Timothy Rommen & Daniel T. Neely (eds.)

Sun, Sea, and Sound: Music and Tourism in the Circum-Caribbean. Oxford: Oxford University Press, 2014. xxi + 322 pp. (Paper US\$ 29.95)

After the foreword and introduction, this book's eleven essays are presented in five parts: "Music, Musicians, and the Mass Tourism Market" (on Jamaica and Cuba), "Material and Immaterial Patterns of Circulation and Music Touristics" (on cruise ships and Haitian Rara), "Sites and Sounds of Intra-regional, Expatriate, and Insider Tourism" (on local tourism in Jamaica and Hispaniola), "Festivalizing Music Touristics" (on *gwoka* in the French Eastern Caribbean and New Orleans's musical tourism), and "On the Music Touristics of Sex and Spirituality" (on northeastern Brazil and Afro-Cuban Regla de Ocha). There is also an afterword.

Ken Bilby's foreword argues that the interaction of tourism and music is not as negative as a typical ethnomusicologist, anthropologist, or local intellectual might imagine. A Trinidadian academic once told me that the 1950s calypso tent scene (where carnival songs were played for a paying audience) was terrible since prices were high and the calypsonians catered to tourists. At the same time none other than all-time-great calypsonian, the Roaring Lion, claimed that this was a golden age of calypso since more than a handful of performers could earn a living at their trade.

In the introduction Timothy Rommen states that the volume's purposes are to illustrate relationships between tourism and Caribbean music and to define tourism in an inclusive way that helps us to understand local music. It thus focuses on "music touristics ... the dynamics attendant to music prepared for the purpose of performance or sale within tourist networks, and, by extension, on the musicians, audiences, communities, and media involved in these networks" (pp. 6–7). In the Caribbean region, researchers on tourism have generally overlooked music, and music scholars have overlooked tourism. The major exception is *Come Mek Me Hol' Yu Han'* (papers from the 1986 ICTM Colloquium in Jamaica published by the Jamaica Memory Bank in 1988).

One significant article is Mimi Sheller's "Cruising Cultures," which makes the point that packaging traditional rituals for tourist consumption, as was done through Alcoa Steamship Company advertisements aimed at tourists in the 1950s, did not necessarily denude those ceremonies of their ritual import. But as I have pointed out, staged, touristic versions of the Big Drum Nation Dance of Carriacou, Grenada did have important consequences in reducing and formalizing ritual elements, if not entirely obliterating them—see my 2002 article, "Music for Tourists in the Twentieth-Century Caribbean" (*La Torre: Revista de la Universidad de Puerto Rico* 25:479–99).

The book's afterword by Jocelyne Guilbault notes the failure of local scholars to study Caribbean tourism. This might be in part because governments created national projects that included music that was "about fostering self-pride and self-valorization" (p. 307), not tourism. In places like Trinidad most local scholars focused on lyrical content, not music. Mass-mediated and creolized musics were not especially favored. Now all that has changed. Vernacular music has been more appreciated by scholars in the islands and abroad and globalization and transnationalization have led to a recognition of "hybrid" cultural idioms. Most of the articles in this book, Guilbault notes, have addressed an "us and them" paradigm, with the attendant fear of loss of "cultural identity and authenticity" (pp. 308–9) looming large. More needs to be done to integrate local and foreign scholarship, especially the latter's recognition of the former.

Underlying these broad concerns is the issue of the legitimacy of the academic study of Caribbean music. As someone who, quite irrationally, once hated tourists and who had to live down the way fellow scholars treated Caribbean "scholarship" with a laugh or some other form of condescension (coming from my long-ago fellow grad students and even from my current dean), I have come to recognize that the Caribbean is indeed a "laboratory" for academic study, as Melville Herskovits once described it. Tourists are people too, and they have a culture worth study by locals, foreigners, or both. The study of tourist music in any setting may just tell us we need to know about globalization and old fashioned Ortizian transculturalism.

Donald R. Hill

Departments of Africana/Latino Studies and Anthropology,
State University of New York at Oneonta, Oneonta NY 13820, U.S.A.

Donald.Hill@oneonta.edu