

Limits, about alien possession. His argument loses momentum and focus, and slips deeper into the complexities and obscurities of media theory and cultural studies jargon. Sconce's material on TV is also rather thin; he can find only two shows dealing directly with his theme, and is forced to look further afield to movies such as *Poltergeist*, *The Truman Show* and *The Matrix*, which deal with ideas somewhat removed from those that structure the first part of the book. Although this section of *Haunted Media* most clearly reflects the book's theoretical grounding in cultural studies rather than history of technology, it is ironically the least coherent and convincing part of the argument.

Sconce correctly warns us against facile conclusions about the parallels between our views of cyberspace and Victorians' fantasies about the telegraph. Yet those who scoff at our forebears' wonder at the miracles of the telegraph and radio would do well to think of our own language and imagery of cyberspace. Why do 'viruses' infect our computers? Why do we still use the expression 'ghost in the machine' to describe unexplained malfunctioning in our silicone chips? Jeffrey Sconce's intriguing book is a good place to start such investigation.

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Sixties Rock: Garage, psychedelic, and other satisfactions. By Michael Hicks, University of Illinois Press, Urbana and Chicago, 1999, pp. x + 162. US\$26.95 (cloth), \$16.95 (paper)

The first thing which can be said about Michael Hicks is that he is an enthusiast as much as an academic when it comes to the study of 60s music. This enthusiasm helps to explain both the strengths and the weaknesses of his analysis of what he labels the garage and psychedelic styles of sixties rock. In *Sixties Rock* Hicks seeks to show how rock groups developed styles of singing, guitar sounds and chordal structures which appealed to the mood of the Sixties generation. It was these stylistic aspects, Hicks argues, rather than the lyrics of Sixties music, often focused on by writers on rock music, which accounted for the emotional appeal of rock in the 1960s.

Hicks' first three chapters consider the development of the garage sound. He identifies this sound with a band's perception of their artistic authenticity and antagonism towards traditional values. Using the voice of Mick Jagger as an exemplar, he shows how Jagger's thin and unexceptional voice actually worked as a powerful expressive tool for communicating feelings to his audience and expressing an alternative vision of society. Jagger developed techniques previously used by African American preachers and gospel singers such as the roar, a guttural belt style of singing, and the buzz, a more nasal and raspy sound, in order to express virility and unrestrained passion. These sounds along with Jagger's slurred diction and vocal self-contradiction, which contrasted with traditional singing styles in popular music, appealed to the search for an authentic

masculine identity which, as Doug Rossinow has suggested in his recent book on the Texas New Left, *The Politics of Authenticity* (1998), was one of the central aims of the Sixties movement.

Hicks also explores the increased importance of the electric guitar as an expressive instrument of equal importance to the voice in the garage band sound. He shows how the accidental breakage of Rock band amps in the 50s, which caused a fuzzy distorted sound, was later deliberately recreated by bands either by turning up the volume on their amps and later through the use of a Fuzz box designed specifically to aid distortion. This distorted 'overdriven' sound which became particularly associated with Jimi Hendrix, who was meticulous in his attempts to cultivate it, appealed to the aggressive, masculine, sexually charged values of the youth of the 60s generation. The use of Fuzz could also be easily varied by individual players thus giving their guitar playing a distinctive sound which facilitated the guitar's place as an expressive instrument in 60s Rock.

Hicks also considers the way garage bands sought to identify themselves as 'authentic artists' as opposed to musicians and performers. They did this by emphasising their lack of musical training, hence the supposed authenticity of their sound, as well as through experimentation with musical forms including excessive noise and speed, experimental endings of songs as well as flaunting the conventions of dress and behaviour. The style of garage rock, then, both represented and reinforced the desire for 'authenticity' at the heart of the cultural rebellion of the 1960s.

The primary claim of Hicks' section on psychedelic music is that the experience of LSD use directly affected the style of music that bands produced. For example, the effect of dechronicization, what Hicks describes as the loss of any sense of time when using LSD, meant that psychedelic rock songs were usually much longer with a slower beat than traditional rock songs. Related to this was the effect of depersonalization, which led to a loss of one's sense of self and a merging with the world when tripping, this had the effect of creating a free form style of music, band members jammed together and did their own thing rather than sticking to playing a particular line or role. This style had the effect of liberating the chord structure of Rock music as well as encouraging experimentation with song endings; this included introducing completely new material as a coda or an ending with each instrument cutting out at different points thus revealing the bare bones of the song.

Hicks' book while providing a fascinating account of some key developments in 60s music nevertheless has some important limitations. The book's structure is the most glaring. Firstly, the book has two appendices; the first is an essay focused on techniques for Rock music research, as well as a brief summary of previous writings. The second analyses the changes in rock band names in response to the changing cultural circumstances. The appendices are essays in the same way as the previous chapters and there seems no reason, stated or actual, why they are separated from the main text. In some cases the appendices contain information critical to the argument of the text - for example the centrality of Hicks' argument that the appeal of Rock was in the sound rather than the words of the songs is not discussed until appendix one. This seems a glaring omission and certainly highlights the limitations of the structure. Similarly there

is no conclusion either at the end of the text or appendices to tie together the book's main arguments. This had the effect of leaving me hanging waiting for the threads to be drawn together as well as suggesting a lack of coherence of all the material. Maybe this approach represents Hicks' attempt to simulate psychedelic music.

My other criticism is that although the book sets out to explain the stylistic appeal of Rock music to the 60s generation it does not seek to explore, except in a cursory way, the values of the generation to which the music appeals or acknowledge any of the differences in these values and aspirations across regions and time which may effect the relative appeal of certain styles of Rock. Although this would have involved a more detailed study, possibly outside the range of Hicks' expertise as a musicologist, it may have also led to a more fully satisfying one. Despite these criticisms *Sixties Rock* provides a fascinating window into the world of Rock music and the subtleties of its appeal in Sixties youth culture.

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Critical Masses: Opposition to Nuclear Power in California, 1958-1978. By Thomas Raymond Wellock, University of Wisconsin Press, Madison, 1998, pp. xii + 333, US\$50.00 (cloth), US\$19.95 (paper).

The movement against nuclear power in the 1960s and 1970s may seem to be just another fragmented form of social activism. It has been assumed that this opposition was peripheral compared to the importance of larger movements such as civil rights or the Vietnam antiwar movement. Wellock's superbly documented history of Californian opposition to nuclear power, however, demonstrates how crucial this movement was to reshaping both American politics at the state level and American political values at the grassroots during two major decades of the late twentieth century. The U.S. variant of modern environmentalism, evident so forcefully at the 1999 Seattle W.T.O. protests, emerged at this time from small demonstrations, government hearings, and internecine political battles – initially in California – aimed at stopping the building of new nuclear power plants.

One of the defining features of this modern environmentalism was a shift from an aesthetic-based advocacy of nature preservation ("scenery") to concern for stopping commercial and industrial degradation of the natural environment. At its core lay a radical questioning of 'economic growth' and 'progress'. In the late 1950s, the largest U.S. conservation group, the Sierra Club, lobbied to preserve natural settings while not interfering with economic growth. It was a group reflecting middle- and upper-middle-class values, which wanted pristine parks alongside economic expansion. Nuclear power was one answer, because it was considered 'clean' energy.