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LISTENERS' RECORD BUY GUIDE

Coveted French Awards Won by Bruno Walter

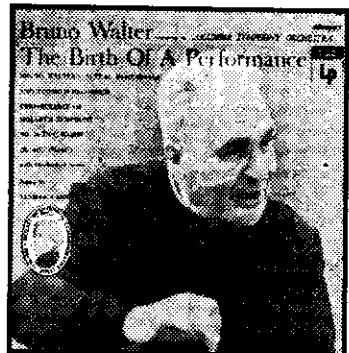
France's highest disc honour—the Grand Prix du Disque Distinction, given by the Charles Cros Academy of Paris—was awarded this year to three releases in Bruno Walter's distinguished series of Coronet recordings. Here are the award-winning records:

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CICELY COURTNEIDGE went through the motions of eating a stage-prop cake and drinking the coloured water in the latest of her many London successes, *The Bride and the Bachelor*, when she became aware of something unreal about them (writes J. W. Goodwin from London). The

THE CHAMPAGNE WAS REAL

unreality was that they were real champagne and cake—birthday cake. Robertson Hare and Naunton Wayne, playing opposite her, had decided that her 64th birthday should not pass unnoticed. It was just one of the many celebrations in a year which marks the 50th anniversary of Miss Courtneidge's first stage

NEWS OF BROADCASTERS ON AND OFF THE RECORD

that, although her idol was Gertie Millar and she had no ambition to wear trousers on the stage, she spent many years as a male impersonator in the Burlington Bertie tradition. The highlights of her career, she considers, have been *Under Your Hat*, *Under the Counter*, and *Gay's the Word*. Call on her in her dressing room and you'll find these highlights recalled appropriately by a lamp with the shade made of miniature posters of these shows. "Retire? I'm going on whether they like it or not," she says with the zest which has endeared her to audiences.

On all occasions celebrating her jubilee, at luncheons, on the stage and in the studio, Cicely Courtneidge's most endearing characteristic has been the way she has brought her husband, Jack Hulbert, into the tributes. Of their 41 years of married life, she says: "He's the one who has given me most encouragement. He's been marvellous to me, always putting me before himself." Never one to take her own success seriously, she probably went to the heart of the matter when she said: "I've never looked back except at the things I adore—people. I love people."

★

HANS KNAPPERTS-BUSCH, the German conductor, has always had more than his share of criticism and abuse. "That's not Brahms!" scream the critics. "What has happened to his tempo?" ... "A competent artist but not an inspired one."

... "He is, never the profound or eloquent interpreter." ... And so on.

Yet "Kna" (as he is affectionately called) has the power to captivate his audience. His performances, especially of Wagner, Mozart and Richard KNA Strauss operas, draw tremendous crowds, and after his success in Munich in the 1920's he was ranked among the foremost conductors in Germany. His conducting, with its variable tempi and disregard for the stop-watch, owes its brilliance to his complete mastery of the text and his attention to technical detail. Always full of self-confidence, Kna scorns rehearsals, and when working with a first-class ensemble tends (so they say) to rely on his lucky star.

Kna was born in Elberfeld, Germany, on March 12, 1888. He studied philosophy at the University of Bonn, then took a conductor's course at the Cologne Conservatoire under Fritz Steinbach. Steinbach, incidentally, dismissed him as his most untalented pupil. Kna first attracted attention as a conductor in Holland, where, in 1912, he conducted a festival of Wagnerian music dramas. He went from there to Elberfeld, Dessau and, in 1922, Munich. There he succeeded Bruno Walter, and

CICELY AND JACK "He's been marvellous to me"

BBC photograph

part. The BBC has devoted several programmes to recalling the gaiety of her musical comedies and the ebullience of her clowning. There are probably few radio listeners in New Zealand who have not laughed often at such old favourites as "Laughing Gas" and the double-dazen dimask dunner nipkins.

Her first part was at the age of 14 in 1907 as Rosie Lucas in *Tom Jones*, the comic opera which her father helped to adapt from Fielding's novel. After

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