

"existential psychiatrists" such as R.D. Laing and David Cooper, who locate the etiology of mental illness in the alienating structure of modern interpersonal relations have, for the most part, been ignored. Third, the historical dimension of mental illness is underdeveloped; six pages on the history of the treatment of the insane simply fail to do justice to this important facet of the subject. In particular, Gallagher ignores "medicalization," the socio-political process through which classes of deviant behavior come to be defined as medical in nature and part of the domain of medical or quasi-medical professions. The social context and political consequences of the medicalization of deviant behavior have attracted the attention of a small but growing group of scholars of late, and their work has contributed much to our understanding of the psychiatric paradigm as a means of social control. By ignoring this research and by equating the "medical model" with a strictly biogenic view of mental disorder (p. 13), Gallagher fails to deal with issues that are of central sociological importance. A final problem concerns the citations format. Citations are in the form of page-bottom footnotes, and there is only a selected bibliography rather than a complete list of citations at the end. Together with the lack of a name index, this makes it very difficult to refer to Gallagher's treatment of particular authors or works.

We hasten to emphasize, however, that the above-mentioned flaws are hardly fatal to the book. It remains an excellent introductory text that presents an eclectic body of material concerning mental illness. It is definitely a worthwhile contribution to the area and we recommend it highly.

University of Kansas

John B. Harms and
Herbert H. Haines

Bennett, H. Stith, *On Becoming a Rock Musician*, Amherst, Ma.: The University of Massachusetts Press, 1980.*

The area of rock music as a sociological phenomenon, while quite contemporary and important, remains understudied by social scientists. One must question this lack of research in an area that is allegedly related to youth, drugs, and even social revolution. Bennett's work is a welcome addition to this body of knowledge. His theoretical perspective allows us to view the world of the rock musician from an ethnomethodological (or ethnomusicological) standpoint. Similar to the classic work of Becker with jazz musicians, Bennett "takes on the role" of a rock musician. By doing so, he is able to arrive at how an individual takes on the label of rock musician.

Though the primary goal of Mr. Bennett is to describe a sociological process, how one goes about becoming a rock musician, a secondary but quite enlightening view emerges: an objective "up-to-date" way of looking at the "business of sound." Each step of the process is thoroughly explored and by the end of the book one feels quite knowledgeable of the subject through this vicarious experience. During each step of the training of a rock musician an analogy to classical music training is apparent. An instrument is procured and one declares the desire to be a musician. Next, one learns to imitate the music of others, i.e., practice scales and etudes (classical music) or memorize sets (rock music). Unlike the classical musician, however, the rock musician, *needs* membership in a group. The classical musician develops individually and independently of a group (until later on in his or her career). As the musician progresses, the accumulation of sound equipment becomes quite important,

*A somewhat unique approach was taken in order to review this book. The preface to Bennett's book states that the book is of equal interest to both the social scientist and the musician. With this in mind, it was decided that both a social scientist and also a professional musician review it. The social scientist has a strong interest in ethnomethodological research. The musician is a formally trained, professional musician.

whether it be electrical equipment for a rock musician or acoustical for the classical musician. The goals of both the rock musician and the classical musician are oriented in the same direction, namely the production of sound. Probably one of the most important points made by Mr. Bennett is that rock music, as well as classical music, is just a particular *sound* subject to the whims of the commercial marketeer and fickle audiences.

From a sociological viewpoint the book serves well as a basic primer on ethnomethodology. According to Bennett, the career of becoming a rock musician is based on group membership. By becoming part of the group, the individual thus goes through a process of self-definition. As the rock group evolves and changes so does the individual musician. Bennett suggests that this evolution (or in some cases devolution) is in a constant state of change. The formation of the group, acquisition of instruments, recruitment of new members, personality and stylistic differences among the members are a small number of important factors influencing this redefining of "the group."

One major factor influencing the life of the group, and therefore, the career of the rock musician, is the environment in which the group interaction occurs. The first ecological factor is quality and quantity of the instruments used. Bennett goes into a detailed discussion on specific types of electronic instruments, the production of their specific sounds, and their worth to the group. Here Bennett does a fine job of explaining the instruments and the use of the recording studio as an 'instrument.' But he avoided answering one question that no doubt is on the mind of the classical musician or traditional music lovers: Why rock groups play their sounds at the pinnacle of ear pain? Perhaps in some future publication Mr. Bennett will take a look at this phenomena and the 'aesthetics' of rock music.

A second important factor is the reality of the "gig." The geographical environment (i.e., bars, stadiums, arenas) helps to shape the career of the rock group. A bar band, for example, is at the whims and fancies of the audience and the physical makeup of the room. As the group progresses from the small temporary gig (i.e., bar or ceremonial) to the more steady ones, the stability of the group is affected along with the personality

of the audience. The audience following the "established" groups, become loyal followers or "groupies" and allow the group more freedom and creativity in their music. But the typical bar band, as Bennett suggests, must play music that the owner and the audience wants to hear, usually someone else's music. In other words they are constrained to imitate a well established group.

If criticisms can be leveled at Bennett's work, they are more in the area of form rather than content. One must wonder whether the untrained individual (musically and/or sociologically) will be able to comprehend the terminology used by Bennett. Also, while the use of dialogue to amplify points being made was useful; many times the dialogue was unnecessarily long and meaningless. Finally, Mr. Bennett seems to have overlooked one very important factor in the successful career of bar bands, namely the amount of alcohol sales generated during the band's performance. If the band is good to the point where the audience is captivated by their performance and not drinking, the gig will soon be jeopardized. Many bar bands have lost gigs because alcoholic beverage consumption and, more importantly, sales have decreased during their performance.

In summary, Bennett's work is important to both the social scientist and the aspiring rock musician. For the musician, the book should offer a guide on how one becomes a rock musician. For the social scientist, the work should serve as a catalyst for future studies in this area.

Washington University

Angelica O'Donnell and
William J. Hauser