

Cricket News for Australia

THROUGH a link-up by radio-telephone between the National Broadcasting Service of New Zealand and the Australian Broadcasting Commission, Australian cricket-followers are able to hear a short broadcast commentary, by New Zealand experts, on the matches between the Australian Touring Cricket XI. and New Zealand teams. So, when stumps are drawn and the crowds are dispersing, Australia receives the scores and the highlights on the day's play. This information is put over at 6.15 p.m., which is 4.15 by Australian time.

(6) Voices of animals and men: shouts, shrieks, groans, howls, laughs, wheezes, sobs.

That was away back in 1913. It didn't catch on. Russolo gave exhibitions in European cities. But Europe was getting ready to make a louder noise than anything Russolo could fix up. His exhibitions were followed by violent disturbances. And at this stage the musical reference books drop him, and we have no way of finding out what happened to him.

Mussolini Approved

However, his friend F. T. Marinetti (who actually put out the first Futurist Manifesto, four years before Russolo's) got on quite well in the world. Mussolini called him "the fearless soldier who offered his country a dauntless passion . . . instilled in me the feeling of the ocean and the power of the machine," made him a Senator, and put him in charge of the cultural side of Fascism.

Marinetti and Russolo together gave a concert in Milan in April, 1914, with 19 noise-instruments: 3 bumlbers, 2 exploders, 3 thunderers, 3 whistlers, 2 rufflers, 2 gurglers, 1 fracasseur, 2 stridors, and 1 snorer.

There was, according to Marinetti's account of the affair, a deafening uproar of "pastists" who wanted to break up the concert.

Suddenly "an extraordinary thing" happened, five futurists (including himself) descended into the audience and attacked the pastists with punches, sticks, etc., "drunk with stupidity and traditional rage." The battle lasted half an hour, while Russolo continued to direct his 19 noisters on the stage. . . .

Pastists Pasted

"Our knowledge of boxing and our enthusiasm for fighting enabled us to emerge safe and sound," said Signor Marinetti. "The pastists had 11 wounded, who had to be taken to the first-aid station."

But Marinetti kept on. Even after 20 years (in 1934) he put out a "Futurist Manifesto of Aeromusic, Synthetic, Geometric, Curative":

"Our futurist temperament, accelerated by the dynamic quality of mechanical civilisation, has attained a hypersensitivity thirsting after essence, speed, and trenchant decision. Long declamations, hesitation, analysis and endless trains of words-lamentations-and-bells die in boredom in the ears of those who are swiftly rising in the air. . . .

"Futurist music, a synthetic expression of great economic, erotic, heroic aviatonal, mechanical dynamism, will be a curative music."

America Caught On

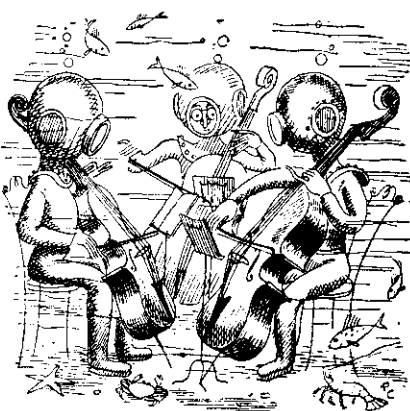
Italy still didn't catch on. Perhaps Russolo and Marinetti didn't know—as Spike Jones evidently does—just how to go about it.

Spike Jones was bored, too. He had been beating the drum in John Scott Trotter's "slick sweet band" for six years, when he decided to "louse up some old cornplasters like *Chloe*."

Soon he had ten players (nine men and a girl harpist) synchronising his noises with a high degree of proficiency. To record "Hotchi Cornia" he rented a goat that bleated when its tail was twisted. For "Little Bo Peep Has Lost Her Jeep" the City Slickers ripped an old car to pieces. When these things were not enough, the players crunched walnuts in their teeth, and ripped mustard plasters from each other's chests.

"They did it," says *Time*, "with deliberate and conscious musicianship."

The Slickers' best seller was in 1942, a Hitler lampoon called "Der Fuehrer's



"A section of 'cellos playing under water"

Face" (it is not broadcast here). It sold 1,500,000 records. Then the Slickers went on tour.

"We were too corny for sophisticated people, and too sophisticated for corny people," says Spike Jones.

Then he "set about deflating some of Tin Pan Alley's more pretentious tunes . . . played *Chloe* straight, with all the tomtoms and jungle mating cries that everyone else affects, then gave it the business ('*Chloe*, where are you, you old bat, you?')."

When they did *Cocktails for Two* (to a 1934 sob ballad) it was so popular in the jukeboxes that the Victor Company made 150,000 discs with it on both sides so that both could be worn to death.

When they did the *Blue Danube* it was, musically speaking, an imitation of Wayne King's orchestra, "plus four strategically placed belches."

Coming up are said to be "Chopin's Mayonnaise"; a parody of Xavier Cugat called "Benzedrine Beguine"; and another new version of *Carmen*. But what Spike Jones wants to do most of all is have a section of 'cellos playing under water. He doesn't know yet how it will be done.

THE Children's Session at 3ZB is again featuring the Stamp Man, who, incidentally, is collecting from young listeners stamps for the Queen's Hospital for Children, in London. One of the wards of this hospital is maintained solely by the sale of stamps from all over the world.

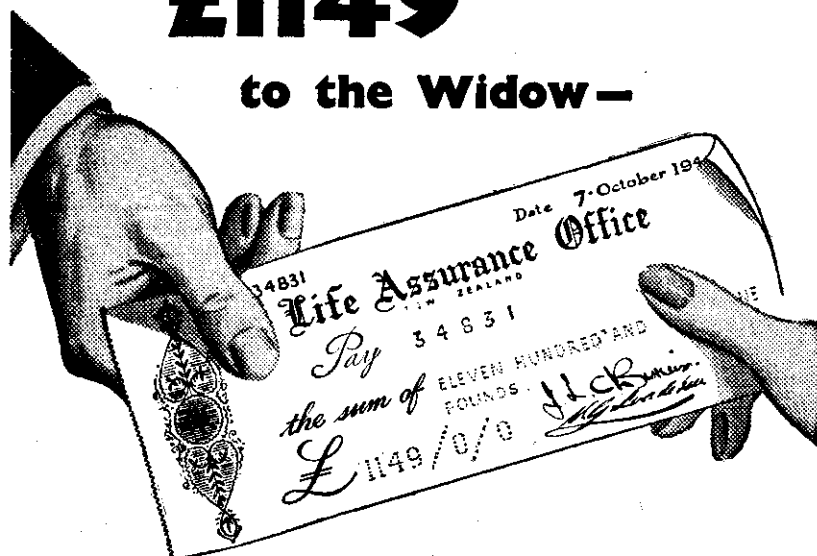
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STATION 3ZB is now presenting "The March of Industry," covering the story of the rise of New Zealand's secondary industries. Processes and products of Dominion manufactures have been filmed and exhibited from time to time and now radio is taking a hand. The programme is heard on Mondays, Wednesdays and Saturdays at 10.15 p.m.



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to the Widow—



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A MESSAGE FROM THE
LIFE ASSURANCE OFFICES
IN NEW ZEALAND