

*Sweethearts of Rhythm*, while not being an overtly feminist book or expressly placed by its author in a feminist tradition, ends on an indisputably feminist note. At the end of Chapter Four, Dreyfus confronts the issue of the sex discrimination which is evident in the lives, attitudes and events covered in all the chapters. The confrontation is brief but important. Women both benefitted from being women in a men's world, where they were a novelty, and suffered from their situation, especially from the projections of masculine sexual wishful thinking, not to mention the scornful denigration which some men felt the urge to express. Dreyfus implies that the male dominance of the music profession which continues even today means that there is a need for the inspiration provided by knowledge of intrepid women musicians of the past.

I find this book extremely informative and very pleasing. The times of all-girls bands are brought alive for the reader by the inclusion of well-chosen quotations from musicians, managers and the media, as well as by quantities of photographs, newspaper cuttings and programmes scattered over the pages. Sometimes the effect can be a little confusing, as one searches for the appropriate caption to an illustration, but there is also a certain charm of authenticity about the pages that resemble those of a private scrapbook or photo album. While being popular in tone rather than 'musicological,' *Sweethearts of Rhythm* is well researched and the research is well documented, especially in the footnotes which are clear, concise and accurate. The Select Bibliography is less satisfying, not as regards content, but as regards accuracy in the section entitled 'Books and Chapters in Books.' This section is riddled with inconsistencies in the use of capitals in book titles.

One thing puzzles me about this book, and that is its title, which was also the title of the exhibition upon which the book is based: *Sweethearts of Rhythm*. As far as I can see, it is not explained anywhere in the book. A famous American all-girls swing band called International Sweethearts of Rhythm started in 1937. Is there any relationship between the two?

MARGARET MYERS

Rebecca Coyle, ed., *Screen Scores: Studies in Contemporary Australian Film Music*

Sydney: Australian Film Television and Radio School, 1998  
ISBN 1 876 35100 4, pp. 240, bibl., index.

Claudia Gorbman's *Unheard Melodies: Narrative Film Music* (Bloomington and Indianapolis, 1987) ushered in something of a new wave of literature on the interrelationship between film and music. Much of this comes from the United States and is largely concerned with the classical Hollywood score, though Royal S. Brown's *Overtones and Undertones: Reading Film Music* (Berkeley, 1994), for one, ranges much further afield, embracing European (largely French) films as well as a US selection going far beyond classical Hollywood. Many of the contributors to the volume under review understandably acknowledge the work of Michel

Chion, ever stimulating despite off-putting terminology. And now, from a third national direction, wisely confining itself to recent Australian film music, comes *Screen Scores*.

It confirms the impression that dialogue between the two arts is alive and well in this country. At the two Cinesonic conferences in Melbourne in 1998 and 1999, Philip Brophy and his Royal Melbourne Institute of Technology (RMIT) team brought together a mix of local and overseas speakers, combining practitioners and theoreticians. These conferences were stimulating occasions. Rebecca Coyle has assembled a similar range of contributors and achieved a comparable mix of (necessary) information and analysis. The end result is both a handbook and a collection of interpretations; both functions advance significantly the contextualisation of Australian film music. The scope of the volume is clear from the four section headings: 'Music and Textual Identity,' 'Musical Associations,' 'Directors and Film Music' and 'Film Industry.' All this is prefaced by the editor's introduction, while a discography starting well before contemporary Australian films and going up to 1996 forms an appendix. The volume is attractively presented and includes some musical examples and film stills. With one exception, it is well edited.

Film studies can still get caught up too much with visual narrative, and this volume provides a telling corrective while locating truly distinctive aspects of important Australian films. The distinguishing feature of many contributions here is the inside view they afford, whether through interviews with the subject (Rebecca Coyle on Yahoo Serious) or observations on fellow travellers (Philip Samartzis on Philip Brophy's scores, or Michael Hannan and Jude Magee on the work of Martin Armiger). In the Armiger chapter it is so refreshing, from a film studies angle, to find something substantial on the crucial role of the soundtrack in contributing to the inimitable style of Jane Campion's *Sweetie*, whose full quirkiness eludes approaches that neglect the soundtrack. It is an inspired but perhaps unexpected choice for Bruce Johnson and Gaye Poole to single out Peter Weir's closest equivalent, *The Plumber*, alongside the more obvious *Gallipoli* in their chapter on this director. While some of the practitioners in this volume no doubt rightly prefer not to pinpoint a national sound in Australian films, much of the essence of these films is there on the soundtrack. Jan Preston identifies 'an "unHollywood" feel to a lot of Australian scores—more inventiveness and unexpectedness—that suits Australian filmmaking' (p. 215).

