

ment, should be during the afternoon session when our elderly relatives are needing a little help in order to drop off into their customary forty winks. Then like a good scout who has done his daily meritorious deed the lecturer, with an excusable glow of satisfaction, could leave the mike.—I am, etc.,

HEALTHY MINDED.

Timaru.

"Jazz is Absolutely Trivial Music"

To the Editor

Sir,—It would be unfair on my part to waste your valuable space by entering into any further arguments with either of your correspondents re jazz, and, incidentally, myself. Their (musical) qualifications would appear to be on a par with those possessed by one or two people in Timaru who have given it as their definite opinion that one or two of the competitors in the forthcoming brass band contest will put the Grenadier Guards Band in the shade. To such persons it is totally impossible to convey any sense of musical perception, and their views can only be ignored and themselves sincerely pitied.

Professor Maxwell Walker in his lecture from IYA last month strongly stressed the value of good music, especially in the backblocks. Dean Inge lately said: "I found jazz to be the most worthless thing in music I had ever heard." Dr. James Lyon regrets that "we are forced to listen to those insults which the jazz merchants concoct, or to a 'crooner' whose rapid imbecilities make one wonder how a human being can descend so low."

What is wrong with this absolutely trivial music is that it can express nothing except the ingenuity with which composer and interpreter may make nothing sound like something. That, briefly, is why:

"Jazz shall depart; Time, with his dart,
Never shall puncture the fame of Mozart."

If we looked back we should remember that the greatest Empires of the earth have lost their proud positions and perished, one by one, through neglect and lack of faith in higher ideals. The monotonous jazz, with its reiterated rhythms and the nauseating similarity of its harmonies and melodies, forms a low standard of music which is equivalent in literature to the appalling "penny dreadful." The practical abolition, through educated taste, of the latter, has had a healthy effect on the minds of modern generations; how much more will sound education and taste in a universal language like music contribute toward developing fine minds and clean characters, not only in the individuals but in the nations of the world?—I am, etc.,

J. D. PARKIN.

Timaru.

"All Jazz is Not of Equal Merit"

To the Editor

Sir,—If Mr. Parkin is the discerning critic we are to assume he is, I fail to comprehend his obvious inability to distinguish between "commercial" and "hot" jazz. Typical of all the opponents of jazz (and some of its supporters) he lumps all modern dance music into one mass, and labels it "jazz." Has it not occurred to Mr. Parkin that all jazz, like other types of music, is not of equal

merit? If Mr. Parkin were trying to prove Elgar's significance as a composer, it is safe to assume that he would not illustrate it by "Salut d'Amour" or by "Land of Hope and Glory," and although it is convenient, when one dislikes jazz, to lump crooning and jazz together at one time, and to separate them at another, it would be more reasonable to be explicit as to the type of jazz disliked. When I say I like Beethoven I mean his symphonies and quartets, and not his "Minuet in G." Similarly when I say I like jazz, I mean the best type—"hot" jazz. Presumably Mr. Parkin dislikes it all, and although, as he says, much of it is poor, his outlook seems rather narrow, and his manner selfish, when he suggests it should be kept strictly within the confines of the dance sessions. As the dance tunes are also the popular songs of to-day it would be robbing the public of its greatest pleasures, to say nothing of taking material from the already harassed programme organisers. If something which mirrors contemporary life (and Elgar's music doesn't) is objectionable to Mr. Parkin, he has my sympathy, but he should realise that progress ("retrogression," Mr. Parkin would say) is inevitable, and that jazz will remain in spite of what he does or would like to do.

The remarks concerning Elgar are amusing. I myself read this year, in an article by another friend of his, that he liked the best jazz. Is it not possible he has altered his views since Mr. Parkin knew him? In any case, his opinion is certainly not the final word, and now that there are so many musicians of equal standing who delight in good jazz, I am convinced that the question is more a matter of outlook than of music. As regards "evil in music," I would quote the appropriate if somewhat hackneyed, "honi soit qui mal y pense."—I am, etc.,

ORPHEUS.

Rangiora.

One-sided Report in "Radio Record"

To the Editor

Sir,—In a recent issue you inserted "Notes" from your Otago correspondent, but I am sorry to have to suggest that he does not "play cricket."

