

Bennett, A. & Hodkinson, P. (eds.) (2012).
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What happened to all these young angry men (and women) who survived the punk era and grew old? They probably got grey hair, raised kids and are still listening to music, perhaps attending raves or Goth Festivals. Some others are nostalgic of breakdancing (see Chapter 4) or slamdancing eras as they are growing older (see Chapter 5).

In their Introduction to *Ageing and Youth Cultures*, coeditors Andy Bennett (from the Griffith University of Queensland) and Paul Hodkinson (from the University of Surrey) articulate some key elements already present in the book's title. As individuals sooner or later have to settle down and lead a normal life: "Critical here is an understanding of how the identities and lifestyles constructed by 'post-youth' individuals may often need to include the accommodation of new demands, expectations and compromises created, for example, because of work and family commitments that invariably accompany the transition from early to middle adulthood" (p. 4). Put in other words, the co-editors explain that "the purpose of this book is ... to set out and define the study of older

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participation in 'youth' music and style cultures as a key emerging area of study" (p. 4).

The volume's twelve chapters are divided into four parts: "Aging, image and identity", "Constraints of the aging body", "Resources and responsibilities", and finally "Ageing communities". There is no conclusion as such, but one can find a short index at the end.

Methodologically, most chapters are case studies based on follow-up interviews centred on music, conducted in one of the four usual countries for cultural research: England, USA, Canada, and Australia (p. 9). For example, the opening chapter by Ross Haenfler questions the identities of the "Straight Edgers" generation (usually over 30 years old), who would likely adopt a "clean-living style" despite the fact they are still listening to punk music (p. 9); these older adherents – neither artists, nor musicians – often choose positive lifestyles, often reject the use of drugs and alcohol, and "beyond the drug-free living, many in the movement embraced vegetarianism, environmentalism, antisexism and antiracism" (p. 10). However, if these older persons embodying straight edge are "primarily remaining strictly abstinent", as the author admits in his concluding remarks (p. 22) their description as a group remains problematic and undoubtedly complex, with contradictions and exceptions. Therefore, as in the following essays, further fieldwork and more interviews are needed before general conclusions can be drawn.

The second part concentrates mostly on the body, performance, dancing, and rock culture when long-time adepts are not so young anymore. Among the best-articulated essays gathered in this book is Lucy Gibson's piece on rock music culture *at large*. There is an odd phenomenon of ageing audiences attending concerts by ageing bad boys like The Rolling Stones or the once grandiose Moody Blues: "As fans and performers collectively grow older, some fans can encounter feelings of dejection" (p. 88). In an interesting balance between observations and theorization in elegant formulas, Lucy Gibson argues that older rock fans (over 50 years old) attending rock concerts are nowadays the illustration of postmodern culture and individualism, as a manifestation of "ageing bodies and inner youth" (p. 82). Hence, the author elaborates an interesting (but yet incomplete) theoretical framework based on individualization theory and Mike Featherstone's idea of "the mask of aging"

(p. 91). One can obviously feel this vivid essay is only the embryo of a deeper quest.

The third part contains Chapter 7 on Dance Parties and lifestyles, in which co-editor Andy Bennett conceptualizes the spectacle of youth in terms either borrowed to postmodernism or the emerging field of Dance Studies, which focuses on resistance and "ritualistic practices of hedonism and escape" (p. 96). But the author examines these intergenerational dimensions (like the older participants at rave parties where participants are usually younger) and labels them as the illustrations of "new forms of generational exchange within the dance party scene" (p. 102). Further on, in the final essay by sociologist Nicola Smith (Chapter 12, about the Northern Soul musical scene in Great-Britain), more theoretical discussions are brought in, based mainly on Pierre Bourdieu's core concept of cultural capital (p. 159) and Erving Goffman's early works (p. 170). Here, Goffman's conceptualisation of performance is applied to such social gatherings, i.e. "Erving Goffman's notion that identity is constructed via the performance of self to others in a social setting, to achieve a sense of self-as-fan" (p. 170). She concludes her essay with some relevant thoughts about the intergenerational sharing of musical preferences (e.g. the Northern Soul music) which implies that whenever the Northern Soul music continues from one generation to the next one, "the stories of parental participation in this cultural sphere are not merely nostalgic anecdotes to tell offspring but are instead methods of subcultural capital exchange" (p. 172).

In summary, this book brings forth some new avenues for studying youth cultures (and subcultures) within emerging fields such as Post-youth Studies, Dance Studies, and other original intersections. Graduate students studying popular music, cultural studies, sociology, and youth studies will appreciate its questionings and conceptualisation about the practices and the (sometimes unusual) representations of age and ageing persons, mostly from the "X" Generation, in various contexts. Theoretically, all chapters rely on solid ground (see Joanna R. Davis' excellent mapping of the styles of subcultures from Howard Becker to Dick Hebdige, p. 105). Methodologically, the fact that most chapters are relying on only a small number of interviews (rarely more than 20 interviewees) can perhaps be challenging for some quantitative sociologists

who are always asking for more data and deeper analysis. However, readers of this book must keep in mind that these research papers and essays firstly try to investigate various emerging questions, concepts, and interdisciplinary issues at the same time, toward new directions.