

But a constant theme of the book is that theorists are praised for their insights but criticized for elevating their insights into a complete theory of war. The causes of war, the process of war, the organization of the military, and the experience of the warriors must all be part of the sociology of war. Wars involve armies with highly complex, rationally ordered organizations that are nonetheless permeated with strong codes of honor combined with extremely violent practices. When armies clash, the fog of war descends, the generals can no longer see the battlefield, and reason and planning recede. It is very difficult to grasp all of this to provide a single overall theory. In their conclusion, they identify Senghaas as the theorist who has gotten closest to this goal.

In the postwar period Raymond Aron, C. Wright Mills, and Samuel Finer get qualified praise, but it is the revival of Anglo-American comparative and historical sociology from the 1970s that really excites the authors. Rheinhard Bendix, Randall Collins, Charles Tilly, Theda Skocpol, Anthony Giddens, Martin Shaw, and myself get sympathetic and accurate treatment, and indeed this book would be a good place for the reader to get a good overview of this recent sociology of war. On the other hand, the political science-inspired quantitative studies of war are rather neglected, although the “democratic peace” theory gets demolished while the debate on weak and failed states is presented well.

This book is an excellent synthesis of the literature on war, and the authors’ own perspective on the debates is often incisive. Perhaps they do not pay enough attention to the dramatic changes in the social organization and technology of armed forces during this period, which is another reason an overall theory is hard to come by. But that would be another, much longer book. And anyone contemplating such an endeavor would be well advised to read this book first.

Climbing the Charts: What Radio Airplay Tells Us about the Diffusion of Innovation. By Gabriel Rossman. Princeton, N.J.: Princeton University Press, 2012. Pp. xi+184. \$29.95.

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Radio is more in its golden years than its golden age. “Gangnam Style” became one of the most popular songs of all time not through radio but through YouTube (1.5 billion views and counting). In his book about radio, *Climbing the Charts*, Gabriel Rossman fully acknowledges his subject’s decline, along with the shrinking hours and dollars devoted to radio airplay. It might be surprising, then, that a book whose stated goal is “to understand how songs get on the radio” (p. 2) should shine light far beyond

“such a consummately 20th-century medium” (p. 91). Yet Rossman’s riffs on this old tune yield powerful insights into the diffusion of innovation—while providing an incisive account of the 21st-century culture industries that are replacing radio.

Rossman draws on two key ideas. The first is the “production of culture” approach, which traces cultural objects as they move from artists to distributors to surrogate consumers to consumers. Rossman focuses on the channel from distributors (record companies) to surrogate consumers (radio stations). He frames the process of songs acquiring radio airplay using the diffusion of innovation—his second key idea.

Sociologists studying diffusion tend to focus on “*who* adopts an innovation” rather than “*how* the innovation gets adopted” (p. 95). Rossman’s book should help change that. Most of his analyses build on a simple distinction between two ideal types. In *exogenous* diffusion, the same fraction of potential adopters embraces the innovation in each period. This tendency leads to a characteristic uptake pattern: rapid initial growth (when there are many potential adopters) followed by saturation. In *endogenous* diffusion, the fraction of potential adopters that adopts depends on the number of previous adopters: few previous adopters, small fraction; many, large fraction. Again, a characteristic pattern results, this time s-shaped: slow initial growth “tips” into rapid growth, which eventually achieves saturation.

Powered by these ideal types and a lot of data on radio play, Rossman skewers the received wisdom on how songs climb the charts, enriching his analyses with interview data, social network surveys, and case studies. The answer to his core question is simple and surprising. Songs typically spread through exogenous diffusion. This pattern implies an external force driving airplay. Contrary to popular suspicion, coordination comes not from radio conglomerates but from record-industry promotion. Such promotion, called “payola,” has a sordid history (including explicit exchanges of sex and drugs for rock ‘n’ roll), although contemporary incarnations are relatively benign (e.g., the swag won by the elusive ninth caller).

Rossman’s analysis of genre and diffusion (chap. 6) is the most startling. In a bravura performance, he weaves together theory, quantitative analysis, and case study to explore the idea that “innovations [songs] from established categories [genres] will spread exogenously, whereas those from novel categories will spread endogenously” (p. 76). He tests this hypothesis through crossovers, in which songs that are successful in their home format “cross over” to a new format. Programmers in the home format know how to evaluate the song and respond straightforwardly to record-company promotion; those in the crossover format look to peer adoption to guide their decision, since they don’t know what to listen for.

