

## Book Reviews

### OF POWER AND MONEY

*The Politics of Leisure Policy*, by Ian P. Henry. 2nd edn., Basingstoke: Palgrave, 2001. Pp.284, £16.99 (pb), ISBN 0 333 94853 X.

Ian Henry has expanded and updated his previous edition of *The Politics of Leisure Policy* to include more information and analysis about the leisure policies of the Major and Blair administrations. This highly detailed description of the leisure policies of British administrations contextualises the attitudes towards and the financing of leisure within each administration's broader ideological vision. Henry defines leisure for the purposes of this book as being sport and active recreation as well as the arts and culture, and with only a limited examination of tourism. Each chapter is designed to build upon the last but is also perfectly capable of standing on its own, thus allowing the reader to use the work in its full breadth or to examine only relevant timeframes and topics.

The book is divided into eight chapters, with each chapter structured in a chronological order. The first gives an historical account of how the state has influenced leisure since the industrial revolution. Henry notes that even in so-called non-interventionist phases, the government plays a strong role in promoting or curtailing certain leisure activities, a policy that can be determined in part by examining which programmes are funded. Next, Henry establishes that politics and leisure policy are inseparable and he defines each leading party's ideology in relation to its attitude and funding of leisure activities.

The role of the contemporary central government is explored more fully in chapter three. In this section, for example, Henry describes how John Major's administration initially continued the privatisation of leisure trend of Margaret Thatcher, but gradually became more active in governmental promotion of leisure and citizenship when the British suffered a crisis of identity following various conflicts with the European Union in the mid-1990s. At that time Major elevated the Department of National Heritage (which included art and sport) to a cabinet position, thus underscoring his commitment to an active leisure policy. When Tony Blair and New Labour took power, there were initially few major changes in leisure policy. However, over time, Blair's commitment to moving away from a policy of élitism and towards a policy of inclusion and education was evidenced by funding Opera House renovations provided ticket prices were reduced.

Having looked at the philosophical agendas of the British administrations, Henry then turns to the effect of these changes on the professionalisation of the leisure services. He situates the leisure services industry within the contemporary national economy and describes the increasing managerial approach in the industry. Linked to managerialism, Henry in chapter six next explores the relationship between the public and private spheres of leisure as the economic conditions of the country and its workforce evolve. Chapter seven outlines regulation theory and the shift from one economic paradigm to another. Henry argues that the social policies of the governments in the 1990s were designed to accommodate and complement these shifts. The final chapter places Henry's work in a global context, particularly examining how Britain's role in the European Union might affect its leisure policies.

Henry's work is amazingly detailed and comprehensive. He is careful to contextualise his work within the literature of political and economic theory as well as sociology and always to define his terms. Each argument is vividly articulated and drawn out to its logical conclusion. Each historical timeline begins with the industrial revolution and ends only with the present day. Henry has also created meticulous tables in which his historical timelines and arguments are encapsulated in a simple, easy-to follow format. These tables are in many ways the best part of the book, both accessible and comprehensible. Methodologically Henry has not only built upon a wide array of secondary source materials, but he has also collected vast amounts of governmental expenditure information from the Office for National Statistics and a myriad of other public reports. It is hard to imagine a more carefully crafted work on leisure policy in Britain.

Paradoxically, the downside of this book is its density and depth. The book will be a challenge to those without an economic or political theory background and it assumes the reader has a detailed knowledge of British political, social and economic history. It is not particularly forgiving for beginners. Readers with a solid background in the aforementioned fields will likely be impressed by and appreciative of the wealth of information Henry has compiled, but novices are likely simply to be overwhelmed.

SARAH K. FIELDS  
*University of Georgia*

#### FOUNDATIONS IN IT LAW

*Introduction to Computer Law*, by David Bainbridge. 4th edn., Harlow: Longman Publishing, 1999. Pp.500, £28.99 (pb), ISBN 0 5824 2334 1.

Since the 1980s, when the concept of computer law first began to be treated as a serious subject for academic study, IT law has developed into a well established field, and a legion of textbooks – including several introductory works such as this – are now in print. Many of these titles have developed into academic tomes deserving of some respect; any work in this subject area faces some stiff competition. It is in this context which David Bainbridge's book, now in its fourth edition, falls to be judged.

The scope of the book reflects well most of the major issues in relation to computer hardware and software. The whole is divided into four key parts, each of those being subdivided into several shorter chapters. The first of these parts, on intellectual property, covers the law in relation to copyright, patent, trademark and passing off issues. All of these are well developed, with each of the main points being considered from the perspective of the IT industry. The chapters on copyright, for instance, cover not only the basics of copyright in software, but also electronic databases, computer generated works and electronic publishing and associated issues. The writing style is easy to follow and (one should imagine) leaves the reader new to the area with a very clear picture of the key legal doctrines and the issues these raise with respect to information technology. The second part deals with computer contracts, and again the key areas, such as liability for defective software and hardware and licensing agreements are all dealt with well. There is even a short chapter on electronic contracting which deals with e-commerce to a limited extent. The book might benefit from the expansion of this chapter in subsequent editions as this field develops further. The only missing piece of the puzzle here is a chapter on outsourcing, now an

important consideration in relation to IT services in the commercial world. Again, perhaps this may be introduced in a future edition. The remaining sections of the book, which deal with computer crime and data protection, are similarly well rounded, covering all the major issues that need be considered at introductory level.

