

amateur and professional music. This was out of necessity rather than nationalism. New Zealand music had been dominated by German influences, relying on repertoires, teachers, sheet music, instruments from Germany; all 'silenced' at the outbreak of the war.

Sonic taonga are also considered in this volume. Waikato-Tainui waiata, such as Te Puea's 'E Huri Ra Koe', provide a way to discuss opposition to the war. It also shows how music has provided an important thread of cultural memory. Bourke's is the first written treatment of the history of First World War music. Māori Television has, of course, made the performance and discussion of music a key part of its Anzac Day broadcast since its inception in 2004. The referent to 'Maoriland' in the book's title (from the eponymous song by Raymond Hope) is never directly addressed in the book. This is something of a missed opportunity, as thinking about music extends our understanding of this genre in 'antebellum' New Zealand. It would seem that, for Bourke, 'Maoriland' is a forgotten world, part of New Zealand's distinctly popular, amateur musical culture collapsed and transformed by the experience of total, global war.

The World's Din and *Good-bye Maoriland* invite us to consider vernacular soundscapes of local worlds, as well as the circulation of sound texts in Tasman, imperial and global networks. They are excellent reading in tandem. *World's Din* provides a theoretical framework to think about the making and reception of sound, and its broader historical context, while *Good-bye Maoriland* provides something of a source reader for New Zealand's First World War sounds and songs. Both show that experiences of listening, although ephemeral, are important and necessary to understanding the past. Given that podcasts and other audio media are increasingly preferred to written histories, offering rich and immersive audio experiences, both these books are timely reminders that we need to think how new digital contexts can incorporate sound texts and shape how we locate, compose, produce and distribute our histories.

ROWAN LIGHT

University of Canterbury

The Camera in the Crowd: Filming New Zealand in Peace and War, 1895–1920.
By Christopher Pugsley. Oratia Books, Auckland, 2017. 509pp. NZ price: \$80.00.
ISBN: 9780947506346.

BEFORE BEING RECOGNIZED as a major player in the film industry through Sir Peter Jackson's work, New Zealand could claim a rich cinematic history. When film emerged at the turn of the twentieth century, New Zealanders quickly embraced the new technology and began making and watching films. This history, however, has been somewhat neglected. Notable exceptions include Geoffrey Churchman's *Celluloid Dreams: A Century of Film in New Zealand* and the edited volume *New Zealand Film: An Illustrated History*. With *The Camera in the Crowd: Filming New Zealand in Peace and War, 1895–1920*, Christopher Pugsley adds to this growing

body of work. His book offers a more fully developed investigation of the subject that he began in his essay 'The Magic of Moving Pictures: Film Making 1896–1918' that appeared in *New Zealand Film: An Illustrated History*.

In his introduction, Pugsley promises to tell the story of early film in New Zealand. He weaves a complex narrative that encompasses film made in New Zealand, film viewed in New Zealand and film about New Zealanders overseas during World War One. This period of the country's history, he points out, was one of political, technical and cultural change, and he situates film within this historical landscape. Without question, the most significant event for the country at this time was World War One, and Pugsley details the intimate connection of film with it.

Pugsley has organized his book chronologically, starting with the era of the touring picture show and the build-up of interest in New Zealand for film. The first half of the book examines the work of the country's film pioneers, Alfred Henry Whitehouse and Joseph Perry, and highlights the important role of the Salvation Army Limelight and Territorial Biorama companies in developing the industry in Australasia. Pugsley surveys other early film-makers and exhibitors, such as James Ingram McDonald, TJ West, Hayward's, Fuller's and Charlie Newham, who also contributed to the rise of film in New Zealand. This period saw the emergence of permanent picture shows that featured newsreels with local content, which, Pugsley notes, remained in demand despite the increase in overseas fictional films.

