

NC 0021120 6







National College of Art and Design

Faculty of Design

Department of Fashion and Textiles

*" Rave Culture, its Emergence, Existence  
and Effects on society."*

by

Jennifer Daly

Submitted to the Faculty of History of  
Art and Design, and Complimentary  
Studies, in candidacy for the Degree  
of Bachelor of Design.

1997

"Race Culture in the South"  
and efforts on society

by  
John D.

## **Table of Contents**

*Introduction.*

### ***Chapter 1. : The Emergence of Rave Culture***

*Section 1 .Rave - Definition.*

*Section 2. Psychedelia Vs Rave.*

*Section 3. The influence of Ibiza in Rave culture.*

*Section 4. Rave culture arrives in Britain and Ireland*

### ***Chapter 2 : 'Ecstasy', its existence today and the 'Rave' scene.***

*Section 1. : The love buzz.*

*Section 2. : Ecstasy and its background.*

*Section 3. : Prevalence and availability*

*Section 4. : Ecstasy in Britain.*

*Section 5. : 'E' is for Ever.*

*Section 6. : Rave Fashion styles.*

*Section 7. : Rave venues.*

*Section 8. : After the Rave.*

### ***Chapter 3 : The impact of Rave culture and Ecstasy on society***

*Section 1. : Society and Ecstasy.*

*Section 2. : Society fights back.*

*Section 3. : The effects of Ecstasy and Rave culture on society.*

### ***Chapter 4 : The Responses within society to drug use.***

*Section 1. : Societies Response.*

*Section 2. : Education in society.*

*Section 3. : A Mass Media Drug Misuse Prevention campaign.*

*Section 4. : Closure of Rave clubs.*

### ***Chapter 5.***

*Section 1. : Conclusion*

*Section 2. : References*

*Section 3. : List of Plates.*

*Section 4. : Bibliography.*



## Table of Contents

Page

### Chapter 1: The Emergence of the Novel

- Section 1.1: The Novel as a Genre
- Section 1.2: The Novel as a Form
- Section 1.3: The Novel as a Medium
- Section 1.4: The Novel as a Genre

### Chapter 2: The Novel as a Genre

- Section 2.1: The Novel as a Genre
- Section 2.2: The Novel as a Form
- Section 2.3: The Novel as a Medium
- Section 2.4: The Novel as a Genre

### Chapter 3: The Novel as a Form

- Section 3.1: The Novel as a Form
- Section 3.2: The Novel as a Medium
- Section 3.3: The Novel as a Genre

### Chapter 4: The Novel as a Medium

- Section 4.1: The Novel as a Medium
- Section 4.2: The Novel as a Genre

### Chapter 5

- Section 5.1: The Novel as a Genre
- Section 5.2: The Novel as a Form
- Section 5.3: The Novel as a Medium

## Introduction

*" Things change fast these days, you either celebrate the change and look to the future or get frightened by it and seek refuge in the past ".( 1 )*

The subject I have undertaken to research and discuss, is Rave culture, and its effects on people in our society today. One of the reasons why I chose to study this subject is because it has had an influence on myself and my generation. Rave culture is still running and is still affecting many aspects of society.

As an observer of this culture, I became intrigued by the people involved in it. From attending certain dance events, I studied particular followers of Rave culture. I became very interested in the dress style of the dance culture and also the feelings of connection between its followers.

In order to gather my research for this dissertation, I started by going straight to the source, that is night clubs. I visited the main clubs in Dublin and London, these included the 'Pod', the 'System ' and the ' Shaft' in Dublin and in Liverpool, 'Cream' and 'Ministry of Sound', in London. I then conducted a series of interviews with Rave followers, past and present, to get various opinions and views. My main aim was to try to understand this dance culture, its history, and the pursuits of its followers.

The main difficulties that I came across in writing this thesis was in finding relevant written material on my subject because the culture that I refer to is a relatively new one. However I obtained the necessary research on a trip to London. I also discovered a lot of information in club magazines with various interesting articles and wonderful illustrations, essentially capturing the heart of clubbing. I also acquired a lot of information on the Internet, which allowed me to get in contact with people all over the world in the Rave scene. In chapter 1, I discuss the similarity between '60s psychedelia culture and Rave culture in relation to the shared interest in Drugs and Dance in both cultures. I discuss the emergence of Rave culture and from it, the influence of Ibiza on the UK and Ireland, focusing on the lifestyle of a 'Raver'. The interaction with the drug, Ecstasy, its properties and effects on society. Also in general, I look at the types of dress style and basic attitudes of this culture, investigate the changes that society has made as a result of this dance phenomenon.







## **Chapter 1: The Emergence of Rave Culture.**



## Chapter 1: The Emergence of Rave Culture.



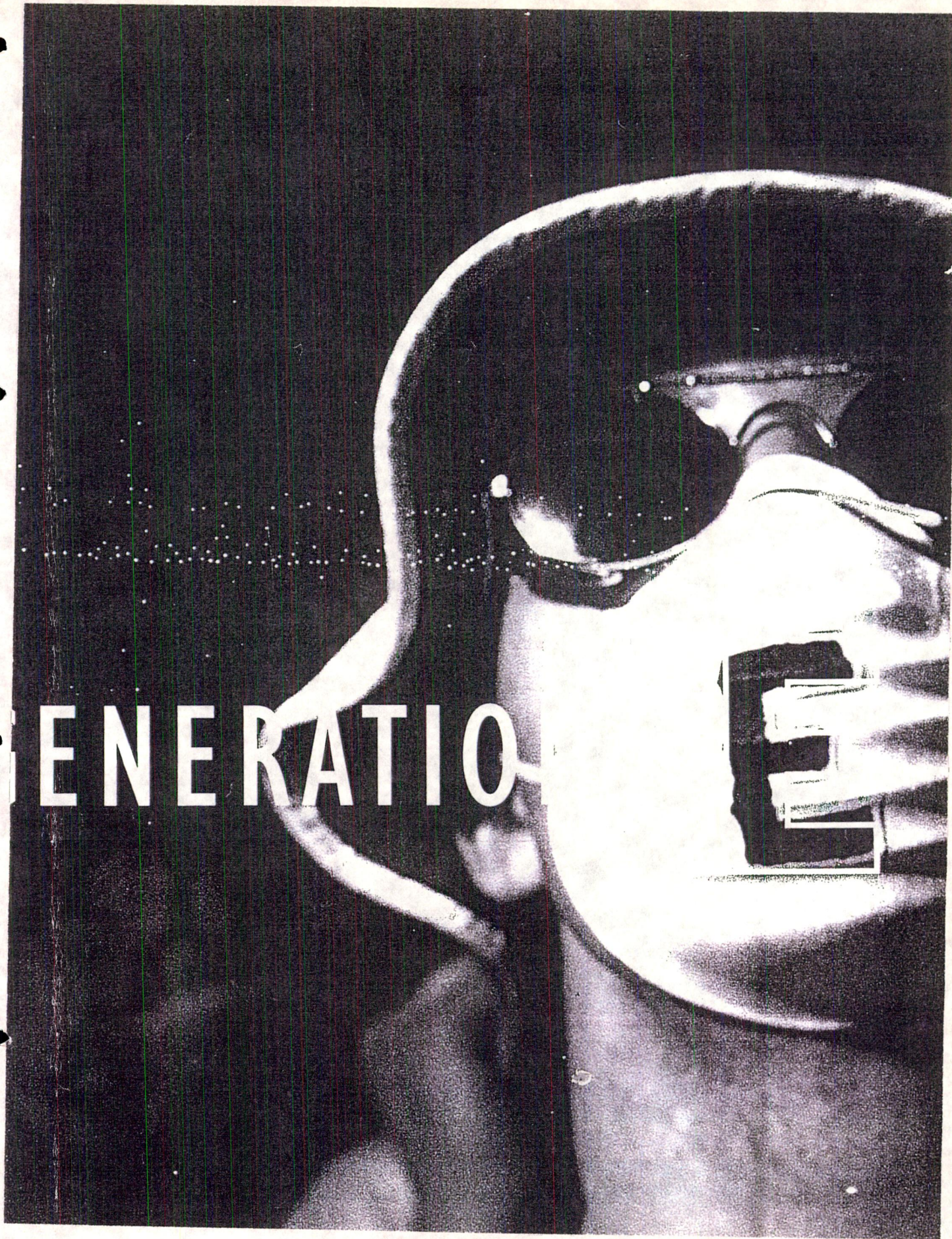


FIG 1







## Section 1 : Rave : Definition

*"'Rave' is now an umbrella term for numerous types of contemporary music. Dance, techno, ambient, hip-hop, hard-core, jungle and such obscure crossovers such as acid-house and acid-jazz." ( 2 )*

*"To 'Rave' means to talk wildly or furiously in delirium. To be highly enthusiastic, lively." ( 3 )*

The basic snapshot definition of a Rave is a large group of people usually in the hundreds, who join together at a secret location to dance all night. It is a lifestyle of fun where everyone is accepted no matter what your race, religion or sexual preference is. The movement is consciously a-political and stems back to the house music that originated in Chicago and Detroit in the 1980s. It hit the headlines in Europe, mainly Spain and the U.K in around 1985- 1987. Raves are thought to have arrived in Ireland in the early '90s. Rave culture is a youth culture. A culture with its own individual style in both music and fashion. However, from studying the culture, I can see similarities between Rave Culture and the '60s psychedelia culture, some social and some musical.

## Section 2 : Psychedelia Vs Rave

*" The '60s were celebrated during the '80s with a number of '60s revivals in fashion and music, with Mod bands ( The Jam ), and Ska (The Specials), and bands such as psychedelia ( The Shamen ). These were not major label initiated revivals, rather proof of youth being inspired by past successes." ( 4 )*

The main similarity between the two cultures is the general repopularisation of drug use. Both eras promote dance as a key to music appreciation. In the '60s, dancing was like a form of sexual liberation and the 'liberating' effect of drugs made dancing an increasingly popular form of "digging the music". In the same way, Rave music is also a movement promoting dance as a form of music appreciation.. It seems that "Rave music and the culture is rejecting the ideas of '70s disco music whereby dancing could be seen as sexual foreplay, and sexual behaviour was a way of liberation. Rave culture was born at a time when people were recognising the dangers associated with sexual promiscuity i.e AIDS. Rave music presented dancing as a deterrent from the AIDS threat with the introduction of the drug 'Ecstasy', to help as a dance inducing drug. ( 5 ) . In this way, emphasis was made on dancing, "Raving". Rave culture and "Ecstasy" seemed to be a distraction away from sex. It became apparent that there was a new set of priorities , a shift of interest ,from having sex to now, dancing all night.







Through the use of "E", ravers experienced and experience similar feelings and closeness with other people. Similar to that of sexual closeness. I personally, can see a link between the realisation of the effects of the Aids virus and the growth of Rave culture.

