

# Rave On Global Adventures In Electronic Dance Music

The Record Players Bill Brewster 2011-04-12 From the co-authors of the classic *Last Night a DJ Saved My Life: A fascinating oral history of record spinning told by the groundbreaking DJs themselves*. Acclaimed authors and music historians Bill Brewster and Frank Broughton have spent years traveling across the world to interview the revolutionary and outrageous DJs who shaped the last half-century of pop music. *The Record Players* is the fun and revealing result—a collection of firsthand accounts from the obsessives, the playboys, and the eccentrics that dominated the music scene and contributed to the evolution of DJ culture. In the sixties, radio tastemakers brought their sound to the masses, while early trendsetters birthed the role of the club DJ at temples of hip like the Peppermint Lounge. By the seventies, DJs were changing the course of popular music; and in the eighties, young innovators wore out their cross-faders developing techniques that turned their craft into its own form of music. With discographies, favorite songs, and amazing photos of all the DJs as young firebrands, *The Record Players* offers an unparalleled music education: from records to synthesizers, from disco to techno, and from influential cliques to arenas packed with thousands of dancing fans.

Energy Flash Simon Reynolds 2012-03-01 Ecstasy did for house music what LSD did for psychedelic rock. Now, in *Energy Flash*, journalist Simon Reynolds offers a revved-up and passionate inside chronicle of how MDMA (“ecstasy”) and MIDI (the basis for electronica) together spawned the unique rave culture of the 1990s. England, Germany, and Holland began tinkering with imported Detroit techno and Chicago house music in the late 1980s, and when ecstasy was added to the mix in British clubs, a new music subculture was born. A longtime writer on the music beat, Reynolds started watching—and partaking in—the rave scene early on, observing firsthand ecstasy’s sense-heightening and serotonin-surgency effects on the music and the scene. In telling the story, Reynolds goes way beyond straight music history, mixing social history, interviews with participants and scene-makers, and his own analysis of the sounds with the names of key places, tracks, groups, scenes, and artists. He delves deep into the panoply of rave-worthy drugs and proper rave attitude and etiquette, exposing a nuanced musical phenomenon. Read on, and learn why nitrous oxide is called “hippy crack.”

**The Underground Is Massive** Michaelangelo Matos 2015-04-28 Joining the ranks of *Please Kill Me* and *Can’t Stop Won’t Stop* comes this definitive chronicle of one of the hottest trends in popular culture—electronic dance music—from the noted authority covering the scene. It is the sound of the millennial generation, the music “defining youth culture of the 2010s” (*Rolling Stone*). Rooted in American techno/house and ’90s rave culture, electronic dance music has evolved into the biggest moneymaker on the concert circuit. Music journalist Michaelangelo Matos has been covering this beat since its genesis, and in *The Underground Is Massive*, charts for the first time the birth and rise of this last great outlaw musical subculture. Drawing on a vast array of resources, including hundreds of interviews and a library of rare artifacts, from rave fanzines to online mailing-list archives, Matos reveals how EDM blossomed in tandem with the nascent Internet—message boards and chat lines connected partiers from town to town. In turn, these ravers, many early technology adopters, helped spearhead the information revolution. As tech was the tool, Ecstasy—(Molly, as it’s known today) an empathic drug that heightens sensory pleasure—was the narcotic fueling this alternative movement. Full of unique insights, lively details, entertaining stories, dozens of photos, and unforgettable misfits and stars—from early break-in parties to Skrillex and Daft Punk—*The Underground Is Massive* captures this fascinating trend in American pop culture history, a grassroots movement that would help define the future of music and the modern tech world we live in.

**Imagining the Global** Fabienne Darling-Wolf 2014-12-22 Based on a series of case studies of globally distributed media and their reception in different parts of the world, *Imagining the Global* reflects on what contemporary global culture can teach us about transnational cultural dynamics in the 21st century. A focused multisited cultural analysis that reflects on the symbiotic relationship between the local, the national, and the global, it also explores how individuals' consumption of global media shapes their imagination of both faraway places and their own local lives. Chosen for their continuing influence, historical relationships, and different geopolitical positions, the case sites of France, Japan, and the United States provide opportunities to move beyond common dichotomies between East and West, or United States and "the rest." From a theoretical point of view, *Imagining the Global* endeavors to answer the question of how one locale can help us understand another locale. Drawing from a wealth of primary sources—several years of fieldwork; extensive participant observation; more than 80 formal interviews with some 160 media consumers (and occasionally producers) in France, Japan, and the United States; and analyses of media in different languages—author Fabienne Darling-Wolf considers how global culture intersects with other significant identity factors, including gender, race, class, and geography. *Imagining the Global* investigates who gets to participate in and who gets excluded from global media representation, as well as how and why the distinction matters.

**Songs in the Key of Z** Irwin Chusid 2000 Irwin Chusid profiles a number of "outsider" musicians - those who started as "outside" and eventually came "in" when the listening public caught up with their radical ideas. Included are The Shaggs, Tiny Tim, Syd Barrett, Joe Meek, Captain Beefheart, The Cherry Sisters, Daniel Johnston, Harry Partch, Wesley Willis, and others.

