

strument" (p. 6), as this statement infers an instrumental agency that is not sufficiently interrogated. Has the sound of the Hawaiian steel guitar changed the sound of modern music? A critical reader might answer yes, but only in the sense that modern music is changed by the presence or absence of any sound or instrument. A more productive question might be whether the sound and significance of the steel guitar have been overlooked, misunder-

stood, and misrepresented by forces of cultural imperialism, a racially divisive music industry, and similar trends in music scholarship. The answer of course is yes, and *Kika Kila* makes significant progress toward correcting these misrepresentations in a manner that is both compelling and accessible.

DANIEL NEILL

*Memorial University of Newfoundland,
St. John's*

MUSIC & MEDIA

Music for Silent Film: A Guide to North American Resources. By Kendra Preston Leonard. (MLA Index and Bibliography Series.) Middleton, WI: A-R Editions, 2016. [xviii, 277 p. ISBN 9780895798350 (paperback). \$90.] Name, title, and subject indexes.

Scholarship and interest in film music continues to permeate the music world, and recently attention to the treatment of music for silent film has resurfaced. As Kendra Preston Leonard states in her preface, "Silent-film festivals and screenings are popping up across the United States and Canada, drawing large and enthusiastic crowds" (p. vii). Countless dissertations, scholarly articles, and monographs on this subject have been published since the turn of the twenty-first century. For this research guide, Leonard performed the arduous, though much desired, task of culling the leading primary and secondary sources on music for silent film in North America. By grouping these sources together for the first time, she provides "enthusiasts, performers, and scholars—anyone with an interest in music for the silent screen" (p. vii) with a focal point from which to explore a plethora of archival collections, interviews, monographs, articles, and dissertations, all dedicated to this crucial point in film music history.

Following a practice similar to that epitomized by Vincent Duckles's *Music*

Reference and Research Materials (5th ed. [New York: Schirmer Books, 1997]), Leonard organized this volume as an annotated bibliography that covers 1,862 items on the subject of music in film history from approximately 1912 to 1929. The entries vary in length from a couple of lines (as in chapter 7, "Articles" in primary source periodicals) to couple of pages (as in the listing for the University of California, Los Angeles, Performing Arts Special Collections, in chapter 1, "Archives" [item 5, pp. 5–6]). This is first and foremost a reference volume and not a book to be read from cover to cover, so it provides a detailed table of contents that leads researchers to primary and secondary sources organized in convenient categories (e.g., "Collections of Essays," "Interviews and Biographies," "Theses and Dissertations"). Moreover, the extensive indexes (for names, title, film titles, and subjects) serve readers looking for specific source(s) or source types.

Researchers on silent film music, or those interested in performance of the music, are acutely aware of (or will soon become well versed in) copyright

guidelines. While most materials—films, cue sheets, advertisements—are within the public domain, as Leonard notes, “For works produced after 1923, you must research the work [to] determine its copyright status and, if it remains under copyright, obtain permission from the rights holder to use it” (p. xiii). Leonard advises readers to refer to Stanford University’s Copyright and Public Domain site (<http://fairuse.stanford.edu>, accessed 14 August 2017). While this is an excellent resource, academic researchers should also refer to their own institution’s copyright advisories in order to avoid unnecessary delays in publication or release of digital humanities projects.

The book’s preface and introduction provide an overview of some of the larger constructs within discourse on music for silent film, including the use of cue sheets and the role of theater pianists and/or organists. However, readers knowledgeable about some of the nuances of silent-era film, such as distribution practices of film reels and their accompanying cue sheets and/or scores, will rely on their added level of expertise to fully benefit from the lists of primary sources contained in Part I. Novice researchers and enthusiasts in this area might benefit more from first accessing the secondary source materials contained in Part II—in particular, chapter 8, “Scholarly Books,” which lists research and reference guides, source readings, collections of essays, monographs, theses, and dissertations—before delving into the primary sources.

