cumstances, ethnicity, and onset of impairment. In the development of her theory, Darling is transparent about her sampling and procedures, noting that her survey sample of over 300 individuals with disabilities was a convenience sample. Seeing such transparency is helpful, but her choices constitute an understandable shortcoming. The broad notion of "disability" in the United States is difficult to operationalize. Depending on one's orientation, disability may be defined as an impairment that affects daily living, a set of societal barriers that inhibit empowerment and inclusion of diverse populations, or anything between. Based on these definitions, people with disabilities may live anywhere from state-run institutions to gated communities that exclude others by class or economic circumstances. Although her sample is a self-defined convenience sample, it is an important step forward for disability research, considering that a random sample of the population may be difficult to find and access.

Overall, this book is a fascinating read for anyone interested in identity theory or disability studies. The orientations Darling identifies(which range from disability pride to typicality to resignation) honor the heterogeneity of persons with disabilities as a population. Her theoretical approach challenges the essentialism of disability that social model and disability studies scholars have been challenging for years. Darling and Heckert contribute much to disability discourse through their leveraging of sociological theory and diversity orientation. If the book is missing anything, it would be further discussion on how various historical events in the United States (the independent living movement, the Americans with Disabilities Act, inclusive education, etc.) and their accompanying interactional messaging (through advocates, scholars, parents, caregivers) may interact with differences in identity orientation that the scholars find among people of different ages, classes, and so on. The author explains well how access to different technologies, diverse voices, and media may affect identity but does not completely reference how a broader view of societal change overlaps such messages.

Overall, this book represents a strong contribution to the fields of sociology and disability studies. Readers will find this book accessible and transparent. Its flow is logical and its conclusions supported by empirical data. It would be a nice addition to higher education courses covering identity or disability issues.

Music, Style, and Aging: Growing Old Disgracefully? By Andy Bennett. Philadelphia: Temple University Press, 2013. Pp. xii+210. $25.95 (paper).

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In *Music, Style, and Aging*, Andy Bennett tackles a long-neglected question: How have postwar generations' youthful experiences with music and music scenes affected their adult lives? Bennett is at the forefront of new

scholarship considering subcultural and music scene participation across the life course. On the surface, popular music may seem driven by and marketed toward youth who dominate concert hall audiences, music shops, and now YouTube, MySpace, and other virtual locations with a strong music component. Yet early participants in the iconic postwar scenes—mod, hippie, skinhead, punk and hardcore, hip-hop, rave or electronic dance music—now find themselves in their forties, fifties, and sixties. What has become of them and how has music shaped their lives?

Music, Style, and Aging relies upon interviews conducted over a five-year period with aging hippies, punks, and dance-music aficionados in France, Australia, and the United Kingdom, with the bulk of interviewees being in their forties or fifties. To begin, Bennett dismantles popular and scholarly misperceptions of music and music scenes as primarily (or even solely) the domain of young people, challenging in particular the image of the old, sad, nostalgic fan "stuck" in the past, inappropriately hanging on to the vestiges of youth while refusing to "grow up." Instead, for many aging fans, music continues to be "a palpable resource in the reflexive production, management, and articulation of aging identities" (p. 62). Neither have aging music fans "sold out" the deeply held values cultivated in their youth. Rather, music becomes part of older fans' broader lifestyle projects, informing their work, family lives, politics, and general worldviews.

Still, aging fans relationship to music may differ from that of their younger counterparts. Bennett adds to his previously developed typology of scenes—local, translocal, and virtual (ed. Bennett and Richard Peterson, *Music Scenes* [Vanderbilt University Press, 2004]) developing the notion of "affective scene" to better capture older participants' experience with music. Whereas the aforementioned models of scenes rely upon relatively ongoing physical or virtual interaction, affective scenes are "based not on any palpable form of interaction with others but rather organized around 'shared feelings and knowledge'" (p. 61). Aging audiences often express their music-based identities in more individualized and introspective ways, such as reading retro music magazines and enjoying music in the privacy of their homes. Yet they have a sense they are not alone in their ongoing passion for music. Common love of certain musicians, similar worldviews, and collective memories of earlier scene involvement—being there "back in the day"—forge an imagined community, a sense of shared identity.

Much of the scholarship on youth scenes has focused on adherents' spectacular styles as an expression of symbolic resistance: the mods' scooters, skinheads' boots and braces, hippies' tie-dye, and punks' bondage gear and mohawks. In the third chapter, Bennett's participants explain how they "tone down" their style, focusing instead on cultivating a music-informed lifestyle based upon punk, hippie, or dance values. As Stu, a midforties punk, explained, "The image thing is eh . . . ultimately, I see that as more contrived. . . . What is the essence of punk? . . . It's not about how you look so much as how you feel, how you perceive things, how you act on things, how

you do things" (p. 78). Some combined scene fashions with conventional clothes, keeping small, but significant, identity markers such as piercings or black t-shirts. Others opted out of subcultural trappings altogether, partly as a way of distancing themselves from media caricatures and emphasizing the "real," or more authentic, elements of their scene. Participants felt they had so internalized the punk or hippie ethos that outward expressions of such styles were unnecessary.

A chapter about participants' work lives demonstrates just how intentionally many incorporate music into their workplaces or careers. Certainly some find professional work as musicians, producers, and promoters, but more choose "conventional" work that allows them to listen to music in the workplace, choose flexible jobs allowing time for other music-related pursuits such as attending music festivals, or create DIY careers reflective of their scene values. The following chapter on family and multigenerational music audiences carries on such themes, challenging the conventional assumption that adults do not, or cannot, relate to youths' musical passions. Many parents share record collections with children, take them to festivals, and listen to their kids' music with an open mind. Adults mentor younger scenesters in the process of setting up punk shows or dance music events and even, on occasion, play in multigenerational bands. The underlying point is that far from being a youthful obsession supplanted by "adult" tasks, music can profoundly influence how people undertake those very responsibilities.

Chapter 6 explores the political legacy of music in participants' lives. Again, Bennett confronts popular stereotypes, questioning the image of the sellout punk and hippie turned corporate warrior. While many respondents reflected critically on their overly idealistic or naive youthful politics, nearly all could pinpoint specific ways hippie or punk ideologies continued to influence their progressive or radical worldviews. Some staged or played in benefit concerts while others became invested in animal rights, feminist, anticapitalist, or other movements. They shared a general sense of "outsider" status and an internalized commitment to living against the grain.

The book's conclusion, while brief, offers a fascinating glimpse into how aging music fans imagine their future. They wonder: Will they be expected to "act their age"? Will they lose the autonomy their musical heroes championed? Will they be able to attend gigs, play music, or even construct their own soundscapes as they increasingly rely upon others (or institutions) for basic care? In addition to considering their economic security and medical needs of their aging bodies, postwar generations worry about their leisure and lifestyle practices, including their music. Carefully researched, engagingly written, and theoretically provocative, *Music, Style, and Aging* makes an important and long-awaited contribution to popular music studies, youth studies, subcultural or scene studies, and youth transitions.