and there have been a number of newspaper articles written in recent years. It is, however, unique in that it places each surgeon's work in the context of the work of others (thereby emphasizing Gillies' central role) and in relation to the key innovators of their day. *Reconstructing Faces* also places their work within the wider context of early twentieth-century medicine, providing an overview that spans from the Great War, through the interwar period, and across the Second World War years. It demonstrates the changing focus from 1914 to 1918, where Pickerill and Gillies dealt mainly with the reconstructions when bullets and shrapnel had removed tissue and cartilage, through to the Second World War, where Gillies, McIndoe and Mowlem dealt with facial, hand and arm disfigurement (due to bullets, shrapnel and fire).

Meikle clearly explains the development of the field of maxillofacial surgery into plastic surgery. He has a chatty writing style and only in a few places is the writing a little technical for the layperson. This is a readable and interesting study. Meikle supports his writing with a range of black-and-white images, as well as colour plates. Even today, when we expect so much from doctors, the step-by-step facial reconstruction depicted in photograph and drawing still amazes – and the injuries sustained in war still horrify. In support of his discussion he also includes excerpts from original medical notes, a very useful inclusion for those with a medical background but one that needs further explanation for the others. What point is being made by including this type of material and what might readers take from it? Indeed, it would have been useful if throughout the book Meikle had extended his analysis of the primary material he includes. In this way he would have strengthened his examination of the development of this innovative surgery and made the innovation more accessible to the lay reader. This lack of analysis is particularly evident in his chapter on the Guinea Pigs, the group of badly burnt RAF pilots who were treated by McIndoe at Queen Victoria Hospital. A number of the Guinea Pigs wrote war memoirs and Meikle notes each publication in Chapter 9, along with a description of their military career. However, some discussion of how they described their experiences as McIndoe's patients would have been of more interest and relevance.

This is a fascinating, readable and well-illustrated book which brings together the strands of the huge New Zealand contribution to the development of maxillofacial surgery over two world wars. However, it is also one which would have benefited from refocusing and editing.

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*Silences and Secrets: The Australian Experience of the Weintraubs Syncopators*. By Kay Dreyfus. Monash University Publishing, Clayton, 2013. 305pp. Australian Price: $34.95. ISBN 9781921867804.

In the late 1920s, the Weintraubs Syncopators were Berlin's hottest jazz and cabaret band, with a reputation built on instrumental virtuosity and versatility (up to half a dozen instruments per member) and elaborate musical/physical comedy. As co-founder Stefan Weintraub recalled: 'We didn't just sit on stage and play our music. We performed the music as a pantomime or a comedy show. We became a so-called number, a variety number' (p.3). Their partnership with Friedrich Hollaender gave them an entry into the new medium of sound film, most famously as the onstage backing band for Marlene Dietrich in *The Blue Angel* (1930). But a predominantly Jewish band performing proscribed, 'decadent' music had no future in Nazi Germany, and in 1937 an international tour became permanent exile in Australia. Their experience there, characterized by little short of persecution by the Musicians' Union of Australia (MUA) and wartime internment

as hostile aliens, ended with their dissolution as a band in 1942. This is the subject of Dreyfus's excellent book: a case study not only of the impact of Union and government policy, but of themes such as identity, discrimination, denunciation, and conceptual framing in the period.

An obvious, breast-beating narrative beckons: a band of musicians fleeing the worst kind of institutional discrimination at one end of the world is destroyed by it in a supposedly safe haven at the other. This is, in fact, the drift of the 2000 German documentary film of the band that inspired Dreyfus's interest. Responding to it as the principal prior account of the story, Dreyfus starts her book with a neat survey of the way in which film as a medium inspires or even requires the kind of narrative structure of this documentary. Her own approach is more balanced and nuanced. Of the two sources of the band's Australian troubles, the behaviour of the union, and particularly what Dreyfus finally describes as 'the relentless apparent vendetta of the MUA's [NSW District Secretary] Frank Kitson' (p.265), was the least defensible, but also the most ineffectual. There are hints of mildly anti-Semitic sentiment in various reports on the band, but it was rigid protectionism allied to the brand of nationalism reflected in the government's White (read British) Australia policy that saw the union try to block them from musical employment. But it foundered on the determination of employers like Prince's in Sydney to maintain a top-class act on the books. Wartime internment, irrational in hindsight, divided the band, finished it as a group and ended most of the players' individual musical careers, but is easier to comprehend. The musicians included a decorated World War I veteran, and the band was accused by an English businessman, of apparently impeccable credentials, of spying whilst on tour in Russia. In the early years of the war, when there was more bad news than good, it would have been hard to resist the lure, however absurd, of what we now call the precautionary principle (better safe than sorry, however remote the chance of being sorry). But the notion that the band posed any kind of a threat to the state was irrational, and whilst the basis of businessman William Buchan's denunciation remains unclear, Dreyfus at least uncovers enough of his biography to suggest that he was by no means the unimpeachable source the police and military supposed.