Both psychedelia and Rave promoted dance for their own reasons, reasons that were relevant to contemporary social attitudes towards sex and drugs. One would argue that the repopularisation of drugs during each period helped to expand musicians minds and stimulate experimentation.

Psychedelia culture helped to introduce a wider variety of instrumentation e.g the Gong and the Flute, and also the introduction of new technological effects ranging from Fuzz, reverb, phase and Multitrack recording facilities. In the same way, Rave music picked up on the new technology through the use of synthesisers and sampling. New technology helped the music progress into unprecedented dimensions. Drugs, and the availability of new technology in both eras no doubt has a part in the similarity of events and progression.

This takes us to global issues outside club culture that emerged during the '80s, which resembled international and ecological issues of the '60s. It is not just the problems that link the two cultures, but more the reactions involved. There is a link between events such as Band Aid and Live Aid in 1984. These events are seen as the beginning of the quest for global unification which also existed within the '60s through CND and peace movements. ( 6)

Positive movements such as Anti- terrorism, Anti- drugs and the combat of the AIDS virus from the mid '80s could be seen as potential unifiers of the world. Ecological issues, although predominant throughout the '60s and '70s became increasingly pressing, with the rapid destruction of the Amazon rainforest, Ozone layer, pollution of public beaches and rivers and also the inhumane destruction of certain animal species. The breakdown of the cold war and the emancipation of eastern European countries from communism in 1989 was yet another sign for the possibilities of world peace. Even the Gulf crisis has been cited as the Vietnam of the '90s, again an obvious link with the '60s anti war, protest movement. All these political and industrial reformations generally echo the social and political developments that occurred during the psychedelic period.

The incidents resemble each other, but it was widespread reaction and response to these events that link the second half of the '80s to the social developments that emerged after 1965.

What has been established so far is that there are similarities between the formation of the '60s psychedelic culture with the formation of Rave culture in the 1990s. Some of these are coincidentally social, ecological and political, but some are musical and related to period of experimentation with drugs. It is also important to mention that both cultures share a common interest in breaking free from old and traditional beliefs, for instance, the '60s saw the emergence of the 'new woman'.







No longer did the woman have to stay at home, this era saw a lot of woman breaking free from the domestic household, choosing to join the workforce and gain their rightful place on the ladder of society.

In the same way, the late '80s saw the emergence of the 'new man', no longer did he appear to be just the breadwinner of the family, he now took part in the household chores and raising the family as well as taking on a more sensitive role. So, in saying this there is another shared similarity between these two eras, in that they were both periods of new ideas and change.

However, there are also differences between these two periods. I think that it is important to say that Rave culture is not as politically conscious as the '60s psychedelia movement. The psychedelic culture took pride in rebelling against the establishment, and taking firm stands against the overall mediocrity and social repression of the time. It could be that Rave is not as heavy as the psychedelic culture was. There is also a definite shared interest between the two cultures which is a belief in the right to party freely and the right to hold festivals and constitute a bottom line of personal freedom. This interest in the right to party seems to be the only concern in Rave culture. Ravers, basically just want to have fun and escape for a while. To fully understand the priorities in Rave culture, I conducted some interviews with loyal Ravers. To sum up my interviews, the main response to my questions on alternative pursuits of Ravers, was that there was not any reason to rave other than the effect of ecstasy and Rave music makes a person feel euphoric. There is a release of stress and hassle, a period of total enjoyment in an atmosphere of friendliness and emotion. One would look forward to this experience all week and suffer the side effects. They believe that if they were to live a normal life, without the influence of drugs, they would still not be getting as fulfilled as they are with their few hours of pure ecstasy. To them the two lifestyles are not hard to choose from.

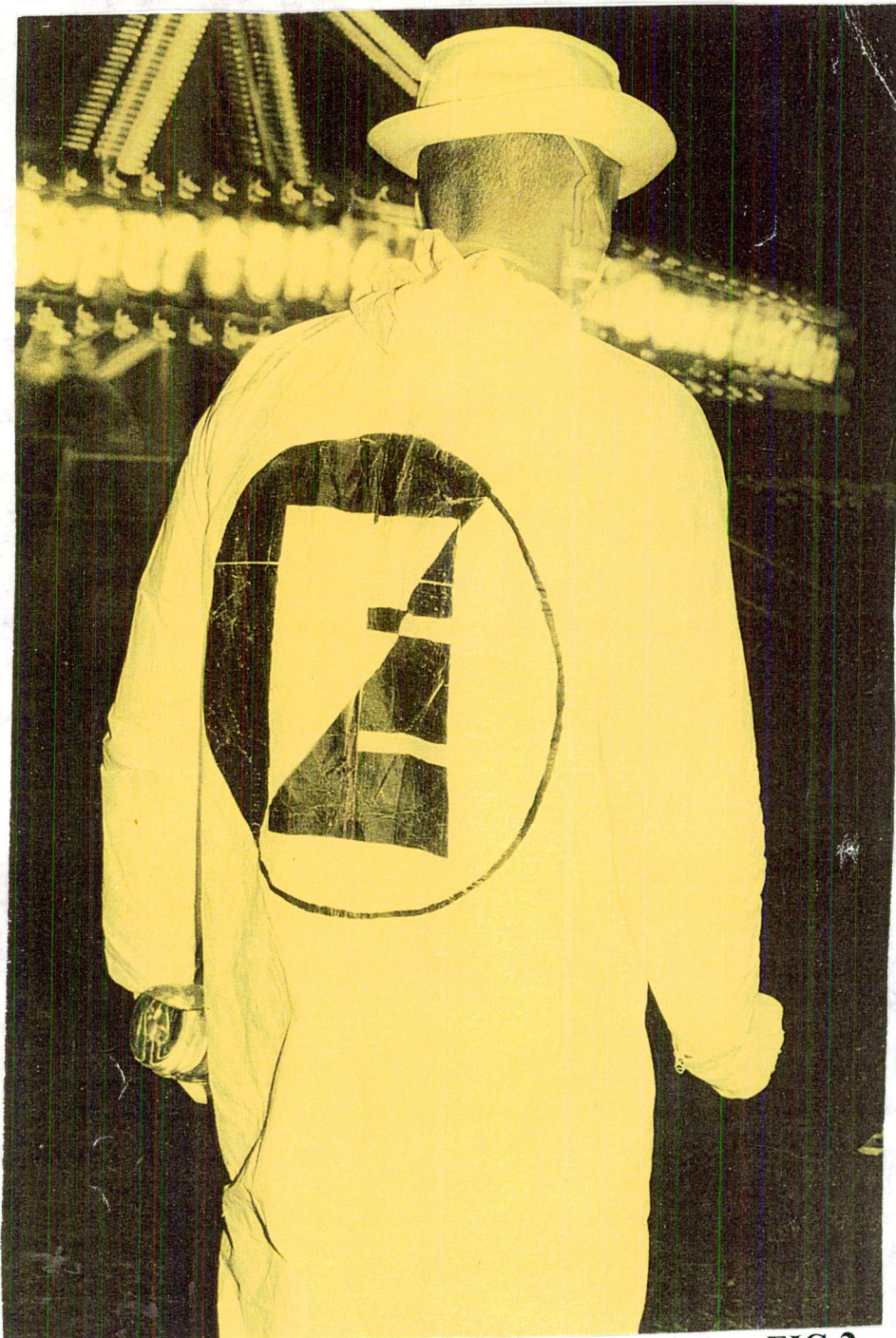
Another section of the ravers that don't always participate in drug taking, follow rave because they feel a sense of unification and belonging, through their shared love of music and dancing. Therefore, I have concluded that there seems to be no other alternative aims or ambitions in Rave culture, it solely revolves around this shared interest. There is also no concern for politics and social interests, It is simply a way to escape from reality for a short while. This is clearly a crucial difference between psychedelia and Rave culture.

Another reason why the eighties have been so closely connected is due to the huge volume of studies undertaken and published on both of these two particular decades. Neither the '50s or the '70s have received as much attention as the former two. Rave culture may have been the start of a reaction against society at the time, its objective may be to unite youth once again like in the '60s, through dancing, in the form of a dance craze.









**FIG 2**







### Section 3 : The influence of Ibiza in Rave culture

If youth style magazines such as I-D and 'The Face' can be credited, it is thought that the rave scene historically started in Ibiza. The widespread popularity of Rave culture in Britain and Europe has a lot to do with its contact in the Balearic Islands, Ibiza in particular, which started to become popular in 1986.

*"Ibiza town on the other hand was the playground for the rich and famous, boasting fantasy discotheques..... In 1985 and 1986 the young U.K clubber, seeking refuge from San Antonio started to join them, partying on a cocktail of sun, Ecstasy and a mixture of records, only a Mediterranean island could get away with ." ( 7 )*

Ibiza certainly has a drug history, as it was a hippie island during the '60s and '70s. It still houses a large consignment of original and new hippie communes. The summer of 1985, was when the drug ecstasy became the rage in Ibiza. It became the centre of pop culture. This wasn't because of the sun-kissed beaches and unforgettable sunsets however. Ibiza's claim to fame was a string of fantastic night-clubs such as 'Ku', 'Pasha', 'Glorys' and the appropriately named 'Amnesia', which doesn't open until dawn.

Ibiza became a target for package tours. A small group of London tourists escaped the thug mentality and the crying kids syndrome and surrendered themselves to the so-called delights of Ecstasy and eroticism, in the different clubs of Ibiza town. From midnight until well into the following day, the atmosphere in Ibiza was unlike anything in Britain or Ireland it was purely hedonistic. It therefore became the stomping ground for a small group of metropolitan ravers, who would annually return to spend the summer together. It wasn't long until the atmosphere Ibiza held, and the entire culture of raving, eventually arrived in Britain and Ireland. Thus, Ibiza played a very important role in developing the Rave scene.