What happens when a new genre appears? Rossman’s theory suggests that such songs should spread endogenously until the genre “becomes in-

stitutionalized as a legitimate part of a format's programming mix" (p. 80). This pattern is exactly what he finds for reggaeton, a hybrid of hip-hop and Jamaican dance hall music. Individual reggaeton songs spread endogenously when they first appeared in the United States. Indeed, the reggaeton genre spread endogenously. Eventually, a "Hispanic urban" format crystallized around it, appealing to the vast listenership of English-dominant Latinos. Later reggaeton songs spread exogenously in the new "Hurban" format and endogenously in crossover formats, confirming Rossman's hypothesis.

Rossman's careful study of radio leads to several broad insights. In terms of theory, he demonstrates that understanding "what kinds of objects diffuse through populations by which mechanism" is more fruitful than the traditional analysis of who adopts a given innovation when (p. 95). Chapter 6 alone shows how this focus on objects connects diffusion to questions in organizational theory (formats as "core strategies"), cognitive sociology (categories), and the sociology of culture ("art classification systems"). Methodologically, he points out how easy such analysis has become with the recent explosion in computing power and the easy availability of adoption data on many innovations. Yet he also illustrates the importance of grounding quantitative work in a rich context, suggesting a natural alliance between quantitative and qualitative approaches.

This sensitivity to radio's historical and institutional context makes Rossman an acute analyst of the media that are replacing it. The structure of these new media will intensify some features of radio while transforming others. For example, social networking platforms may *create* contagious (endogenous) diffusion by making alters' behaviors more salient. As Rossman notes, this transition from gatekeeping and exogenous diffusion to endogenous diffusion isn't universally good; one of his few (noncrossover) endogenous cases is the wretched "My Humps." Still, "Gangnam Style" gives me hope.

This book has many charms. It is often quite funny: "Economic sociology can be described as people who like copying old phone books into Excel" (p. 98). It also has its flaws. The graphs can be difficult to read. Rossman—perhaps a victim of the publisher's dictum that each equation halves readership—left this reader keen for more formalism. The text is sprinkled liberally with musical jargon (e.g., "toasting" as a vocal style). And I couldn't quite keep all the formats straight. A companion website linking formats with exemplary songs would be a wonderful resource for getting the gist of this rapidly changing world.

These minor criticisms could be easily addressed in a later edition. Indeed, Rossman's book is an outstanding example of a new, hybrid genre. It draws promiscuously on a range of methods to build a rich empirical understanding of a particular cultural object and industry. It shows how

broad the scope of the diffusion of innovation could be when focused on objects and mechanisms rather than on actors. Because of its new genre, Rossman's book cannot expect the easy path of exogenous diffusion. It must diffuse endogenously. This particular surrogate consumer hopes that it reaches its tipping point soon. If this book is radio's swan song, it's a good one.

Lest there be any suspicion of payola, note that I reviewed this book while at the University of Chicago. Rossman did not know that I was reviewing his book until after I was offered my current position at UCLA.

The Dynamics of Auction: Social Interaction and the Sale of Fine Art and Antiques. By Christian Heath. New York: Cambridge University Press, 2013. Pp. xvi+244. \$99.00.

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This multifaceted book explores a range of different subjects. As indicated by its title, the primary focus is upon the "dynamics" of auctions, or more specifically, aspects of fine art and antique auctions. The dynamics here refer primarily to embodied practical actions as framed in ethnomethodology and conversation analysis with auctions serving as the primary research site. Using various ethnomethodological and conversation analysis tools, *The Dynamics of Auction* documents and explores how these auctions manage to do what they need to do. To be more specific, Christian Heath illustrates how particular actions of auctioneers manage to maintain the order, generate the trust, and promote the competition that are necessary to foster successful auctions. While these auction components have previously been noted and described in some detail in numerous publications, most of which are cited in this book at one time or another, this book contains the most detailed behavioral data to illuminate how these auctioneers do this. Heath has managed to do so by utilizing not only oral recordings framed in conversation analysis form but also visual representations of the same practices.

While powerful and useful tools for documenting certain aspects of interactions, including auctions, these study objects also tend to be quite limiting insofar as they can grasp only specific aspects of such behavior and can be acquired only under certain conditions. Heath is clearly aware of this, as the subtitle of the book, *Social Interaction and the Sale of Fine Art and Antiques*, suggests. While "fine art and antiques" auctions constitute a significant segment of auctions, they constitute only a small part in both numbers and monetary terms. The book attempts to adjust and