

The focus of the book extends beyond the cultural practices of Western youth cultures in Chapter 8, where Hilary Pilkington demonstrates the inadequacies of both subcultural and post-subcultural theory for studying the experiences of youth in the Russian Federation. As Pilkington illustrates, while Western subcultural studies have been orientated routinely around the symbolic transformation of consumer goods and their incorporation into patterns of style-based resistance, such work has little relevance in the Russian context, where access to consumer goods is only now, at the start of the twenty-first century, becoming a reality for many young people. Similarly, argues Pilkington, while post-subcultural studies of Western youth speak of reflexive 'lifestyle projects as overtaking issues of tradition and class in the framing of identities, in the Russian context youth cultural affiliation continues to orientate much more firmly around the perceived commonalities engendered by class, tradition and shared local experiences.

Paul Hodgkinson's study of goths in Chapter 9 presents an insight into a youth cultural group which, although well-established since the mid-1980s, has largely been overlooked in academic research. In many ways, the permanence and easily identifiable nature of the goth 'image' harks back to other visually demarcated youth cultures, such as 'punk', from which the goth style took some of its initial inspiration. Indeed, central to

Hodkinson's study is the argument that, while the oft-cited 'pick and mix' quality of contemporary youth style may work for a number of youth cultural contexts, this is not the case for the goth scene, which continues to display some of the more 'traditional' notions of stylistic unity and cohesion that have consistently been associated with the notion of subculture.

In Chapter 10, Gerry Bloustien focuses on the cult of fandom for the TV series 'Buffy the Vampire Slayer', as this manifests itself at dedicated 'Buffy Nights' held in a city centre pub in Adelaide, Australia. As Bloustien notes, although style-based subcultural groups and fan groups for horror, science fiction and other forms of TV drama exhibit many similar properties, notably in issues of group loyalty and collective identification, the practice of style has taken precedence over the practice of fandom because of the latter's more mundane, everyday connotations. Bloustien then goes on to consider the systematized cultural work involved in the organization of the 'Buffy Nights' around which her study focuses, and how individual fans' descriptions of the meaning and significance of Buffy for them can be seen within a collective context of fan-culture. Bloustien concludes by arguing for a broadening of subcultural theory to embrace the more mundane, everyday contexts in which such practices of fandom are collectively enacted.