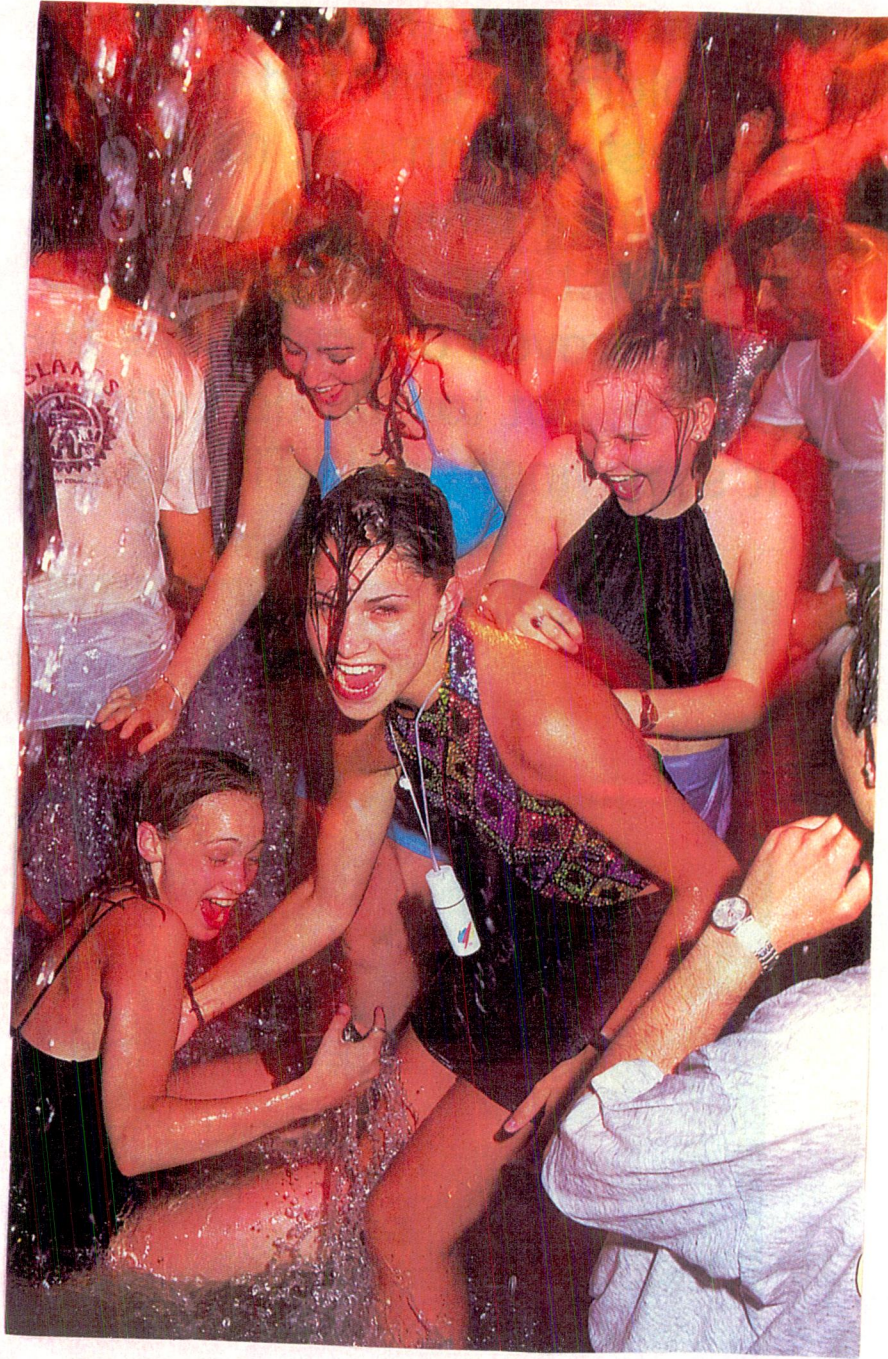
### Section 4 : Rave culture arrives in Britain

In the autumn of 1987, D.J Paul Oakenfold smuggled friends into his project club in Streatham, after it closed at 2 am, to relive a little bit of Ibiza, At that time club life was in the need of a new idea or concept, so this ready made event was an excellent opportunity to put some new, fresh energy into Britain's night life . In November of that year, Jenny and Danny Rampling opened the "Shoom " night-club using the hippie and holiday smiling logo as an identity tag. It was more or less an overnight success , inside everybody danced, high on Ecstasy, abandoned by the beat , lost under strobe light and dance music. ( 8 )









**FIG 3**







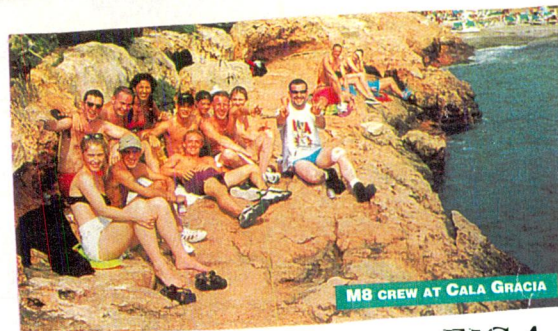
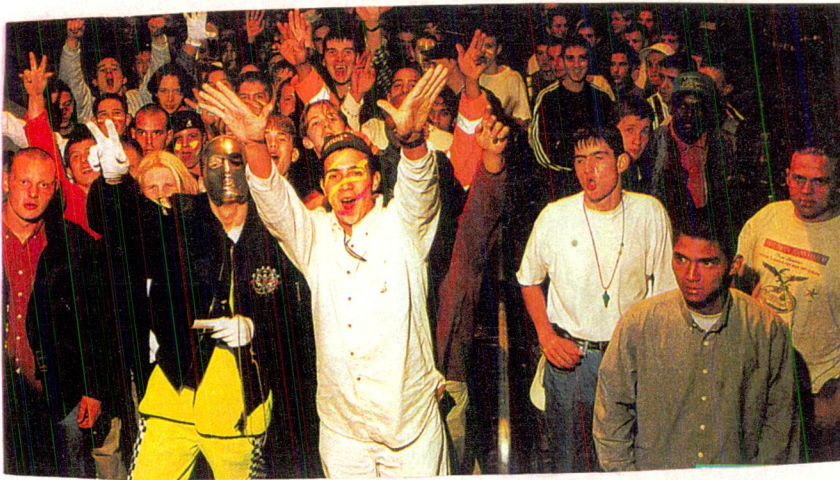


FIG 4







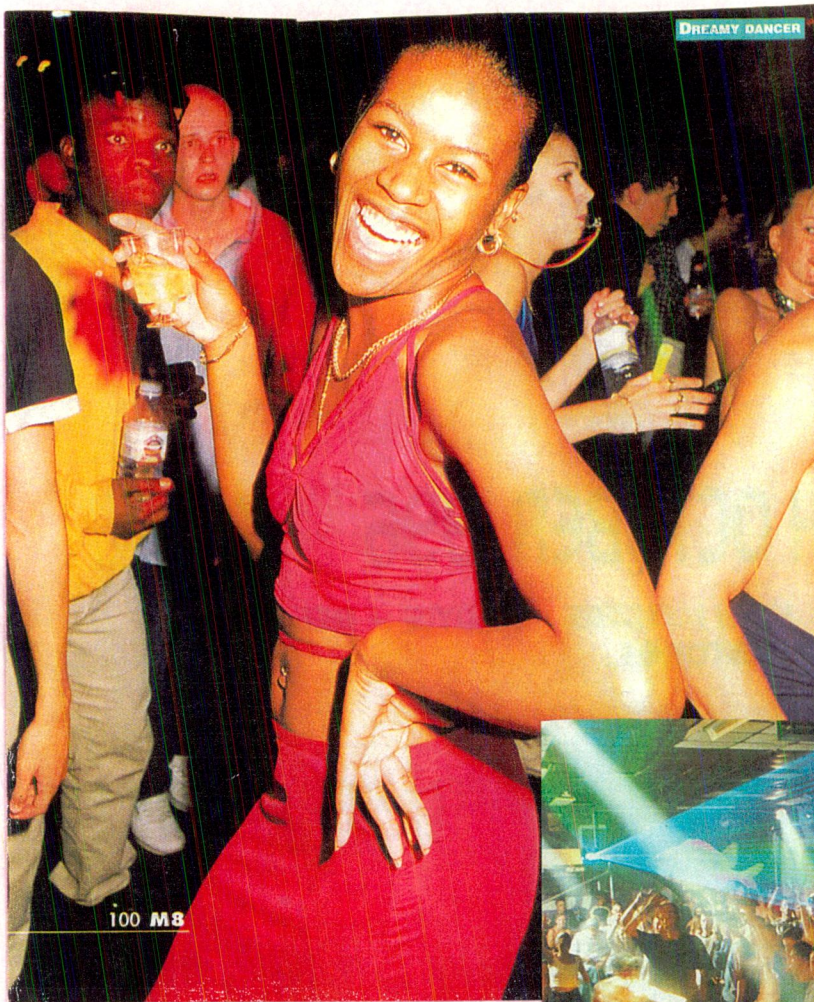
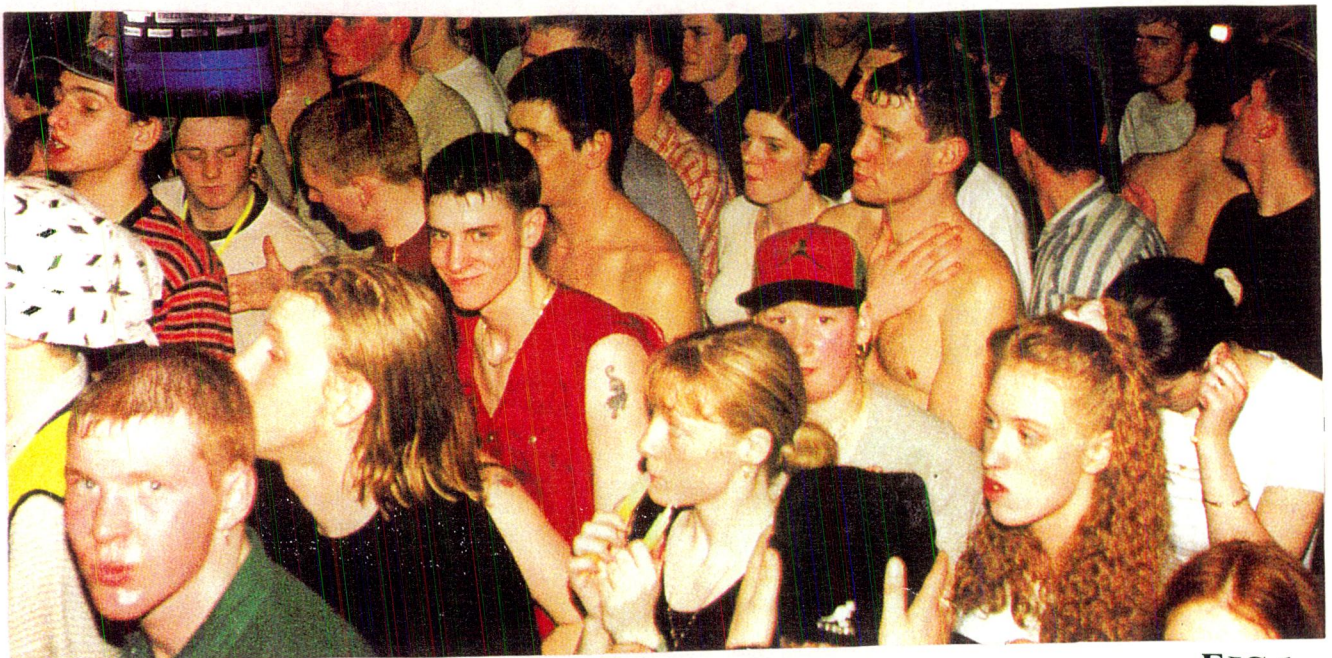
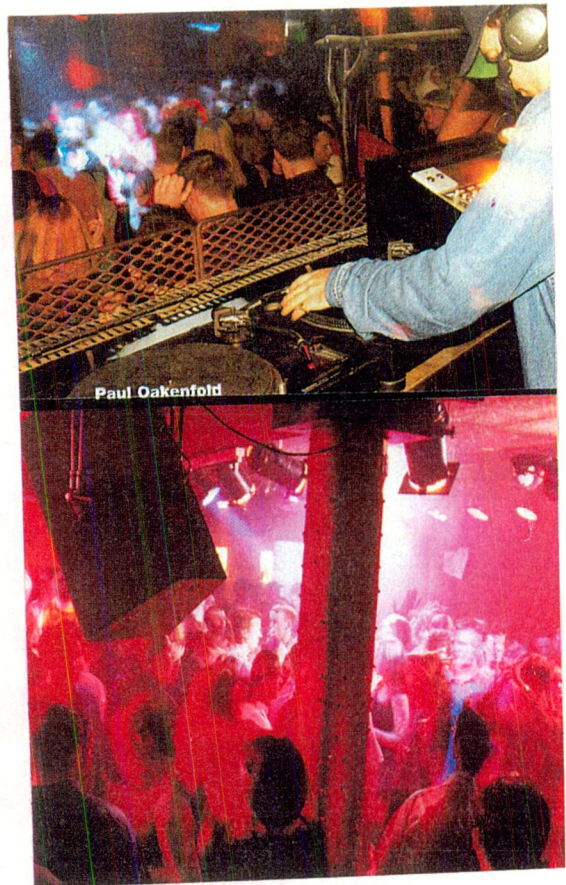
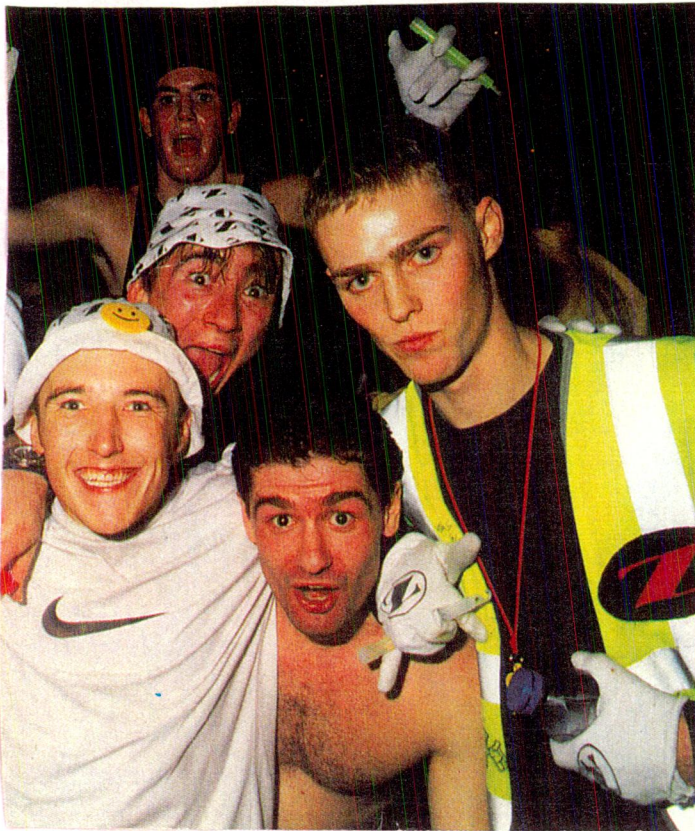