*Global Tribe* Graham St. John 2012 Born from extensive international research, *Global Tribe* documents a little understood global dance culture that has mushroomed all over the world since its beginnings in diverse psychedelic music scenes flourishing in Goa, India, in the 1970s and 1980s. From small parties to major international events such as Portugal's Boom Festival, the paramount expression of this movement has been the festival. Via first-hand accounts of the scenes, festivals and music of psychedelic trance (psytrance) in Australia, Israel, Italy, the UK, the US, Germany, Turkey and other places, the author explores this transnational movement with attention to its diverse aesthetic roots, national translations and internal controversies. As a thoroughly engaging multi-sited ethnography and an intimate examination of the digital, chemical, cyber and media assemblage of psytrance, *Global Tribe* studies the integrated role of technology and spirituality in the formation of this visionary arts movement. The book demonstrates how the event-cultures of psytrance accommodate rites of risk and consciousness, a complex circumstance demanding revision of existing approaches to ritual, music and culture. Book jacket.

*The True Story of Acid House: Britain's Last Youth Culture Revolution* Luke Bainbridge 2014-02-10 The arrival of a new style of music and a new type of drug in 1988 ignited a revolution. To coincide with the 25th anniversary of the second summer of love, this is the definitive story of the seismic movements in music and youth culture that changed the cultural landscape forever. Luke Bainbridge is uniquely positioned to tell this story, having connections both in the industry, through nearly two decades as a music journalist, and on the dancefloor, through two decades of dancing, promoting and DJing. Bainbridge has interviewed most of the protagonists who led the revolution, from the DJs and musicians to the promoters, gangsters and ravers, and built up a relationship of trust and mutual respect. This will be true story of acid house, from the DJ box to the dance floor. He examines the legacy and lasting impact of acid house, and how the second summer of love is viewed 25 years on. How has acid house been assimilated into mainstream culture? How did the change in drugs, away from ecstasy towards other drugs, affect the music and the party scene? Why has the free party scene never really been replicated, despite new technology greater capacity to organise events and disseminate information? Did the summer of 1988 leave us with a generation of drug users? Has there been any lasting effect of such an explosion in drug use? Who were the real winners and casualties in the story? Do the world's current biggest DJs Tiesto, Swedish House Mafia, David Guetta have any connection to the

original scene? Where next for house and dance music in general?

**The Second Summer of Love** Alon Shulman 2019-05-02 'The definitive look at dance music and club culture - a must read' - Paul Oakenfold 'Brilliantly woven collection of aural histories ... a damn fine read' - DJ MAG In 1987, four friends from London, Paul Oakenfold, Danny Rampling, Nicky Holloway and Johnny Walker, took a week-long holiday to Ibiza. What they saw there, and brought back home, would give rise to a new global music and counterculture movement. As the eighties drew to their close, with Thatcherism holding the nation tight in its grip, something funny was happening right across the jungle of Britain's nightlife scene. People were dressing down, not up, to go to clubs. And they were dancing right through the night armed seemingly with only bottles of water. Ecstasy and acid house music had arrived on British shores, and a tribal battle between for the moral future of the nation, between the youth and the establishment, had begun. In *The Second Summer of Love*, author and dance music promoter Alon Shulman uses exclusive contributions from the world's biggest DJs, including Paul Oakenfold, Carl Cox, Fatboy Slim, Moby, Faithless, Mr C, Farley & Heller, Danny Rampling and many others to faithfully recreate the story of the summers of 1988 and 1989, and chart the birth and rise of Acid House, dance music and club culture right through to the modern day where dance music has become a culturally dominant global industry. Complete with stunning unseen photographs, this is the first authentic account of what really happened in that glorious period - from the politics and the people to the music, the drugs, the fashion and the culture - told by people who were there, as they bring to life the creation of an underground scene which inadvertently altered the course of modern global youth culture forever. 'It's as if house music and rave culture tapped into this ancient predilection of humans to stay up all night dancing and staring into the fire, and just supercharged it with electricity and MDMA' -Moby 'What I was experiencing was right in front of my eyes, it was happening right now and I loved it' -Carl Cox 'It opened my eyes and ears to a different spirit in music' - Fatboy Slim

**The Song of the Machine** David Blot 2019-10-08 A pulsating graphic novel on the epic history of electronic music, from the heyday of disco in the 1970s to the rave culture of the 1990s and beyond. With a foreword from house music legends Daft Punk, *The Song of the Machine* is a celebration of a musical wave that swept across the world over decades, demographics, and dance styles. Originally published in 2000 in France, and updated through today for this first English edition, the electrifying narrative introduces readers to the harbingers of the genre, such as David Mancuso, Larry Levan, and Frankie Knuckles (known as the "Godfather of House Music"); the prototypes of modern-day nightclubs and dance venues, like The Loft and Studio 54 in New York City, the Palace in Paris, and the Hacienda in Manchester, England, and of course, the technology and machines that first produced and synthesized the records that galvanized a movement. Told through exciting illustrations that evolve with the era they describe, and complete with specially curated playlists for each and every decade, *The Song of the Machine* recounts the influences and inspirations, the people and epic parties that created and defined this revolutionary music.

