

researched her subject here and maintains a clear narrative that is comprehensible, informative, and rewarding. While some criticism can be found with the fifth chapter, the general direction taken within this text is satisfying especially when considering the vast amount of material that York covers in a relatively short analysis. This book stands firmly as a commendable study that deserves notice for its complexity and comprehensiveness.

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*Working Class Heroes: Rock Music and British Society in the 1960s and 1970s*. David Simonelli. Lanham, MD: Lexington Books, 2013. 301 pp. \$33.29 cloth.

*Working Class Heroes: Rock Music and British Society in the 1960s and 1970s* by David Simonelli traces rock and roll's evolution from youth infused social rebellion to pop culture phenomenon. For any aficionado of rock history, the 1960s and 1970s offer plenty of riches: rock operas, folk-rock, glam rock, concept albums, and spaced out psychedelic jams. David Simonelli, associate professor of history at Youngstown State University, effectively uses rock music as a means to analyze the rhetoric of class in post-war British society.

Rock and roll arrived in the United Kingdom as an American export. Elvis Presley's rebellious attitude and sexual energy resonated with teenagers. Rock music gave working class young men an outlet to channel their disillusionment with the malaise of 1950s England—a recurring theme in the “angry young man” novels, plays, and films of the time. Inspired by their heroes across the Atlantic, British musicians molded rock into something uniquely their own. The Beatles, as natives of Liverpool, marketed themselves as scruffy, but articulate, sons of the working class. Their debut film, *A Hard Day's Night*, offered an alternative to the portrait of troubled masculinity in John Osborne's *Look Back in Anger*, through a spirit of creative irreverence.

Simonelli argues early rock and roll celebrated “spontaneity” and “amateurism,” but in time adopted a more “professional and sophisticated image” (98). Bands who placed an emphasis on song writing

and musicianship won accolades for their devotion to authenticity. As the Beatles conquered the American and European markets, they became something more than a run of the mill pop band, becoming instead global ambassadors of a messianic pop culture.

British invasion bands who followed the Beatles continued with themes of adolescent angst in songs like The Rolling Stones "Satisfaction" and The Who's "My Generation." But at the same time saw themselves as representatives of the new generation. The Who used the Union Jack as a symbol representing "a new nationalism . . . Of a new pop culture that had spread itself so far that it could accommodate any image, no matter how sacrosanct" (70). The world admired the British for their modern notion of national identity, one expressed through the art of being hip and aware.

The music of the 1960s and 1970s remains intertwined with the intense history of the era: Vietnam, the sexual revolution, drugs, economic malaise, and consumerism. Rock stars gained iconic status as prophets of self-liberation and social protest. Rock had transcended the class anger of the early days. By 1969, the rhetoric of rock shifted from revolutionary messages against the "establishment" to an emphasis on individual artistic expression. Audience fragmentation ensued: "prog rock" for college intellectuals, psychedelic music for the drug crowd, heavy metal for working class young men, or "middle of the road" rock from the likes of Rod Stewart and Status Quo. One's musical taste now signified lifestyle, instead of class.

The artistic and commercial tensions of the 1970s took rock music in wildly different directions—from the nihilism of David Bowie to the rage of The Sex Pistols. Punk stemmed from many factors, but mostly from the crass commercialization of rock. Punks wanted to recapture the rawness of the early days through songs expressing a devastating critique of Western capitalism. Eventually, record companies signed punk bands and marketed their music as yet another niche option for consumers, "in other words, punk became a professional music itself, and musicians who made it were required to meet certain standards" (226). In the 1980s, when Nike played "Revolution" by the Beatles for a shoe advertisement, that moment, more than any other, signified the end of an era. The revolutionary music of yesterday became today's latest marketing device.

Simonelli concludes the rhetoric of rock gave Britons a forum to work out class issues. Although class remains a barrier in British society, music proved an effective form of discourse to address class, and served as a source of common cultural experience. While the role of gender and politics in British rock calls for more analysis, Simonelli has made an effective contribution to the place of rock in British history. The rock revolution of 1960s allowed young people to have a voice in the issues facing British society and their bursts of creativity still reverberate through the decades. *Working Class Heroes* maintains an engaging, scholarly tone throughout, but also captures the excitement of the 1960s and 1970s.

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*The Wider Worlds of Jim Henson: Essays on His Work and Legacy Beyond The Muppet Show and Sesame Street.* Eds. Jennifer C. Garlen and Anissa M. Graham. Jefferson, NC: McFarland, 2012. 276 pp. \$35 paper.

Jim Henson's legacy is more far-reaching than most people know, and this book addresses not only some of his lesser known works, but also the implications of some of these works. Chapter 1 begins with a comprehensive examination of how Henson's vision of building a better world through television can be seen in the way worlds are built and presented in *Fraggle Rock*. The chapter "Outer Spaces: *Fraggle Rock* Around the Globe" builds on this exploration by providing insight into how the localization of the show for different markets both addressed local cultures and forwarded Henson's ideas about creating a better world through didactic television.

By far the most powerful chapters are those that focus on Henson's less popular works, the films *The Dark Crystal* and *Labyrinth*. In "What was Sundered and Undone Shall be Whole': Union, Nature and Aughra in *The Dark Crystal*," Harde examines the movie through a colonial lens, focusing on how the film explores "the quest for power that sees peoples conquered and environments devastated" (100). McAra's chapter on Brian Froud's production design analyzes not only Froud's designs for *The Dark Crystal*, but also connects