

The dancing decade

1920 - 1930



BRIAN SALKELD

Brian Salkeld's script, delivered at the 1992 Stout Centre Conference on 'The In-Between Years', evoked the atmosphere of the twenties with the help of slides and a unique selection of original recordings. These were played on an outstanding example of an EMG1930 acoustic gramophone in MacLaurin Lecture Theatre 2, an ambience, which, provided in his own words: 'The best sound we've ever had from it - the room became an extension of the horn'.

1920-24

Next to books, magazines and newspapers, the gramophone introduced the cultural trends of the world to New Zealand during this period, thereby lessening its isolation. It not only brought dance music, but as dancing was important, that's where we'll begin. In the years preceding the Great War, to go to a dance meant indulging in a fairly sedate activity. ¹ The main dances were the Schottische, the Veleta, the Barn Dance, the Waltz, or for the more adventurous the Lancers and the Quadrilles. Then in 1916 someone invented the Foxtrot - someone was always inventing new dances, but the Foxtrot seemed to catch on and became a prime favourite. Nineteen eighteen saw the upsurge of Dixieland Jazz, with its roots in ragtime and the blues. By 1920 the two had formed an inseparable partnership - the rhythms of one with the freer instrumentation of the other meant an added excitement. ²

The dance was a favourite activity of Edward, Prince of Wales. When he visited New Zealand in 1920 it was a Royal 'Thank You' to the country for the services rendered to Britain during the past war. It was the first Royal Tour since his parents were here in 1901. But we were just a passing phase in what must have been an exacting circuit of the world. However, the crowds turned out to see Prince Charming, and they shook his right hand till the damage they did meant it couldn't be shaken any more. He made innumerable speeches but with no amplification systems, and no radio, there weren't many who actually heard the sound of the shy young Prince's voice. When, a couple of years later, and following even more strenuous tours, he returned to London and recorded a speech on one of his favourite topics, 'Sportsmanship', it proved a best seller, and enabled people to hear what they had missed in person. ³

In August 1920 there was a considerable stir in Wellington when a plane from Christchurch made the first crossing of Cook Strait. One of our pioneer aviators, Captain Ewan Dickson, performed the feat, leaving Christchurch at seven a.m., stopping at Kaikoura and Blenheim, and finally landing at Trentham at a quarter past two. It even warranted a mention in Parliament.

There wasn't much other cheerful news at the time. The government offered returned soldiers assistance to settle on the land, but many of their allocations proved too difficult to farm and there was much walking-off and returning to the cities, where there wasn't any work. An



1

opportunity to take your mind off the difficulties (if you could afford it) came in 1921 with the tour of Oscar Asche and Lily Brayton in a musical extravaganza *Chu Chin Chow* which had first been seen in London in 1916 and which had proved a tremendous success, as was also to be the case in New Zealand. It had sumptuous costuming and staging with vibrant colours and energetic dances: *Chu Chin Chow's* entry always caused gasps of amazement. The complications and convolutions of the plot defy analysis but there were plenty of good tunes.⁴

Whilst you could entertain yourself at home if you had a musical instrument or a gramophone, you still had to make the effort to go into town to see a show, hear a concert or watch some flickering images on a screen. In certain quarters there were rumours of music and voices being transmitted through the atmosphere which you could capture and hear at home, but to the bulk of the population they remained just that. Those in the know were astounded when, in 1921, Professor Jack of Otago University did perform the feat and a few die-hard experimenters got the shock of their lives when their conglomerations of wires and cat's whiskers suddenly let them hear music - but it was still early days, and the full impact of radio was a few

years off.

Another transport surprise occurred in 1921 when, in early October, a flying-boat splashed down on Wellington Harbour. The pilot, Mr. G. Bolt, with a crew of two, had done the 400 miles in just five hours and six minutes - considerably faster than the over-night train from Auckland.

