

(Continued from previous page)

an enterprising eye to the future had not jotted them down in shorthand as they flew about. He might have compiled an intriguing little book. I know quite a few who would have purchased a copy, but this practice, unless done to keep their wits sharpened, was obviously a form of airing their knowledge, and when boiled down amounted to a lofty form of ping-pong in working hours, and, by the way, I expect that to "knock the stuffing out" of a man, does, according to "Winchester," sound more cultured than giving "Itler 'ell." What I, the neutral, would ask, is who does the most real good in the world, regardless of creeds, cults, etc.? I leave the finer pleasures of metaphorical "fly-fishing" to others.

—NEUTRAL (Petone).

#### MODERN MUSIC

Sir,—L.D.A. says he would like to be dictator of music long enough to sweep modern music and jazz out of existence. Isn't that sheer Hitlerism? Isn't such intolerance what we are all fighting against? Because L.D.A. detests jazz he wants to prevent those who like it from ever hearing it.

It would not, I think, be incorrect to say that 95% of those who like music of any sort do not find jazz unpleasant. Surely jazz appeals to some instinct in our nature more fundamental than any feeling for classical music. Did not jazz originate in early tribal percussion rhythms while classical music is comparatively modern and except in a few cases an acquired taste?

In his detestation of jazz L.D.A. would appear to reveal a defect similar to colour blindness or tone deafness, and the suggestion that all jazz should be swept away reminds one irresistibly of Aesop's fox without a tail. Whenever there is a classical programme to be found I listen in to it and cut off everything in preference for it, but nevertheless I do not find jazz in small doses unpleasant.

With regard to serious modern music I feel more in sympathy with L.D.A. Much of it seems to be definitely sadistic, that is it is intended to give pain

for the sake of exquisite moments of relief. If this is not its meaning then I cannot find one. — "PARSNIP" (Kati-kati).

Sir,—As a rule it is worth while reading letters to the editors of newspapers as one often gets the opinion of the average man in the street that way. So if you will kindly grant me space I would like to say I am rather surprised at the intolerance shown by some of your correspondents in the controversy on "Modern Music." None can help their preference for different types of music and sound. I have known of two persons to whom the roar of a train, a noisy motor car, or the rattle of a kerosene tin was a pleasant and exciting sensation. This controversy is an example of the intolerance that will always be an obstacle to harmony and justice. As regards vocal and instrumental music, I prefer the request session, as one generally gets the items in proportion to public demand, and would suggest that radio programmes be based on the quotas that request sessions reveal. — "QUOTA" (Carterton).

Sir,—I was most impressed by Bing-Eddy's letter. I quite agree with it, but would not second his views on Crosby. I more than agree that Eddy is an artist who is not understood by New Zealanders. Because he is good-looking, has a voice better than Tibbett's, although his films have not given him a chance to prove it, people in this country call him a "pretty-boy." Tibbett failed in films because, although he had a voice, he had no looks. Hollywood gets looks and a super-voice, and appreciates it, but the greatest musical critics in the English speaking world, I mean the New Zealanders, say, "Oh, dear, Eddy is wooden." In my opinion, the average New Zealander knows as much about good music, and good singing, as a hen.—EDDY ADMIRER (Wellington).

(We have no more space at present for letters on this subject, and most of those printed in this issue have been abridged.—Ed.)



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