Overall this is a very comprehensive work in terms of its coverage. In addition to the development of the chapter relating to e-commerce and the addition of a chapter on outsourcing arrangements, the book would also be well served by some consideration of ISP/third party intermediary liability for online content as well as the impact upon the IT industry of EU competition law. Both areas are of increasing significance in the field of computer law and merit at least some consideration. It is also recognised, however, that this may involve some significant reconstruction of the whole, as neither would sit easily within any of the four sections into which the book is presently divided. As it sits, however, this fourth edition is a fine book, each section being well thought out and well explained. Particularly beneficial for those new to the area are the introductory chapters explaining the fundamentals of law in each area covered, and the concluding chapters to each section, reiterating the key points.

It should be noted that this is not a book for everyone; anyone looking for a postgraduate level textbook, or a starting point for some serious research into the area (for example, a final year dissertation), would be better served looking elsewhere, such as in Reed and Angel, *Computer Law* (4th edn., London: Blackstones, 2000) or Lloyd, *Information Technology Law* (3rd edn., London: Butterworths, 2000). However, this is not intended as a work for in-depth study by those with a legal background. In his preface to this edition, Bainbridge notes that the intended audience are students of computer science, management and business, who require a working knowledge of basic legal principles rather than an expertise in this (or any other related) area of law. Nor would one hesitate to recommend it to those looking for a simple introduction to the subject, for inexperienced undergraduates grappling with many of the concepts for the first time. It may also serve as a useful, light introduction to a number of the issues for prospective postgraduate students embarking upon LLM study in this area with no prior experience of IT law, in particular the ever-dwindling proportion of the postgraduate student body who come to masters level study in IT law without any prior knowledge of intellectual property.

In conclusion, David Bainbridge has produced a well written, engaging textbook which has much to recommend it, both to its intended target audience as well as to those from a legal background looking for an easy introduction to the field.

GAVIN SUTTER

*Research Fellow, Information Technology Law Unit  
Centre for Commercial Law Studies, Queen Mary, University of London*

#### REGULATING SPORT IN EUROPE

*Professional Sport in the EU: Regulation and Re-Regulation*, Andrew Caiger and Simon Gardiner (eds.). The Hague: T.M.C. Asser Press, 2000. Pp.368, £55.00 (hb), ISBN 90 6704 126 2.

According to Roger Blanpain's foreword, Andrew Caigner and Simon Gardiner's collection of edited texts on *Professional Sport in the EU: Regulation and Re-Regulation* is, 'a timely and valuable contribution to this important debate in Europe'

(p.vi). In terms of its timeliness, this claim (which is also made by the editors themselves at p.293) highlights both the strengths and weaknesses of this book. *Professional Sport in the EU* is timely in the respect that it is published in a period when great upheavals are occurring within sport, particularly football, as a result of the application of key principles of EU legislation. The recent abolition of the football transfer system following the European Commission's negotiations with FIFA, the outcome of the Valery Karpin and Tibor Balog cases, and the current European Commission investigation into the block selling of UEFA Champions League rights all highlight the potential importance of a book of this kind within the study of the professional sports industry.

However, for this very reason, *Professional Sport in the EU* is also badly timed, being written before the outcomes of these upheavals were evident. It was published before the negotiations between the European Commission and the football authorities over the illegalities of the transfer system ended with FIFA's new regulations, announced in Buenos Aires in July 2001, and before the controversial Circular 769 that could effectively provide footballers whose contracts are signed after 1 September 2001 with almost total freedom of movement. The book was also completed before the Balog case reached its anticlimactic ending, leaving the legality of the transfer system under competition law untouched. As a result, it is unable to provide comment on the decisions themselves and their existing or potential impact upon the business of professional sport. Fortunately, many of the contributors are able to second-guess most of the results of these negotiations and challenges (the trend in the sport versus EU disputes has been the absolute predictability of the outcome of the various legal challenges). Gardiner and Roger Welch's chapter on the migration of professional sports performers post-*Bosman*, for example, identifies the illegalities under EU law of the football transfer system, and predicts the 'significant changes to the transfer system as it stands' (p.123) that ultimately took place.

So in this respect, *Professional Sport in the EU* promises more than it actually delivers. What went on behind closed doors between summer 2000 and 2001 has gone completely unanalysed, as has the legality of the new regulations. There will be a fair few sports academics – not to mention sports lawyers – picking up this text in the hope that it may clear up a few of the ambiguities of the new regulations only to be disappointed. However, with legal regulation of sport by the EU increasing at pace, this is a dynamic and fast-moving area that tends not to leave convenient gaps for the publication of explanatory texts. All contributors seem to recognise this constant state of flux and the editors are quick to highlight that *Professional Sport in the EU* is a text that is focused more on exploring and engaging with debates about the possible re-regulation of sport rather than proposing any concrete solutions.