FIG 5









**FIG 6**





*"Shooming is the state of Ecstasy dancers aspire to losing themselves in Bam-Bams rhythms in order to leave the real world behind...." ( 9 )*

People dancing until dawn became known as 'Ravers' bringing together, Rave music, Ecstasy, and dance orientated clothing and hippie vibes. Rave culture spread rapidly in the early '90s across Europe. It is thought that Rave arrived in Ireland in 1991 , when 400 Ecstasy tablets were seized at customs. Since then Ecstasy has been named the dance drug and it has formed a central part of youth culture in Europe and America. It is said that Ravers have now become a homogenous force without equal.







**FIG 7**







FIG 8





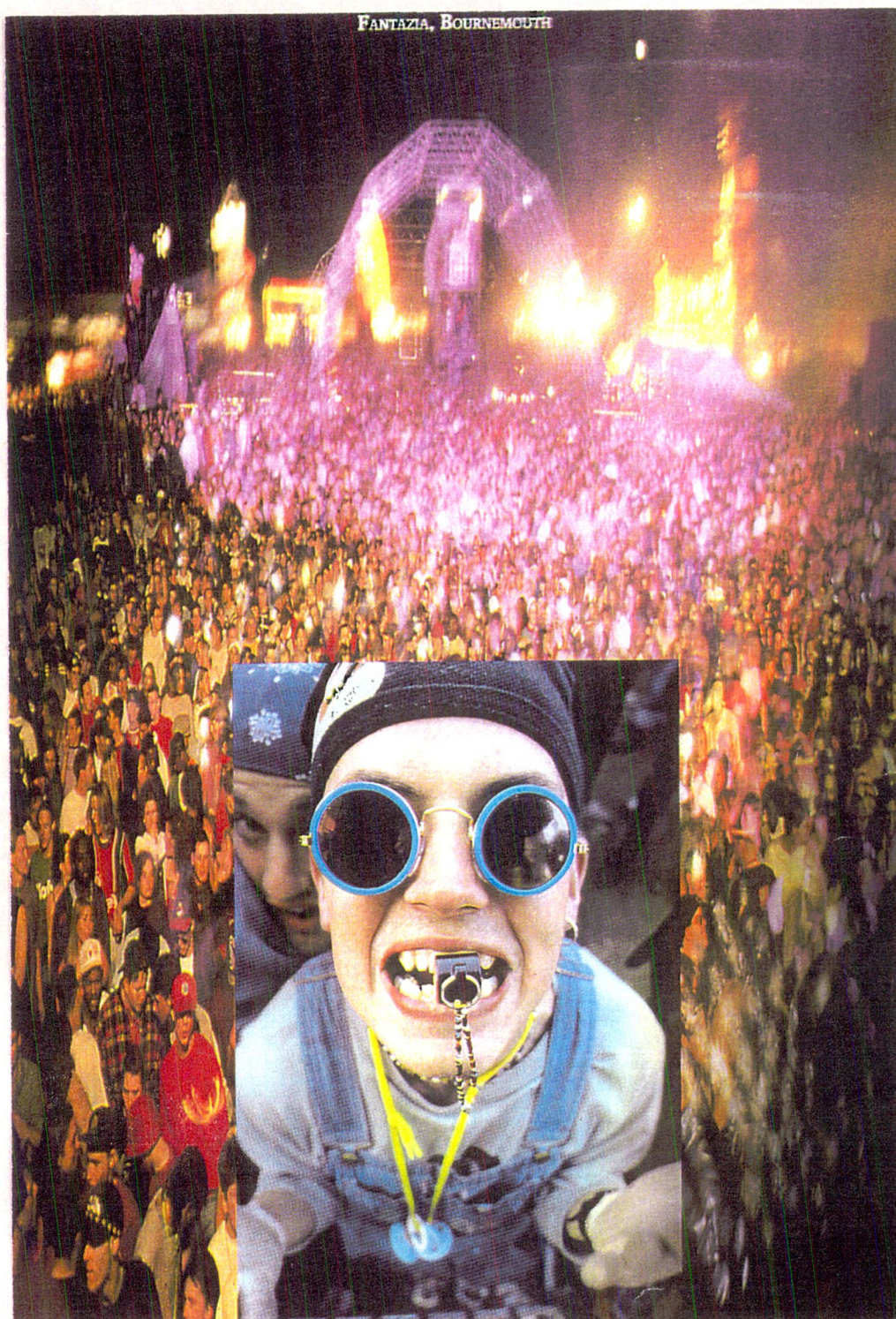


FIG 9







**THE BALL**

I was really surprised that I got this picture so sharp, since it seemed from the way he was dancing that it put him in danger of headbutting the camera.

*Taken at: The Beggars, Beggars and Thieves Ball, The Rocket, North London, on Kodak VPS 160 negative film, pushed 3 stops, exposure unknown, 50mm lens, with flash. Jan/Feb 91*

