

Il s'agit ici d'une histoire culturelle et musicale très riche dans laquelle plusieurs pistes de réflexion sont abordées. Les recherches méticuleuses de Charles-Dominique sont mises en évidence à chaque page de cette œuvre majeure qui intéressera autant les musicologues et les ethnomusicologues que les ethnologues et les historiens culturels. 🍷

BIBLIOGRAPHIE

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Jocelyne Guilbault and Timothy Rommen, eds. 2019. *Sounds of Vacation: Political Economies of Caribbean Tourism*. Durham, NC: Duke University Press. 248 pp.

AMALIA C. MORA
University of Arizona

There is a strong tendency to question the value or seriousness of analyzing music cultures through the critical framework of tourism studies. This is unfortunate, particularly since, in many countries, tourism increasingly serves as the primary source of steady income for musicians and performing artists more generally. Moreover, the line between tourist attraction and “local” site is becoming increasingly blurred; more and more travellers are seeking out “authentic” experiences outside the enclaves oversaturated with tourists, and this, in combination with the rise in domestic tourism, has meant that tourists

and locals increasingly find themselves sharing experiences — sonic or otherwise. *Sounds of Vacation: Political Economies of Caribbean Tourism* addresses this changing landscape of Caribbean tourism and its impact on musico-cultural production. Edited by Jocelyne Guilbault and Timothy Rommen (with a prologue by Steven Feld and epilogue by Percy C. Hintzen), the collection of five chapters representing multidisciplinary approaches uses tourism studies as a fulcrum for examining sonic and musical encounters at several all-inclusive hotels in the Caribbean. Fundamentally, these sites are understood to generate auras (or auralities) of hospitality, pleasure, and enjoyment, and thereby help to keep the Caribbean on the map as a top leisure destination.

In the Introduction, Guilbault and Rommen situate the chapters as case studies in the political economy of sound. They also articulate the book's unifying theme as the reproduction, negotiation, and curation of colonial histories, post-colonial realities, and social, economic, personal, and political interests through sound and music in the Caribbean. In Chapter 1, Rommen shows how the entertainment infrastructure at a Bahamian resort is oriented to appeal to Western musical sensibilities. Rommen considers what agency, if any, musicians have in shaping and defining “Bahamian music” on the island, where tourism has become the primary sector in which the country's arts and culture is promoted. In Chapter 2, Jerome Camal analyzes how the rhythmic architecture that framed the plantation-era landscape is reproduced — or remixed — at an all-inclusive resort in Guadeloupe. In Chapter 3, Susan Harewood examines the ways in which sounds

and music intrinsic to Barbados's history and culture, particularly those that index post-colonial violence, are muted or at best softened so as to function merely as "background 'noise'" (115). In Chapter 4, Francio Guadeloupe and Jordi Halfman analyze a wide variety of sounds on Sint Maarten, from speech accents to the interlocking voices of a hotel singer and guests sharing the mic, which makes the authors rethink racial and socio-economic power dynamics described by many scholars as intrinsic to "all-inclusive modes of vacationing" in the Caribbean (3). In Chapter 5, Guilbault reflects on the role of emotional economies in the production of hospitality and profit at a resort in Saint Lucia. Finally, Hintzen's epilogue provides critical insight into the all-inclusive as an exploitative corporate giant that effectively regulates how Caribbean culture is marketed and consumed.

In my estimation, one of the book's most compelling contributions lies in its consideration of how the idea of "local" culture (or "localness") is employed sonically within the all-inclusive resort. Tourism scholars have shown that the success of tourist enterprises depends on their ability to generate experiences for tourists that feel familiar yet different, universally enjoyable yet locally specific. Within this configuration, the "familiar" and the "universally-enjoyable" are often assumed and expected to reflect Western aesthetic sensibilities. What the authors in this volume show is that in the all-inclusive context, invoking what is perceived to be familiar and pleasing to the Western ear takes precedence over showcasing the aurality of what Hintzen calls "the local popular" (198). Musically, this means that all-inclusive hotel musicians and DJs

primarily play international hits (Top 40s and songs considered decade-specific "classics") as well as standardized, mass-produced versions of Caribbean genres that Western audiences are already familiar with, such as reggae and calypso (often referred to as island songs).

The chapters by Camal and Harewood provide some of the most striking examples of how "localness" is carefully managed (curated, contained, and kept out) by the all-inclusive entertainment infrastructure. At Club Poseidon in Guadeloupe, the visible labour is provided exclusively by white Europeans, who work almost ceaselessly to produce pleasure in myriad ways, from leading guests in daily sports activities to creating an atmosphere of lively conversation during meals and performing as entertainers. Nightly, they lip-sync to mainstream pop and decade-specific "classics," perform dance and acrobatics routines, and DJ at after-hours parties. Significantly, "localness" only becomes palpable in the entertainment soundtrack at these parties, where staff spin highly commoditized Caribbean genres that "have a history of white appropriation, [and] that have to some extent been alienated from the black bodies that produce them" (101). The staff's primary role, Camal observes, is to create an almost ecstatic climate so that guests never want to leave the hotel, and will want to return the following year. Here, the all-inclusive functions as a sensorial wall, ensuring that guests' experiences of "localness" are limited to those mediated by a corporate, Western gatekeeper.

