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of Taylor the musician and the ethnomusicological ambitions of Taylor the academic. The introductions to each journal chapter do not do this and the book screams out for a final chapter that ties the theory and practice, or, highlights the strengths and weaknesses of specific theories demonstrated through the use of the field notes.

These small quibbles aside, the book is a very worthwhile read and I would recommend it for anyone interested in popular music, as both academics and fans. This is especially the case for the journal section which offers an exceptional insider's account.

STEVEN THREADGOLD

University of Newcastle

Evans, M & Walden, G (eds) (2005) *Markets & Margins: Australian Country Music, Volume 3, Gympie (Queensland): AICM Press*

Markets & Margins is the third volume of *Australian Country Music* from the Australian Institute of Country Music (AICM). Like its two predecessors, *Outback & Urban* and *Roots & Crossovers*, *Markets & Margins* is a collection of papers presented at the annual AICM Conference, Gympie, Queensland as part of the *Toyota National Country Music Muster, 2004*. Focusing on a wide range of topics including the country music industry, its audiences, artists and the genre itself, this series represents the only systematic academic research into Australian country music to date. As a result, the writers are simultaneously engaged in creating, as well as critiquing, this often neglected area of popular music studies and this accounts for an unexpected degree of coherence in each volume despite the necessarily eclectic mix of topics.

In this latest volume, artists Lee Kernaghan, Tex Morton, Troy Cassar-Daley, Felicity Urquhart and Ted Egan are each the subject of a separate chapter. A further two chapters examine hillbilly musical connections in unexpected settings; one by Philip Hayward that examines the phenomenon on Norfolk Island and the other by John Whiteoak that examines the history and adoption of hillbilly styles in urban popular music. Rebecca Coyle's compelling critique of filmic representations of Nashville and the Australian outback in her chapter about the film, *Doing Time for Patsy Cline* completes the collection. The quality of research and writing is high, making it difficult to single out any specific chapter for attention within the word limit of this review so the following general comments are aimed more at providing an overview of this important anthology.

In such a collection there is the potential for fragmentation but the editors have successfully drawn the threads together in the introduction, 'Marketing an Industry at the Margins'. Continuing an apparent convention of naming each volume using semantic pairings of opposite terms, Mark Evans explains that the title *Markets & Margins* "has been chosen with the dual meanings of both words

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in mind. By ‘markets’, we are concerned with both the size and construction of the country music market (or industry) and also how it is marketed” (iv). ‘Margins’ refers not only to the economic viability of the industry and its position in relation to other contemporary genres, but also “those Australian country musics that operate at the periphery of both the country industry and the broader industry, or Australian society more generally” (iv).

In their rather provocatively titled ‘Wrangling the Figures: Marketing an Industry at the Margins’, Evans and Denis Crowdy further set the tone for the chapters that follow in their examination of country music sales. Here Evans and Crowdy produce an informative account of the marketing difficulties faced by the country music industry in a culture dominated by pop and rock music sales. However, underlying their discussion is the assumption that marginality is an essentially negative aspect of the industry. For example, Sony’s indifference to country music is cited as a symptom of economic marginality (4). Though sales are obviously very important to any music industry, Sony’s current artist list suggests that their interest in Australian music is limited to pop and that Sony Australia’s *raison d’être* is to sell mainstream American music. Sony’s input into debates about Australian country music marketing strategies therefore seems incongruous when we consider the commercial successes of the industry over 60 continuous, mostly profitable, years of country music releases (Brent Hampstead of Sony Australia was the keynote speaker at the 2004 Australian Country Music Conference).

While it is important to include industry experts in academic forums, the inclusion, in Gramscian terms, of “organic intellectuals” (Gramsci, 1971) from within the industry is imperative to understanding country music’s marginal position in contemporary music and culture. Where an outsider might view marginality as a disadvantage, those within the industry may take an entirely different view. On the surface at least, it appears that the country music industry resists becoming mainstream in several important areas of its operation, particularly in the systems of production and distribution outlined by Evans and Crowdy. Even so, *Markets & Margins* is undoubtedly a significant resource that addresses itself to a readership of academics and fans alike and that’s quite an accomplishment!

SHIRLEY TUCKER

The University of Queensland

Brackett, D (ed) (2005) *The Pop, Rock and Soul Reader: Histories and Debates*, New York: Oxford University Press

In the introduction to this reader David Brackett offers the following explanation (and perhaps, disclaimer):

Works of journalism and criticism convey reactions to important musical developments at the moment they began to receive public