**FIG 10**





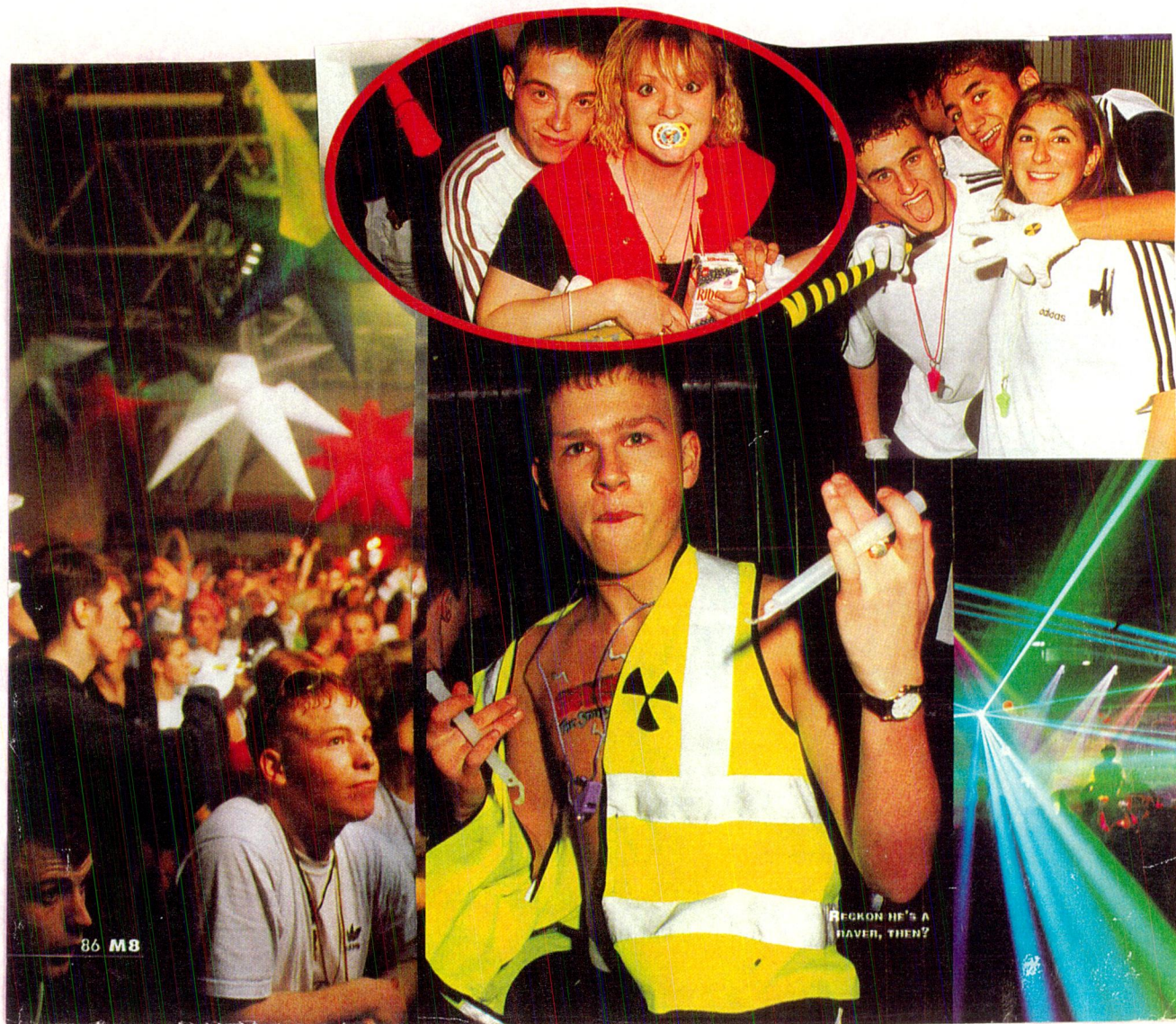


FIG 11





**Chapter 2 : 'Ecstasy', its existence today and  
the 'Rave' scene.**



**Chapter 2 : 'Ecstasy', its existence today and  
the 'Rave' scene.**





**FIG 12**





## Section 1 : The Love Buzz

*People stand in their droves feeling the venue and each other out with unisexual shrewdness. The delectable smell of substance abuse abounds and attracts... Music shoots up your veins throbbing the body and numbing the mind. As it takes hold, you become an instant addict craving another fix.." ( 10 )*

This description of a rave suggests the feeling involved within the Rave culture. The culture has taken a significant step in our decade. Today, it is the music on which the Woodstock generations children dance to. Dance music and the Rave movement, is touching gradually, every part of the world. Research of the Rave movement, has established that the explosion of dance music and Rave culture has a lot to do with the use of ecstasy, MDMA ( 3 4 Methylendioxy-Methamphetamine ) or E as it is also called. This drug has become a central component of youth culture, especially in the Rave scene.

*"It melts bodily and psychological rigidities, releasing oceanic feelings of connection and empathy, loosening body movement and enabling dancers to lock into the groove." ( 11 )*

## Section 2 : Ecstasy and its background

Ecstasy was first formulated in 1914 as an appetite suppressant for soldiers in the first world war, by Merek and Co. in Germany. It was virtually forgotten for about forty years until the 1950's . In 1953 the US Army Medical Centre experimented on mammals in their search for chemical aids in the battle against communism.

*Ecstasy has been described in other ways, more often it is claimed as the drug that will break down the barriers between therapist and patient, parent and child, lover and lover, stranger and stranger." ( 12 )*

In the 1970's, Ecstasy was rediscovered by a group of American Psychotherapists who used it to facilitate communication in relationships .The drug was available legally at this time. It was used to create emotional openness in those with suppressed memories of Rape or Child Abuse, and in the terminally ill. Since it is a difficult drug to classify ,being neither a true hallucinogen like LSD, nor a true stimulant like Amphetamine , some Psychiatrists coined the term "Empathogeon" , to describe its apparently unique effect of reducing enmity and producing harmony . Today , Ecstasy is not available pharmaceutically .All supplies are produced illegally in backstreet laboratories .







**FIG 13**





Because of its reputation , street abuse of Ecstasy as a so called " Love Drug" became widespread in the US , in the latter 1970's. In 1977 ,ecstasy was made illegal in the UK under the Misuse Of Drugs Act 1971 . Towards the end of the 1980's , dedicated night clubbers began hearing wonderful things about Ecstasy (13). The drug is associated with the politics of pleasure. It was totally unlike previously known drugs. It seemed to be both manageable and safe when it first appeared but then it made its way from the therapists office to the street utilising dance culture. The use of this drug is undoubtedly one of the cultures largest problems. It is used by its participants as an escapist form of unadulterated self indulgence. It represents happiness in its most naive form.

Unlike LSD in the '60s, Ecstasy's limited durational effects make it ideal for youths that have obligations on Monday morning.

It is sold as the perfect weekend party stimulant of the 90's .

### Section 3 : Prevalence and availability

Ecstasy is sold as home-made tablets and capsules, of various shapes, colours and sizes, selling at anything from 12 to 25 each. It also has a variety of street names including, E, Essence, Dennis the Menace, Doves, Disco Biscuits, Rhubarb and Custard, Disco Burgers, M & Ms, Shamrocks etc. Ecstasy is mainly swallowed but it is also available as a powder and a liquid. Its main users have been and are nightclubbers and ravers and " New Agers " seeking enlightenment .

### Section 4 : Ecstasy in Britain

In October of 1985, an article in "The Face" magazine declared that Ecstasy had been coming into Britain in small quantities since the beginning of the decade. Since 1985, confiscation of the drug by the police has steadily increased.

In 1987, evidence first came that Ecstasy was unfortunately being manufactured in Britain. That summer saw the first prevalent use of Ecstasy in Britain's major cities. "10,000 drug crazed youths " , this was the headline carried by the 'Sun' newspaper in the summer of 1988. It was part of an uncompromising effort to bring disrepute and destruction to the Rave scene that was growing rapidly across the country, Ironically, 3 years after that headline appeared, the 'Sun' launched 'answers' and a so -called guide to weekend raving hence showing the demand for this scene ( 14 ) .

There can be no doubt that the drug has become the second most popular after cannabis in the popular culture of today.







FIG 14





According to detective Noel Clarke of Dublin Drug Squad, "The Ecstasy problem is huge in Ireland". The main objective for a raver is to 'keep on dancing', and that is how Ecstasy became so popular.

Where once there were only a few night-clubs in Dublin there are now over 30 dance clubs in Dublin centre and this trend is reflected across the country. Aswell, dance music has proved to be one of the biggest sellers in music stores leading to the opening of contemporary music stores showing us that Rave culture has thoroughly merged into youth culture of today.

### Section 5 : E is for ever

*'I put the white capsule on my tongue and swallowed, hoping to God, the source was reliable, that this really was it, and not some new amalgamation of Ecstasy.'* (15)

No-one is sure just how many people are using ecstasy in this country and the only estimations that can be made are through surveys.

*"Every week-end in the north west of England, an estimated 20/30,000 people go to Rave clubs and parties. Several thousand take drugs such as cannabis and Ecstasy."* (16)

Similar research carried out in Brighton showed that "62% of those who regularly go to night-clubs said they had used drugs recently.", This study concludes that use of drugs is considered by many young Ravers as a valid component of their leisure, along with their dress style, choice of friends, music and clubs, (17).

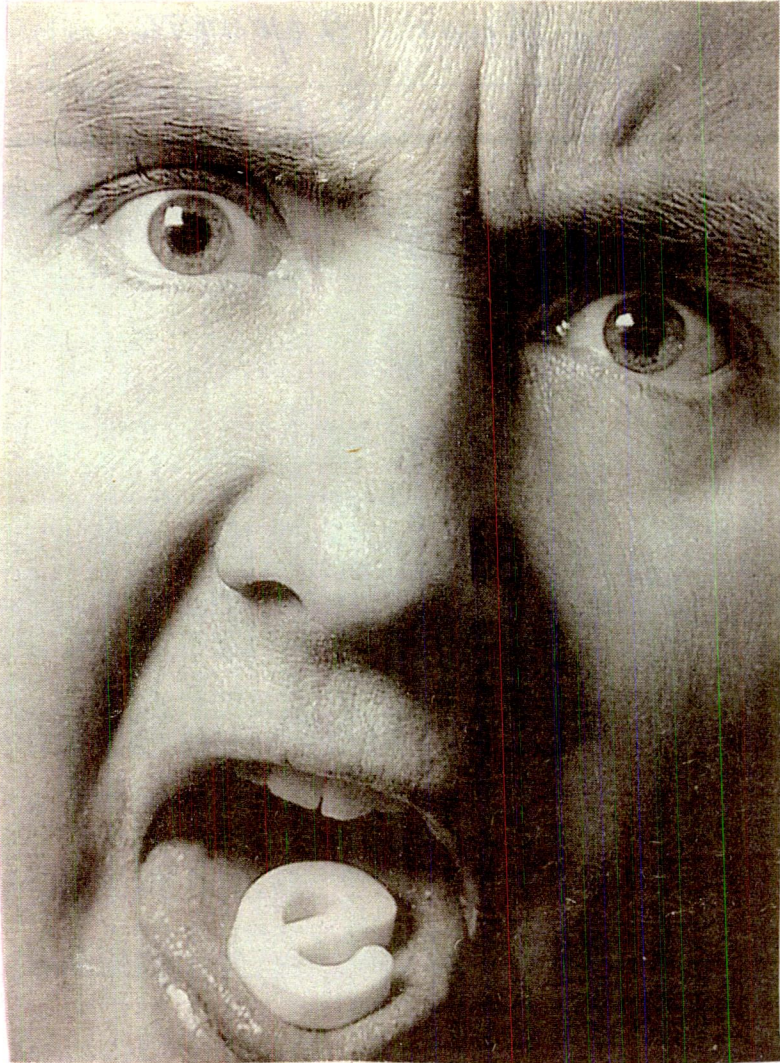
From a survey conducted in Ireland, out of 86 users, almost 66% had been taking Ecstasy for more than a year, with more than 40% taking 'E' every weekend. As a person who has never had the urge to experiment with drugs, in order for me to understand this drug, I conducted my own survey. I approached some of my peers who are regular Ecstasy users, in order to establish some first hand information. Upon asking the question as to what 'E' is about, I received these answers,

*"Inside the Rave the atmosphere is very positive, people are coming up on their 'Es' dancing around, chatting all friendly waiting for the night to take off."* (18).

*"There seems to be no hostility around, there is no macho stuff and you rarely see fights, complete strangers chat to each other and they get on great. After 20 minutes their moods change and they begin to smile and chat more. Within minutes they are dancing, the rooms are packed and quite hot, but water is freely available, everyone is on a love buzz."* (19).







