

rot att den på gott eller
tring med hemvist hos
grupp brevskrivare för-
plösning, dekadans, lågt
relser, kort sagt med nå-
gument liknande de Pla-
taliska fostran i idealsta-
all jazz ur sändningarna.
at samma syn på jazzen
av nazisterna i Tyskland.
många som belackarna.
unga. För dem represen-
r den med framsteg och
änsliga för vad för slags
i dansmusik som radion
e jazzstil som bland an-
nga hänfulla kommenta-

velse radiomusiken hade
vilka önskemål ställde de
ken hade för dem? Oron
musik som stärkte samhö-
enska samhället. Striden
var jämn. En stor grupp
nenar att den lätta musi-
krävde värdig musik. En
t musik som kunde hjäl-
elände.

dde för beredskapstidens
smål om att Radiotjänsts
ktor under krigsåren. Ra-
å trygghet och förtröstan
nte minst genom att till-
ran Elgemyr sammanfat-
andefriheten i svensk ra-
med några ord som kan

Summary

"Export that Hitler music to Germany!"

*Listener mail about music programmes transmitted by
the Swedish Broadcasting Service during the Second World War*

At the outbreak of the Second World War Sweden was second best in Europe as regards licences for radio per thousand inhabitants. The war quickly gathered more listeners eager to follow the news and reports about the war. The music programmes, which at this time filled about 55 percent of the hours when the Swedish Broadcasting Service (SBS) was on air, were also popular, as shown in the listener mail that was sent to SBS. This paper analyses 80 letters discussing the music programming in relation to the ongoing war. The content of the letters is examined from three angles: (1) reactions to music programming that is apprehended as not being in accordance with the strictly neutral line that the Swedish government adhered to; (2) the associations made as regards the nationality of the music and the affect this

80. Elgemyr 2005, s. 249.

has on how the music is appreciated; and (3) the function of broadcast music of different kinds in times troubled by war.

I have found that strong reactions to music that is interpreted as a threat against Sweden's neutrality are expressed in ten letters. In most cases it is music that is considered pro-German that is criticized, as for instance when the first programme early in the morning on 9 April 1941 – Morning Gymnastics – was introduced with a German marching song. Apprehensions of the nationality of music are most often expressed in letters about light music and dance music, while the nationality of classical music is very seldom commented on. The remarks on dance music very often highlight prejudices either against Germany or against Britain and the USA. The latter prejudices often include racist comments on the black musicians who are associated with modern dance music. There are also quite a few correspondents that relate modern dance music – jazz – to modernity, freedom, democracy and progress. One conclusion I draw from the great interest in and knowledge of genuine American jazz that is expressed in many letters is that it was during the early 1940s that jazz and American music gained a hold on the young generations of Swedes.

The correspondents' opinions of the function of radio music in times of unrest are very often about the need for music that strengthens the solidarity and unity of Swedish society. The letters are in this respect split into two halves. One half wishes for more music in the programmes that can calm and reassure people and put them into a serious mood. The other half requests light and uplifting music that can make people forget the sad times.