In 1922 a touring company came 'home' to show New Zealanders what they had been missing from the company of players who had become the toast of European centres such as Cologne, Paris, Rouen, London, Glasgow and Edinburgh. A Kiwi Concert Party had been active during the war years in France, and when the Army of Occupation was formed it was also found necessary to have some entertainment for the troops. Pat Hanna landed the job of organising such a party and the result had been immensely successful. They called themselves 'The Diggers'. Their tours in this country were so popular that it was some twelve years before they eventually ran out of steam. The leading light of the group was Pat Hanna himself, and in the *Diggers* show he began to build his slightly off-beat character of a parson with 'The gospel according to...' It developed over many years and had possibly its last reincarnation in the early 1950s.⁵

The Prime Minister in the 20s was William Massey, familiarly known as 'Bill' having filled this position since 1912. During the greater part of 1923 and 1924 he

1 *'The first aeroplane to cross the Cook Strait: the machine flown by Captain Ewan Dickson, just after landing at Trentham'.*

2 *Pat Hanna, leading light of The Diggers'.*

3 *A character from the musical Chu Chin Chou*

4 *Bransby Williams.*

5 *A scene from Chu Chin Chou*

was Prime Minister more in name than person as he was in London for a considerable time. Matters of state, which included keeping New Zealand's name before the British Parliament, and upholding our trading links, were given as the reasons. Someone thought it would be a good opportunity for the fostering of Empire ties if William Massey recorded an address on the subject. The first try was in a room in London's Hotel Cecil on 27 October 1923, but the result couldn't have been acceptable so on 22 November Mr Massey went to the HMV headquarters at Hayes in Middlesex and had another attempt. This time he was more successful and the resulting disc made its appearance in May 1924, just as the British Empire Exhibition was opening at the Wembley Stadium. ⁶

In 1924 one of the major talking points was 'Who will be selected for the All Blacks for the tour of Britain?' There was still no radio to bring all the intimate details

right into your living-room. Occasionally there would be a flickering news shot at the local picture house. Eventually 29 names were announced including that of George Nepia. The tour was to last from September to December. But even before the All Blacks left the country the British Empire Exhibition opened at the Wembley Stadium in London, and the British public, who had radios, heard King George V do the honours. It was the first time the voice of a British Monarch had been broadcast. ⁷

Although the All Blacks and the Prime Minister were out of the country we could rely on the variety theatre to provide us with much needed entertainment. Both Fullers and J.C. Williamson had companies touring, and amongst the headliners were 'Will Hay and His Scholars' - an act which has become one of the legends of the theatre. ⁸

Another star from the period was Bransby Williams, who had a style of performance and selection of material



2



3



4

5



which has not aged gracefully. His role of the grandfather to portray 'The Death of Little Nell' from Dickens's *The Old Curiosity Shop* used to have the hankies out and floods of tears.⁹

1924-1926

William Massey's visit to London finally ended towards the end of 1924 and he returned to New Zealand just in time to farewell the Governor-General, Viscount Jellicoe. This Admiral of the Fleet had been the King's representative since 1920. With his love of the sea he had endeared himself to everyone by enjoying the outdoor aspects of the country, and indulged himself with the opportunity to do some sailing. He'd performed his vice-regal tasks with immense goodwill and had been very popular. Whilst there are no recordings of his speeches in New Zealand, a few years after returning to England he addressed a Remembrance Day Festival in the Albert Hall in London in November 1928, and it gives us a chance to hear the sound of the voice of the man who was so successfully the King's representative here for a popular five years. It was also the type of speech he was often called upon to deliver in his role of Governor-General.¹⁰

By 1925 radio in this country was a confused mixture of privately-owned stations putting out programmes of varying degrees of competence and quality. The greatest appeal they had was of novelty. It was all highly amateur - the operators doing it because of the thrill of the challenge, and the performers attracted by the strangeness of the medium. You had to have a licence to transmit, costing two pounds, and there was a five shilling fee to listen - but none of the money went back to the people doing the broadcasting. The Government then took a hand and allocated fifteen pounds a week to one station in each of the four main cities - the licence fee for listening became thirty shillings, and what is now Radio New Zealand was under way. With money coming in the stations could be more selective in their choice of performing artists, but as the

fee for an appearance was never more than about five shillings, it didn't exactly induce the talent to appear - unless their egos felt the need.

