Dj Dance And Rave Culture Examining Pop Culture

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Pop Cult Rupert Till
2010-12-02 Explores the development of a range of cults of popular music as a response to changes in attitudes to meaning, spirituality and religion in society.

Rave Culture and Religion Graham St John
2004-06-01 The collection provides insights on developments in post-traditional religiosity (especially 'New Age' and 'Neo-Paganism') through studies of rave's Gnostic narratives of ascensionism and re-
enchantment, explorations of the embodied spirituality and millennialist predispositions of dance culture, and investigations of transnational digital-art countercultures manifesting at geographic locations as diverse as Goa, India, and Nevada's Burning Man festival. Contributors examine raving as a new religious or revitalization movement; a powerful locus of sacrifice and transgression; a lived bodily experience; a practice comparable with world entheogenic rituals; and as evidencing a new Orientalism. Rave Culture and Religion will be essential reading for advanced students and academics in the fields of sociology, cultural studies and religious studies.

**Clubbing** Ben Malbon 2002-03-11 Clubbing explores the cultures and spaces of clubbing. Divided into three sections: Beginnings, The Night Out and Reflections, Clubbing includes first-hand accounts of clubbing experiences, framing these accounts within the relevant research and a review of clubbing in late-1990s Britain. Malbon particularly focuses on: the codes of social interaction among clubbers issues of gender and sexuality the effects of music the role of ecstasy clubbing as a playful act and personal interpretations of clubbing experiences.

**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.

Trouble Songs Stuart Bailie 2018

Beyond the Dance Floor Rebekah Farrugia 2012-07-24 The Beyond the Dance Floor book is a path breaking study about the women who DJ electronic dance music. In this study, the main focus is given on the largely neglected relationship between women and the hegemonic conceptions of gender and technology that continue to inform this male dominated music culture. In this study, the author explores several important issues, such as the politics of identity and representation, women-centred DJ communities, and the role female DJs and producers play in dance music culture as well as the larger public sphere.

Beyond Subculture Rupa Huq 2007-01-24 Presenting a new approach to the study of youth culture and popular music, Beyond Subculture re-examines the link between music and subcultures and asks the question; in an ageing world, can pop
music still be an automatic metaphor for youth culture? Using case studies and first-hand interviews with consumer and producers including Noel Gallagher and Talvin Singh, Rupa Huq investigates a series of musically-centred global youth cultures including hip-hop, electronic dance music and bhangra. With ‘Generation X’ becoming an increasingly redundant term, this book will help students redefine their ideas of youth culture and will be an invaluable addition to their studies.

Uproot Jace Clayton 2016-08-16 In 2001 Jace Clayton was an unknown DJ who recorded a three-turntable, sixty-minute mix and put it online to share with friends. Within weeks, Gold Teeth Thief became an international calling card, whisking Clayton away to play a nightclub in Zagreb, a gallery in Osaka, a former brothel in Sao Paolo, and the American Museum of Natural History. Just as the music world made its fitful, uncertain transition from analog to digital, Clayton found himself on the front lines of creative upheavals of art production in the twenty-first century globalized world. Uproot is a guided tour of this newly-opened cultural space. With humor, insight, and expertise, Clayton illuminates the connections between a Congolese hotel band and the indie-rock scene, Mexican rodeo teens and Israeli techno, and Whitney Houston and the robotic voices is rural Moroccan song, and offers an unparalleled understanding of music in the digital age.

Dance and Organization Brigitte Biehl

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Dance and Organisation is the first comprehensive work to integrate dance theory and methods into the study of management, which have developed an interest in the arts and the humanities. Dance represents dynamics and change and puts the moving body at the centre, which has been ignored and oppressed by traditional management theory. ‘Being’ a leader however also means to ‘move’ like one, and critical lessons can be learned from ballerinas and modern dancers. Leadership is a dialogue, as in the work of musicians, conductors and DJs who manage groups without words. Movement in organisational space, in a museum or a techno club can be understood as a choreography and site-specific performance. Movement also is practically used for leadership and employee development workshops and can be deployed as an organisational research method. By taking a firm interdisciplinary stance in dance studies and organisational research to explore management topics, reflecting on practitioner accounts and research projects, the book seeks to make an innovative contribution to our understanding of the moving body, generating new insights on teamwork, leadership, gender in management, organisational space, training and research methods. It comprises an important contribution to the organizational behaviour and critical management studies disciplines, and looks to push the boundaries of the academic literature.