Moving beyond a strict focus on all-inclusive hotels, Harewood also finds this kind of gatekeeping occurring more subtly at Historic Bridgetown and its Gar-

riation, a UNESCO World Heritage Site. A prominent daily activity at the site is the re-enactment of the colonial-era Changing of the Sentry, featuring a light-hearted and celebratory speech about the British Crown and its legacy accompanied by the sound of military drums. Harewood concludes that this re-enactment functions to sonically inscribe Barbados with a kind of quaint Englishness, while also effectively muting the sounds of another percussive mode of expression significant to the island, namely, the drumming by slaves that the British Empire criminalized as insurgent cultural expression.

Other authors in the collection point to possible ways various actors, musicians included, attempt to incorporate the local popular — and/or what might also be called the local traditional — into the all-inclusive sonic landscape — or at least define “localness” on their own terms. The local popular in this text refers to contemporary genres that are especially popular among younger generations, such as hip hop, dancehall, and soca, but also to older, island-specific genres including Bahamian GoGoombay, rake-n-scrape, and junkanoo. However, the term “local traditional” might be useful in cases where these older genres do not necessarily enjoy widespread popularity but are nonetheless popular in certain communities. Rommen’s chapter is particularly insightful in this regard. His interviewees, resort musicians Funky D and Alia Coley, both acknowledge that their imperative is to please guests by playing the familiar, in other words, mainstream Western pop and commercialized island songs instead of genres typically considered to be locally Bahamian. However, Funky D nonetheless finds ways to introduce foreigners to

these genres by interjecting them into sets and featuring them on albums he sells to guests. Moreover, Rommen explains that because mainstream music has become a staple of local entertainment, in part due to the influence of the tourism sector since the 1950s, musicians like Coley do not consider these genres to be hegemonically imposed foreign imports.

Clearly, mass tourism has become ubiquitous throughout the Caribbean (and beyond), and ethnographers of sound and music should pay serious attention to the ways in which this phenomenon influences musico-cultural production — a project for which this book wonderfully lays the groundwork. As evermore hotels and other businesses become part of chains, this book also serves as a timely warning about the impact of infrastructures reliant on the easily reproducible on our diverse social, cultural, and environmental landscapes. That said, the all-inclusive hotel, the central unit of analysis in these case studies, represents an extreme in the management of commoditized culture for corporate profit. In the Caribbean, this management relies on and replicates a particular racialized and socioeconomic hierarchy wherein front-end staff and hotel guests/audience members tend to be white and European/North American while musicians and back-end staff tend to be locals who are Black. However, as Guadeloupe and Halfman’s chapter reveals, the economic, cultural, and racial dynamics that have typically defined the “touristic encounter” are changing (the authors describe working-class second generation “locals” of Spanish, Jamaican, and Dutch backgrounds, hotels filled with Black middle-class Caribbean guests dur-

ing Carnival season, and Japanese as well as Asian- and Black-American tourists). This raises some important questions: How might neo-colonial power relations bend or shift in such a climate? Are these relations acquiring new meanings and disavowing themselves of old ones? And are the local popular and local traditional in the Caribbean being performed and negotiated in spaces frequented by locals as well as domestic and international tourists (and where market forces do not hold as much of a grip as they do in the all-inclusive hotel context, as seems to be the case in Sint Maarten)? In sum, this trailblazing book provides many starting points for exciting research to come. 🍀

Suzanne Ament. 2019. *Sing to Victory! Song in Soviet Society during World War II*. Brookline, MA: Academic Studies Press. 324 pp.

MATTHEW HONEGGER
Princeton University

Early on the morning of June 22, 1941, Nazi Germany invaded the Soviet Union, beginning what the Soviets would call, in a self-conscious reference to the previous century's struggle against Napoleon, the Great Patriotic War. Villages and towns were razed; cities were occupied; some 27 million Soviet people died. "And yet," writes Suzanne Ament, "the arts did not die; in fact they flourished" (xiv). Drawing on Russian-language scholarship, archival sources, a handful of interviews, and memoirs, *Sing to Victory!* paints an extremely detailed picture of wartime song in the Soviet Union — the first book-length

treatment of the topic to appear in English. Over seven chapters, the author studies the songs themselves, their themes, their creators, their organizational contexts and networks of distribution, and their place in everyday life, both then and now.

The book is, as the author writes, a "song-up" view of things (xxi), and so, appropriately, it begins with a chronological survey of the songs themselves. The author admits from the outset that the study is not a musicological one, and so the majority of the discussion focuses on texts. In a nutshell, the beginning of the war saw a deluge of patriotic songs that called the nation to fight, tried to raise spirits, and optimistically depicted the war as heading toward a quick conclusion. But the war's song-scape quickly shifted as it became clear that the conflict would drag on and as the death toll mounted. Mobilizational songs gave way to more lyrical numbers, first by acknowledging the sad realities of leaving home and then by framing war as part of everyday life. Songs asking loved ones to wait (which gave soldiers a sense that they had someone to return to) coexisted alongside songs about smoking, drinking, friendship, and everyday objects. As the war drew to an end, humour and optimism once again appeared, and songs, only having just sent young men off to war, now prepared them psychologically for return. In contrast to the old totalitarian way of looking at Soviet culture, Ament's account stresses compromise between state and listener. Even when officials saw songs as overly pessimistic, audience preference could cement their place in the repertoire. And indeed, the agitprop numbers, save for a few, hardly survived, displaced in popular memory by lyrical numbers, full of sadness and longing. Song during the war, Ament