In technique and technology New Zealand was very much the equal of the British Broadcasting Company, and, of course, the comics of the time had a field-day doing parodies. It's interesting that the gramophone record of the next sketch, though made in London in 1925, reflects almost exactly the type of evening programmes which were broadcast locally. You can see in the *Radio Record* (the equivalent of today's *Listener*) this very kind of programming.¹¹

Broadcasting meant no diminution in the world of the Variety Theatre - in fact it was used as an advertising slogan 'You've heard them on the radio - now see them in person'. In January 1925, J.C. Williamson toured a variety company featuring the Bert Ralston Savoy Havana Band. As the publicity blurb said, 'The Savoy Havana Band is indisputably one of the world's greatest dance bands, and there are few homes where they are not known through the gramophone. They are also the favourite dance band of the Prince of Wales. Mr. Ralston is an artist to his finger tips, as are the rest of his company'. The seven-man band provided a sound in the Wellington Opera House which pinned back the ears of the audience with the popular songs of the day, leaving them ecstatic, if slightly deafened, and introducing them to a new departure in 'pop' - swung versions of the classics.¹² It was something of a world

6 *The Bert Ralston Savoy Havana Band.*

7 *The Charleston.*



tour for the band, and Mr Ralston, never one to miss an opportunity, detected a similarity between the Hawaiian music they had heard on their way here, and the Maori melodies with which they were greeted. When he returned to London he promptly arranged and recorded a number which he called 'Bert Ralston's Maori-Hula Medley' and did the vocals himself in Maori.¹³ While Mr Ralston's discernment could be the subject of conjecture, at least it provided the first recording of 'Pokarekare'.

Another 1925 variety star was the greatly loved Harry Lauder. One of the songs he brought to New Zealand was something he'd dashed off recently himself called 'Keep Right On'. Its instant popularity led him to make straight for the HMV recording studios when he returned to England later in the year.¹⁴

Meanwhile the dancing craze was gaining a new momentum. It seemed to reach a peak of enthusiasm in the 20s for a wider age group than at any other time, aided and abetted in the early part by the gramophone, and in these later years given added impetus by the radio. More and more dance records were being imported, the sales of gramophones were increasing (with more settled economic conditions), and there were more local dance bands than ever, with greater opportunities for employment. Radio played its part in bringing to people's attention the latest, and brightest. The bands tended to play from commercial parts of not always inspiring arrangements - you could get better performances from the recordings, and with a biggish gramophone, enjoy dancing to the latest in novelty arrangements which is just what many people did.¹⁵

Talk of growing sales of gramophone records is not just gleaned from the increasing ads in the papers and the evidence of record collections which have survived to this day - two major factors show that it was so. The two biggest record companies in Britain were HMV and Columbia (in those days separate entities) and in 1926 they both opened factories in Sydney, so as to be able to process faster and in greater quantity, the ever rising demand for their product.

The HMV factory at Erskinville in Sydney, which opened in February 1926, was a pressing plant. The Columbia unit at Homebush had taken the added step of including a recording studio. They began with the speech of the Governor-General, Admiral Sir Dudley de Chair, at the inaugural luncheon on 14 October 1926, probably held in the big main studio, connected, as it would be, directly to the recording room.¹⁶

Statistics which will help explain the reasons for opening record plants in Australia show that in the month of December 1926, the London factory of the Columbia Company pressed and sold two million discs. These were mainly for British consumption, though Australia and New Zealand received some of their quota



7

from there, as did one or two other dependencies. The rest of the world was supplied from their own factories. In Britain in 1927 the monthly figure rose to 2.3 million. The gramophone was a world-wide form of entertainment enjoying boom conditions. Today there are few homes without a TV, in those days there were few without a gramophone.

The New Zealand tenor Ernest McKinley was amongst the first artists to be recorded at the new complex at Homebush in Sydney. Already well-known on radio and in the concert hall and theatre, he now began his quite extensive series of recordings of ballads and Maori songs, accompanied by the Columbia resident pianist, Gil Dech, who later became a familiar figure in New Zealand.¹⁷ From the number of copies of Ernest McKinley discs which still turn-up, he must have sold exceptionally well in this country.

On the dance scene a new sensation occurred when the first discs arrived of the extremely energetic Charleston. It became all the rage, which was surprising in that whilst the Foxtrot and Onestep, along with the perennial waltz, remained the most constant features of the dance floor, attempts to interest the dancing public in such innovations as the Black Bottom and the Tango had never been really successful. New Zealand was very conservative when it came to doing the Shimmy-shake.



9

MISS PHYLLIS
BATES,
New Zealand's
leading teacher of
ballroom dancing,
who will commence
a series of instructional
lecturettees on
dancing from 2YA
on Saturday, Oct. 8.
Her instructions
will be illustrated
by a series of photographs
in next week's
"Radio Record."