Santa Martin I. Green
1998 Old Kris Kringle
himself tells the story of his life, throwing light on his childhood, on the workings of his toyshop, and on the mysteries of his Christmas Eve flight, in an illustrated Christmas keepsake designed for families to read aloud. 136,000 first printing. Songbooks Eric Weisbard 2021-04-23 In Songbooks, critic and scholar Eric Weisbard offers a critical guide to books on American popular music from William Billings's 1770 New-England Psalm-Singer to Jay-Z's 2010 memoir Decoded. Drawing on his background editing the Village Voice music section, coediting the Journal of Popular Music Studies, and organizing the Pop Conference, Weisbard connects American music writing from memoirs, biographies, and song compilations to blues novels, magazine essays, and academic studies. The authors of these works are as diverse as the music itself: women, people of color, queer writers, self-educated scholars, poets, musicians, and elites discarding their social norms. Whether analyzing books on Louis Armstrong, the Beatles, and Madonna; the novels of Theodore Dreiser, Gayl Jones, and Jennifer Egan; or varying takes on blackface minstrelsy, Weisbard charts an alternative history of American music as told through its writing. As Weisbard demonstrates, the most enduring work pursues questions that linger across time period and genre-cultural studies in the form of notes on the fly, on sounds that never cease to change meaning. Pop Cult Rupert Till 2010-12-02 Explores the development of a range
of cults of popular music as a response to changes in attitudes to meaning, spirituality and religion in society.>

**Dancefloor-Driven Literature** Simon A. Morrison 2020-05-14

Almost as soon as 'club culture' took hold - during the UK's Second Summer of Love in 1988 - its sociopolitical impact became clear, with journalists, filmmakers and authors all keen to use this cultural context as source material for their texts. This book uses that electronic music subculture as a route into an analysis of these principally literary representations of a music culture: why such secondary artefacts appear and what function they serve. The book conceives of a new literary genre to accommodate these stories born of the dancefloor - 'dancefloor-driven literature'. Using interviews with Irvine Welsh, author of Trainspotting (1994), alongside other dancefloor-driven authors Nicholas Blincoe and Jeff Noon as case studies, the book analyzes three separate ways writers draw on electronic dance music in their fictions, interrogating that very particular intermedial intersection between the sonic and the linguistic. It explores how such authors write about something so subterranean as the nightclub scene, and analyses what specific literary techniques they deploy to write lucidly and fluidly about the metronomic beat of electronic music and the chemical accelerant that further alters that relationship.

**Beyond Subculture** Rupa
Huq 2006 Drawing on first hand case studies and interviews with musicians and producers, including Talvin Singh and Noel Gallagher, Rupa Huq re-examines the link between music and subcultures. As youth culture becomes more diverse and the effects of globalisation become stronger, the late twentieth-century definition of 'Generation X' is becoming redundant.

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-surging 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
Yeah! Yeah! Yeah!: The Story of Pop Music from Bill Haley to Beyoncé
Bob Stanley 2014-07-14
"[Stanley is] as clear-eyed about music as he is crazy in love with it." —Mikael Wood, Los Angeles Times

A monumental work of musical history, Yeah! Yeah! Yeah! traces the story of pop music through songs, bands, musical scenes, and styles from Bill Haley and the Comets’ “Rock around the Clock” (1954) to Beyoncé’s first megahit, “Crazy in Love” (2003). Bob Stanley—himself a musician, music critic, and fan—teases out the connections and tensions that animated the pop charts for decades, and ranges across the birth of rock, soul, R&B, punk, hip hop, indie, house, techno, and more. Yeah! Yeah! Yeah! is a vital guide to the rich soundtrack of the second half of the twentieth century and a book as much fun to argue with as to quote.

Exploring Psychedelic Trance and Electronic Dance Music in Modern Culture
Simão, Emília 2015-08-04
The popularization and cult-like following of electronic music has provoked new relations between men and machines, art and technology, and modern shamans and disc jockeys. New technologies and multimedia tools have awakened neo-ritual practices through the emergence of Psychedelic Trance parties, evoking tribal experiences inspired by a new shamanism, mediated by high-tech guide elements. Exploring Psychedelic Trance and...
Electronic Dance Music in Modern Culture investigates the expansive scope of Electronic Music Dance Culture (EMDC), the rise of Psychedelic Trance culture, and their relationship with new digital platforms. Drawing from perspectives in sociology, anthropology, psychology, aesthetics and the arts, religious studies, information technologies, multimedia communication, shamanism, and ritualism, this book analyzes the impact of new technologies on individual and collective behaviors in cyberspace. This innovative reference source is ideal for use by academicians, researchers, upper-level students, practitioners, and theorists. Focusing on a variety of topics relating to subcultures, human behavior, and popular culture, this title features timely research on alternative culture, electronic music festivals, ethnography, music and religion, psychedelic drugs, Psytrance, rave culture, and trance parties.