The subject of legal regulation by the EU is of vital importance to the professional sports industry, even if it refuses to acknowledge this, and an area worthy of comprehensive analysis in a book such as this one. Although the subject area has been the focus of considerable analysis in sports law textbooks as well as both academic and practitioner journals, *Professional Sport in the EU* attempts to build and expand upon the previous debates. One such issue engaged with throughout the book is the divergence between professional sport as a socio-cultural phenomenon that ideally should be exempt from potentially damaging external legal intervention, and the very real need for the EU to regulate what is becoming an increasingly commercial area of pan-European activity. As the more successful elements of the industry grow and become more disconnected from their cultural and community roots, so professional sport ventures deeper into the world of commerce and industry. In this new world, sport

must face up to the realities of existence as a big business, in particular the need to abide by domestic and European laws governing industry. As Paul Spink and Phillip Morris explain, 'The growing commercial significance of professional football has ensured the unwelcome attention and intervention of the law' (p.166). The financial rewards for this move are undoubtedly great, but are the risks for professional sport greater?

In addition, the increasing commercialisation in all areas of professional sport means that the oft-heralded difference between 'economic' and 'sporting' rules is sometimes difficult to distinguish. How, for example, in permitting discrimination on the grounds of nationality in the selection of international teams, can the decisions in *Walrave* and *Dona* conform with the EU Treaty, when such selections (or non-selections) can have such a direct economic impact in terms of employment and commercial opportunities for sportspersons? This conundrum is focused on specifically in Paul McCutcheon's chapter on national eligibility rules after *Bosman*, where the author recognises the difficulty in rationalising the professed legality of national eligibility rules. 'When viewed from one angle', argues McCutcheon, 'some rules might seem to be purely sporting in nature yet when evaluated from a different perspective they assume an economic dimension. National eligibility rules provide an example par excellence' (p.134).

The other ongoing theme is the incompetence of many sporting governing bodies, particularly football's, to regulate themselves satisfactorily. Examples of internal regulation by sports' own governing bodies resulting in highly unsatisfactory and embarrassing outcomes are abundant. Furthermore, the desire of governing bodies to purport to preclude any recourse to law, however contentious or illegal an internal tribunal's decision, makes it highly unlikely that professional sport could ever be granted a complete immunity from EU law and given freedom to regulate itself in all matters.

As several contributors argue, it is difficult to support granting governing bodies the autonomy to regulate themselves in economic matters when they have thus far proved unable to do so reliably. Governing bodies need to make it clear that their intentions are protecting the integrity of competition and the rights of fans (regardless of income), as well as providing financial support to the more vulnerable clubs, leagues and individual participants. Until they can demonstrate that these values – rather than the mere pursuit of further financial gain for themselves and the bigger outfits – provide their overriding objective, self-regulation is likely to be seen as a non-starter by the EU's authorities. Ken Foster, evaluating the problems faced by professional sport in complying with EU competition law, argues that, 'The commission should use its powers to insist on much greater redistribution [of revenues to weaker leagues and clubs] as a condition of granting exemptions under Article 81(3)' (p.60). This is a conclusion that would appear to be the obvious way forward, but one that unfortunately looks unfeasible when viewed alongside the commercial aspirations of the larger clubs and governing bodies.

Finally, the arrogance (and ignorance) demonstrated by many of professional sport's governing bodies with regard to the authority and applicability of EU law to their sport has made it difficult for any realistic compromises to be achieved between sport and the European Commission. Spink and Morris talk about the 'uncooperative attitude, which is so typical of the football industry's approach to Europe' (p.187). This could hardly have been better demonstrated than in the 'negotiations' between the Commission and the football authorities over the reform of the transfer system. If FIFA had not 'pulled the rug' from under the feet of UEFA and the G-14 clubs, Europe's clubs and governing bodies would probably still be refusing to modify a transfer system that permitted the buying and selling of football players as if they were

nothing more than 'a piece of meat' (Lee Bowyer, ESPN.com, Soccer.net England, 13 May 2002).

*Professional Sport in the EU* is split into four parts, Theoretical and Policy Perspectives, Frontiers of Regulatory Mechanisms, The Re-Regulation of Football: A Quest for Order, and Comparable Perspectives: Localisation and Specificity, each part containing three or four chapters. Although there are several important arguments and themes that run throughout the whole of this book, some contributions appear almost entirely disconnected to the general debate identified in the introduction and postscript (most notably the short chapters on sports regulation in Poland, Greece and Belgium in part 4). Other chapters, however, integrate well, either by introducing new issues or ideas, or by providing useful outlines of some of the most important areas with regard to EU regulation. For example, in the longest chapter of the book, Spink and Morris examine the question of broadcasting rights under EU competition law. This is one of the best overviews of this area around, scrutinising the legality under EU law of the sale of exclusive collective TV rights and concluding that 'there is little chance the current arrangements will survive to be replicated in any future deal. It will hereafter be necessary to opt for less restrictive and loser forms of commercial association and co-operation' (p.195).

In their postscript, the editors attempt to draw together some overall conclusions as to how professional sport can be re-regulated. They state that, 'The purpose of this book is to encourage and contribute to a debate about the future of professional sport in the EU as far as it relates to governance and, more particularly, to explore the possibilities of the re-regulation of sport' (p.291). *Professional Sport in the EU* certainly achieves this first aim, to the extent that sometimes this engagement with long-running debates can be frustrating, with several conclusions to chapters so nuanced and heavily qualified as to leave the reader with more questions than answers. But what conclusions can be drawn as to its second objective? There is agreement between contributors that the EU cannot leave the regulation of professional sport to the governing bodies alone, so how then should professional sport in the EU be re-regulated? Some contributors argue for greater direct regulation of sports governing bodies by the European Commission, whilst others recommend that sports organisations should revise their own regulations in line with existing EU law, with the Commission having an active role in debate and discussion to this end. Given the unhelpful attitude of many governing bodies, the latter unfortunately seems unrealistic.