**That's the Joint!** Murray Forman 2004 Spanning 25 years of serious writing on hip-hop by noted scholars and mainstream journalists, this comprehensive anthology includes observations and critiques on groundbreaking hip-hop recordings.

**Generation Ecstasy** Simon Reynolds 2013-06-19 In *Generation Ecstasy*, Simon Reynolds takes the reader on a guided tour of this end-of-the-millennium phenomenon, telling the story of rave culture and techno music as an insider who has dosed up and blissed out. A celebration of rave's quest for the perfect beat definitive chronicle of rave culture and electronic dance music.

**Rave Art** Chelsea Louise Berlin 2020-10-15 A collection of flyers, invitations and rare memberships to legendary clubs and events from the Rave scene, giving an insight into a socio-cultural phenomenon that changed music, the law, drug culture, dance, fashion and design. Revised and expanded.

*Altered State* Matthew Collin 2010-12-09 From its first publication in 1997, *Altered State* established itself as the definitive text on Ecstasy and dance culture. This new edition sees Matthew Collin cast a fresh eye on the heady events of the acid house 'Summer of Love' and the rave scene's euphoric escalation into commercial excess as MDMA became a mass-market narcotic. *Altered State* is the best-selling book on Ecstasy culture, using a cast of memorable characters to track the origins of the scene and its drug through psychedelic subcults, underground gay discos and the Balearic paradise of Ibiza, to the point where Tony Blair was using an Ecstasy anthem as an election campaign song. *Altered State* critically examines the ideologies and myths of the scene, documenting the criminal underside to the blissed-out image, shedding new light on the social history of the most spectacular youth movement of the twentieth century.

**Electronic Cities** Sébastien Darchen 2021-04-19 This book examines Electronic Dance Music (EDM) scenes in 18 cities across Africa, the Middle East, Europe, Asia, North America and Australia. It focuses on the historical development of these scenes, with an emphasis on the post-2000 context, including the COVID-19 pandemic and its far-reaching effects. Expert contributors highlight the influence of geographical contexts, as well as cultural and political histories, in the development of mainstream EDM scenes and underground Electronic Dance Music Cultures. This expansive work offers additional insights on cultural and creative policies, planning interventions and regulations associated with nightlife management, and provides a detailed analysis of current challenges inherent to the governance of EDM scenes in contemporary cities.

Class of 88 Wayne Anthony 1998 What went on behind the Acid House dream? The raves and huge dance parties of the late-1980s changed the face of popular culture, as hundreds of thousands of youngsters enjoyed the illicit thrills of ecstasy and vast, illegal all-nighters. Yet beneath the bright surface was a world of drug deals, violence, exploitation, protection rackets and armed robbery. In this book, Wayne Anthony tells the story of his two years as an illegal dance party organizer and promoter. In those two years he was beaten up, menaced by criminals and blackmailers, confronted with sawn-off shotguns, kidnapped and threatened with murder.

**Adventures In Wonderland** Sheryl Garratt 2020-07-02 "Adventures In Wonderland is the ultimate, definitive account of the scene. Precise factually and perfectly articulated, it transports the reader to that unique, life-changing period. Sheryl Garratt was there, reporting from the core energy of the scene that we collectively created." - Danny Rampling "The book about rave culture that you can't afford not to read." - The Face The definitive history of the acid house explosion and its reverberations across popular culture, *Adventures In Wonderland* has been out of print for more than 20 years. This new edition has been updated slightly, with a new introduction and final chapter. Former editor of *The Face* and one of the few journalists writing about clubs in any detail in the 1980s, Sheryl Garratt weaves her own experiences in with hundreds of exclusive interviews with everyone involved. She talks about Ibiza clubs and the Wigan Casino, the key role of reggae and soul sound systems, and the one-nighters and illegal warehouse parties of 1980s clubland. Tracing the music back to its roots in New York, Chicago and Detroit, she reports from the underground clubs in those cities and offers in-depth interviews with its originators, from Frankie Knuckles, Marshall Jefferson and Farley 'Jackmaster' Funk to Derrick May, Kevin Saunderson and Juan Atkins. This is the acid house and rave explosion, as told by the people who lived it: door staff, dancers and drug dealers; gangsters, blaggers and promoters. From the real stories behind the huge illegal raves of 1989 to insider accounts from DJs such as Norman Jay, Trevor Nelson, Paul Oakenfold, Danny Rampling, Graeme Park, Mike Pickering, Carl Cox, Sasha and John Digweed. But this isn't just a book about the music. It's about being up for it, out of it, and right in the middle of it. It's about the Paradise Garage in New York, about dancing under the stars in Ibiza or Goa, about the house we built in the UK at Future, Shoom, Spectrum, Clink Street and the Hacienda. It's about Ecstasy and community and a scene that grew with breath-taking speed because we needed to feel that the world was changing. It's about dodging the police to get the party started, and the joy of dancing all night in the British countryside, with thousands of others on the same high. About Madchester,