11



9



10

8 Anna Pavlova

9 Kingsford Smith flying
the 'Southern Cross' over
Wigram

10 Will Hay

11 Ballroom dancing
instruction on the radio

But if you wanted to find out about this new craze then 2YA obliged with a dancing lesson by none other than Miss Phyllis Bates, the head of a leading Wellington Dance Studio, supplemented by instructions in the *Radio Record*. However, Miss Bates was quoted as saying that 'The Charleston, as originated in America, was decidedly eccentric and quite unsuited for the ballroom. An English version, however, was developed from which the twisting and kicking of the feet were eliminated'. While this kind of statement must be considered as 'conservatism rampant', there is no evidence that local dancers abided by the dictates of the ballroom expert - they apparently flung themselves about with the greatest abandon. The first British disc of the Charleston even announced itself as such.¹⁸

A more dignified form of 'The Dance' was seen when the great Anna Pavlova toured New Zealand in 1926.

Besides being remembered for the sweet confection that bears her name, her *pièce de résistance* was her interpretation of 'The Dying Swan'.¹⁹

The year 1926 also saw the emergence of a dance tune that was to become immortal in its own particular world. After several years it gradually became the most hated in a dance band's repertoire, but there were a considerable number of people who thought it 'divine' and continued to request it. 'Valencia' was originally a French song, sung by Mistinguette at the Moulin Rouge; the composer, José Padilla, made a fortune from it. Bert Ralston's Band, back at the Savoy Hotel in London, made one of the better arrangements, even if he did manage to bring in 'La Paloma' as well.²⁰

1927-1930

The tour of the Duke and Duchess of York early in 1927

caused a flurry of excitement in Auckland. For the first time in New Zealand such an event was broadcast. A portable transmitter on a ferry-boat enabled the commentator to describe their ship's arrival after which the equipment was hastily set up near the Auckland Town Hall to follow the procession. Not even inclement weather could mar the occasion. However, John Prentice, who was the IYA commentator, had to announce regretfully that 'the proceedings inside the Town Hall cannot be described, permission to broadcast having been withheld'.

It is also extremely doubtful if many within the walls would have heard the softly spoken Duke in his hesitant speech in reply to the welcome. However, two years after his return from New Zealand he recorded a talk about a boys' camp which he had started, and from that we can listen to the voice that the lucky ones to be close enough would have heard.²¹

An even more important event took place during that Royal Tour. The Parlophone Recording Company sent across from Sydney a team to make gramophone records of some of the Maori singers at Rotorua. Whilst the rest of the world was using electrical equipment, with microphones and amplifiers, we were given the doubtful privilege of providing the last recordings to be made by the older acoustic process. Eighteen sides were made, of which sixteen were approved for issue in New Zealand and Australia on eight double-sided discs. Four of these were also issued in Britain. The main singers recorded were Ana Hato and Dean Waretini, and a chorus of Maori voices. The discs didn't remain long in the catalogue for the Parlophone Company discovered they were on to a good thing, and shortly after this they took the artists across to Sydney to be recorded by the proper process. Those original Rotorua pressings are rather rare, but from one of them we can still hear Ana Hato and a chorus singing 'Matangi'.²² These should not be confused with those later made by Columbia of the Rotorua Maori Choir.

Whilst the Variety Theatre was still busy importing comic talent, the growing number of radio listeners and record buyers enjoyed an additional supply from gramophone discs. There can hardly have been a collection in New Zealand that didn't sport at least one by 'The Two Black Crows', a pair of black-faced American comics who had a career of some seven to eight years, and provided many a catch-phrase which went into everyday use.²³

In 1928 there were rumours that someone might attempt to fly across the Tasman, though it was a feat banned by the governments on both sides. In January, however, permission was granted and two members of the Royal New Zealand Air Force Reserve decided to give it a go. The plane was a single-engined Ryan monoplane, and the pilots were John Moncrieff and George Hood. They left Sydney successfully and planned to land at

Trentham Racecourse about seven in the evening. The plane was fitted with a small automatic transmitter putting out a single note, which though faint and occasionally fading, was heard continuously throughout the day. By five o'clock 12,000 people had gathered at Trentham, and the country's 38,000 radio licence holders, along with their neighbours and friends, sat by their loudspeakers to hear 2YA's announcer, John Ball, describe the landing.