Remix Theory: The Aesthetics of Sampling
Eduardo Navas 2014-11-04
Sampling and remixing are now common in art, music and new media. Assessing their aesthetic qualities by focusing on technical advances in 1970s and 80s music, and later in art and media, the author argues that 'Remix' punches above its deemed cultural weight.

Modeselektor’s Happy Birthday! Sean Nye 2022-01-27 Modeselektor, the Berlin electronic duo consisting of Gernot Bronsert and Sebastian Szary, released Happy Birthday! in 2007, an
album that mixed emotion, humor, and party excess. Through this album, this book presents a unique window into the histories of Berlin techno, European rave culture, and electronic music. By emphasizing Happy Birthday! as a network of collabs, genres, and insider winks, it highlights key features in Modeselektor's career: above all, the beginnings of Moderat, the famous project between Modeselektor and Apparat, as well as the connections to groups and artists as diverse as Thom Yorke, Ellen Allien, Paul St. Hilaire, Otto von Schirach, Scooter, and Jones & Stephenson. 33 1/3 Global, a series related to but independent from 33 1/3, takes the format of the original series of short, music-based books and brings the focus to music throughout the world. With initial volumes focusing on Japanese and Brazilian music, the series will also include volumes on the popular music of Australia/Oceania, Europe, Africa, the Middle East, and more.

**Popular Music Fandom**
Mark Duffett 2013-11-07

This book explores popular music fandom from a cultural studies perspective that incorporates popular music studies, audience research, and media fandom. The essays draw together recent work on fandom in popular music studies and begin a dialogue with the wider field of media fan research, raising questions about how popular music fandom can be understood as a cultural phenomenon and how much it has changed in light of recent developments. Exploring the topic in this way...
broaches questions on how to define, theorize, and empirically research popular music fan culture, and how music fandom relates to other roles, practices, and forms of social identity. Fandom itself has been brought center stage by the rise of the internet and an industrial structure aiming to incorporate, systematize, and legitimate dimensions of it as an emotionally-engaged form of consumerism. Once perceived as the pariah practice of an overly attached audience, media fandom has become a standardized industrial subject-position called upon to sell box sets, concert tickets, new television series, and special editions. Meanwhile, recent scholarship has escaped the legacy of interpretations that framed fans as passive, pathological, or defiantly empowered, taking its object seriously as a complex formation of identities, roles, and practices. While popular music studies has examined some forms of identity and audience practice, such as the way that people use music in daily life and listener participation in subcultures, scenes and, tribes, this volume is the first to examine music fans as a specific object of study.

Listen to Rap! Exploring a Musical Genre
Anthony J. Fonseca 2019-09-30
Listen to Rap! Exploring a Musical Genre provides an overview of this kinetic and poetic musical genre for scholars of rap and curious novices alike. • Provides readers with a ready list of the 50 most important people and events in rap • Discusses vocal styles
and musical production in depth • Quickly and efficiently characterizes rappers, crews, albums, and singles • Provides pertinent information that links rappers, producers, DJs (turntablists), and record labels • Discusses the history of rap as a series of local phenomena in the introduction

Discographies Jeremy Gilbert 1999
Experiencing Disco, HipHop, House, Techno, Drum 'n' Bass and Garage Discographies traces the history of ideas about music and dance in Western culture.

Rave Culture Tammy L. Anderson 2009 It used to be that raves were grassroots organized, anti-establishment, unlicensed all-night drug-fueled dance parties held in abandoned warehouses or an open field. These days, you pay $40 for a branded party at popular riverfront nightclubs where age and status, rather than DJ expertise and dancing, shape your experience. In Rave Culture sociologist Tammy Anderson explores the dance music, drug use and social deviance that are part of the pulsing dynamics of this collective. Her ethnographic study compares the Philadelphia rave scene with other rave scenes in London and Ibiza. She chronicles how generational change, commercialization, law enforcement, hedonism, and genre fragmentation fundamentally altered electronic dance music parties. Her analysis calls attention to issues of personal and collective identity in helping to explain such social change and what the decline of the rave scene means for the
future of youth culture and electronic dance music.

