

The second part of the book builds on the foundational work of the first part in its elaboration and empirical illustration of the theoretical issues respectfully considered by Martin and Chaney. This begins with Geoff Stahl's study of local music-making practices in Montreal. According to Stahl, the relatively narrow range of class-based stylistic responses described under the banner of 'subculture' are inadequate as a framework for exploring the diverse range of collective activities and practices that characterise those involved in music making in Montreal. Drawing on the work of theorists such as Straw (1991) and Blum (2001) Stahl goes on to argue that such activities and practices are more productively examined and understood using the concept of 'scene'. In the following chapter, Ben Carrington and Brian Wilson consider the impact of contemporary dance-music forms, such as house and techno, on youth cultural formations and the way these have been theorized by sociologists and cultural theorists. They go on to argue that, in conceptualizing dance music cultures as fluid, neo-tribal social groupings, current research overlooks the extent to which issues of class, gender and race continue to inform the contemporary dance music scene. On a broader level, they argue, the application of such theoretical perspectives has the effect of depoliticizing youth culture.

In Chapter 5, Paul Sweetman offers an alternative, but equally critical, account of the neo-tribal perspective and its application to contemporary youth. Sweetman argues that, while the fluidity and temporality associated by Maffesoli (1996) with the neo-tribal condition holds some value for our understanding of contemporary youth culture, at the same time it functions to essentialize a pluralistic array of youth cultural sensibilities and practices, many of which continue to centre around more permanent forms of collective identity and togetherness akin to the concept of subculture. Sweetman explores this contention using the example of the tattooed body which, he suggests, functions as a more permanent marker of difference and alternative, subcultural allegiance, thus problematizing the notion of fluidity and temporality inherent in neo-tribe theory.

In Chapter 6, Sian Lincoln revisits and revises the concept of 'bedroom culture', first used by Angela McRobbie during the 1970s in her work on the subcultural practices of teenage girls. In addition to noting the changes that have taken place with the realm of teenage girls' bedroom culture since the 1970s, a product of both the increased freedom enjoyed by teenage girls and the advent of new technologies, notably the mobile phone, Lincoln argues that McRobbie's original concept of bedroom culture as informed by a common set of gender-coded products (notably dedicated 'teeny magazines and posters of 'teen idols')

has been replaced by a more individualistic and reflexive approach to the organization of the bedroom space.

Keith Kahn-Harris, in Chapter 7, reconsiders the importance of the 'spectacular' in youth culture in the light of his research on the global Extreme Metal music scene. He shows how, while Extreme Metal scene members produce spectacular, transgressive practice, the obscurity of the scene is such that the CCCS subcultural model of spectacle – exposure – moral panic – incorporation is not valid in this case. Furthermore, the scene's practices are orientated towards a comfortable, unspectacular everydayness that can at times overwhelm the pleasures of spectacular transgression that draw members into the scene in the first place. Kahn-Harris shows how the sometimes unsuccessful desire to balance the spectacular and the unspectacular, the everyday and the transgressive within the scene represents a response to the dangers of spectacular resistance that the subcultures studied by the CCCS experienced.