

LETTERS FROM LISTENERS . . .

Reception of New 1YA is "Almost Perfect"

To the Editor

Sir,—In reference to "Greatly Disappointed's" remarks in the "Radio Record" of January 4, describing reception of the new 1YA station as a "washout" in Dunedin.

The writer lives 26 miles from Dunedin in a northerly direction, and desires heartily to congratulate the management of the new 1YA station on the reception he receives. It is an absolute treat to listen in, the reception being almost perfect. I would advise "Greatly Disappointed" to try a directional aerial.—am, etc.,

W. TAINES.

Karitane.

"The Mistake of Taking Mr. Parkin Seriously"

To the Editor.

Sir,—I must apologise for writing yet again, but on reading this week's correspondence I find that I had omitted to comment on J. D. Parkin's silly statement about my being a useless citizen because I listen to dance music only. I forgot that people away from Timaru not knowing him as well as I do might make the mistake of taking Mr. Parkin seriously. Well, I don't pay him that compliment. I regard him as a joke. Far from being a useless citizen I am and have been of more use to my country than he. But his sour, extravagant condemnation of jazz is quite understandable. Music teachers are not having the pleasant time they used to enjoy. What with unemployment, 10 per cent. cuts, and wireless there are not so many little fingers being initiated into the subtleties of "Nelly Bly," "Long, Long Ago," "Huntsman's Chorus," etc. Children hear the bright music over the air, and they don't enjoy the drudgery of learning music. Consequently fewer pupils for teacher, resulting in soured temper and bitter outlook on life.—I am, etc.,

HEALTHY MINDED.

Timaru.

A Complaint That Appears "Very Thin"

To the Editor.

Sir,—Lest my motive in penning these positively last few lines—if you are so indulgent as to publish them—be misconstrued, I want to say that I recognise Mr. Parkin's right of reply, and as he has intimated that he will not enter into further controversy with me, at any rate, I respect that right.

A challenge from me, however, was, I consider; impolitely ignored, or is it a case of the old adage, "He who fights . . ." being applicable here? This challenge was that he specify a few of the modern dance numbers which he al-

leges "all the daily programmes ad nauseam, the very thing I have been complaining about." As, of course, he cannot do this, these not existing outside the late dance sessions and tea-time sessions, and as, further, many even of the most popular hits of the day get little airing due to the same fact, his complaint appears very thin. And I suggest, Sir, that he has no qualifications for criticising a highly popular form of entertainment of which he knows so surprisingly little. Let him try another line—"old-time" melodies. There is much scope there for slating "trivial" music.

Adieu, Mr. Editor, and many thanks. Far from your journal being suppressive to correspondence of any class, I have always found it fair and impartial.—I am, etc.,

AMUSED.

Wellington.

Wanted—A Dance Orchestra For National Stations

To the Editor

Sir,—After spending several months across the Tasman, I was amused to notice that in this week's copy of the "Radio Record" our friend in Timaru is still carrying on the fight against his so-called "Degrading Immoral Piffle." I am pleased to notice that several writers are keeping up the defensive against such a narrow one-eyed debasement of modern dance music.

Unfortunately the word jazz still creeps into our dance phraseology; this word would suitably describe the first attempts at modern dance melodies during the hectic years of the war; since that time our dance music has evolved into the pleasant, sweet flowing rhythm which to the normal healthy-minded person is irresistible. Modern dance music is just as much an art as our classics, and if our friend from Timaru would care to read the musical biographies of a few of our moderns, he would find that their qualifications are just as high as our leading exponents of the classics. In fact, practically all of our moderns started off to be highbrows, but soon changed to the new order.

To say that dance music is dominating the programmes is absolute nonsense; in fact, during the last week there has been hardly a dance recording played outside of the very scanty dance programmes that are now put over from the YA stations. The dance programmes of late seem to have developed into a competition to see which station can find the greatest number of old recordings. There are dozens of new recordings every month, yet none of these are heard for months after, and many are never played. We still get the same stereotyped dance programme consisting of a big percentage of Continental recordings, which are entirely unsuitable for present styles of dancing, and are typical of dance recordings of ten years ago.

Why can't our dance programmes be made more attractive? These are the only periods when one is able to hear dance recordings from the YA stations. I suggest that some one familiar with the requirements of the dancing public be commissioned to arrange the dance programmes. At the present time they are just played without any thought as to whether they are suitable or not.

Perhaps it would interest our Timaru friend to know that the Australian Broadcasting Commission has signed on Jim Davidson and his well-known band for a year's tour of all their stations throughout Australia. This shows that they are aware of the fact that dance music plays an important part in their programmes. It would be a great boost in this country if a versatile combination of players could be recruited to form a national orchestra to supply our modern dance music, old-time music, and perhaps light classics. This would certainly supplement the recordings and minimise the endless repetition of old recordings. Before closing I would like to ask our friend in Timaru just how he explains the fact that with all this nasty jazz on the air our moral standards are so much higher than when his much discussed classics were written. If our friend's arguments were correct, we should all go and bury our heads in shame to think that jazz has made the world so bad. No, Sir, dance music from the moderns is here to stay, and I suggest to Mr. Parkin that he be more tolerant of modern music and allow us very immoral dance-lovers to have our small amount of music when the rest of New Zealand sleeps.—I am, etc.,

MODERN DANCE LOVER.

Hamilton.

Mr. J. D. Parkin Corrects a Misunderstanding

To the Editor.

Sir,—There would seem to be a misunderstanding in the minds of some of your correspondents as to my suggestions with regard to the broadcasting of musical records throughout the morning and afternoon sessions. May I finally make my position clear?

I have never once suggested that there should be an increase in the amount of classical music; it is a decrease of jazz that I have consistently advocated. It is now twelve months since I made a request to the Broadcasting Board that jazz numbers should be given the final ten minutes or so in each hour (in the same way that classical music is allotted one specified hour in the day), so that listeners could know when they were being broadcast.

Since the inception of dance-music on Sunday mornings (dating from July last), the Postmaster-General, on the united request of the member for Timaru and myself, sought information on the subject from the Broadcasting Board,