; nor could one doubt the patriotism of New Zealanders of Swiss descent who have made this country their own. Miss Werner says that the German language spoken in Switzerland would scarcely be understood in Germany. Without wishing to detract in any way from the great national qualities of the Swiss, I would point out that the Encyclopedia Britannica gives the following information, dated 1930: 2,924,314 residents of Switzerland speak German, or 71½ per cent. of the total population; 831,100 speak French; 241,985 speak Italian; and 44,204 speak Romansch. The three official languages are German, French, and Italian; the German is a High German Patois. There are seven universities, all on the German model.

Those figures seem to suggest that Germans would have no difficulty in understanding the language spoken in Switzerland. Despatches of recent date from American journalists resident in Switzerland have suggested that the Swiss Government has been deeply concerned by the activities of the "Fifth Columnists" there, but in the light of more recent events since the capitulation of France their services will no longer be required.

Yours, etc.,

O.A.G.