At present, the subject of the regulation of professional sport in the EU is one of considerable importance. However, without analysis of some of the most significant recent developments, there is only so much that can be said about EU law and its applicability to sport, and the feeling is that the issues could have been evaluated in less than the 368 pages on offer here. There is a considerable overlap and repetition of the more obvious issues and cases (*Bosman* being the most obvious example) and many of the arguments are already well trodden. That said, *Professional Sport in the EU* fills an important gap in sports academia, and it is only a pity that its pages are unlikely to be turned by those in the sports governing bodies who need to understand the issues more clearly than anyone.

GEOFF PEARSON

*Football Industry Group, University of Liverpool*

## RAVE NEW WORLD

*Once in a Lifetime: The Crazy Days of Acid House and Afterwards*, by Jane Bussmann. London: Virgin, 1998. Pp.184, £9.99 (pb), ISBN 0 7535 0260 7.

*Nightfever: Club Writing in the Face 1980–1997*, by Richard Benson (ed.). London: Boxtree, 1997. Pp.156, £9.99 (pb), ISBN 0 7522 2214 7.

*The Manual: The who, the where, the why of Clubland*, by Bill Brewster and Frank Broughton. London: Headline, 1998. Pp.735, £10.99 (pb), ISBN 0 802 13688 5.

*Altered State: The Story of Ecstasy Culture and Acid House*, by Mathew Collin. London: Serpents Tail, 1998. Pp.256, £6.99 (pb), ISBN 1 8524 2604 7.

*Adventures in Wonderland: A Decade of Club Culture*, by Sheryl Garratt. London: Headline, 1998. Pp.346 £7.99 (pb), ISBN 0 7472 5846 5.

*Discographies: Dance Music, Culture and the Politics of Sound*, by Jeremy Gilbert and Ewan Pearson. London: Routledge, 1999. Pp.208, £14.99 (pb), ISBN 0 415 17033 8.

*Club Cultures and Female Subjectivity: The Move from House to Home*, by Maria Pini. London: Palgrave, 2001. Pp.216, £45.00 (hb), ISBN 0 333 94606 5.

*Clubbing: Dancing, Ecstasy and Vitality*, by Ben Malbon. London: Routledge, 1999. Pp.256, £20.99 (pb), ISBN 0 415 20214 0.

*DiY Culture: Party and Protest in Nineties Britain*, by George McKay (ed.). London: Verso, 1998. Pp.316, £12.00 (pb), ISBN 1 859 84260 7.

*This is Our House: House Music, Cultural Spaces and Technologies*, by Hillegonda Rietveld. Aldershot: Ashgate, 1998. Pp.280, £43.00 (hb), ISBN 1 8574 2242 2.

*Energy Flash*, by Simon Reynolds. London: Picador, 1998. Pp.512, £12.99 (pb), ISBN 0 330 35056 0.

‘The hypnotic rhythm and wild gestures have a maddening effect on a rhythm loving age group and a result is a relaxing of all self-control.’

The Bishop of Woolwich on rock’n’roll, *The Times*, 13 September 1956.

‘The trouble with rave is that it has no articulated ideology, no sense of purpose and after a long night’s raving, the brains of a deckchair.’

Adam Sweeting, *Guardian*, 7 November 1992.

Now that the dust has well and truly settled on events surrounding the advent of what was once called ‘rave’, a number of histories of dance culture are now in circulation spanning the academic, quasi-academic and popular spheres. The youth cult that burst onto the sub-cultural landscape in the guise of acid house, with its Dionysian musical pleasures and drug of choice, ecstasy, has inevitably enough come of age. The titles dealt with in this review largely appeared at a time that coincided with the ten year passing of the ‘second summer of love’. To mark this anniversary it would appear that rave is coming off the dance-floors and onto the bookshelves with a clutch of books now out to mark a decade of dance culture. This review looks at some of the central claims of these texts. It examines a number of questions, including whether insider accounts can ever achieve objectivity, the connections that can be drawn between these volumes and whether we can see a blurring of boundaries between academia and journalistic approaches.

Gilbert and Pearson attest that ‘the ten-year delay in producing the histories of acid

house marked an awareness that too many rash promises had been made and too many hopes invested in the sweat-soaked and serotonin-washed moments of 1988–92' (p.4). Of course the obvious occupational hazard of writing about a dynamic, living, breathing entity such as electronic dance music is the way that whatever is written about it becomes inevitably outdated the moment it appears. Indeed, Reynolds's claim, that 'only a handful of tomes have addressed the dance-and-drug culture despite the fact that in Europe it's been the dominant form of pop music for nearly a decade', already seems strangely outmoded. One of the most pertinent related questions in considering these volumes must be how this resolutely intellectual musically based culture can be intellectualised. It is something of which the authors here are sometimes acutely aware. Rietveld asserts by way of apologia, 'I do hope this book has not strayed too much towards the death principle, in other words killing a culture by pinning it down in a static and non-contradictory manner' (p.276).

