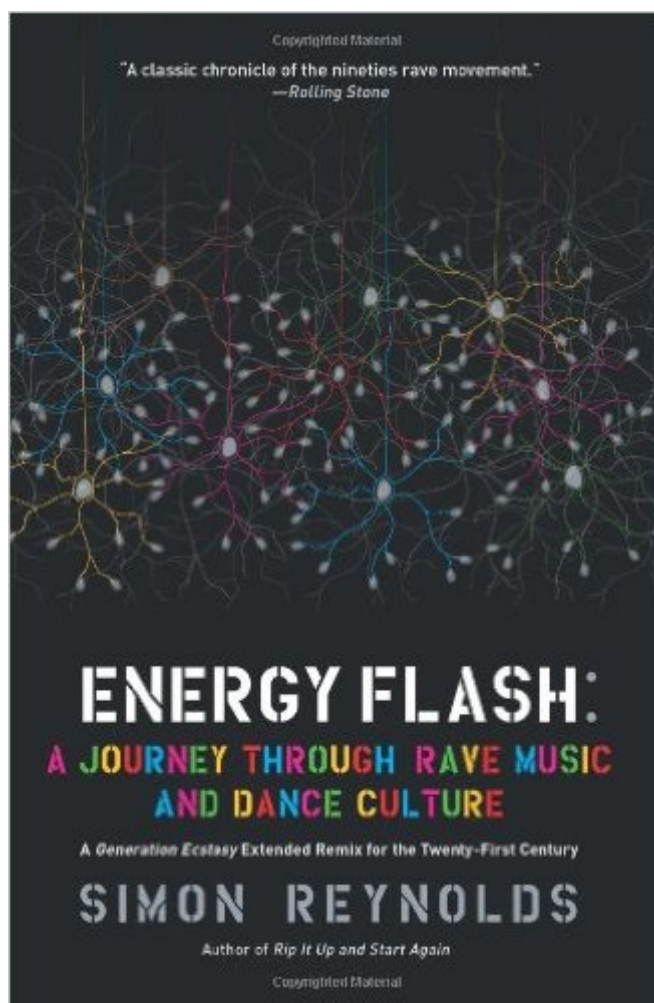


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Energy Flash: A Journey Through Rave Music And Dance Culture



Synopsis

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 musical phenomenon. Read on, and learn why nitrous oxide is called “hippy crack.”

Book Information

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Customer Reviews

Simon Reynolds is a British music journalist (born in 1963) who has covered several different genres of popular music, but experiences in clubs, raves and with the drug Ecstasy have made a powerful impact on his life. *ENERGY FLASH* is a voluminous survey of electronic dance music (EDM) and the culture (style, drugs) surrounding it since its start in the 1980s. The first edition of the

book (titled GENERATION ECSTASY in the United States) appeared in 1998, but a second edition describes later developments up to 2007. While Reynolds focuses mainly on the British scene, there is ample coverage of US developments. Besides starting his history with the Detroit techno and Chicago house movements without which the UK would have never had acid house and everything after, Reynolds also dedicates an entire chapter to US raves, highlighting the very different vibe there compared to Europe. The German scene is also covered, but in considerably less detail than the UK or US. Through each evolution in EDM (acid house, hardcore, IDM, jungle, trance, progressive, etc.), Reynolds mentions iconic tracks of the era. Take, for instance, this bit on "Voodoo Ray" by A Guy Called Gerald: "With its undulant groove and dense percussive foliage, its glassy, gem-faceted bass-pulse and tropical bird synth-chatter, 'Voodoo Ray' looks ahead to the polyrhythmic luxuriance of Gerald's mid-nineties forays into jungle, as do the tremulous whimpers and giggles of the blissed-out female vocal." When the first edition of this book was published in the 1990s, readers must have felt somewhat frustrated by these vague verbal descriptions, which don't really impart what the track really sounds like.

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