Interwar and wartime unionism and government internment policy have been well explored in the literature, but the Weintraubs case study allows Dreyfus to provide a neat summary of them. She takes a closer look at the otherwise neglected MUA, and reflects anew on the various social tensions these policies threw up, such as the paradox that disowning or not disowning a hostile country of origin were both equally likely to paint a migrant as being disloyal and untrustworthy. But some of the most interesting parts of the book are those related to the fact that her case study is of a band of musicians. There is relatively little in Dreyfus's book from a musical point of view, of the band as an embodiment of high professionalism, say, but it is always interesting when she approaches this. The MUA argued that imported musicians put equally good local players out of work – an understandable concern, with high levels of unemployment (80% in the mid-1930s, according to the union) following the introduction of sound pictures and dismantling of cinema bands. Was the union's position plausible? Surviving recordings of the Weintraubs show them to have been a very tight band indeed, and with their elaborate stage shows with rapid instrument changes it is hard to believe that there were any Australian bands to match them. Dreyfus does not dwell on this except to note that trade papers like *Tempo* respected and endorsed them; touching on 'the vexed question of skill' (p.78), she draws upon the better-documented accounts of policy towards orchestral players. There is an interesting final chapter, more suggestive than revelatory, on the Jewish character of the band, and how it stands in relation to the long tradition of musical comedy. And there are moments when the personalities of the band emerge from the page and tell us something, however little, of its own likely dynamic and its consequences. For example, in 1940 a police officer reports band member Horst Graff applying for a required travel permit: 'At 1440 hours a large, well-dressed German Gentleman bounced into the office and announced in a loud voice that he was the leader of the Weintraubs, and gave me to understand that he must have a permit to travel immediately

for himself and band to Canberra ... He made it clear that his call was merely a matter of form, and seemed a little disturbed that he could not have the whole permit instantly.' On a second visit 'Graff became abusive and finally stated he couldn't be bothered about permits.' (pp.236–7) This and similar passages suggest that cultural difference and sense of professional status (likely to be perceived as arrogance, a quality that Dreyfus notes was 'stereotypically attributed to German Jews in wartime Australia' (p.240) also played their part in the Weintraubs' story. It gives life to its protagonists and hints at the self-perception and possible dynamic of the group.

Dreyfus's book is so tightly and clearly constructed that it is only on a second reading that one realizes just how many issues it covers and how much material it explores from a study of a single band over a five-year period. It is valuable for that, but not only that. It is the first analytical account of a group that, had circumstances been different, might have occupied a much more prominent place than it presently does in the history of European jazz, and merits the attention that, with any luck, Dreyfus's fine study will give it.

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*Wanted, a Beautiful Barmaid: Women Behind the Bar in New Zealand, 1830–1976*. By Susan Upton. Victoria University Press, Wellington, 2013. NZ price: $50.00. ISBN 9780864738943.

*Wanted, a Beautiful Barmaid* is a thoroughly researched and impressive book on a group of women outside the temperance sisterhood for which New Zealand was more famous after 1893. Susan Upton traces the work of women in bars from the 1830s, when regulation of liquor sales began in New Zealand, to 1976, when the last of the gender-specific restrictions on liquor licensing and working in licensed hotels was removed. The title of the book comes from a poem used by the prohibitionists in their campaign to rid New Zealand of barmaids: 'Wanted, a beautiful barmaid/ To shine in a drinking den/ To entrap the youth of the nation/ And ruin the city men' (p.92). Upton looks at all women working behind the bar, noting that, as in the case of Australia, the lines between working behind the bar and being the licensee were often crossed. After legislation banning women from working as barmaids in 1910, the only exceptions were a female publican, a publican's wife, and daughters and barmaids already working before the legislation who had to be registered in order to continue working. Although Upton's interest is in women publicans, as well as waged and family barmaids, she notes the evidence that the three groups were typically treated differently in the campaign to defeminize the public bar.

Upton effectively delineates the legal detail of alcohol legislation, the hypocrisies surrounding it and the ways in which local communities interpreted and disregarded the law. Upton's explanation of the licensing legislation as it pertained to European women is comprehensive and clear. Information on Māori women and liquor legislation is tantalizing, but not so clear. Kohe Te-Rau-o-te-Rangi of Te Ati Awa, one of only five women to sign the Treaty of Waitangi, married whaler Jack Nicholl and with him ran a licensed accommodation house at Paekakariki for 20 years from 1845. Their guests included Governor George Grey. The Nicholls' tenure at Paekakariki overlapped with the 1847 Ordinance to Prohibit the Sale of Spirits to Natives. In 1895 the sale of alcohol to 'any female aboriginal native' was prohibited, with the exception of Māori women married to European men. When Agnes Noble, licensee of the Taupo Hotel, was censured for serving Māori men and women in the kitchen, the inspector warned that if complaints continued 'the sale of alcohol to *all* Māori would be forbidden from her hotel.' (p.102) There is no discussion of Māori barmaids beyond the wives of the retired whalers, and this would make interesting further study.