Blackburn, and a new understanding between rock and dance music. And about what came after, from drum'n'bass to the rise of superclubs such as Ministry of Sound, Renaissance and Cream. But most of all, it's about having the time of your life. And who wouldn't want that? "The definitive account of contemporary dance culture.. If you weren't at Shoom in '87, then this is the best way to make up for it." - The Face "Gripping and vivid.. Garratt writes with the style and attitude of the feistiest club diva... Her personal memories are wedged between layers of insightful comment and thorough research." - The Times "She has spoken to everyone involved - from the Chicago DJs of the 80s to the rave promoters and club moguls of the 90s - and shows that it's possible to write popular culture without insulting our intelligence." - Daily Mirror

*Rave On* Matthew Collin 2018-01-11 Electronic dance music was once the utopian frontier of pop culture. But three decades after the acid house 'summer of love', it has gone from subculture to the global mainstream. Does it still have the same power to inspire? From the pleasure palaces of Ibiza and Las Vegas to 'new frontiers' like Shanghai and Dubai, raving is now a multi-million-dollar business. But there are still hardcore believers upholding its DIY ethos - the techno idealists of Berlin and Detroit and the queer subcults of New York, the post-apartheid party people of South Africa and the outlaw techno travellers of France. In *Rave On*, Matthew Collin travels the world to experience these unique scenes first-hand, talk to the key players and hear the story of how dance culture went global - and find out if its maverick spirit can survive its own success.

**Pick Up the Pieces** John Corbett 2019-03-01 Unless you lived through the 1970s, it seems impossible to understand it at all. Drug delirium, groovy fashion, religious cults, mega corporations, glitzy glam, hard rock, global unrest—from our 2018 perspective, the seventies are often remembered as a bizarre blur of bohemianism and disco. With *Pick Up the Pieces*, John Corbett transports us back in time to this thrillingly tumultuous era through a playful exploration of its music. Song by song, album by album, he draws our imaginations back into one of the wildest decades in history. Rock. Disco. Pop. Soul. Jazz. Folk. Funk. The music scene of the 1970s was as varied as it was exhilarating, but the decade's diversity of sound has never been captured in one book before now. *Pick Up the Pieces* gives a panoramic view of the era's music and culture through seventy-eight essays that allow readers to dip in and out of the decade at random or immerse themselves completely in Corbett's chronological journey. An inviting mix of skilled music criticism and cultural observation, *Pick Up the Pieces* is also a coming-of-age story, tracking the author's absorption in music as he grows from age seven to seventeen. Along with entertaining personal observations and stories, Corbett includes little-known insights into musicians from Pink Floyd, Joni Mitchell, James Brown, and Fleetwood Mac to the Residents, Devo, Gal Costa, and Julius Hemphill. A master DJ on the page, Corbett takes us through the curated playlist that is *Pick Up the Pieces* with captivating melody of language and powerful enthusiasm for the era. This funny, energetic book will have readers longing nostalgically for a decade long past.

**Global Nomads** Anthony D'Andrea 2007-01-24 *Global Nomads* provides a unique introduction to the globalization of countercultures, a topic largely unknown in and outside academia. Anthony D'Andrea examines the social life of mobile expatriates who live within a global circuit of countercultural practice in paradoxical paradises. Based on nomadic fieldwork across Spain and India, the study analyzes how and why these post-metropolitan subjects reject the homeland in order to shape an alternative lifestyle. They become artists, therapists, exotic traders and bohemian workers seeking to integrate labor, mobility and spirituality within a cosmopolitan culture of expressive individualism. These countercultural formations, however, unfold under neo-liberal regimes that appropriate utopian spaces, practices and imaginaries as commodities for tourism, entertainment and media consumption. In order to understand the paradoxical globalization of countercultures, *Global Nomads* develops a dialogue between global and critical studies by introducing the concept of 'neo-nomadism' which seeks to overcome some of the shortcomings in studies of globalization. This book is an essential aide for undergraduate, postgraduate and research students of Sociology, Anthropology of Globalization, Cultural Studies and Tourism Studies.



*Paper Squares and Purple Stars* John Vibes 2019-05-18 The year was 2007, I had just turned 21, and I was struggling to find my place in a world that I didn't understand. I spent most of my life as an outcast because I refused to conform with the expectations of mainstream society, but that summer, everything changed when I went to a rave and discovered an underground culture where I was finally accepted, where there were people just like me. It was like stumbling down a rabbit hole into a magical land of peace, love, and freedom. It really did feel like there was some type of magic in the air back in those days, because my life changed so quickly. In just a few months, I went from a common hustler and a nervous wallflower to a major promoter who organized and supplied some of the most notorious underground events on the east coast. I found meaning in my life, and I even found love, but I also found a dark side, which would threaten everything I gained. I ended up in a unique position to witness some of the wildest things that this underworld has to offer, experiencing some very extreme highs and lows of my own along the way. Years later, I reflected on what I saw and what I learned during those crazy times, and now I am ready to tell my story.