Of course the answer is that not everybody here is trying to offer serious academic treatment of their subject. The journalists Benson and Bussmann offer anthology-type volumes. Whilst Benson's is a chronologically arranged selection of club-writing from the *Face*, which he has edited, Bussman's coffee table layout is more akin to a rave scrapbook compiled in scattergun style. These books all scream out for attention with blurbs and accompanying press releases protesting definitiveness. Fluorescent colours and endorsements from rave's self-appointed rent-a-quote Irvine Welsh dominate the book jackets. Simon Reynolds's *Energy Flash* also helpfully includes a 12-track techno CD attached to it. All the reader requires is a spooky lightshow and a couple of Es to create a simulated rave in the comfort of their own home. Many of these books seem to be founded on the underlying premise that 'it's not as good as it used to be', expressed in terms of commercialisation, drug purity and music. Of course nostalgia is enduring. I remember flyers in 1992 promising parties that would capture the spirit of 1989. As the past catches up with us at an ever-accelerating rate, rave for all its technological forwardness is all about 'back to the future'.

Simon Reynolds meanwhile comes over as the most well-read of the non academic rave chroniclers here, with his quasi-cultural studies prose and a bibliography that includes social theorists such as Theodor Adorno and the French philosophers Deleuze and Guattari – hip names to drop on the academic circuit – in the bibliography. Sheryl Garratt and Mathew Collin, respectively ex *Face* and *ID* editors, are noticeably graduates of the cod-ethnography style-mag school of journalism. Maria Pini and Ben Malbon, meanwhile, go for more recognisably academic anthropological endeavours. *The Manual*, with its neat graphics and colour spreads, is the most aesthetically pleasing final product. The authors' names do not appear anywhere on the cover, although the words 'Ministry of Sound' are omnipresent. One gets the impression that Jane Bussmann, with her infectious enthusiasm, is a genuine fan who has been let loose with a whole book.

Setting up a binary between the academic and non-academic is misleading and could be seen to be creating a false dichotomy. There are a variety of approaches here. Within the academic efforts alone, Gilbert and Pearson are from a cultural studies perspective, Rietveld was in a department of law, Malbon is a geographer turned advertising executive, and McKay is based in English and American studies, whilst the contributors to his book are a mix of academics and those from outside who appear to hail from all over the place. The methodologies too are mixed. Some plump for participant observation-type study. For example, Rietveld's treatment of the house music phenomenon situates herself at the centre of her endeavour. We begin with the author onstage at a club playing keyboards to an adoring audience as part of a 1980s

pop band. Her closing remarks are on a methodological note in which she confesses that as a house DJ, alongside her studies, 'My approach seems to have worked. I have had excellent reactions and was tempted to become a professional DJ' (p.276). Malbon was more involved as audience member – although the blurring of boundaries between producer and consumer in dance music is one of the subjects that most of these authors deal with. Nonetheless Malbon details the rituals of clubbing from getting ready to the post-club 'afterglow' with lots of rich ethnographic data. His anxieties as he nears the front of the queue and finds himself in front of steely-eyed bouncers is particularly vivid. Like Malbon, Pini includes rich qualitative data with transcript excerpts in her text. Gilbert and Pearson offer more straight textual analysis and the application of various cultural theorists and philosophers. The theoretical diversity here ranges from postmodernism and Baudrillard (Rietveld) to Goffman on identity (Malbon).

In spelling out the defining features of rave, *The Manual*, issued by the Ministry of Sound, lists ecstasy, mobile phones, Rizla and Lucozade amongst its choice in a rather 1992-type itinerary. This slickly produced book, in coffee table friendly format, is both cause and effect of current rave culture, exemplifying the rise of the superclub, complete with clothing ranges, record labels and, now too, book publishing arms. One suspects that if McKay were coming up with a list pertaining to the free party scene which he deals with in his volume a different set of *objets de rave* may emerge. In the 'come as you are' free party scene, dogs on strings accompany their masters, and a caravan cum cafe where you can buy beer, herbal tea and vegetarian fare is usually a fixture. This renders no archetypal rave objects possible as they change so fast and rave is so highly differentiated. Pini (p.9) offers by way of definition, 'club cultures can be seen to inscribe themselves in terms of vinyl, in architectural, technological or chemical terms, in terms of the event flier, the 12-inch "white label" or the "panic" press report'. All are here in these titles.

Rave's advent signalled at once continuity and rupture with the past. A conscious identification with the 1960s was visible in the dubbing of 1988 as 'the second summer of love', but elsewhere punk is invoked as a precursor for its spirit if not sound. Along with the essential element of enthusiasm, a pair of decks and pile of sample-able records is substituted for a guitar in the equation of 'all you need' to do it. Disco is taken as the starting point in Garratt's meticulously researched account of 1970s US dancefloor developments. American-based Reynolds takes up the story of the stateside scene's development. Acid house has also repeatedly been linked to Mediterranean holiday resort dancefloors, fittingly for a generation for whom jumbo jet tourism has been normalised and even banalised. 'Ibiza, Majorca and Benidorm too, I've searched all these places but I've never found you', wryly intoned Bernard Sumner of dour Manchester indie miserablists-turned E-heads New Order on the band's 1989 single, 'Fine Time'. In terms of international scope most of these books are explicitly or implicitly based in London, with some variation, for example Garratt's chapter on Manchester, entitled 'Northern Exposure', and Rietveld on the Dutch house scene, in a chapter called 'Cyber clogs'. The free party ravers discovered other paradises such as that great student year-off location Goa: present in rave cartography as a result of the spread of slacker culture (tertiary education + labour market instability). The resulting techno-pagan mix presents a paradox. Nonetheless all of rave's geographical bases have given rise to their own musical genres: Balaeric beats, Goa trance, Chicago house.

