

book, Von Glahn weaves in her own accounts and memories of stories about women in the arts and demonstrates the need for more such biographies. I particularly enjoyed Von Glahn's introductory remarks on constructing a biography, especially one of which the subject is still living. She quotes Leon Edel, asserting that biographies aim to reveal "the overlap between what the individual did and the life that made this possible" (x). This contribution is heartfelt, entertaining, and brilliantly researched, and is sure to be a catalyst for biographies to come. Von Glahn merges the traditional biography with scholarly analysis, filling in gaps around Larsen as a leading female composer of our time.

One of Von Glahn's greatest successes with *Libby Larsen* is that it presents well researched biographical information in a style that is accessible to general audiences. The book is suitable for non-academics interested in knowing more about women composers, as well as scholars wanting to dig deeper into Larsen's life. From the very first sentence of the preface, I was captivated by Von Glahn's honest, thoughtful, and elegant telling of how she met Libby Larsen. I found her openness about their collaboration refreshing and their journey of capturing Larsen's biography motivating. Their relationship seemed idyllic for any scholar working with a living subject: genuine, supportive, and productive. Von Glahn took her role as a biographer very seriously with the goal to reveal the life of Larsen, entwining this with stories of what she had accomplished and the life that made these things possible. Although I am thrilled this research exists, there are still many other women composers from varying backgrounds who have yet to have their compositions recognized within the Western(?) musical canon. My hope is this book serves as a catalyst and model for scholars to provide more inclusive approaches to biographical subjects within musicology.

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Steelpan Ambassadors: The US Navy Steel Band, 1957–1999. By Andrew R. Martin. Jackson: University of Mississippi Press, 2017.

In *Steelpan Ambassadors: The US Navy Steel Band, 1957–1999*, Andrew R. Martin presents a detailed account chronicling the US Navy Steel Band's development from the band's inception through the budget cuts that permanently dissolved the ensemble in 1999. Using eyewitness accounts, correspondence from multiple band members, and detailed information about the band's founder, Admiral Daniel Gallery, Martin examines the Navy's overt cultural appropriation of the instrument and musical genre and stresses the band's importance as a goodwill ambassador and recruiting tool for the US Navy.

As Martin states in his Introduction, the US Navy Steel Band had very little impact on the development of steel bands in Trinidad, but was integral in the

dissemination of steel band throughout the United States. Admiral Gallery's obsession and overt influence with the Steel Band and his position of power within the US Navy, was fueled in part by the Calypso "craze" of the 1950s and 1960s. Admiral Gallery's enterprising determination to make the US Navy Steel Band more popular than rock 'n' roll repeatedly took the band off their original base in San Juan, Puerto Rico to tour the Caribbean and continental United States, eventually appearing on *The Ed Sullivan Show* and NBC's *The Today Show*. Although the US Navy Band was not as commercially successful as the admiral hoped, Martin's text connects Admiral Gallery's entrepreneurship directly to developments in writing and arranging for steel band along with important innovations in pan building and design. US Navy Steel Band musicians Charles Roeper and Franz Grissom were integral in creating arrangements for the ensemble using western musical notation allowing the classically trained band members to learn new repertoire quickly. The Admiral's commissioning work with leading pan pioneers Ellie Mannette and Cliff Alexis ultimately provided these innovators with the income and materials to advance the art form. Considering the recent passing of Ellie Mannette (2018) and Cliff Alexis (2019), Martin's text is particularly timely in honoring these individuals.

The first three chapters are devoted to Admiral Gallery and his steel band obsession. Particularly interesting, is Martin's investigation of the correspondence between Admiral Gallery and Pete Seeger. Through the analysis and discussion of written correspondence between Gallery and Seeger, Martin offers a personal and humorous look at the unlikely relationship between the admiral and the folklorist-turned-consultant for the US Navy. Martin cites the admiral's influence in a discussion on the band's recordings from the 1960s through 1990s. Incorporating the changes in studio recording technology, Martin demonstrates how the US Navy Steel Band studio albums refined recording techniques and set the standard to record future bands with consistently superior audio quality. Chapter 5 details the band's South American 'goodwill' tour of 1960 as a public relations tool and part of President Eisenhower's People-to-People initiative. Despite Admiral Gallery's retirement in July 1960, he remained integral organizing the logistics of the three-week tour spanning eleven countries on the continent. The demanding tour schedule and anticommunist undertones of the tour provide an ethnographic glimpse into the life of a Cold War-era US military service musician.

Upon return from the South American tour and the departure of Admiral Gallery, Martin recounts, the band moved from Puerto Rico to the Algiers naval base in New Orleans in 1973. This move ultimately substantially saved the Navy in travel costs, allowing the band to tour the continental United States regularly, but the move also provided a perfect match for the Mardi Gras culture of New Orleans. Martin chronicles the band's "adolescent years—1978 to 1995" (25) in New Orleans, documenting a dramatic increase in touring, particularly during the more than four hundred concerts the group played in 1976 as part of the US Bicentennial celebration. During this time, the band enlisted its first female band members (originally as vocalists), serving through the Women Accepted for Volunteer Emergency Services (WAVES) program. Martin also argues the heightened visibility of the band in its "adolescence" contributed to the development

of steel band programs in academia, particularly with founding the steel program at Northern Illinois University.