**FIG 15**





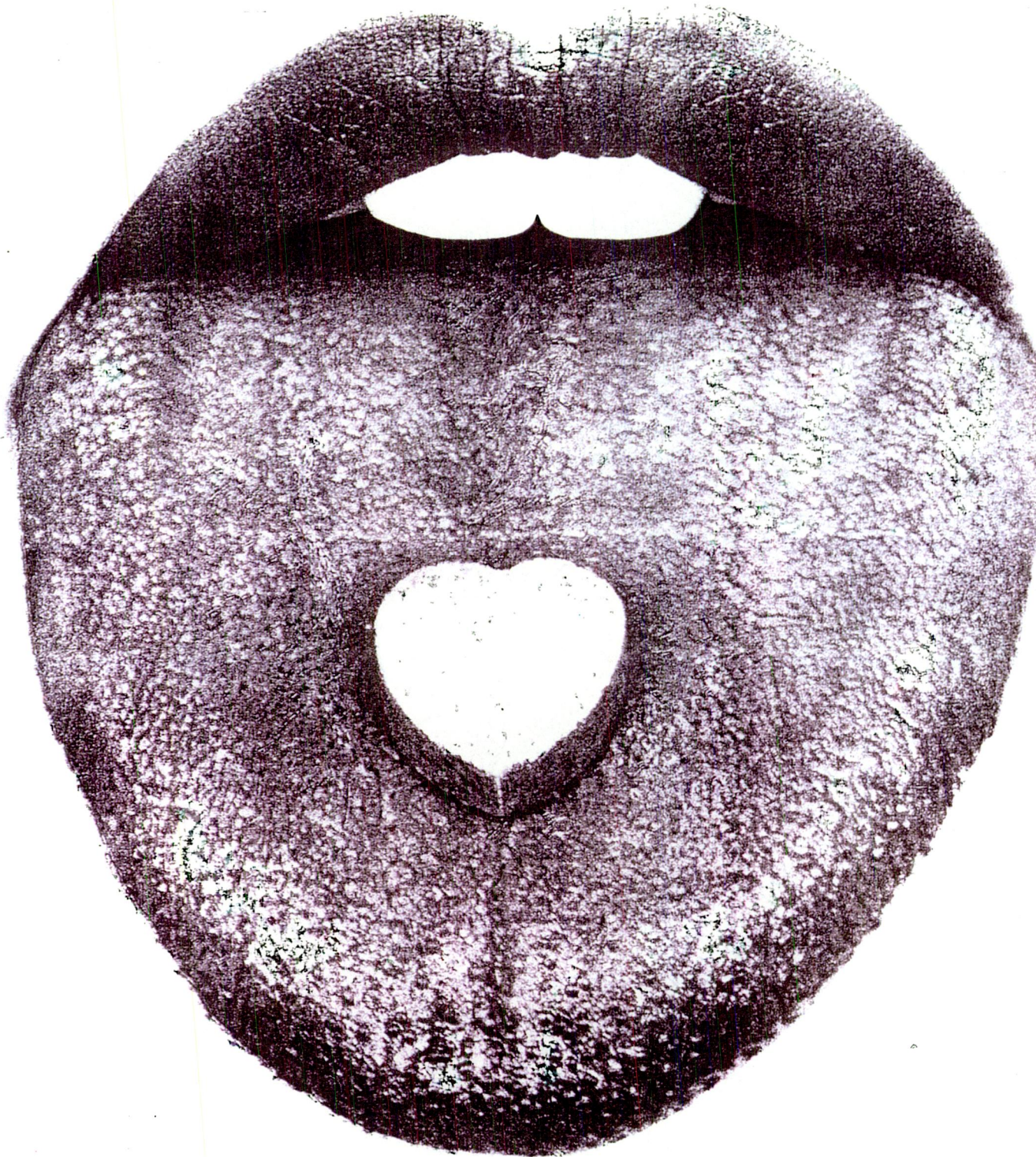


FIG 16





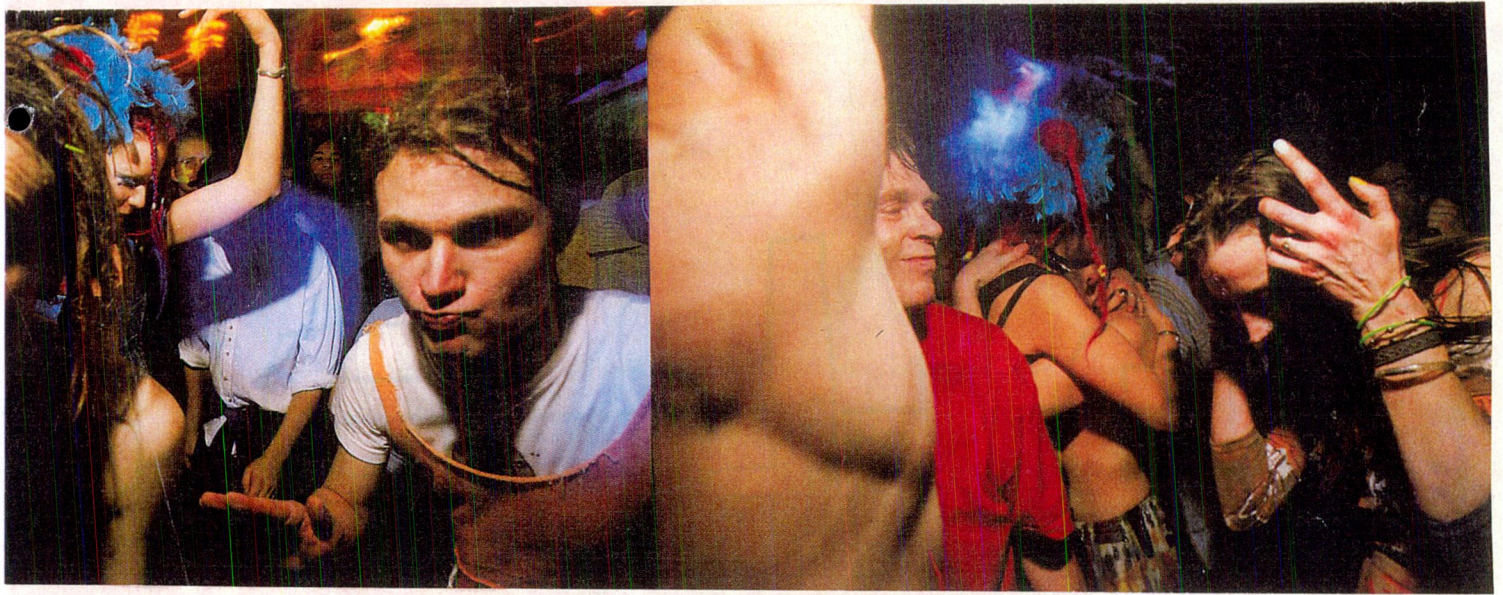


FIG 17







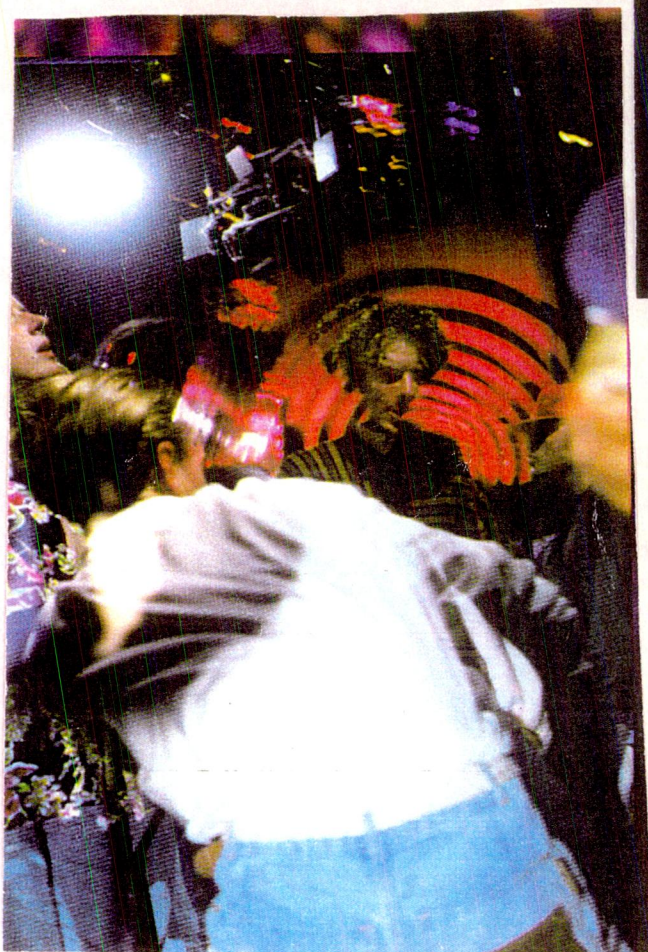


FIG 18









**FIG 19**





## Section 6 : Rave Fashion Styles

Before I discuss the typical dress style of a Raver it is necessary to mention that in every movement of youth and music, the outer appearance of its followers convey certain codes. Without these codes they are not considered part of the group. In becoming part of any of these movements, a person has to conform to the code and in doing so, loses their own personal style, and individuality. The culture determines its style and the followers act on it. From studying Rave culture around me, I can see a similar fashion sense between the styles of both Rave and psychedelia cultures. The wearing of bandannas, the utilisation of day-glo coloured clothes, the re-use of psychedelic designs, and tie dye t-shirts, all suggest the re-emergence of sixties gear. The Raver started to look like a nineties version of the hippie.

*" Hippyish flavour of the new style tribe became evident as smiley T-shirts, tie dyed psychedelic patterns and peace and love became 'de riguer' " ( 20 ).*

In the late '80s the stereotypical dress sense of the original Raver both male and female was baggy oversized T-shirts, baggy shorts, tracksuit bottoms, baggy jeans even shapeless hair cuts were in fashion. Apart from being comfortable, Ravers clothes were brightly coloured and relatively cheap. It could even be said that initially there was no style at all in a sense that no-one cared how they really looked, they just wanted to feel good. I could almost relate the fashion to the ideas of the emergence of Rave culture in that the Ravers also rebelled against ideal style of the '80s which was very designer orientated and almost conservative.

The usual '80s club goer dressed up to go dancing whereas the Raver dressed down. Original rave style could be described as anti- fashion, as Ravers did not want to be seen as fashion victims.

Ravers eventually became known as " Working class youth", not only lack of finance but also intensive dancing and the use of Ecstasy determined the typical style of a Raver.