**Rave On** Matthew Collin
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.

*Last Night a DJ Saved My Life*  
Bill Brewster  
2014-05-13 “A riveting look at record spinning from its beginnings to the present day . . . A grander and more fascinating story than one would think” (Time Out). This is the first comprehensive history of the disc jockey, a cult classic now updated with five new chapters and over a hundred pages of additional material. It’s the definitive account of DJ culture, from the first record played over airwaves to house, hip-hop, techno, and beyond. From the early development of recorded and transmitted sound, DJs have been shaping the way we listen to music and the record industry. This book tracks down the inside story on some of music’s most memorable moments. Focusing on the club DJ, the book gets first-hand accounts of the births of disco, hip-hop, house, and techno. Visiting legendary clubs like the Peppermint Lounge, Cheetah, the Loft, Sound Factory, and Ministry of Sound, and with interviews with legendary DJs, Last Night a DJ Saved My Life is a lively and entertaining account of musical history and some of the most legendary parties of the century. “Brewster and Broughton’s ardent history is one of barriers and sonic booms, spanning almost
100 years, including nods to pioneers Christopher Stone, Martin Block, Douglas ‘Jocko’ Henderson, Bob ‘Wolfman Jack’ Smith and Alan ‘Moondog’ Freed.”

—Publishers Weekly

Understanding Popular Music Culture Roy Shuker 2016-01-29 This extensively revised and expanded fifth edition of Understanding Popular Music Culture provides an accessible and comprehensive introduction to the production, distribution, consumption and meaning of popular music, and the debates that surround popular culture and popular music. Reflecting the continued proliferation of popular music studies, the new music industry in a digital age, and the emergence of new stars, this new edition has been reorganized and extensively updated throughout, making for a more coherent and sequenced coverage of the field. These updates include: two new chapters entitled ‘The Real Thing’: Authenticity, covers and the canon and ‘Time Will Pass You By’: Histories and popular memory new case studies on artists including The Rolling Stones, Lorde, One Direction and Taylor Swift further examples of musical texts, genres, and performers throughout including additional coverage of Electronic Dance Music expanded coverage on the importance of the back catalogue and the box set; reality television and the music biopic greater attention to the role and impact of the internet and digital developments in relation to production, dissemination, mediation and consumption; including the role of
social network sites and streaming services each chapter now has its own set of expanded references to facilitate further investigation. Additional resources for students and teachers can also be found on the companion website (www.routledge.com/cw/shuker), which includes additional case studies, links to relevant websites and a discography of popular music metagenres. Exploring the Spiritual in Popular Music Georgina Gregory 2021-01-28 This book highlights how the diverse nature of spiritual practices are experienced and manifest through the medium of popular music. At first glance, chapters on Krishnacore, the Rave Church phenomenon and post-punk repertoire of Psychic TV may appear to have little in common; however, this book draws attention to some of the similarities of the nuances of spiritual expression that underpin the lived experience of popular music. As an interdisciplinary volume, the extensive introduction unpacks and clarifies terminology relating to the study of religion and popular music. The cross-disciplinary approach of the book makes it accessible and appealing to scholars of religious studies, cultural studies, popular music studies and theology. Unlike existing collections dealing with popular music and religion that focus on a specific genre, this innovative book offers a range of music and case studies, with chapters written by international contributors. Pop Pagans Donna Weston 2014-10-20 Paganism is rapidly becoming a religious, creative, and
political force internationally. It has found one of its most public expressions in popular music, where it is voiced by singers and musicians across rock, folk, techno, goth, metal, Celtic, world, and pop music. With essays ranging across the US, UK, continental Europe, Australia and Asia, 'Pop Pagans' assesses the histories, genres, performances, and communities of pagan popular music. Over time, paganism became associated with the counter culture, satanic and gothic culture, rave and festival culture, ecological consciousness and spirituality, and new ageism. Paganism has used music to express a powerful and even transgressive force in everyday life. 'Pop Pagans' examines the many artists and movements which have contributed to this growing phenomenon.
and technology, Over and Over reassesses the complexity connected to notions of repetition in a variety of musical genres. The first edited volume on repetition in 20th- and 21st-century popular music, Over and Over explores the wide-ranging forms and use of repetition - from large repetitive structures to micro repetitions - in relation to both specific and large-scale issues and contexts. The book brings together a selection of original texts by leading authors in a field that is, as yet, little explored. Aimed at both specialists and neophytes, it sheds important new light on one of the fundamental phenomena of music of our times. 