But after five o'clock the sound of the automatic transmitter was heard no more. The crowd at Trentham waited on, but by about nine o'clock most had departed. 2YA stayed on the air till two in the morning, but there was nothing to report. Mysteriously, Hood and Moncrieff had vanished, even while the nation listened and waited. No clues as to their fate have ever been found. Distressful though the occasion was, for the first time in New Zealand the power of radio to involve its audience in great events had been proved beyond all doubt.

A more successful long flight occurred in June 1928, when Charles Kingsford Smith flew from America across the Pacific to Australia. In September came the long awaited flight across the Tasman. Despite stormy conditions a successful landing took place at Wigram, in Christchurch, and thousands turned out to watch.

The arrival was described by all the YA stations, but unfortunately there were no facilities to capture its sound. However, following the earlier Trans-Pacific flight, Kingsford Smith had recorded a few impressions of the journey, and what he had to say then could almost equally apply to the Trans-Tasman crossing.²⁴

There was nothing new in an important event having a song written to commemorate it. Kingsford Smith's Trans-Pacific flight was duly honoured by a number, but the one that seemed to enjoy the greatest popularity had the grandiose title of 'Kingsford Smith, Aussie is proud of you', written by Jack O'Hagan, and recorded by Len Maurice.²⁵

Boosted by these occasional high points, the business of entertaining and instructing its audiences went on very much as usual in the world of the gramophone and the radio. Miss Phyllis Bates of the Wellington Dance Studio received what must have been useful advertising for her calling by continuing to present radio talks on the various new dances which were sporadically exercising the minds and bodies of the listeners. She was also percipient enough to tie-in with the record distributors. When they released a disc called 'Breeze', the fact that Miss Bates used it at her Dance Studio to teach the 'Yale Blues' was an added selling point. A copy of that particular recording of 'Breeze', exists, played by Will Quintrell and His Tivolians, and recorded in Sydney. And if you had bought a certain brand of imported cigarette - smoked them and survived - you could have collected the complete set of cigarette cards giving you all the steps for

doing the 'Yale Blues'.²⁶

Two top musical productions arrived in 1929. Fullers brought one of Florence Ziegfeld's triumphs from Broadway *Rio Rita*.²⁷ The star of the show, Gladys Moncrieff, came back from London specially to lead the company. With its exotic Spanish-Mexican locale it provided a vehicle for singing and dancing, and firmly established her as a favourite with New Zealand audiences.²⁸

The lead in the second show, Romberg's *The Desert Song* was the New Zealand baritone Lance Fairfax who became inseparably linked with 'The Red Shadow'. No matter what other roles he undertook, it was always by this song that people remembered him. He played the role extensively in both Australia and New Zealand. By a twist of fate, which is difficult to explain, no recordings were made of him singing the music, but a reminder of the show exists just the same.²⁹

At the end of 1929 a new voice began to make an impression. A young man who sang solos with the Paul Whiteman Band on the Columbia records with the distinctively coloured yellow and green labels, had been singing with them since about 1926, mainly in a group of three, 'The Rhythm Boys' - Al Rinker, Harry Barris and Bing Crosby. Now and again his manner with a tune and a lyric gained him the solo spot. Bing Crosby's voice already had a characteristic quality, and 40 years in the music and film business were to be his future.³⁰

Another round of New Zealand-made recordings emerged in 1929. By the middle of the year the sound of the Rotorua

Maori Choir invaded just about every house in the country. The Columbia Company had sent across from Sydney a full team of technicians equipped with the electrical process, to put on the world market the distinctive sound of Maori music with an appropriate label and cover. The Meeting House at the Ohinemutu marae, near Rotorua, became the recording studio. The conductor was a local man, Mr M.H. Hampson, with Gil Dech from Sydney as musical supervisor and occasional piano accompanist. There appear to have been some 40 sides recorded - a major accomplishment with a repertoire of poi, canoe, love and war songs. Recording took place at night, between eight o'clock and midnight, and the resulting discs received world-wide release and acclaim.³¹