Pini's work, drawing on Angela McRobbie and Donna Haraway, takes gender as its cornerstone, and her study of women ravers is a welcome counterbalance to the old studies of women situated within the contexts and confines of 'bedroom culture'. Although Gilbert and Pearson come up with a sophisticated chapter on dance music,

gender and sexuality weaving together feminist and queer theory, interestingly early moral panic over acid house seemed to be about drugs and rock and roll but not sex. Reynolds links this to the pharmacological properties of ecstasy. Drugs accordingly loom large in most analyses. Leah Betts, the country's most celebrated E casualty, has a starring role.

Umbilically linked to this is the part played by the simultaneously horrified and fascinated tabloid press as harbingers of acid house and ecstasy, which only served to give it an increased sphere of influence. Bussmann has assembled a particularly choice selection of Fleet Street shock horror headlines. Unlike Sarah Thornton's almost bashful passage describing her own E-taking experience without detailing any of the effects (*Clubcultures: Music, Media and Subcultural Capital*, Cambridge: Polity, 1995), the authors of these books are not shy of sharing their own drug stories. Simon Reynolds, an indie convert explains, 'fully E'd up I finally grasped ... why the music was made like it was: how certain tingly textures goosepimpled your skin and particularly oscillated the E-rush, the way the gaseous diva vocals mirrored your own gushing emotions'. Collin is another E-vangelical, 'An overwhelmingly powerful charge surged through my body, rising through my body, rushing through the veins and the arteries and the bones and the teeth ... *fuuuuck*.' Malbon gets round that uncomfortable moment by explaining that his section 'A night on E: the use of ecstasy (MDMA) in the clubbing experience' is based on his 'shadowing' of 'clubbers who use drugs over the course of a night out' (p.119).

Early rave was seen as ideologically vacuous. Previous predilections for youth culture sloganeering idealism, for example the hippie mantra 'be reasonable, demand the impossible' or the punk war cry 'anarchy in the UK', were replaced by short, sometimes monosyllabic, utterances, 'sorted' and 'safe' – which were often connected to ecstasy, itself abbreviated to E. Garratt remarks, 'At a time when the political ideology was all about the individual, E culture offered a glorious communal experience, an illusion of unity that was exhilarating' (p.258). Of the non-academics Collin is probably best at documenting rave's political involvement, although, oddly enough for an arguably corporate publication, *The Manual* is also pretty comprehensive here. Needless to say, it is the only account to mention the Ministry of Sound's hard-hitting 'Use Your Vote' campaign to encourage voter registration and turnout, which began as a break-away from the 'Rock the Vote' initiative before taking on a life of its own with cinema and magazine ads done in a brutalist 'fuck you' style. Rave is *a priori* probably not an oppositional culture, at least not overtly as, say, hippies. Under legislative attack, the clandestine clubbing of forbidden festivals started rave's engagement in the transgressive – a point made among others by Rietveld in her contribution to McKay's collection.

Despite the *Independent's* early observation that, 'Acid House, whose emblem is a vapid, anonymous smile, is the simplest and gentlest of the Eighties' youth manifestations ... non-aggressive (except in terms of decibels)' (3 March 1990), rave has had multiple brushes with the law: the Entertainments (Increased Penalties) Act 1990, known colloquially as the 'Bright Bill' after its sponsor Tory MP Graham Bright, the Criminal Justice and Public Order Act 1994, with its clampdown on the rights of public protest as well as holding parties, and most recently the Public Entertainments Licenses (Drug Misuse) Act, introduced in the dying days of Major's premiership. Whereas the 'Freedom to Party' organisation opposing Bright made a pro-capitalism and anti-state interventionist new right argument, the CJPO protestors subscribed to hippie philosophising harking back to the Albion of old and tribal society. Rave tactics were always imaginative on an organisational level and in

pooling creative resources, but with rave under threat from the law, the response of ravers in political strategy as well as party-throwing has had to resort to increasing ingenuity. Early traveller/raver crossover certainly raised (pierced) eyebrows when, as legend has it, curious ravers gatecrashed crusty festivals, sometimes causing friction. The political element of rave was however contested by some. The right to rave, unlike CND (future of the planet) or Vietnam (solidarity with oppressed peoples in a far-off anti-communist war), could be seen as selfish or parochial, although this later broadened out to other struggles. Bussmann mentions road protestors Reclaim the Streets, the subject of a chapter in McKay's book, and she alludes to the antics of late 1990s folk hero Swampy in her trademark soundbite-strewn way, proclaiming, 'in the eighties protest meant wearing t-shirts saying Frankie says Relax. In 1998 you dig a tunnel' (p.161). One might question the absence of consideration given to the Greenham Common protestors or striking miners in making such a statement.

The CJPO's state definition of rave, 'music wholly or predominantly characterised by the emission of a succession of repetitive beats', drawn attention to in these books, is patently ridiculous. All music is essentially organised sound dependent on repetition. As Debby of ravers' pressure group Advance Party was often heard to remark at the time, 'I guess that's goodbye to Ravel's Bolero then'. The age-old sense of adults legislating against something that they do not understand, youth having more or less harmless fun, was a common motor of the Bright Bill and CJPO campaigns, a sentiment expressed by Bob Dylan back in 1964 when he sang, 'Come mothers and fathers throughout the land/Don't criticise what you don't understand/Your sons and your daughters are beyond your command', in 'The times they are a changin''. Gilbert and Pearson are also good on this point, tracing back fears of the intoxicated mob to Plato and Shakespeare and looking at how dancing has historically been perceived as an irrational activity.

