

TEMPO di JAZZ

JOE, son of the famous Charlie Kunz, has formed his own band. And what is more, Joe's band is a good band. He is not merely trading on the "old man's" name.

PITMANS have published a book on "Step-Dancing," by Kenneth Burchill. Twenty lucidly-expounded, well-illustrated lessons, with the cleverly-tabulated rhythms, make the routines foolproof.

HAROLD COLLINS is a Marathon expert—ten years ago at Birmingham, he tickled the ivories for 47 con-

DANCE FEATURES

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

1YA, Thursday, August 27: "Dancing Time." Another programme of dance numbers in strict tempo, this time with interludes by Les Allen and his Canadian Bachelors.

2YA, Wednesday, August 26: "More Fun." A programme of further comedy dance numbers.

Friday, August 28: New release dance programme.

Saturday, August 29: Relay Les Walker's Old Timers Dance Orchestra.

3YA, Tuesday, August 25: An hour hour with Maurice Winnick and his Orchestra, with interludes by Brian Lawrence.

Thursday, August 27: Relay Bailey-Marston Dance Orchestra from Christchurch Telephone Exchange Jubilee Dance at the Winter Garden.

4YA, Monday, August 24: An hour with Roy Fox and his Band, with interludes by Ivor Mairants and Albert Harris.

secutive hours, and again in 1929 his band at Folkstone made a non-stop playing run of seven hours.

ONE New York radio station features dance band recordings for two hours each morning. Harry Roy and Ambrose are firmest of favourites. Bravo Uncle Sam!

DURING his American season Jack Hylton has been bombarding Mrs. Hylton (who is "holding the fort" with her band in England) with an endless stream of private recordings of his American programmes. They include everything, even the commentaries over the radio, and the playing is truly magnificent.

PERSONALITIES of the WEEK

ANOTHER MIDLANDER

THAT most musical of England's Midland cities, Birmingham, claims Tom Jones, the conductor and violinist as one of her sons. His parents were Irish, not Welsh; his grandfather had such a large family that they were able to form a complete orchestra amongst themselves, and enjoyed quite a reputation in the Midlands. Tom's father made him learn the violin, and took a slipper to him until he practised regularly. This is rather reversing the custom of Handel's father, who along with the fathers of quite a number of our great composers, did all he could to keep his son from music. Tom's dad saw his youngster among the first violins in Sir Thomas Beecham's first permanent orchestra in Birmingham, by the time he was fifteen. Tom Jones and his Orchestra will be heard at 3YA on Friday, August 28.

"GERT AND DAISY"

"DORIS Waters is dark and Daisy; Elsie is fair and Gert"—there you have it in a nutshell, on the authority of Guy Fletcher. How "Gert and Daisy" were born is a very vital fact. It appears that a gramophone company heard them on the air in their earliest broadcasting days and made an appointment for them to record. One day they made one side of a record and simply hadn't a song to put on the other. So they decided to make a talking sketch for a change, and there and then made up a sketch of two Cockney women watching a wedding. The record was made, and they thought no more about it. Then one night when they were entertaining in a concert hall, the audience, to their amazement, called for Gert and Daisy. They dashed behind the scenes, borrowed two hats and put them on back to front. Elsie snatched the silk handkerchief from her violin case and tied it round her neck. Thus Gert and Daisy appeared for the first time. This inimitable pair will be heard in 4YA's music, mirth and melody session on Thursday, August 27.

THE "FEMALE KREISLER"

SINCE the days of Lady Halle, one of the first and most famous of women violinists, many of her sex have followed her example, and the best of them can hold their own with the first violinists of the day, irrespective of their gender. Rene Chemet is one of the most justly popular violinists of the present time, and has even been called the "female Kreisler." She has a full and very beautiful tone, her readings are impeccable, and with the whole range of the repertory at her fingers' end, her playing is as distinguished in the classics as in lighter selections. Born at Boulogne-sur-

Seine, she graduated with the highest honours from the Paris Conservatoire. Her violin is her first love—but it must be remembered that she was originally trained as a singer. Rene Chemet had not long reverted to the violin before it was evident that her playing, though authoritative in the highest degree, possessed a lovely feminine grace. Madame Chemet's favourite violin is a Gagliano of 1731. A regular visitor to England, she has visited many countries in Europe and in the Western Hemisphere in the course of her tours. 1YA listeners will hear Rene Chemet in the dinner music session on Monday, August 24.

ERNEST'S GARDEN

GARDENING is a hobby that has many entertainers firmly in its toils, and they one and all bewail the fact that it is impossible to give their gardens as much attention as they deserve. Among these is Ernest Butcher, whose tuneful and amusing ditties, both solo and with the versatile Muriel George, are favourite numbers on the records. He has a great variety of plants in his garden. He is especially fond of old-fashioned flowers, the beautiful heavily-scented Mrs. Sinkins pink, with its large white flowers, being a favourite, as well as lilies of the valley and rhododendrons. He is justifiably proud of an old grape vine which climbs over the veranda. He admits quite cheerfully that the grapes are quite uneatable but it looks very decorative and unusual, and the leaves are pretty! They have an orchard that includes many morella cherry trees, and from this fruit Muriel George makes cherry brandy. 1YA listeners will hear Ernest Butcher during the music, mirth and melody session on Friday, August 28.

VERSATILE LEW

LEW STONE, the man with ideas about dance music, pianist, arranger, leader, has reached the peak of dance-band fame in record time. His first musical recollections are of being taught to play the piano as a child. In fact, he was something of an infant prodigy; star performer, when only eight or so, at the London schools' concert. One day when the growing lad was in his father's business an expert was called in to pass judgment on some old pianos there. This expert was reputed to be getting £12 per week at a night club, but Lew soon found that he could play better than his visitor. This put ideas into his head, and shortly afterward he signed up with Bert Ralton's Havana Band, one of the best in the profession. Then fate took a hand again. A number had to be arranged in a hurry, and none of the bandmen knew a thing about orchestration, but Lew had a shot at it, and