Ray Allen, *Jump Up!: Caribbean Carnival Music in New York*. New York: Oxford University Press, 2019. vii + 295 pp. (Paper US\$35.00)

Roy Allen's historical study of Caribbean Carnival music in New York offers a unique account of vital contributions to the production and circulation of calypso and soca in Harlem and Brooklyn. While several publications have addressed the Trinidadian-inspired Carnival in New York, *Jump Up!* is the first investigation that elucidates how the soundings of these two artforms emerged from the interplay of migration and transnational identity of their fans and music makers at home and abroad. Interweaving ethnographic research with archival records and numerous interviews, Allen maps the flow of music across countries and cultures by providing the musical biographies of key players of calypso and soca music and also of steelband for over a half century. In contrast to the great majority of popular music studies, and remindful of Howard Becker's famous *Art Worlds* (1982), he recognizes not only the singers/composers, but also the arrangers, instrumentalists, producers, record store owners, and promoters without whom Caribbean Carnival music would not exist.

As Allen convincingly argues, music circulation can only be understood by paying attention to the interconnections that "diaspora, transnationalism, globalization, hybridity, and heritage" create (p. 4). Based on this framework, the nine chronologically organized chapters underscore the entanglements that Carnival music and steelband make audible. Chapter 1 presents these two musical practices as revealing their histories of encounters and as defining Trinidad's most significant contributions to the world's musics. It explains how as a source of both resistance and identification, Carnival music has been particularly suited to follow Trinidadians and other West Indians in diaspora who, in great majority, cleave to its rallying force to dispel discrimination and feelings of alienation.

The following two chapters take readers to Harlem, the main location where West Indians set up residence in the United States in the 1920s. In Chapter 2, Allen sketches the arrival of Caribbean-born calypsonians and bandleaders and addresses the instrumentation and musical repertoire they played for different audiences. Chapter 3 presents a detailed examination of how the organization of pre-Lenten indoor Carnival activities in the late 1930s was complemented with an outdoor Carnival parade for the first time in 1947.

The remainder of the book shifts the focus from Harlem to Brooklyn, which from the 1960s became the epicenter of Caribbean musical and Carnival activities. Chapter 4 foregrounds the many efforts groups of men and women made to establish a Labor Day Carnival celebration and Eastern Parkway parade and to stage shows at the Brooklyn museum, initially with top Trinidadian calypsoni-

ans (Sparrow, Kitchener, Shadow, Calypso Rose) and subsequently with prominent artists from other islands. While aiming to unite New York's Caribbean diasporas under a single banner, Allen reports that the construction of a pan-Caribbean Carnival posed challenges to the Trinidadian-inspired celebration, but also presented opportunities to showcase "diverse island music traditions as part of the Labor Day stage shows" (p. 102).

After acknowledging how new amplification technologies sidelined steelbands in the Carnival parade, Chapter 5 closely examines the Panorama's (steelband competition) stage performance and elaborate musical arrangements by highly reputed Trinidadian arrangers (Michael Enoch, Len "Boogsie" Sharpe, Ken "Professor" Philmore, and Clive Bradley). Chapter 6 explores the crucial role that Brooklyn Caribbean-owned record labels and record stores have played in the production and distribution of calypso from the mid-1960s onward and of soca in the 1970s and 1980s. In Chapter 7, Allen expertly demonstrates how Caribbean-born arrangers and singers/composers drew their inspiration not only from Caribbean musical traditions, but also from transnational musics such as African American jazz, R&B, and soul. While the chapter highlights Brooklyn soca's transnational expression, it also explores why, compared to reggae or salsa, soca has not reached a similar worldwide audience, raising issues that cannot but be contentious. Chapter 8 examines the cultural revitalization in the 1990s of the Trinidadian tradition of J'Ouvert (daybreak) in Brooklyn in response to what many Caribbean New Yorkers viewed as the overly commodified Carnival parade on Eastern Parkway. Marking its fiftieth anniversary in 2017, the last chapter reflects on Brooklyn's Carnival achievements and profound transformations, and its challenges and opportunities in the new millennium.

Jump Up!: Caribbean Carnival Music in New York is a mustread for all researchers, students, musicians, aspiring promoters, and aficionados of Caribbean musical cultures in general, and of Carnival music, steelband, and masquerade in particular. Its wealth of information, critical perspectives and musical analyses on one of North America's largest outdoor festivals are illuminating.

Jocelyne Guilbault

Department of Music, University of California, Berkeley CA, U.S.A.

guilbault@berkeley.edu