referred to in the UK as ‘boy racers’. Lumsden provides an in-depth exploration of one particular group who meet in the Beach Boulevard area of Aberdeen, Scotland. These modifiers are known locally as ‘Bouley Bashers’ and Lumsden conducted ethnographic research with them between 2005 and 2008. Boy Racer Culture covers a range of themes which are integral to the understanding of a modified car subculture, and the text is set within the sociological context of a ‘moral panic’ created through and by the actions of ‘folk devils’.

The book begins with an overview of literatures on mobility and understandings of car crime and deviance in the UK. The second chapter details the history and context of the ‘Bouley Bashers’, outlining the interactions between them and various ‘outsider’ groups. The remainder of the book then focuses on the perspectives and consequences of each of these ‘outside’ groups and their contributions to constructing and supporting a moral panic. In Chapter 3 Lumsden presents the ways in which the modifiers have been presented in local and in some cases national news coverage, and she compares this with experiences obtained through her ethnographic research. The fourth chapter builds on contemporary literatures on ‘moral panics’ through research conducted with police officers from Grampian Police, concluding that they and other authorities institutionalized the moral panic through their response to the boy racers in the Beach Boulevard area. In Chapter 5 the ‘boy racers’ themselves respond, as Lumsden explores their reaction to being perceived as ‘folk devils’ and labelled as ‘boy racers’. Invariably they do not see themselves as ‘boy racers’ and they present their actions in very different ways to the media and police. Chapter 6 contextualizes this group within a subcultural approach and focuses on three key practices: the act of car modification; the public display of cars and meetings; and debates about legitimate and appropriate public behaviour by drivers. Chapter 7 tackles an area which is often pushed to the periphery of youth-oriented car culture studies, namely gendered performance, and Lumsden specifically focuses on the role of women in youth car cultures and the gendered construction of the masculine ‘boy racer’.

In summary, Lumsden’s book provides a thought-provoking and detailed account of an often misunderstood subculture, providing an in-depth account of participants’ perspectives. This book would be particularly useful to anybody interested in marginalized youth cultures, contemporary moral panics and ethnographic methods. It provides a welcome addition to research on car cultures and mobilities, providing a unique case study of the ‘boy racer’.

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If we are to consider that the walking turn is still rolling and actually seems to gather momentum where disciplines, doings and practises come together, then Walking and Mapping by Karen O’Rourke is well positioned in a burgeoning field. For many years now we have seen walking and associated practises increasingly entering into ways of doing geography and engaging landscape. Inspiration has inevitably come from the fields of art and performance studies where walking and drifting still feature significantly. This book and its chapters endeavour to navigate through ‘the cartographic jungle’ (p. xvii), and in doing so it maps and reviews a range of works. O’Rourke suggests that both walking and mapping are the means through which our situations can be made sense of. It is through this complimentary process that we are able to give ourselves a sense of positioning in what is seen by many as a mixed up and mingled world. This book, as O’Rourke
intends, is itself a route map through walks of art and cartographic techniques that offer up new and interesting ways of representing space through bodies on the move.

Certain sections of the book begin by reviewing a terra cognita that will be familiar to many of those interested in material like this, who will find themselves being walked over some familiar ground. I refer particularly to Situationist International and the themes of psychogeography as it took form through the work of Debord, Constant and Jorn. This recalls a New Babylon where cities are designed for the purpose of enriching a human life of play and encounter, becoming Homo ludens and practising dérive and détournement. That said, these and other familiar sources are a useful reminder of the influence of these works, and they act as a mooring point in a burgeoning body of work. Here, O’Rourke manages to compile an effective genealogy of how mind-body-feet-earth-senses came to be enmeshed, and how these entanglements came to be represented.

From here we find ourselves propelled into reviews of a broad range of works, weaving us through: Steve Paxton’s entwinings of bipedal movement and perception; Janet Cardiff’s enlivening of spatial encounters through sound and audio; an introduction to Aboriginal dreaming; and Rimini Protokoll’s site specific performances, among many others. These introductions soon flourish into enriching and fruitful explorations of hybrid datascapes, GPS tracking, networked maps, and she asks: what do such collaborative and participatory maps of memory and experience mean for pedestrians in the future? In the final chapters we find examples of multi-faceted techniques of mapping that serve to hybridize cartographies and draw in creative modes of expression from far afield. As such I would strongly recommend this book to postgraduates, academics and geographers looking to get mixed up with the walking turn who intend to drift across interdisciplinary fields, and in the spirit of this book, track their movements.

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Perspectives on Mobility is published in a series on Spatial Practices that situates itself as part of ‘the topographical turn in cultural studies’, publishing new works on ‘spaces and places’ and building bridges ‘between the disciplines of cultural history, literary and cultural studies, and geography’. In that regard this collection is an apt contribution, opening up promising and sometimes surprising avenues for dialogue between cultural geographies of mobility and literary studies of mobility. It includes literary and cultural studies scholars, as well as one cultural geographer.

Following a brief introduction on literature, culture and mobility by the editors, Part One focuses on Movement and the Making of Space, while Part Two focuses on what are called Conceptual Spaces. The first chapter by Christian Huck is exemplary, bringing together an investigation of the mobility of dime store novels with the actual mobility of currency in the form of the dime, and the mobility of a stock character, the detective (in this case focusing on Nick Carter). It makes fascinating connections between novels and stagecoach travel, dime novels and rail travel, and the mutability and mobility of the figure of the dime novel detective. The opening chapter of Part Two by Birgit Neumann on global mobility in early modern English literature is also one of the strongest, with complex and suggestive readings of key texts concerning sea-borne movement and stasis, although it left one longing for further development of this theme in readings of colonial and post-colonial literature.