**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.

**The Evolution of Electronic Dance Music** Ewa Mazierska 2021-05-06 The Evolution of Electronic Dance Music establishes EDM's place on the map of popular music. The book accounts for various ambiguities, variations, transformations, and manifestations of EDM, pertaining to its generic fragmentation, large geographical spread, modes of consumption and, changes in technology. It focuses especially on its current state, its future, and its borders between EDM and other forms of electronic music, as well as other forms of popular music. It accounts for the rise of EDM in places that are overlooked by the existing literature, such as Russia and
Eastern Europe, and examines the multi-media and visual aspects such as the way EDM events music are staged and the specificity of EDM music videos. Divided into four parts – concepts, technology, celebrity, and consumption – this book takes a holistic look at the many sides of EDM culture.

Retromania
Simon Reynolds 2011-07-19 One of The Telegraph's Best Music Books 2011 We live in a pop age gone loco for retro and crazy for commemoration. Band reformations and reunion tours, expanded reissues of classic albums and outtake-crammed box sets, remakes and sequels, tribute albums and mash-ups . . . But what happens when we run out of past? Are we heading toward a sort of culturalecological catastrophe where the archival stream of pop history has been exhausted? Simon Reynolds, one of the finest music writers of his generation, argues that we have indeed reached a tipping point, and that although earlier eras had their own obsessions with antiquity—the Renaissance with its admiration for Roman and Greek classicism, the Gothic movement's invocations of medievalism—never has there been a society so obsessed with the cultural artifacts of its own immediate past. Retromania is the first book to examine the retro industry and ask the question: Is this retromania a death knell for any originality and distinctiveness of our own?

The Popular Music Studies Reader
Andy Bennett 2006 Maps the changing nature of popular music and considers how popular
music studies has expanded and developed to deal with these changes. The book discusses the participation of women in the industry, the changing role of gender and sexuality in popular music, and the role of technologies in production and distribution. **Why Music Matters** David Hesmondhalgh 2013-06-26 Listen to David Hesmondhalgh discuss the arguments at the core of 'Why Music Matters' with Laurie Taylor on BBC Radio 4's Thinking Allowed here. In what ways might music enrich the lives of people and of societies? What prevents it from doing so? Why Music Matters explores the role of music in our lives, and investigates the social and political significance of music in modern societies. First book of its kind to explore music through a variety of theories and approaches and unite these theories using one authoritative voice. Combines a broad yet theoretically sophisticated approach to music and society with real clarity and accessibility. A historically and sociologically informed understanding of music in relation to questions of social power and inequality. By drawing on both popular and academic talk about a range of musical forms and practices, readers will engage with a wide musical terrain and a wealth of case studies. **Who Say Reload: The Stories Behind the Classic Drum & Bass Records of the 90s** Paul Terzulli 2021-03-05 Who Say Reload is a knockout oral history of the records that defined jungle/drum & bass straight from the
original sources. The likes of Goldie, DJ Hype, Roni Size, Andy C, 4hero and many more talk about the influences, environment, equipment, samples, beats and surprises that went into making each classic record. This is the story of music forged from raw breakbeats and basslines that soundtracked a culture of all-night raves, specialist record shops and pirate radio stations. It's the story of young producers embracing and re-appropriating new technology, trying to best their peers and create something that would have hundreds of people screaming for a rewind on Saturday night. Photography is provided by Eddie Otchere who has an extensive archive of images from the period in question, having been the photographer at Goldie's seminal Metalheadz nights. His previously unseen visuals capture the essence of the music in a way that only someone who was fully immersed in the culture at the time could, and are the perfect accompaniment to the story being told. Insightful and compelling, Who Say Reload takes you back to the golden age of jungle/drum & bass with the greatest artists of the nineties. This is the book that belongs on the stacks next to your wax.

Trancenational Alienation
Bryan Meadan
2006-03 Trance Music Culture, Moral Panics and Transnational Identity in Israel
This book is the culmination of research on Trance music culture in Israel and shows that some groups of trance participants consider trance music and the
raves valuable subcultural commodities and integral parts of their worldview and identity. Police actions in halting trance parties have caused trance participants to feel alienation towards both the state and national ideals. The moral panic, spearheaded by these police actions, has caused trance participants to respond by devaluing previous national identity constructions and in turn developing transnational identity attachments to the global trance community. 

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

**Dj Dance and Rave Culture** Jared Green 2004-08-01