Cloud Atlas David Mitchell 2010-07-16 By the New York Times bestselling author of *The Bone Clocks* | Shortlisted for the Man Booker Prize A postmodern visionary and one of the leading voices in twenty-first-century fiction, David Mitchell combines flat-out adventure, a Nabokovian love of puzzles, a keen eye for character, and a taste for mind-bending, philosophical and scientific speculation in the tradition of Umberto Eco, Haruki Murakami, and Philip K. Dick. The result is brilliantly original fiction as profound as it is playful. In this groundbreaking novel, an influential favorite among a new generation of writers, Mitchell explores with daring artistry fundamental questions of reality and identity. *Cloud Atlas* begins in 1850 with Adam Ewing, an American notary voyaging from the Chatham Isles to his home in California. Along the way, Ewing is befriended by a physician, Dr. Goose, who begins to treat him for a rare species of brain parasite. . . . Abruptly, the action jumps to Belgium in 1931, where Robert Frobisher, a disinherited bisexual composer, contrives his way into the household of an infirm maestro who has a beguiling wife and a nubile daughter. . . . From there we jump to the West Coast in the 1970s and a troubled reporter named Luisa Rey, who stumbles upon a web of corporate greed and murder that threatens to claim her life. . . . And onward, with dazzling virtuosity, to an inglorious present-day England; to a Korean superstate of the near future where neocapitalism has run amok; and, finally, to a postapocalyptic Iron Age Hawaii in the last days of history. But the story doesn't end even there. The narrative then boomerangs back through centuries and space, returning by the same route, in reverse, to its starting point. Along the way, Mitchell reveals how his disparate characters connect, how their fates intertwine, and how their souls drift across time like clouds across the sky. As wild as a videogame, as mysterious as a Zen koan, *Cloud Atlas* is an unforgettable tour de force that, like its incomparable author, has transcended its cult classic status to become a worldwide phenomenon. Praise for *Cloud Atlas* “[David] Mitchell is, clearly, a genius. He writes as though at the helm of some perpetual dream machine, can evidently do anything, and his ambition is written in magma across this novel's every page.”—The New York Times Book Review “One of those how-the-holy-hell-did-he-do-it? modern classics that no doubt is—and should be—read by any student of contemporary literature.”—Dave Eggers “Wildly entertaining . . . a head rush, both action-packed and chillingly ruminative.”—People “The novel as series of nested dolls or Chinese boxes, a puzzle-book, and yet—not just dazzling, amusing, or clever but heartbreaking and passionate, too. I've never read anything quite like it, and I'm grateful to have lived, for a while, in all its many worlds.”—Michael Chabon “*Cloud Atlas* ought to make [Mitchell] famous on both sides of the Atlantic as a writer whose fearlessness is matched by his talent.”—The Washington Post Book World “Thrilling . . . One of the biggest joys in *Cloud Atlas* is watching Mitchell sashay from genre to genre without a hitch in his dance step.”—Boston Sunday Globe “Grand and elaborate . . . [Mitchell] creates a world and language at once foreign and strange, yet strikingly familiar and intimate.”—Los Angeles Times

**Move On Up** Aaron Cohen 2019-09-25 A Chicago Tribune Book of 2019, Notable Chicago Reads A Booklist Top 10 Arts Book of 2019 A No

Depression Top Music Book of 2019 Curtis Mayfield. The Chi-Lites. Chaka Khan. Chicago's place in the history of soul music is rock solid. But for Chicagoans, soul music in its heyday from the 1960s to the 1980s was more than just a series of hits: it was a marker and a source of black empowerment. In *Move On Up*, Aaron Cohen tells the remarkable story of the explosion of soul music in Chicago. Together, soul music and black-owned businesses thrived. Record producers and song-writers broadcast optimism for black America's future through their sophisticated, jazz-inspired productions for the Dells and many others. Curtis Mayfield boldly sang of uplift with unmistakable grooves like "We're a Winner" and "I Plan to Stay a Believer." Musicians like Phil Cohran and the Pharaohs used their music to voice Afrocentric philosophies that challenged racism and segregation, while Maurice White of Earth, Wind, and Fire and Chaka Khan created music that inspired black consciousness. Soul music also accompanied the rise of African American advertisers and the campaign of Chicago's first black mayor, Harold Washington, in 1983. This empowerment was set in stark relief by the social unrest roiling in Chicago and across the nation: as Chicago's homegrown record labels produced rising stars singing songs of progress and freedom, Chicago's black middle class faced limited economic opportunities and deep-seated segregation, all against a backdrop of nationwide deindustrialization. Drawing on more than one hundred interviews and a music critic's passion for the unmistakable Chicago soul sound, Cohen shows us how soul music became the voice of inspiration and change for a city in turmoil.

**Live Wires** Dan Warner 2017-10-15 We live in an electronic world, saturated with electronic sounds. Yet, electronic sounds aren't a new phenomenon; they have long permeated our sonic landscape. What began as the otherworldly sounds of the film score for the 1956 film *Forbidden Planet* and the rarefied, new timbres of Stockhausen's *Kontakte* a few years later, is now a common soundscape in technology, media, and an array of musical genres and subgenres. More people than ever before can produce and listen to electronic music, from isolated experimenters, classical and jazz musicians, to rock musicians, sound recordists, and the newer generations of electronic musicians making hip-hop, house, techno, and ambient music. Increasingly we are listening to electronic sounds, finding new meanings in them, experimenting with them, and rehearsing them as listeners and makers. *Live Wires* explores how five key electronic technologies—the tape recorder, circuit, computer, microphone, and turntable—revolutionized musical thought. Featuring the work of major figures in electronic music—including everyone from Schaeffer, Varèse, Xenakis, Babbitt, and Oliveros to Eno, Keith Emerson, Grandmaster Flash, Juan Atkins, and Holly Herndon—*Live Wires* is an arresting discussion of the powerful musical ideas that are being recycled, rethought, and remixed by the most interesting electronic composers and musicians today.