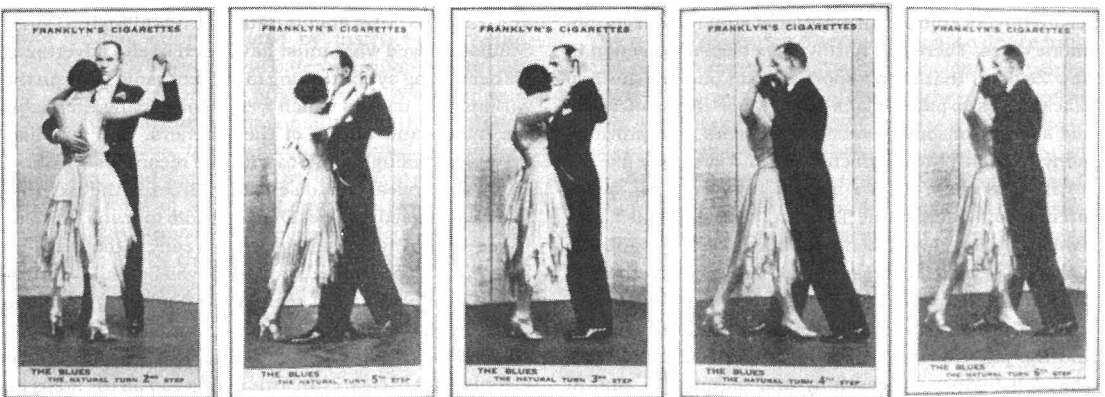
A Wellington baritone who proved very popular with radio listeners from about 1927 and on into the 30s, was Billy Hart. He played the piano and sang, with an engaging character that gave him wide appeal. He was one of the first New Zealanders to discover that the microphone was there to be used - not only did it pick up the sounds you made, but it could enhance your performance. The outstanding current exponent of that art overseas was Whispering Jack Smith, and it was to be developed even further by Bing Crosby later. But thousands of miles from anywhere we had our own crooner. As often happened, Sydney called and Billy Hart made a visit to their recording studios. Whether he made a fortune from his single disc we'll never know, but at least the sound which Wellington listeners found so appealing can still be heard. 'South Sea

12 Cigarette cards giving full instructions for dancing the 'Yale Blues'

13 Crooner Billy Hart

14 The Paul Whiteman Band

15 Lance Fairfax, 'The Red Shadow'.

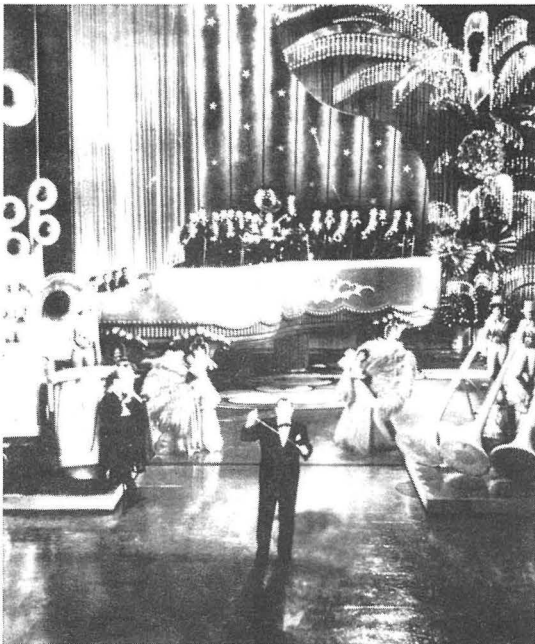




Rose' was the theme song from a film of the same name.³²

In 1930 the movies were beginning to talk, sing and dance. Just which talkie was the first in New Zealand is a debatable point still, but there is no doubting that the first all-singing, all-talking, all-dancing, technicolour extravaganza which had a country-wide release was *The*

Gold Diggers of Broadway. It starred Winnie Lightner and Nick Lucas (not exactly household names today), and was based on a David Belasco play - though *Variety* magazine commented that 'when they got through with Belasco's *Gold Diggers* Warners had only the title left'. But the film had much colour, comedy, girls, songs, and



dancing. The running time was 105 minutes, which in those days made it almost an epic - 60 to 70 minutes was the usual duration for a talkie.