McKay's collection of essays on what he calls DiY (sic) culture is broad-ranging in content, covering fanzines and video protest as well as repetitive beats and ecstasy culture. The term is defined early on as 'a combination of inspiring action, narcissism, youthful arrogance, principle, ahistoricism, idealism, indulgence, creativity, plagiarism as well as the rejection and embracing alike of technological innovation' (p.2). McKay's thoughtful introduction looks at the contradiction between some of these elements and others, such as the binary opposition between fluffy and spiky which is relatively untouched by the authors of the other books in this review. The contributors to *DiY Culture* meanwhile are, as noted earlier, a mixed bunch; some academic, some non-academic and some both. The result is a somewhat uneven volume, although one could argue that the polyvocal discourse between the covers captures perfectly the highly diversified nature of DIY culture itself.

A decade after acid house and the 'second summer of love', dance culture, frequently aided and abetted with illegal intoxicants, is still central to UK youth culture. However, noticeable changes have occurred throughout this period. In 1990 the object of official fear in tabloid tales was the stereotypical ecstasy guzzler that tabloid scare stories had created. In 1994 it was the 'crusty', a highly mythologised technopagan/raver/squatter/traveller stereotype with a tendency to throw free parties. Today rave has split off in multiple directions to become a multi-faceted youth culture with a multitude of different musical soundtracks. Reynolds is a particularly keen musicologist, arriving at big beat via happy house, intelligent techno, darkcore, hardstep, jungle, gabba and drum'n'bass. However the innate snobbery of illegal ravers *vis-à-vis* their legal counterparts, paralleled by that of trendy clubbers *vis-à-vis* the high street variant, underlines the difficulty of addressing either scene as democratic or inclusive, despite the idea of rave openness that all the writers here

testify to. In some ways rave has become the complete antithesis of what it set out to be, with big name star DJs, such as those pictured and profiled in *The Manual*, cultivating a cult of the personality and contradicting the egalitarian, anti-spectacle, 'faceless techno bollocks' idea.

Once upon a time, rave was a verb not a noun. Rave could be seen as the last subculture; signifying either the 'most recent' or even, as those pronouncing the end of youth culture contend, the final one. The late 1980s contribution to the great British post-war youth culture collection, acid house has mutated into the early twenty-first-century version of the same, scooping up a bewildering array of musics and raising questions of politics, drugs and currents in youth culture. Both rave and the politics of its defence are as much about the essential continuities of oppositional youth culture as they are about any sort of rupture. In the 'seen it all before' 1990s, much youth culture is coloured by a sense of *déjà vu* for anyone old enough to remember (or care). The use of relevant historical antecedents, done equally by Britpop, is perhaps a conscious mining of the past mirroring the heritage-obsessed times that we live in, but it underlines that pop now *has* a past.

I have used the word 'rave' in this review, although the term itself is now in danger of appearing to be quaintly anachronistic. Perhaps 'electronic dance music scene' is more accurate. Nonetheless, even if the label 'rave' is no longer widely in application, its ideas live on. The coming of crusty, combining punk and hippie elements of sartorial and political style and philosophy to a soundtrack of repetitive beats, shows that rave did not kill punk, which in turn did not kill hippie. Twenty-first-century youth cultures are cumulative rather than successive, constructed of a panoply of influences. The rave has its roots in town (high street club, orbital warehouse party) and country (open air festival). It displays traits of Euro-centrism (Mediterranean holiday dancefloors) and anti-Western values (Goa spiritualism). As Garratt reminds us rave is importantly far from a homogeneous entity: 'Club culture is restless, fluid, constantly changing and feeding off itself' (p.11). Rave is certainly going to be more than just a footnote in the history of British post-war youth culture, as these books prove. Meanwhile Reynolds declares, 'The vitality of a pop genre is in inverse proportion to the number of books written about it.' This remains to be seen but so far one could assemble a pretty good case to the contrary.

The changing nature of dance music culture in the past decade contains manifestations unseen before in post-war youth culture as well as retreads of the past. The Bishop of Woolwich's remarks of four decades ago could have just as easily appeared in the pages of the *Daily Mail*, or slipped out of the mouth of any other contemporaneous 'moral majority'-type commentator on the subject of rave. As Gilbert and Pearson point out, 'British dance culture could be dated as beginning at just about any time. "Ravers" did not invent the practice of dancing all night with the aid of illegal stimulants' (p.72). Raving, despite attempts to legislate it out of existence, has remained an important point of reference for youth at both under- and overground gatherings.

At the start of the 1990s a sense of crisis seemed to prevail in the circles of popular culture commentary as it was argued that youth culture and pop music had simply run their course and imploded under the combined menace of computer games, Australian soap opera and the internet. A decade on, such fears have been proved unfounded. Where youth culture will go next is pretty much anybody's guess. In the meantime it seems apt to close with the title of the Happy Monday's hit from 1989: 'Rave On'.