For some reason or other he deems it proper to quote what an anonymous correspondent (a "Board's supporter" as your correspondent defines him), has to say about Sunday programmes and yet makes no reference, save in general terms, to what I had to say in the local paper.

May I be allowed to point out that, invariably, an anonymous correspondent, necessarily, is much discounted in whatever he may have to say, but your correspondent presumes to give him a conspicuous place in your columns.

I enclose a copy of my letter and in passing I may say that neither Mr. Macfarlane nor any other person (save the anonymous correspondent, who could, quite easily, be a person "within the fold"), has, so far, replied.

When an anonymous correspondent starts to write about correspondents who append their name to their letter as not being "broad minded," but "one eyed" and "intolerant," then I suggest that your columns should not be open to such correspondents, to insult your readers. Your correspondent ought to be a person who will see that a fair position of the matter under discussion is submitted to you for publication. You surely do not

want one-sided reports, and I venture to suggest that you have one in this instance. —I am, etc.,

W. J. BARDSLEY.

Dunedin.

ENCLOSURE.

(To the Editor, "Evening Star," Dunedin.)

Sir,—In the November 9 issue of the "New Zealand Radio Record" Mr. L. R. C. Macfarlane, the South Island member of the New Zealand Broadcasting Board, is credited with having said: "Most of the leading men in all walks of life in England are very proud of the British Broadcasting Corporation." In this respect there is a pointed difference between England and New Zealand. In England they are proud of their institutions, but the attitude here is quite different. There should be a little more enthusiasm.

I have had the privilege to visit the old (Savoy) and new headquarters of the corporation, and, in a word, there is something to be enthusiastic about.

The article goes on to refer (not Mr. Macfarlane) to the instance of a lady who had expressed warm approval of "good radio."

I presume to challenge Mr. Macfarlane and 4YA on this morning's (Sunday) 9 o'clock programme, some of the items of which I think would nauseate even "leading men of England." I feel convinced that the lady previously referred to, if she happened to be listening in, if she has any regard for the Sabbath, would have been completely disappointed at the radio which was presented this morning. Be this as it may, I submit, publicly, my complete protest against the character of some of the records submitted this morning. We have six week days during which 4YA can inflict on an intelligent audience—if they are prepared to listen, which they are not—a proportion of "swashy" stuff, but surely on the Sunday it could have some regard for its clients, who highly prize the Lord's Day and yet have hung at them, such "swash" as we got to-day—"What Happened the Morning After the Night Before," also "Aunt His Friends at the Pub." A sense of duty constrained me to wait for the end of the record to ascertain if the next item would give any relief. It did, an announcement; for it was to be an organ item. An organ solo and Sunday! This seemed to assure relief, and one felt instinctively (as one has felt before more than once) willing to overlook the past. But imagine one's disappointment when the first "stanza" was "A Bicycle Built for Two." Sunday morning, remember! I immediately "went out," and thought with pity and sympathy of the thousands, perhaps, in distant parts of the province where they have not church facilities; the sick and the infirm folk, looking, expectantly, on such a gloriously beautiful morning for something to aid them in their sense of gratitude or need of cheer or patience. But Mr. Macfarlane—"a trustee of the listeners"—failed them, and this ought not to be for one single moment, with the thousands of beautiful records that are in existence appropriate to the Sabbath day.

Let me make it quite clear that I appreciate—as others do—exceedingly all that Mr. Macfarlane and his board are doing for us, also that I do not offer this criticism, as some do, in connection with the 4YA station, under cover of a nom de plume. I abominate anonymous critical correspondence generally, because it is frequently dishonest, but having been disappointed before, without voicing any objection, I feel it a duty to make public reference to this matter, with the object of "scotching," once and for all, if possible, this "swashy" stuff. I trust, sincerely, that my writing will have the effect of securing an appropriate and reverential Sunday morning (9 o'clock) session in future.—I am, etc.,

W. J. BARDSLEY.

Answers to Correspondents

MARCUS JAMES (Hamilton): We have repeatedly written to the B stations asking for details of their programmes for publication in the "Radio Record." Few of them bothered even to reply.

P.N. (Invercargill): Yes, full power is being used.

J. R. RAMSAY (Timaru): Your letter was written on both sides of the paper.