**State Of Bass** Martin James 2020 *Jungle and Drum & Bass* was like nothing else the world had experienced before - simultaneously black and white, urban and suburban, old skool attitude and new school innovation. A socio-cultural melting pot of early 90s broken Britain seizing the wheel and taking control of the machine. Originally published in 1997, *State of Bass* explores the scene's roots through its social, cultural and musical antecedents and on to its emergence via the debate that surrounded the apparent split between jungle and drum & bass. Drawing on interviews with some of the key figures in the early years, *State of Bass* explores the sonic shifts and splinters of new variants, styles and subgenres as it charts the journey from the early days to its position as a global phenomenon. *State of Bass* extends the original text to include the award of the Mercury Prize to Reprazent for the *New Forms* album and brings new perspectives to the story of the UK's most important subterranean urban energy.

*Dreaming in Yellow: The Story of the DIY Sound System* Harry Harrison 2022-05 Emerging from Nottingham in the summer of 1989, the DiY Collective were one of the first house sound systems in the UK. Merging the anarchic lineage of the free festival scene, the cultural and political anger of bands like Crass with the new, irresistible electronic pulse of acid house, they bridged the idealistic void left by the moral implosion of the commercial rave scene. From Castlemorton to the Café del Mar, the DiY sound and DJs became internationally renowned and beneath their banners of liberty, collectivism and untrammelled hedonism achieved an underground cult status that endures to this day. Having celebrated their thirtieth

anniversary in 2109, DiY continue to challenge the idea that dance music is apolitical and to celebrate the ideology of liberation through fun. Written by Harry Harrison, one of DiY's founding members, this book traces their origins back to early formative experiences, describing in detail the seminal clubs, parties, festivals and records that forged the collective. *Dreaming in Yellow* is an attempt to distil the story of DiY's tumultuous existence and the remarkably eclectic, outrageous and occasionally deranged story of them doing it themselves.

**Retromania** Simon Reynolds 2011-07-19 The influential rock critic and author of *Rip It Up* and *Start Again* traces society's obsession with retro music as reflected by reunion tours and expanded re-releases of classic albums, expressing his concern that our culture's disproportionate focus on past music eras is compromising the distinctiveness of today's sound. Original. 15,000 first printing.

**The Voice of the Rural** Alessandra Ciucci 2022-05-25 "If you Google Umbria, you'll likely see picturesque rolling hills and medieval villages perched on them. But in *The Voice of the Rural*, ethnomusicologist Alessandra Ciucci introduces us to the Moroccan migrant workers that labor in the province's Alta Valle del Tevere region, which has been transformed by agrobusiness. These migrants working in Umbria's tobacco fields and on its construction sites have been coming to the region for decades, and while some eventually save enough money to buy some land and build a house back home, most are only able to scrape together what little they can from season to season. Marginalized in Italy and far from their homes, these men turn to Moroccan traditions of music and poetry that romanticize the Moroccan countryside they have left, l-'arubiya, or the rural. Ciucci's ethnography is a rich analysis of l-'arubiya that unpacks how these men share the music and sound of the rural to create a culture of belonging in a foreign and inhospitable nation, gathering in groups to listen to recordings of the musical style and creating community that springs from the very particular Moroccan narratives and identity depicted in the music. The poetry conjures up local images, history, and tradition, evoking a personhood that allows these men to momentarily preserve a particular form of manhood inaccessible to them in Italian culture. In Italy, these men are perceived as threatening and sexually violent. But the sound of l-'arubiya signifies a different kind of masculinity, of what it means to be a "real man", someone virtuous, generous, and strong both physically and morally. Through close fieldwork with migrant men and careful analysis of the lives they live through music, Ciucci uncovers an important social dimension of Europe's evolving migration crisis: how migrants preserve a sense of self and of home in an inhospitable country, allowing them to endure in the face of incredible hardship"--

*Der Klang der Familie* Felix Denk 2014-10-27 After the fall of the Wall, Berlin is full of disused spaces and abandoned buildings, just waiting to be filled with new life. It is unclear who owns any of this, which allows the techno scene to take over these new empty spaces in both halves of the city. Clubs, galleries, ateliers and studios spring up - only to disappear again a few weeks later. Soon Berlin has become the epicentre of a new culture, attracting enthusiastic followers from all over the world to clubs like the Tresor and the E-Werk. Wearing gasmasks and welding goggles they dance the night away to the jackhammer sound of previously obscure Detroit DJs. Among them are writers, artists, photographers, designers, DJs, club-owners, music producers, bouncers and scenesters, people from the centre of the movement and from its peripheries - in *Der Klang der Familie* they all get to have their say and paint a vibrant picture of a time when it felt like everything was possible.