Martin closes the story of the US Navy Steel Band with an investigation into the budget cuts that ultimately terminated the band in 1999. Prior to its elimination, the band was used to demonstrate the racial diversity of the US Navy by including African American and Latino band members. Martin includes a brief interview with Greg Fritz, the last member to join the band in 1999. Greg Fritz was a pannist prior to his entry into the Navy and the first person to specifically audition for the US Navy Steel Band. Prior to Fritz, the members assigned to the band were generally instrumentalists from other US Navy ensembles. Upon assignment to the US Navy Steel Band, these musicians would leave their primary instruments to learn pan, a requirement first implemented by Admiral Gallery. Many would be stationed within the band for a two-year period and then return to their primary instrument in another ensemble. With the current proliferation of steel band programs in both secondary education and collegiate ensembles in the United States, one wonders what could have become of the ensemble as the potential for more pannists auditioning for the band could have increased.

The strength of Martin's work lies in the detailed history of Admiral Gallery's personal enthusiasm with the development of the band. Martin's uncensored portrayal of Gallery's personality, passion, and the admiral's sense of cultural superiority are demonstrated throughout the text. Martin does not withhold the accounts of the casual racism of the time, underlining that the US Navy Steel Band imagined itself as a force for goodwill and relationship building. Indeed, the accounts of the 1960 South American tour were positive, both in building rapport with Latin America, but also using the opportunity to check for communist sympathizers within the Cold War. Particularly valuable are the connections Martin creates between the development of musicianship in the band and the construction and technology of the instrument. Martin's discussion of how the band's sound develops through refined ensemble writing and arranging, advances in instrument construction, and recording technology, serve as a model for the evolution of the steel band art form across these decades.

The most striking weakness in the text is the editing. Redundant passages can be found between chapters, with explanations or details that have been recycled. Moreover, several misspellings are found throughout, most noticeably in the country names listed on the band's West African tour: "Cote D'vore and Sierra Leon" (194). These shortcomings should be noted by University Press of Mississippi.

Although Martin does comment that the US Navy Steel Band is not influential on the development of pan in Trinidad, the text lacks the Trinidadian perspective. With his thorough portrayal and acknowledgement of the band's cultural appropriations, Martin's text raises significant questions for future research. Was there a mutual feeling of "goodwill" despite the obvious appropriation? Were there lasting impressions of the band in Trinidad and Tobago? How is the US Navy Steel Band perceived in Trinidad today?

Overall, *Steelpan Ambassadors: The US Navy Steel Band, 1957–1999* is a welcome addition to research available on the development of steel band. As current scholarship by Stephen Stuempfle and Shannon Dudley have centered on the steel band

in Trinidad, Martin's work offers important insight on the development and proliferation of the steel band across the United States.¹

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Good Booty: Love and Sex, Black and White, Body and Soul in American Music. By Ann Powers. New York: Dey St. Books, 2017.

“Tutti Frutti” is as good an index of rock and roll attitude as any, and a biography of the song resembles a US coming-of-age story in the twentieth century: born in 1955 to a flamboyant man and a prim woman who would argue about its parentage for decades, the blues number with the rollicking groove and saucy lyrics was soon adopted by a conservative white Christian who admitted he neither liked nor understood it. Then, leaving home to sow wild oats across Europe and beyond, it had a few embarrassing moments, but finally settled down respectably in old age.¹ In recording “Tutti Frutti,” Little Richard melded boogie woogie piano with the new rock and roll beat, and his gospel yelps were paired with Dorothy Labostrie’s new lyrics, so that a ribald tribute to anal sex came to express inarticulate teen exuberance all around the world. In choosing the song’s expurgated lyrics for her title, Ann Powers deftly signals that *Good Booty* is a book insisting on the interconnectedness of music and sex in American culture. The result is a brilliant analysis of US attitudes towards sexuality, race, religion, violence, family values and more, as heard and felt through music of the past two hundred years.

Powers, inarguably one of the United States’ most perceptive and positive music critics, seeks always to honor that which makes us human, declaring that “we, as a nation, most truly and openly acknowledge sexuality’s power through music” (xvii) and foregrounding the body in a fascinating history of US culture. The result is a book that is thoughtful, informed by relevant scholarship and theoretical models, and built on wide-ranging listening and research, that is aimed at a non-specialist reader. While some might bristle that a book addressing “American music” *tout court* is actually focused exclusively on popular and vernacular musics, there is much here for the serious scholar of US music history (though as a Canadian, I am obligated to point out that non-US musics are absent altogether, despite the

¹ Stephen Stuenkel, *The Steelband Movement: Forging of a National Art in Trinidad and Tobago* (Philadelphia: University of Pennsylvania Press, 1995); Shannon Dudley, *Music from Behind the Bridge: Steelband Spirit and Politics in Trinidad and Tobago* (New York: Oxford University Press, 2008).

¹ “Tutti Frutti” has been recorded dozens of times in its sixty-plus-year history, including: Pat Boone’s notorious 1956 version; Adriano Celentano’s 1958 Italian job; Danish duo Jan & Kjeld’s 1959 recording; Johnny Hallyday’s French effort from 1961; Liverpool’s Swinging Blue Jeans in 1964, Detroit’s MC5 in 1970, as well as versions from the California Raisins and Alvin & the Chipmunks in 1988 and 1990 respectively. It is now widely considered one of the most important songs of the rock and roll revolution.