

TEMPO di JAZZ

EVER hear of spontaneous combustion? Well, when that happens in a band you call the result swing music.—Joe Venuti.

JOHN BOLES, the screen star, attending the funeral of his pal, Will Rogers, sang the famous screen comedian's favourite song over his grave—that song was "Ol' Faithful."

"WHY is it when songs are broadcast the composer's name is invariably printed in the programme and never any mention made of the author? The author supplies the title, and his words are what the public remember the tune by."—Bruce Stowler.

LONDON'S latest is the Burgoyne "Fury-Star" Recordgraph, because, apart from its great utility as a radio-gramophone, it actually makes records of decent quality, with a long playing life, and on blanks which cost

DANCE FEATURES

Next Week's Sessions

NEXT week's feature dance sessions from the national stations:

1YA, Thursday, July 9: An hour with Ambrose and his Orchestra—with interludes by Elsie Carlisle.

Saturday, July 11: Relay Laurie Paddi and his Peter Pan Band, from the "Peter Pan" Cabaret.

2YA, Wednesday, July 8: Relay Ossie Cheesman and his New Majestic Band, from the Majestic Lounge.

Friday, July 10: New release dance programme.

3YA, Tuesday, July 7: "More Fun"—A programme of further comedy dance numbers.

a few pence each. When New Zealand listeners all become equipped with "Fury-Stars" look out!

IN a guarded statement to the "Daily Mirror," Jack Payne said: "If, on my return from South Africa, the B.B.C. is willing to reconsider its present inadequate system of fees, I shall certainly be glad to broadcast." His South African tour opened at Johannesburg.

ROY FOX thinks Little Mary Lee is the finest rhythm singer he has ever heard.

A PIANIST-band leader, Ken Couldrey, was summoned at Gloucester for carrying instruments in his private car when uninsured. His defence was so sound he got off, and was awarded costs against the police. The sergeant was a sport, however, and engaged Ken's band for a police function, which date Ken booked on the spot.

PERSONALITIES of the WEEK

Quite English

THERE are many who imagine that, as her name does not sound English, Miss Isolde Menges is of some mid-European nationality, and they speculate which country gave her birth. "I was born at Hove, near Brighton," she says, "and the principal part of my musical education was taken at Brighton under my father's tuition. My father had a large music school in Brighton, and he and my mother both gave instruction. He being a compatriot of Wagner, was naturally an ardent admirer of the great creative composer, who made Bayreuth the scene of his principal triumphs. In compliment to his action drama 'Tristan and Isolde,' I was christened Isolde, quite an unusual name among English people, but I am quite English, as is my mother also. There are four of us in the family, two boys and two girls, and we were all started with the fiddle, although I am the only one who has kept it up. English boys as a rule look upon that sort of thing as something unmanly, and beneath them, and they put it away from them as soon as they possibly can do so. Music is not hereditary except in rare cases." Isolde Menges, violinist, will be heard from 2YA on Monday, July 6.

Kenney Dynasty

HORACE KENNEY, of "Music Hall Trial Turn" fame, comes of a thoroughly theatrical stock. His grandfather, Charles Lamb Kenney (godson of the great Charles Lamb) was dramatic critic on "The Times," wrote for the theatre, helped to introduce opera bouffe to Covent Garden, and wrote that well-known song, "The Vagabond" for Charles Santley. The grandfather's brother, James Kenney, of Dublin, was a representative writer of his day; his aunt, Rosa Kenney, was a very well-known Shakespearean actress of her time, and played Juliet to Compton's Romeo at Drury Lane. Horace Kenney's father, Charles Kenney, was an actor of whom Irving said that one might put him into any part and he would give a show of it. Horace Kenney, comedian, will be heard from 4YA on Monday, July 6.

In Direct Line

FLORENCE AUSTRAL'S real name is Florence Wilson, although she was formerly known in Australia as Florence Fawaz, which is the name of her stepfather and of Syrian extraction. She was born in Melbourne, and finding herself gifted with a voice which both she and her friends thought worth training, she started studying singing in 1914. At the end of that year she won a Board Scholarship which entitled her to three years' tuition at the Melbourne Conservatoire of Music—the University. There she studied under Madame Elise Weidemann, a splendid teacher, who in her day, many years earlier, had been a great and renowned Wagnerian singer. It was under her experienced tuition that Austral studied Wagnerian opera, which has been so valuable to the prima donna ever since. Austral's teacher created several of the roles in the operas in Wagner's own lifetime, one of these being that of Eva in Meistersingers. Thereby Florence Austral is in the direct line of Wagnerian exponents, and how worthily she maintains the tradition the world well knows. On Sunday, July 5, the soprano will be on 2YA's studio programme.

Farewell Flonzaley

THE Flonzaley Quartet concluded its 26 years of public service by playing at a farewell concert in New York City on March 17, 1929. The Town Hall was packed from floor to floor with an immense audience, comprising many distinguished musicians and music-lovers; and the concert was a memorable and impressive finish to a career of selfless devotion to the cause of music. Four artists devoted themselves to no other kind of performance save as a quartet. The record is unique in the annals of the art. At the conclusion of the concert a wonderful reception was accorded the quartet, writes C. A. Bell, a reception not altogether free from a touch of solemnity engendered by the audience realising that they were witnessing the final appearance of a body of players whose singleness of purpose and long devotion to chamber music had given to