*Class of '88* Wayne Anthony 2018-03-22 Organised crime puts on a smiley face. When the Summer of Love hit Britain in '88, Wayne embraced the bright new world of dance music, MDMA and all-night celebrations. But alongside the ecstasy, his natural East End entrepreneurial instincts kicked in, and he began to organise the infamous Genesis dance parties for thousands of kids. Wayne soon became a key figure in the high octane, technicolour rave scene. But beneath the shiny, smiley surfaces, he quickly found himself in a vicious world of violence, police harassment and organised crime, for which he was totally unsuited and unprepared. He was beaten by ex-paratroopers, menaced by gangsters, kidnapped, confronted with sawn off shotguns and threatened with murder, all so Britain could party like never before. When *Class of '88* was first published, it



was so popular that Foyles dedicated an entire window to the book for a month. Now, re-issued for the 30th anniversary, this is Wayne's very lively, highly individual account of the two years he spent as an illegal party promoter, leading the rave revolution which was sweeping the UK, changing lives, music and popular culture forever.

**More Brilliant than the Sun** Kodwo Eshun 2020-02-04 The classic work on the music of Afrofuturism, from jazz to jungle *More Brilliant than the Sun: Adventures in Sonic Fiction* is one of the most extraordinary books on music ever written. Part manifesto for a militant posthumanism, part journey through the unacknowledged traditions of diasporic science fiction, this book finds the future shock in Afrofuturist sounds from jazz, dub and techno to funk, hip hop and jungle. By exploring the music of such musical luminaries as Sun Ra, Alice Coltrane, Lee Perry, Dr Octagon, Parliament and Underground Resistance, theorist and artist Kodwo Eshun mobilises their concepts in order to open the possibilities of sonic fiction: the hitherto unexplored intersections between science fiction and organised sound. Situated between electronic music history, media theory, science fiction and Afrodiasporic studies, *More Brilliant than the Sun* is one of the key works to stake a claim for the generative possibilities of Afrofuturism. Much referenced since its original publication in 1998, but long unavailable, this new edition includes an introduction by Kodwo Eshun as well as texts by filmmaker John Akomfrah and producer Steve Goodman aka kode9.

**Techno Rebels** Dan Sisko 2010 An updated, expanded history of techno music with special attention to its roots in Detroit.

**Techno Rebels** Dan Sisko 2010 Although the most vital and innovative trend in contemporary music, techno is notoriously difficult to define. What, exactly, is techno? Author Dan Sisko offers an entertaining, informed, and in-depth answer to this question in *Techno Rebels*, the music's authoritative American chronicle and a must-read for all fans of techno popular music, and contemporary culture.

*Pop Grenade* Matthew Collin 2015-05-29 An adrenalin-charged trip through some of the cultural flashpoints of the past few decades, *Pop Grenade* celebrates the power of music as a force for change. Based on first-hand, personal reportage from raves, riots and rebellions, it explores how music has been used as a weapon in struggles for liberation and attempts to create temporary paradises. From Berlin's anarchic techno scene after the fall of the Wall to outlaw sound systems in wartime Bosnia, from Moscow during the crackdown on Pussy Riot to New York in the militant early years of hip-hop, it tells the extraordinary stories of some of the world's most audacious musical freedom fighters, disco visionaries and rock'n'roll rebels with a cause.

**Porcelain** Moby 2016 The rock musician Moby explores his "path from suburban poverty and alienation to a life of beauty, squalor, and unlikely success out of the NYC club scene of the late '80s and '90s"--Dust jacket flap.

**No Logo** Naomi Klein 2000-01-15 "What corporations fear most are consumers who ask questions. Naomi Klein offers us the arguments with which to take on the superbrands." Billy Bragg from the bookjacket.

Oh yes, oh yes! Carl Cox 2021-08-19 From warm up DJ at the birth of Acid House to global main stage headline artist today, Carl Cox continues to inspire and influence audiences and artists. Carl has been everything from a recording artist and producer to label owner, radio DJ and broadcaster. He is still all these things and much more with his star shining brighter than ever. *Oh yes, oh yes!* tells the story, in his own words, of the man known as 'The Three Deck Wizard' on the rave scene before evolving into 'The People's Choice' and the King of Ibiza; a DJ and artist who remains at the very top of his game and continues to innovate and thrill music-lovers on the world's biggest stages. Starting off as a shelf-stacker, grass cutter and scaffolder in the south London suburbs, Carl's phenomenal talents as a DJ grew out of a love of music nurtured in his parents' front room. In *Oh yes, oh yes!* he takes us to the heart of the party, from the UK rave scene to Burning Man and from Ibiza to Melbourne, and a career that in many ways is the story of club culture and an inspiration to all those who choose to follow their dreams turning him into a living legend along the way. Oh yes, oh

yes! is a remarkably candid and intimate portrait of an artist who has never lost touch with the people who share the dancefloor with him. 'Carl is one of the few true pioneers of UK club culture internationally. He has opened the door to so many DJs and inspired so many, including me.' Gilles Peterson 'Carl Cox wrote the script of what it means to be a DJ.' David Guetta 'People use the term legend far too easily for my liking but Carl is legend personified.' Grooverider 'Carl has always been my favourite. He is the complete DJ, also the DJs DJ. Records come to life when he plays them, rooms come to life when he rocks them. His enthusiasm is infectious, his commitment complete.' Norman Cook aka Fatboy Slim

