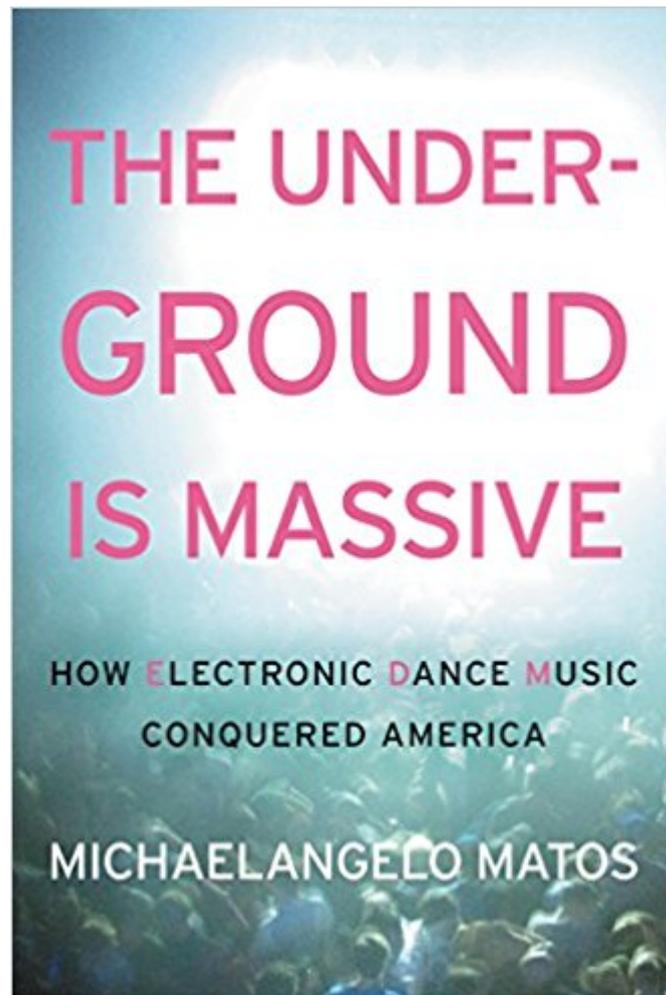


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The Underground Is Massive: How Electronic Dance Music Conquered America



Synopsis

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 redefining youth culture of the 2010s • (Rolling Stone). Rooted in American techno/house and 1990s 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.

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Customer Reviews

I'd put off reading this book for a while because of the "EDM" subtitle, "How Electronic Dance Music Conquered America." Call me old fashioned (or simply old), but I don't care for the Skrillex/Deadmau5 generation of music. I like my dance music spun on vinyl w/ two turntables and a mixer. I come from the Detroit/Berlin school of techno and the Chicago/New York school of house, where the DJ doesn't jump around on stage and act like a rock star. Needless to say, the subtitle of the book alone made me tentative about reading it. I'd enjoyed one of Michaelangelo Matos's books before, however, his 33 1/3 book about Prince's Sign of the Times, so I thought I'd give this new book of his a chance. After all, it's not often a book of this scope comes along. Dan Sisko's Techno Rebels had been published back in 1999. While still required reading for Detroit techno heads, the stories in that book have since been told time and time again. Simon Reynolds's Energy Flash (aka Generation Ecstasy) is another touchstone, but it too has gone out of date. I tried reading it again recently, and the glamorization of Ecstasy there is off-putting, not to mention the championing of sub-sub-niche genres specific to the U.K. that anyone under age 30 has probably never heard of and never will. The other touchstone book in the techno-cannon is Last Night a DJ Saved My Life, a great book but, again, focused on the distant past and New York-centric. Now along comes The Underground Is Massive, which spans the early Chicago/Detroit scene of the 1980s to the EDM era, wrapping up w/ Daft Punk's Grammy win in 2014. The chapters are centered on specific events in history, generally a club, rave, or festival that ushered in a new era.

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