RUPA HUQ  
*Leverhulme Special Research Fellow,  
School of Education, University of Manchester*

## FUNDAMENTALS OF SPORT COMMUNICATION

*Media Relations in Sport*, by William Nichols, Patrick Moynahan, Allan Hall and Janis Taylor. Morgantown, WV: Fitness Information Technology, Inc., 2002. Pp.291, US\$34 (hb), ISBN 1 885693 22 2.

With the first edition of *Media Relations in Sport*, Nichols, Moynahan, Hall and Taylor help fill a void in the sport management literature in the area of sports communication. During the introduction to the work, the authors remind readers of the critical nature of sports communication and how many areas of sports management are directly affected by it. With that in mind, the authors embark on a journey to cover the complex, multifaceted field of sports communication in an introductory fashion.

The authors begin the 14-chapter work with a capsulisation of the overall mass communication process. While such a task inherently requires them to cover broad, non-sports topics, they manage to do so in a style that allows frequent and immediate redirection to sports-based topics. This serves dually to keep the sports-minded reader's attention and to provide effectively placed illustrations of theory, both of which are important within the given scope of the text. Specific topics covered in chapter 1 include a model of sports communication and the media's profit motive, among other theoretical issues.

The second and third chapters respectively examine print and broadcast media. While they go into great (and successful) depths of relating the historical importance of print media, the history of broadcast media is shortened in favour of increased theoretical discussion on the topic. Such a difference should not be considered a flaw in the book, since, though both forms of media presently evolve on an almost daily basis, broadcast media, the more evolution-prone of the two, must be considered with greater theoretical depths and perspective. Both chapters briefly but sufficiently describe various types of specific media formats and give overviews of their bureaucratic and organisational structures.

Chapter 4 begins coverage of what is likely to be a lesser-known aspect of media relations: the sports information specialist, perhaps better known in sports management circles as the sports information director (SID). Before moving on to in-depth discussions in future chapters about specific tasks and management functions of the SID, the authors point out and overview public relations operational aspects of the SID's job.

Chapters 5–12 provide detailed breakdowns of eight specific job functions of SIDs, beginning with basic concepts of the news release. In addition to providing helpful lists and step-by-step (or part-by-part) instructions, chapter 5 includes several illustrated examples of various types of news releases, which can prove invaluable to beginning sports communicators. Chapter 6 breaks down the steps needed in organising successful news conferences and media days, complete with a plethora of how-to lists and checklists.

Chapter 7 steers the text back to focus on the print media by examining how to put together media brochures, from budgeting considerations to designing and production issues. While a few how-to lists and checklists are provided, the text would definitely be strengthened by a use of several more of them at this juncture. Writing such information in textual form is not only difficult to do, but can become troubling for the reader on an initial information search, as well as anyone embroiled in the design process. Chapter 8 shifts focus back to event-oriented material, discussing the art and science of the interview, emphasising the roles of the interviewer and interviewee, the

structures of various interviews, and the role played by the SID in the interview process.

Chapters 9 and 10 continue with a management orientation, providing overviews of game-day event management from the sports information specialists' point of view, as well as non-game-day special event functions, such as awards banquets and national tournaments. Both chapters are awash with lists, making the information easier to read and to use as a resource. Chapter 10 is particularly effective in this respect, providing timetables with checklists, as well as specific task overviews with checklists.

The next chapters cover more occasional aspects of the sports information specialists' duties. Chapter 11 provides a solid combination of theory and how-to lists for publicity campaigns for individuals, while chapter 12 offers theoretical perspectives of crisis management, along with specific lists of what to do, and, perhaps more importantly, what not to do during public relations crises.

A hurried overview of ethical dilemmas in communications is provided in chapter 13, though little more could be expected in light of their number and complexity. One positive aspect to the brevity of this chapter's topics is that a course instructor may choose to highlight one or more of them with supplemental information, depending upon the relationship of the chapter's topics with current events (for example, resume scandals involving college coaches).

In closing, the authors provide a final chapter that opines about the future of the industry, both technologically and functionally, cutting a wide swath through financial, administrative, innovative and traverse topics.

Structurally, chapters in this work are divided into several broad topical sections, followed by typically effective summaries (which vary in length), a handful of discussion questions and a couple of suggested exercises. The questions and exercises vary in effectiveness from chapter to chapter and may or may not prove useful for an instructor, depending upon how technically (s)he orients a course in this area. Within the chapters' text, fact boxes highlight key points, which do not prove to be useful tools as much as effective demonstrations of a very helpful press release practice.

One addition to the text that would make its second edition more effective would be to provide additional illustrated diagrams as examples of products delineated in the text. Such diagrams, when featured, provide students, instructors and practitioners with handy guides and samples that help drive the text's theoretical discussions home. Another feature that could boost the book would be to supply more even more how-to lists and step-by-step checklists in every possible area. While these items are provided at many key junctures in the text, others could be effectively buttressed with more of these quick-reference jewels.

In sum, readers and users may not find this work to be perfect, but it functions better in several respects than its predecessors. While it may be shorter on lists and illustrated examples than some counterparts, it provides a better balance of (appropriate) anecdotes with factual text material, yields a better classroom tool that effectively combines theory with practice in a teachable yet palatable format, and delivers a more straightforward academic approach to a timely, crucial area of sports management education.

BENJAMIN D. GOSS  
*Clemson University, South Carolina*