The ground covered here is so convincing that it is difficult to think of gaps, a rare response to any anthology. *Strictly Ballroom* might have warranted individual treatment or even just an elaboration of Tony Mitchell's disappointment at its 'shallow exoticism.' A whole chapter on the soundtracks of Tracy Moffatt's films would have defused any lingering stereotypical confinement of Aboriginal voices to the didgeridu. The well argued chapter by Marj Kibby and Karl Neuenfeldt warns of the parallel phenomenon of 'a new Jindyworabakism that appropriates Aboriginal signs, inscribes them with non-Aboriginal meanings and uses them in non-Aboriginal discourses' (p. 75). Perhaps the use of music from quite different musical traditions deserved more detailed commentary, for surely the Saint-Saëns 'Organ' Symphony in *Babe* or the carnivalistic quotation of Mahler's Fifth in *Death in Brunswick* are only conceivable in a tradition free of the European cultural baggage of such music. US cinema, similarly free, has come up with different slantings and toning to Australian and New Zealand films (among the latter, compare the wonderful reworking of opera and gender conventions in *Desperate*

*Remedies*). It is to be hoped that one of the many impulses *Screen Scores* might give will be to a matching volume from New Zealand, in which Jane Campion is sure to appear again.

But these are my musings, in no sense oversights on the part of the editor. There are places where I'd have wished for a further leap into territory probably deemed that of film studies, with still deeper connections made between the acoustic and the visual as the object of analysis of a film. This even applied to one of my favourite chapters, Theo van Leeuwen's 'Emotional Times: The Music of *The Piano*.' I'm thinking of striking images like the piano itself, beached like a whale on the New Zealand shore, or of the piano-key removed from the keyboard vis-à-vis Ada's severed finger. Whether scored or not, such images rely so heavily on acoustic associations that they require commentary that should not be left to film studies approaches. The same applies to some of the implications of slightly understated claims: when Philip Samartzis says of Philip Brophy's *Body Heat* that 'the mixture of themes and references to other generic work also occurs on the soundtrack,' then he's pointing to areas of enquiry that need far more exploration, well beyond this particular film. Within approaches to film, sonic intertextuality is not a category with the currency of visual intertextuality, and even sonic genre conventions could stand a lot more investigation at the sophisticated level encountered in this volume. If Australian films don't use stinger chords or mickey-mousing except with satiric intent, what do they use?

*Screen Scores* really achieves just about all that could be expected of it in print. As with all publications in the area of film and sound, the reader frequently wishes for a CD-ROM version to access underscored film excerpts. But since there is as yet no protection for composers in this medium, as Mark Evans *et al.* point out in an excellent chapter on copyright, this would be undercutting the very group whose creativity is at the centre of this volume. One can only hope that this gap in legislation is filled soon.

ROGER HILLMAN

Geoffrey Morris, ed., *Australian Guitar Miniatures*  
Footscray: Red House Editions, 1998  
ISBN 0 9587342-1-6/RH946, 56 pp., AUD\$36

*Australian Guitar Miniatures* is another quality publication from the Red House stable. It is one of the most interesting collections of contemporary music to appear in recent years and will be an important resource for guitarists. The pieces range from simple vignettes that could find their way on to the AMEB syllabus at an intermediate level to already popular concert works and substantial new additions to the repertoire.

This volume follows on from Red House's highly regarded *Australian Piano Miniatures* series where composers were given the space restriction of one page per piece. The same ideals of stylistic variety and concise ideas govern *Australian Guitar Miniatures*, however the pieces range in length from one to three pages. There are thirty pieces in all: twenty-five solos, four duets and one trio. The pieces have been beautifully typeset by Ross Hazeldine and edited by Geoffrey Morris. Thankfully, editorial markings and fingerings have been kept to a minimum, ensuring uncluttered presentation and a clear focus on the musical ideas.