Whilst its spectacular features seem to have vanished from view - there doesn't even appear to be a video of it - much of its music lives on. Who could forget 'Tiptoe through the tulips' and 'Painting the clouds with sunshine'. An impression of the big band sound of the original can be heard from a disc made at the time by a cinema orchestra complete with Wurlitzer organ. It seems a suitable conclusion to this swift survey of the sounds of the decade from 1920 to 1930.³³

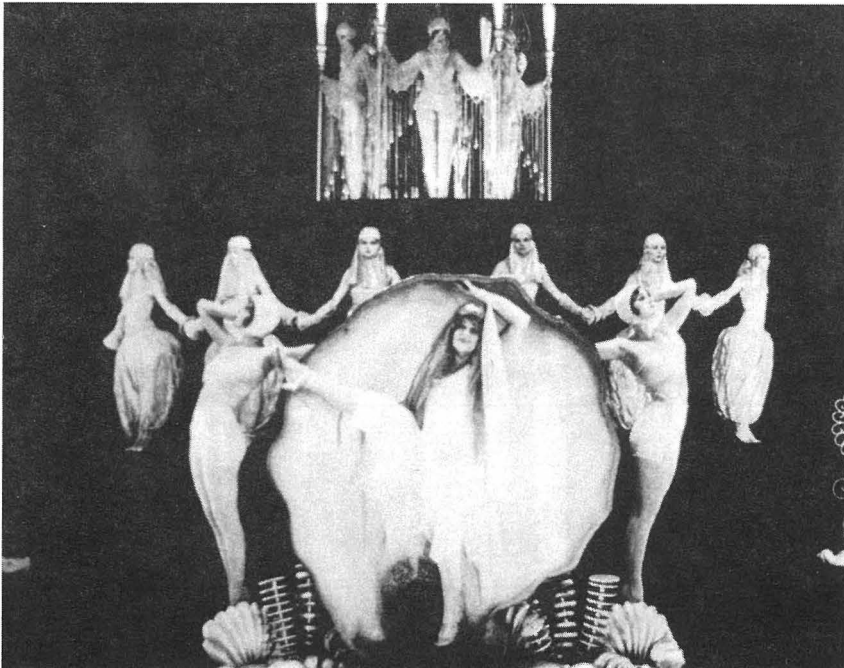
The recordings detailed below can be heard by arrangement in the Sound and Music Centre of the National Library.

This script was read on 15 August by Roger Flury, who is their Music Librarian, as part of the Stout Research Centre's Ninth Annual Conference from 15-16 August 1992.

- ¹ 'The Schottische', Columbia DX 1179
- ² 'Old Fashioned Love', Amfonola 9572
- ³ 'Sportsmanship', HMV RD 887
- ⁴ 'Chu Chin Chow', Part 1, HMV C2260
- ⁵ 'The Gospel According to Racing', Regal-Zono. G 30084
- ⁶ 'The British Empire', HMV D 841
- ⁷ 'King George V Broadcast 1923', BBC REJ 187
- ⁸ 'Fourth Form at St. Michaels', Side 3, Columbia 01915
- ⁹ 'Death of Little Nell', Columbia 0 1177
- ¹⁰ 'Remembrance Day Speech', HMV C 1602
- ¹¹ 'When Pa Listens In', Parlophone E 5399

- ¹² 'Rigoletto Foxtrot', Columbia 3948
- ¹³ 'Maori-Hula Medley', Columbia 3948
- ¹⁴ 'Keep Right On', HMVD 1085
- ¹⁵ 'I Miss My Swiss', HMV B 2117
- ¹⁶ 'Inaugural Speech at Homebush', Columbia Private
- ¹⁷ 'Haere Tonu', Columbia 01060
- ¹⁸ 'The Charleston', HMV B 2076
- ¹⁹ 'Le Cygne', Decca M 623
- ²⁰ 'Valencia', Columbia 3918
- ²¹ 'My Camp', HMV C 1804
- ²² 'Matangi', Parlophone AR 102
- ²³ 'Two Black Crows', Part 3. Columbia 0867
- ²⁴ 'Trans-Pacific Flight', Columbia 01150
- ²⁵ Kingsford Smith, Aussie is Proud of You', Columbia 01140
- ²⁶ 'Breeze', Columbia 0971
- ²⁷ 'Rio Rita Selection', Columbia 02572
- ²⁸ 'River Song', Columbia 01343
- ²⁹ 'Desert Song Selection', Columbia 02558
- ³⁰ 'My Angeline', Columbia 07020
- ³¹ 'Pokarekare', Columbia Do 54
- ³² 'South Sea Rose', Columbia 01920
- ³³ 'Gold Diggers of Broadway Selection', Columbia 05057

Brian Salkeld is a recorded sound historian who has donated his important collection to the Sound and Music Centre of the National Library.



16 A scene from the Broadway production of 'The Gold Diggers'