*"The euphoria caused by the excitement of the rave events, the excessive body movement and drug use, all affected a persons balance, high heels therefore were out of order. Firm bouncy, comfortable shoes made more sense. Hence, the emergence of baseball shoes, trainers and Kickers." ( 21 ).*

The use of 'E' breaks down the mental defences, mechanisms and opens the heart. It means that relaxed attitudes are in and restrictive clothing is definitely out. The result was that the Raver looked like an overgrown toddler, which indicates a complete refusal to grow up and conform to the demands of everyday society.







FIG 20







As the Rave style entered the consumption race, 'NaF NaF ', 'Mau Mau', and 'Chipie', three major clothing manufacturers started to cater for this type of style. ( 22 ).

Considering that the Rave scene developed during the advance of AIDS, which makes sex a fatal possibility , the baggy comfort conscious dress sense, of the Raver, reflects the lack of interest in showing off their bodies.

It wasn't long before the Ravers 'look' became a marketable product in society. By the summer of 1989, department stores like C&A, were stocked up with Raver clothes. As with all cultures styles, have changed over the course of time and as with all cultures, different styles have emerged and due to the spread of Rave culture, a wider following has allowed for a wider range of style. Today it is more fashionable for Ravers to be more fashion conscious and are more closely associated with today's fashion victims. These new ideals incidentally are reversed in that the fashion victims of today are now going to the same places without participating in the same way ( they are not all taking the drug).

#### Section 7 : Rave venues

*" Pump up the techno music, slip into some funky loose clothing, prepare to lose all inhibitions and hey presto, you are ready to rave." ( 23 ).*

Raving is a party culture, partying and dancing is the focal point. Before the popularisation of Rave clubs, Rave culture was very much an underground culture, especially with its reliance on, and interaction with drugs. So powerful are the feelings of liberation within Rave culture, that Raves took place in secret venues. Sites such as warehouses, aircraft hangers, train stations, beaches and barns.

*"Raves explore new territory, while clubs are the same old predictable places " ( 24 ).*

Secret raves trespassed new territories finding new spaces for youthful leisure. In some ways, open raves seemed to rebel against the conservative idea of dances taking place behind closed doors. It was also a form of rebellion against night-clubs in that Ravers preferred not to support the admission charge that is usually high in night-clubs.

*" Walking into a Rave is always full of ambience, large screens with screaming images, graphics merging into the music, dissolving into the virtual waves of your brain. A pounding beat, the crowd screaming, the probing strobe light..." ( 25 ).*

*"Like a gathering of infidels, people stir in the general direction of an underground parking lot, they are all types, all breeds to create a new one, they are a new generation." ( 26 ).*







**FIG 21**





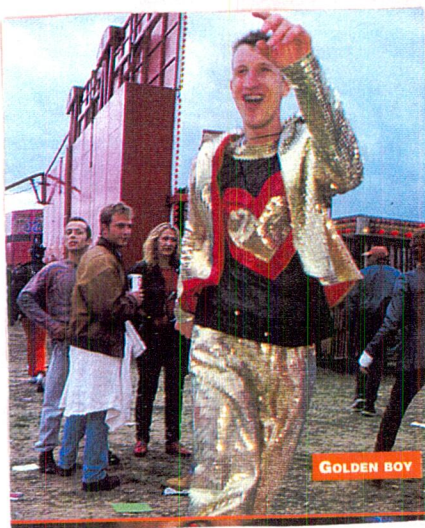
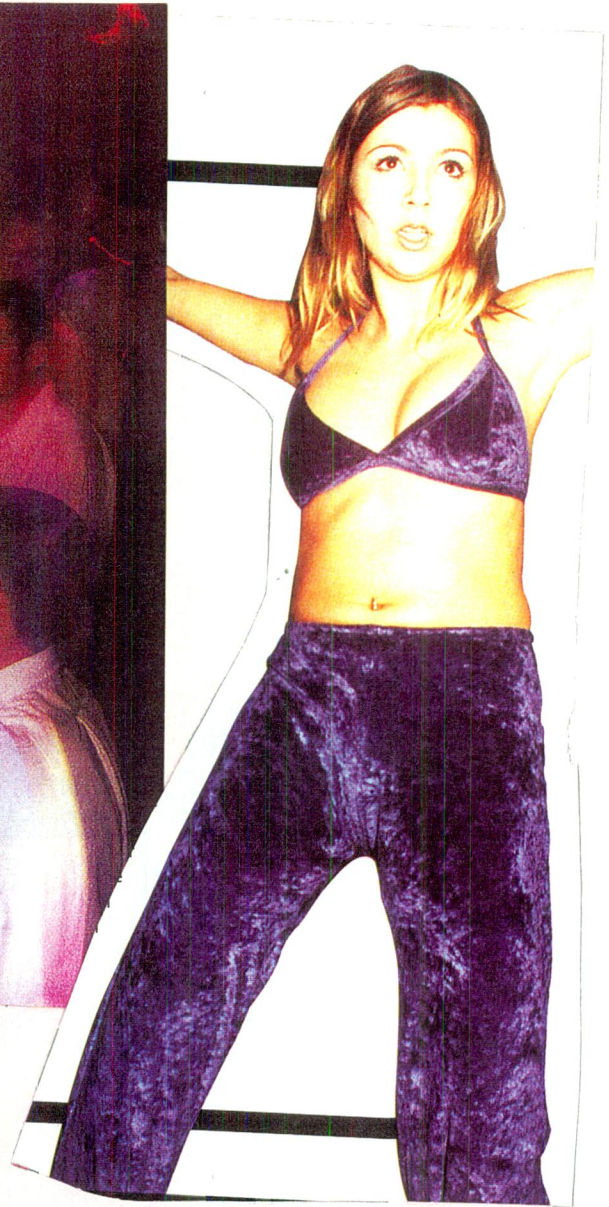
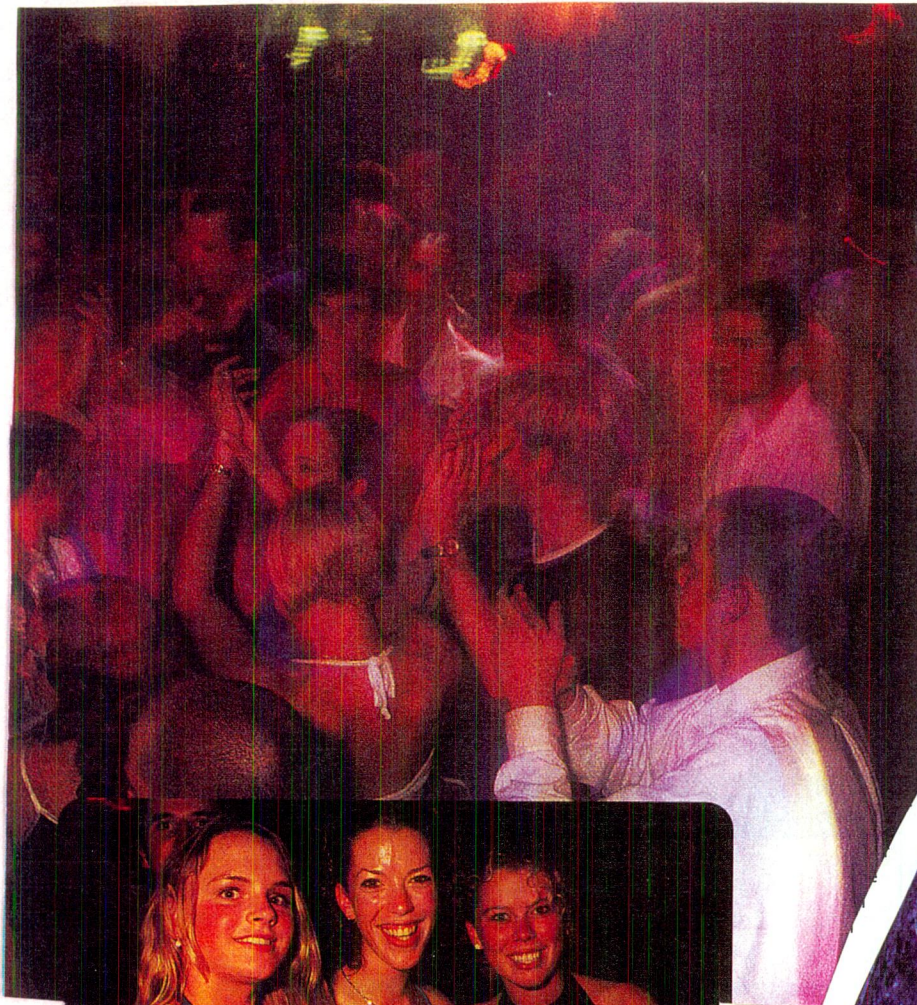


FIG 22









FIG 23





I once experienced a Rave of this sort, whereby it happened at a secret venue that was not disclosed until the actual night that it took place. I received a flyer with basic information as to where Rave was to take place which I attended out of a curiosity that I developed from observing the reactions of my peers. The Rave, when we eventually found it was on a derelict beach with hundreds of Ravers, all dancing to the sounds of the 5 DJ s present. It was an amazing experience for me, as I was finally getting first hand information about the dance culture.

Raves have now moved on, with their rise in popularity, to occupy proper clubs all around the world. The reason for this move from secret rave venues to established rave events happened for many reasons. The dangers of taking drugs in secret locations proved to be apparent as the risk of not being able to get medical help became fatal. This change to more suitable venues was introduced to lessen the dangerous effects of Ecstasy, because medical help would be more readily available. Water was also supplied and other needs of the ravers were catered for such as "chill out " rooms (room to relax and calm down ). Because Rave culture became more popular in society, it also became more acceptable. In this regard, dance clubs responded to the overall rave scene in supplying a safer venues reducing the number of possible casualties. This new idea of safer venues for rave events also gave way to a new market on the entertainment scene therefore proprietors were prepared to spend the money making the venues suitable, knowing that in the long run that they would profit from their efforts. Soon enough night-clubs that had traditionally been non specified clubs became rave clubs and a new craze developed, while night-club owners profited and a new generation of ravers emerged.

Because the scene became so popular the drugs used also became mass-produced to the extent that the quality of the drug declined dramatically. Soon enough the effects of this drug took their toll on Rave society and it was time for another party to intervene and clamp down on the illegal and dangerous activities that were going on. Society took a greater interest in finding out more information.







