

TEMPO dis JAZZ

ON the eve of a broadcast of Roy Allen and his Band at Cardiff, the pianist, Len Humphreys, had the shocking luck to break the little finger of his left hand. A substitute was found, of course. Here's to a speedy recovery, Len!

BILL MULLRANEY, of Henry Hall's B.B.C. Dance Orchestra, once received 119 tons of metal polish by one post because of a remark at the "mike" about his trombone.

STUFF SMITH, mentioned in this column a week or two ago, is the current delight of swing music fans in smart American circles. He is said to

DANCE FEATURES

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

1YA, Thursday, September 3:

"Dancing Feet." Some more dance numbers in strict tempo.

Saturday, September 5: Old-time dance music, by Clarrie Bruce and his Old-time Dance Band.

2YA, Wednesday, September 2:

"Harry Roy Entertains." An hour with Harry Roy and his Orchestra, with interludes by Ivor Moreton and Dave Kaye.

Friday, September 4: New release dance programme.

Saturday, September 5: Relay by Henry Rudolph and his Orchestra.

3YA, Tuesday, September 1:

"Best Sellers." A programme of popular dance numbers.

4YA, Monday, August 31: Lew Stone and his Band.

be a carbon copy of Joe Venuti, as far as fiddlin' style goes. Stuff's band totals six pieces only.

IN America the "jam-swing" bands are enjoying a vogue—not because they are a new creation, but because at least they sound different from the other bands using the orthodox orchestral forms.

EARL HINES, king of the ivories, was wont, in days gone by, to tie both his hands in rhythmic knots, and untie himself with the deftness of a Houdini. To-day, it is alleged, he still gets tied up, but forgets how to untie himself.

JAZZ catches 'em young—the latest is a five-piece outfit organised by a bright youngster, W. Goldstein, in Hendon, London. None of the members exceed the ripe old age of 14 years. His confederates are S. Socolsky, A. Roberts, M. Levy and H. Cohen.

PERSONALITIES of the WEEK

Cricketing Baritone

KEITH FALKNER, one of the most popular baritones of our time, has been singing ever since at the age of nine, he became a chorister at New College, Oxford, under Sir Hugh Allen. After serving as a R.N.A.S. pilot during the war, he studied under Albert Garcia at the Royal College, singing also in the choir of St. Paul's Cathedral. Further study with Plunket Greene, with Lierhammer in Vienna, and Madame Dossert in Paris, helped to make him the artist of wide culture that he is. Vienna, Prague, Paris and the United States have all welcomed him, as well as the great English festivals and concerts. He is a member of his own county cricket team as well as that of the M.C.C., and he has been a member of the Middlesex hockey team. Keith Falkner sings frequently from the various national stations, and the limited number of recordings available prove him to be a fine singer.

Mabel's Ideal.

THE warm heart of Mabel Constanduros, founder of the Buggins Family, is revealed in her one-time confession on her idea of the best way to spend a bank holiday. "I would wake up on August Bank Holiday," she said, "if I could—on the wide veranda of a house overlooking the sea, to a cloudless day with a gentle breeze from the water. The morning I would spend in sea and sun-bathing. All sorts of amusing and pleasant people would arrive to lunch with me, and would depart afterwards upon their several ways, leaving me to spend a lazy afternoon in a hammock with a book. More guests would arrive at about six o'clock and have a swim before dinner. . . . The sun, the sea, a garden and my friends. Four things which make, for me, a perfect holiday."

The Blacksmith's Daughter.

LONGFELLOW'S "Village Blacksmith" heard his daughter's voice singing in the village choir, which made his heart rejoice. When Anna Case, the American soprano, was a girl she gave her own father, the local blacksmith in South Branch, New Jersey, the same delight.

The dire poverty of her early years was only brightened by music—for she was taught by her father to play the organ and the violin. She had ambitions to be a singer. The father, a strictly religious man, was indignant at the idea, and she had to be content, as the outlet for her musical urge, with presiding at the church organ and learning such classical art songs as she could obtain. Within eighteen months of having her first singing lesson (paid for by friends) she was engaged to sing at Metropolitan Opera House, New York. Anna Case's voice, per medium of her all-too-few recordings, is heard over the air from time to time.

Carroll's Confession

CARROLL GIBBONS, pianist (whose name appears on 3YA's programme on Tuesday, September 1), made a confession recently. He said: "By virtue of the fact that I was lucky enough to be employed at the Savoy Hotel when the old Orpheans (under the direction of Debroy Somers) were doing pioneering work for 2LO twice a week, it should be easy to tell what it is the listening public want. I'm sorry—but I confess I'm still learning. I do know it's quite impossible to please everybody, so—quite early in my career—I decided to bear in mind two things: (1) musicianship, (2) simplicity. I like good orchestrations which, without being pretensions, only give my musicians a chance to show their capabilities, but also show the tune itself to advantage. . . . I repeat, it is impossible to please everybody, but I am always interested in ideas and suggestions put forward by members of the great British public."

Composer-Conductor

THE name of Issai Dobrowen is not very well known in New Zealand, even in musical circles. This young Russian musician has achieved considerable reputation as composer, piano-virtuoso and conductor. Born in 1894 at Nijni-Novgorod, he received his musical training at the Conservatory of Moscow, winning the gold medal for piano and composition at sixteen years of age. The appointments held by Dobrowen since his student days have been both important and interesting. In 1917 he became leading conductor of the then Imperial Opera at Moscow. Five years later, he turned