**Weekend Societies** Graham St John 2017-01-12 From massive raves sprouting around the London orbital at the turn of the 1990s to events operated under the control of corporate empires, EDM (Electronic Dance Music) festivals have developed into cross-genre, multi-city, transnational mega-events. From free party teknivals proliferating across Europe since the mid-1990s to colossal corporate attractions like Tomorrowland Electric Daisy Carnival and Stereosonic, and from transformational and participatory events like Burning Man and events in the UK outdoor psytrance circuit, to such digital arts and new media showcases as Barcelona's Sónar Festival and Montreal's MUTEK, dance festivals are platforms for a variety of arts, lifestyles, industries and policies. Growing ubiquitous in contemporary social life, and providing participants with independent sources of belonging, these festivals and their event-cultures are diverse in organization, intent and outcome. From ethically-charged and "boutique" events with commitments to local regions to subsidiaries of entertainment conglomerates touring multiple nations, EDM festivals are expressions of "freedoms" revolutionary and recreational. Centres of "EDM pop", critical vectors in tourism industries, fields of racial distinction, or experiments in harm reduction, gifting culture, and co-created art, as this volume demonstrates, diversity is evident across management styles, performance legacies and modes of participation. *Weekend Societies* is a timely interdisciplinary volume from the emergent field of EDM festival and event-culture studies. Echoing an industry trend in world dance music culture from raves and clubs towards festivals, *Weekend Societies* features contributions from scholars of EDM festivals showcasing a diversity of methodological approaches, theoretical perspectives and representational styles. Organised in four sections: Dance Empires; Underground Networks; Urban Experiments; Global Flows, *Weekend Societies* illustrates how a complex array of regional, economic, social, cultural and political factors combine to determine the fate of EDM festivals that transpire at the intersections of the local and global.

**Club Cultures** Sarah Thornton 2013-08-23 This is an innovative contribution to the study of popular culture, focusing on the youth cultures that revolve around dance clubs and raves.

Rave On Matthew Collin 2018-10-09 Peace, Love, Unity, and Respect. Cultural liberation and musical innovation. Pyrotechnics, bottle service, bass drops, and molly. Electronic dance music has been a vital force for more than three decades now, and has undergone transformation upon transformation as it has taken over the world. In this searching, lyrical account of dance music culture worldwide, Matthew Collin takes stock of its highest highs and lowest lows across its global trajectory. Through firsthand reportage and interviews with clubbers and DJs, Collin documents the itinerant musical form from its underground beginnings in New York, Chicago, and Detroit in the 1980s, to its explosions in Ibiza and Berlin, to today's mainstream music scenes in new frontiers like Las Vegas, Shanghai, and Dubai. Collin shows how its dizzying array of genres—from house, techno, and garage to drum and bass, dubstep, and psytrance—have given voice to locally specific struggles. For so many people in so many different places, electronic dance music has been caught up in the search for free cultural space: forming the soundtrack to liberation for South African youth after Apartheid; inspiring a psychedelic party culture in Israel; offering fleeting escape from—and at times into—corporatization in China; and even undergirding a veritable "independent republic" in a politically contested slice of the former Soviet Union. Full of admiration for the possibilities the music has opened up all over the world, Collin also unflinchingly probes where this utopianism has fallen short, whether the culture maintains its

liberating possibilities today, and where it might go in the future.

**The North Will Rise Again** John Robb 2010-05-05 'An extraordinary history... The range of voices breathing new life into past events is vast' \*\*\*\*  
Mojo 'The Morrissey and Marr recollections are particularly revealing' The Word The Buzzcocks. Joy Division. The Fall. The Smiths. The Stone Roses. The Happy Mondays. Oasis. Manchester has proved to be an endlessly rich seam of pop-music talent over the last 30 years. Highly opinionated and usually controversial, stars such as Mark E. Smith, Morrissey, Ian Brown and the Gallagher brothers have always had plenty to say for themselves. Here, in John Robb's new compilation, Manchester's gobbiest musicians tell the story of the city's thriving music scene in their own words. When the Buzzcocks put on the Sex Pistols at Lester Free Hall in 1976, they kickstarted a musical revolution and a fervent punk scene exploded. In 1979 the legendary Tony Wilson founded Factory Records, the home of Joy Division/New Order and later the Happy Mondays. The Hacienda, the Factory nightclub, became notorious in the late 1980s as a centre of the influential Madchester scene, led by the Mondays and the Stone Roses, with a unique style and sound of its own. Then, from the ashes of Madchester rose über-lads Oasis, the kings of Britpop and the biggest UK band of the 1990s. John Robb is a leading music journalist and the author of the bestselling biography of the Stone Roses. His other books include Punk: An Oral History, The Charlatans ... We Are Rock and The Nineties: What the F\*\*k Was That All About? He lives in Manchester.

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