The second half of the book turns to the years of World War One and the profound influence it had on film. Given Pugsley's previous research and comprehensive understanding of the war, it is not surprising that he devotes a considerable amount of the book's real estate to the topic. These chapters are the highlight of the book and could stand alone as a separate volume. The public at home was hungry for images of New Zealand troops, but without an official government photographer (one wasn't appointed until 1917), the country had to rely on French and British film-makers. Pugsley highlights the importance of the newsreels of Gaumont, Pathé Frères and Ellis Ashmead-Bartlett in providing this footage, but New Zealanders wanted to see more of the New Zealand Expeditionary Force (NZEF). To satisfy this demand, New Zealand training camps were filmed by the official government cinematographer Sydney Taylor. In 1917, the New Zealand government finally employed an official photographer and cinematographer on the Western Front, Henry Armytage Sanders. Sanders had previously filmed British troops for Pathé Frères newsreels and was adept at providing the longed-for footage of the NZEF in Europe.

In the final four chapters, Pugsley draws his discussion to a close and looks at the broader viewing habits of New Zealanders during and immediately after the war. However, these discussions are not as developed as the previous chapters. The book ends with a brief discussion about returning soldiers, the visit of the Prince of Wales and war memorials but lacks a concluding chapter.

Pugsley has produced a thorough and readable history of film in New Zealand. He has judiciously reviewed the collections of Ngā Taonga Sound & Vision and, where possible, provides stills from films and links to the films themselves through NTSV's website. This emphasis on the visual as a primary source is a forté of the book. It also results in a richly illustrated and inviting volume, accessible to general audiences. Readers interested in the intersection of war and film will not be disappointed, nor will those who would like to know more about New Zealand film history in general.

The amount of detail is the book's greatest strength, but chapters could have

benefitted from more analysis of the facts to help the reader make connections. After such a complex exploration of film in New Zealand, a concluding chapter that summarized the main points would also have been welcomed. However, the amount of information Pugsley has compiled guarantees that this book will be an important resource not only for early-twentieth-century New Zealand film history but also World War One history. It is a volume that readers will return to again and again.

JILL HALEY

Canterbury Museum

Guinness Down Under: The famous brew and the family come to Australia and New Zealand. By Rod Smith. Eyeglass Press, Tauranga, 2018. 392pp. NZ price: \$49.99. ISBN: 9780473408428.

GUINNESS DOWN UNDER could perhaps be subtitled 'a miscellany'. As it ranges over nearly 170 years of Guinness the family and Guinness the stout in Australia and New Zealand, it is more, as the author acknowledges, a jigsaw puzzle than a unified whole. But the pieces are exhaustively researched, well written and lavishly illustrated.

Arthur Guinness established a porter brewery at St. James' Gate, Dublin, in 1759 which became the largest brewery in Ireland by the late 1830s and the largest in the world by the mid-1880s. While three of his sons and subsequent generations entered the family business, and some consumed more of the output than was good for them, others gravitated to the law, the Church of Ireland and business opportunities further afield, including India and the United States. But much as the history of the Guinness brewery is essential to the fabric of this book, it is not new ground. Indeed, no other brewery has had so much written about its owners and product over the past century. Rather, new ground comes from Smith's account of four of Arthur's grandsons, Burkes and Guinnesses, who embarked for Australasia from 1850, and more especially from his perceptive examination of consumption and production of the 'black stuff' in this part of the world.

In many respects the varying fortunes of the grandsons and their families remind us of the vicissitudes of colonial life more generally. Michael Burke, remembered in the name of Burke's Pass in South Canterbury, enjoyed some success as a runholder, but died at 47. Frank Guinness was among other things a Christchurch police inspector, Akaroa court clerk and postmaster, Greymouth auctioneer, Nelson Provincial Councillor and Ashburton resident magistrate. His son, Sir Arthur Guinness, made a more enduring mark as a Member of Parliament for Grey and eventually Speaker of the House. Meanwhile, across the Tasman, Arthur Burke antagonized Dublin and misled Victoria with his habit of appropriating the Guinness name to enhance his own somewhat erratic brewing ventures. But perhaps the greater antagonism was to his brothers Edward and John, who made their fortune as bottlers and distributors of Guinness overseas at a time when these activities were frequently not controlled by the original brewer. Indeed, the responsibility of the bottlers to nurse the beer to maturity while guiding it through the tropics, avoiding breakage, spillage and