Although *Music for Silent Film* is rooted in print source materials, Leonard provides URLs, DOIs, and other notable online resources when available. For example, in chapter 1 the author details “major North American English-language archives holding music for silent cinema” (p. 3). In addition to the usual suspects (e.g. the Academy of Motion Picture Arts and Sciences,

Library of Congress, and American Theatre Organ Society Archives), Leonard specifically notes two important online collections (p. 3): the Silent Film and Music Archive (<http://www.sfsma.org>, accessed 14 August 2017) and the Media History Digital Library (<http://mediahistoryproject.org>, accessed 14 August 2017). Researchers interested in primary source articles from publications such as *Photoplay* (item 227) or *Screenland* (item 220) would most benefit from access to the Media History Digital Library. Indeed, a strength of Leonard’s text is that a large portion of this conveniently-organized volume consists of primary source (items 174–1550) and scholarly articles (items 1653–1862) that, when used jointly, yield highly-informed research. For example, both types of sources reveal treatments and/or perspectives on performance practice (pp. xvi–xvii). Researchers and enthusiasts interested in nickelodeons and theater palaces could attain an enriched understanding of the performance practices of theater organists by accessing these articles.

Equally valuable is Leonard’s treatment of interviews and biographies (chapter 5), particularly those of silent-era music practitioners. During the early era of film, theater palace and nickelodeon musicians circulated performance repertoire and advisory notes via instruction books and periodicals such as *Melody*. Numerous such items that represent the pieces and/or arrangements used in particular early-era films still exist (see chapter 3, “Instruction Books,” and chapter 4, “Photoplay Albums”). In contrast, relatively few interviews, oral histories, or biographies remain as evidence of these musicians’ stylings. Leonard highlights fifty-six such interviews and biographies, conveniently arranged alphabetically by the name of the interviewee. Interestingly, the author notes

that many issues of *Theatre Organ*, “one of the best sources for interviews,” have not been cataloged (p. 31); undoubtedly, the inclusion of the remaining issues of this periodical as source material would quantifiably enhance research in silent film. The final note in Leonard’s introduction to resources in chapter 5 serves as a beacon to future scholars in this area, who would do well to delve into the uncataloged materials of the American Theatre Organ Society (ATOS).

Chapter 2, “Rental and Lending Libraries,” rounds out the volume and speaks to Leonard’s discussion of the renaissance of performance of music for silent film. Only a limited number remain of the formerly vast quantities of scores and sheet music for silent film. This situation developed in part due to the dissolution of music departments and libraries in film studios; Sony Pictures Music Library (http://www.sonypictures.com/corp/music_library.html, accessed 14 August 2017) and Paramount Theatre Music Library (item 40) are two of the few still in existence. Moreover, some cities that had theater palaces and nickelodeons deposited these scores and sheet music in their local libraries. Unfortunately, over time many of these materials have been de-accessioned or poorly stored. By listing the seven lending and rental libraries, Leonard’s book offers a fundamental roadmap for researchers interested in locating materials for lecture recitals, concerts, or other forms of performance.

Music for Silent Film: A Guide to North American Resources is an important contribution to film music studies. Leonard’s meticulous attention to core, new, and underutilized resources for music in the silent film era places her volume within the catalog of similar, relevant works in the field, such as Gillian Anderson’s *Music for Silent Films, 1894–1929: A Guide* (Washington, DC:

Library of Congress, 1988) and Martin Miller’s *Music and the Silent Film: Context and Case Studies, 1895–1924* (New York: Oxford University Press, 1997). An excellent resource for experienced researchers and lay enthusiasts alike, Leonard’s annotated bibliography is bound to be a valued reference guide for the fields of music and musicology, and for a wide range of academic and public libraries and their users.

JOY M. DOAN
Northwestern University

Sonic Space in Djibril Diop Mambety’s Films. By Vlad Dima. (African Expressive Cultures.) Bloomington: Indiana University Press, 2017. [ix, 232 p. ISBN 9780253024213 (cloth), \$80; ISBN 9780253024268 (paperback), \$35; ISBN 9780253024336 (e-book), varies.] Still frames, notes, bibliography, filmography, index.

In *Sonic Space in Djibril Diop Mambety’s Films*, Vlad Dima considers the role that sound plays in constructing narrative planes throughout the oeuvre of the Senegalese filmmaker. Dima holds that Mambety’s thoughtful use of sound develops currents of storytelling that surround and advance that of the moving picture. For Dima, “[sound] is Mambety’s prized instrument and the tool that allows him to introduce the audience to an entirely new scale of stories” (p. 1). Throughout the volume, the author contends that the elements of the soundtrack—speech and effects as well as music—negotiate the sonic space in order to engage in the narratives of postcolonial Senegal. In this pursuit, Dima draws parallels between West Africa’s tradition of oral storytelling and the elevated position of sound in Mambety’s films, writing that “sound subverts the narrative primacy of the visual and takes its place as the primary narrative venue” (p. 77). Dima appropriately places Mambety’s films