

TEMPO di JAZZ

"WE Bring a Song for Everyone," is the catchy title of the biggest tune in Holland right now.

"CAB" CALLOWAY is putting the finishing touches on his feature length picture in Hollywood.

LEW STONE spent the best part of £100 on dressing up his band for the presentation of "Mr. and Mrs. Mickey Mouse."

DUKE ELLINGTON'S "Solitude" puts him definitely into the artistic class of writers. It has sold exceedingly well over quite a long period—a year and a half at least.

THE latest thing in Jews' harps has a little resonating horn attached. Against the microphone they are capable of considerable volume.

ACCORDING to the coloured band-master, Chick Webb, of Harlem's Savoy Ballroom, "swing" is "like lovin' a special girl, and you don't see her for a year, and then she comes back—it's somethin' inside you."

HARRY ROY and his Band have scored a palpable hit in the London Palladium's Crazy Show. He proves himself to be comedian, straight-man, singer, dancer, instrumentalist and maestro.

OF all my regular recording bands, including my big dance orchestra, accordion bands and novelty combinations, I admit that "The Six Swingers" are my secret passion.—George Scott-Wood.

JEAN GOLDKETTE, famous band leader of a few years back, who was responsible for the now great Casa-Loma Orchestra, recently filed his petition in bankruptcy in the Federal Court, listing his assets at 45 cents, and liabilities at 240,000 dollars.

A cut off
the JOINT

is nicer
with

MUSTARD

—Colman's Mustard

PERSONALITIES of the WEEK

A Sexton's Son.

BENIAMINO GIGLI is of Italian birth and training, and by right of those things is fitted to carry on the great traditions of the art of bel canto. Born at Recanati, in Italy, March 20, 1890, Gigli began his musical studies in childhood. His father was sexton of the largest church in his native town, and for ten years the boy sang in its choir, soon rising to be chief soloist. His voice attracted crowds even then. He was sent to the Conservatory at Rome, where he studied under Rosati, and his operatic debut was made at Rovigo, in 1914, in "La Gioconda." His success was instant. He soon became one of the most celebrated tenors of the day. Indeed, he is one of the supreme box office attractions of the concert world. He will be heard from 2YA on Sunday, June 21.

Henry on Paul.

"THOSE who say that Paul Whiteman is finished would get a shock to hear the magnificent reception he gets," says Henry Hall, the eminent B.B.C. Dance Orchestra leader. "The American public, like the public of this country (England), still regard Whiteman as the 'King of Jazz.' When I was in America, Whiteman made me very welcome. He sent his kind regards to all in this country, and I take my hat off to a man who has loved dance music and created more interest in it than any other living person. He still remains, under the most onerous conditions, a king in his own sphere."—An example, surely, of professional generosity from one conductor to another.—So "Hall's well that ends well." Henry Hall's dance band will be heard from 1YA on Saturday, June 27.

A Finnish Genius.

DESCRIBED by Mr. Ernest Newman as the most interesting song writer of our time, Yrjo Kilpinen, although only a little older than forty, has already given us a goodly quantity of Lieder of beauty, originality and entire freedom from unlicensed and disconcerting modernity. He is a worthy artistic compatriot of Sibelius, Jarnefeldt and Palmgren. Born at Helsingfors, Fin-

land, on February 4, 1892, he studied at Helsingfors Music Institute, also in Vienna and Berlin. Up to the present he has confined himself almost exclusively to songs in his composing. These include series of settings of poems by Finnish writers and Swedish poets. A group of these will be sung by Gerhard Husch, baritone, accompanied by the composer's wife, at 4YA on Friday, June 26.

Records Made Him.

NATHANIEL SHILKRET has won a unique position in music in America. He has been a musician all his life, and he comes of a family which has given many members to the profession. He played the clarinet as a mere child, and at seven was in a boys' orchestra. At fourteen he was taken into the Russian Symphony Orchestra, under Altshuler, and he has since played with the highest class of band and orchestral organisations, including the Russian Symphony, the New York Symphony, the New York Philharmonic Orchestra, and the Barrere Ensemble. At twenty-four he entered the service of the Victor Company, and has since then scored and directed thousands of musical compositions, forming the Victor Salon Orchestra, the International Concert Orchestra, and other bands to perform them. In a word, records "made" Nat. Shilkret. He conducts at 1YA on Wednesday, June 24.

Bought Applause.

WHEN Edward Johnson (one time one of America's best operatic tenors) stepped into the management of the Metropolitan "he clamped down on that noisy brigade of paid applauders and showed them the door," says "Musical Digest." Tragedy followed. "The applause was timid and often ill-timed. . . . For an audience does not know the right places in which to express approval." And so the claquers—who are paid for their services by the singers—gradually returned to the Opera House. This explains quite a lot about the audiences at that fashionable opera house patronised by New York's noted "Four Hundred" and a few thousand others besides. Surely the appre-