FIG 24









FIG 25









**FIG 26**







FIG 27







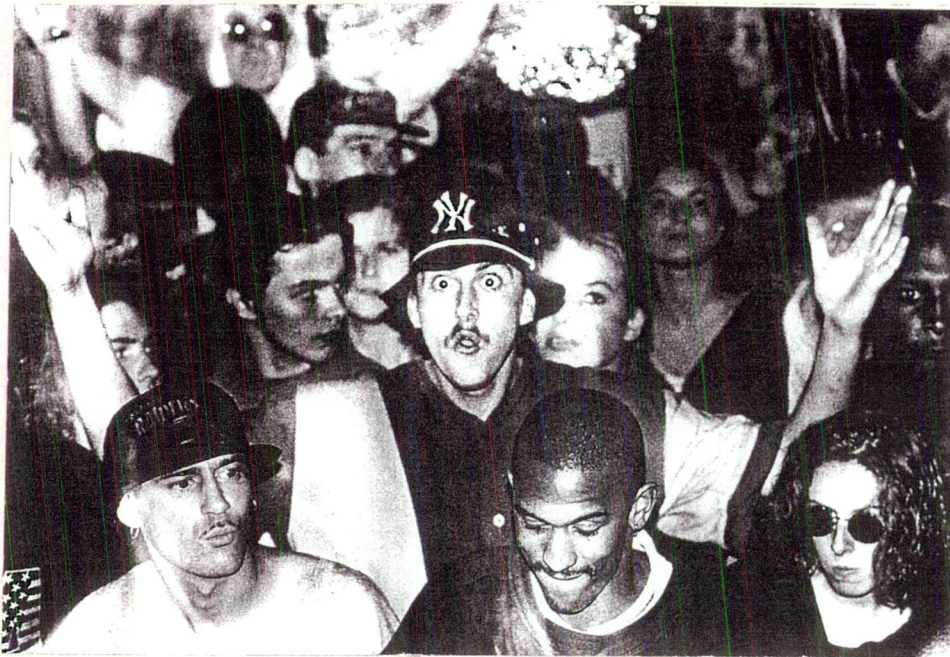


FIG 28







**FIG 29**





## Section 8 : After the Rave

*"Drawing to a close, the rave fizzles like salt on a snail. A surprisingly large crowd remains in post orgasmic stupor, and with a last uplifted cheer, the music stops. Time is frozen in a bubble, the dark musky air seems to shudder from the evenings intensity. Reality once again calls us to its shores.. " ( 27 ).*

After a night of liberating themselves through dancing, and indulging themselves in the so- called pleasures of Ecstasy, Ravers return to reality once again, until the next time when everyone will meet up. It is a definite form of release and escape, a chance to disappear into a fake unrealistic " Love and Happiness ".

*" At the end of the night everyone leaves peacefully ." ( 28 ).*

1875  
The first of the year  
was a very dry one  
and the crops were  
very poor. The  
weather was very  
warm and the  
crops were very  
poor. The  
weather was very  
warm and the  
crops were very  
poor.





**FIG 30**







FIG 31







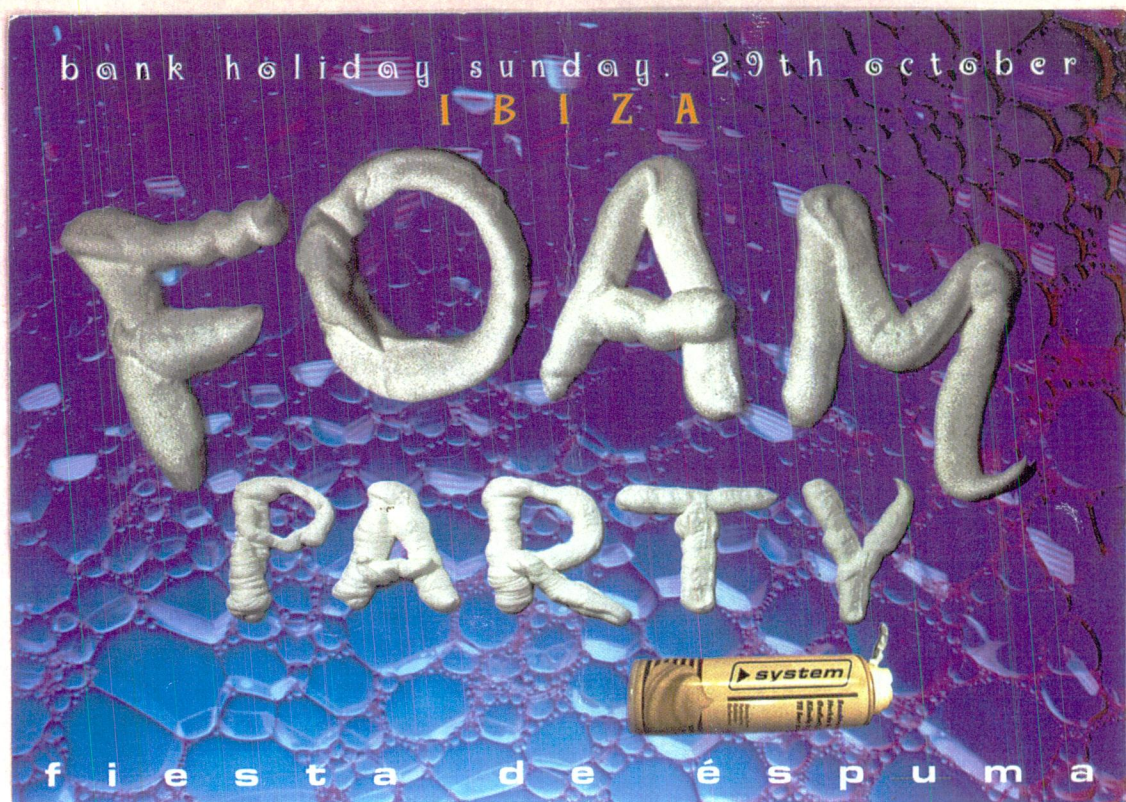
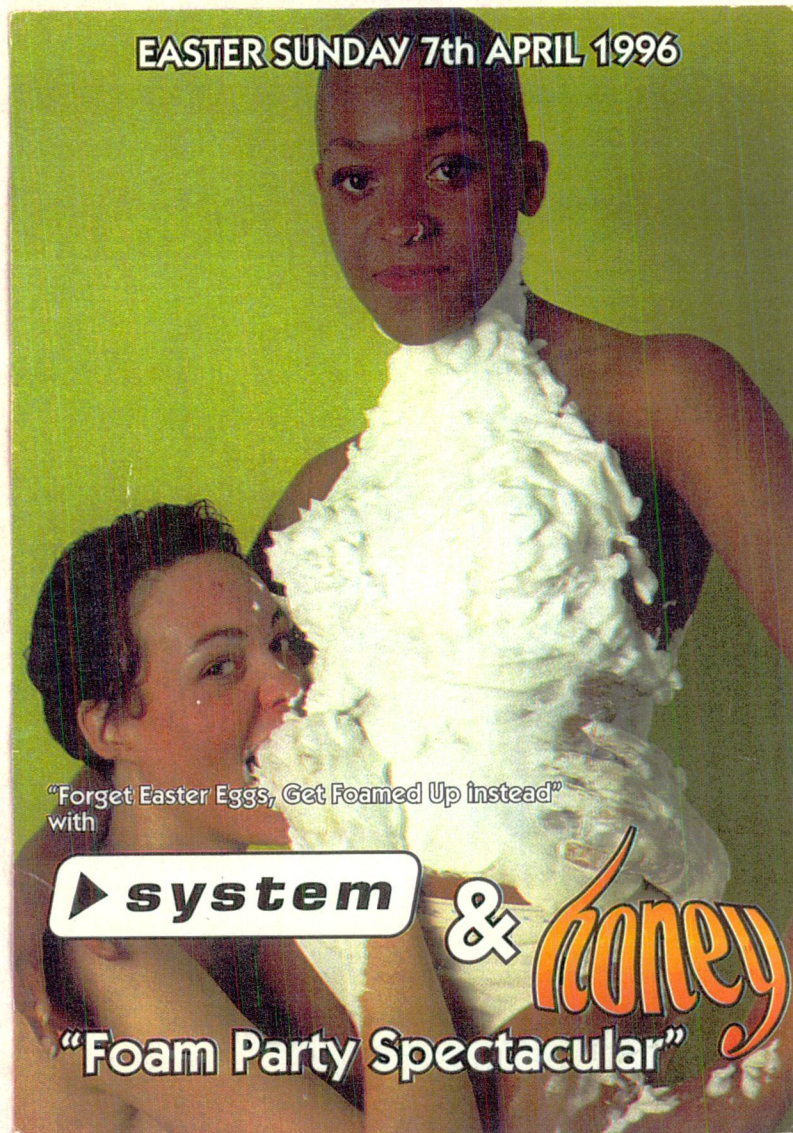


FIG 32







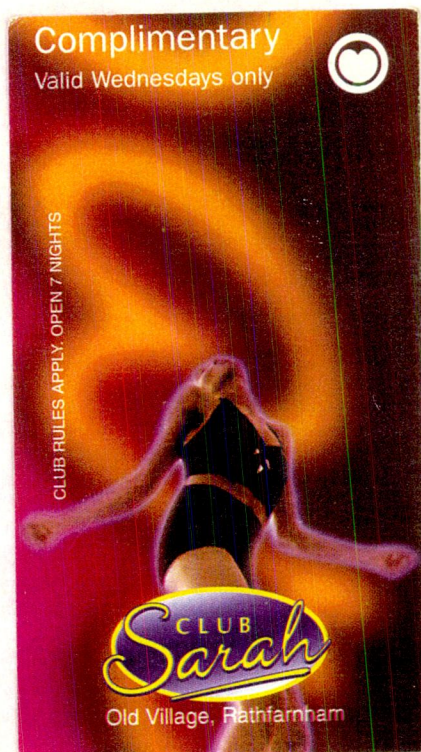


FIG 33





### **Chapter 3 : The impact of Rave culture and Ecstasy on society.**



**Chapter 3 : The impact of Rave culture and  
Ecstasy on society.**



# Observe



FIG 34







## Section 1 : Society and Ecstasy

*" The human species has three innate drives, we need sustenance, shelter, and species re-production, " ( 29 ) .*

Referring to the book by Ronald Siegel, called "Intoxication", he claims that humans have a fourth primary instinct, 'We need to get high' , to change the way we feel by artificial means. There is good evidence to support this claim, as most human societies and youth cultures have used some form of intoxicating drugs.

This need to get 'high' is particularly obvious among youth cultures. For example, as we have seen in the hippie culture and their use of marijuana and LSD, Rave culture and their use of Ecstasy. However why do humans have this instinct or need to use drugs of some kind ?

There is a few reasons why this might occur. Because of the pressure in a world of over - industrialisation, over - population and pollution, stress levels are reaching boiling point. Anxiety, depression and chronic fatigue are the modern plague. In a world in which the patriarchal work ethic prevails, life has become a matter of survival, financial and social competition has become the name of the game.

Trapped in the treadmill of day to day materialistic existence, we have ignored our spiritual well being. Money and time have become the modern day 'Gods' . In our topsy turvy world, struggle is acceptable, while the existence of Ecstasy, is thought to be beyond the reach of mere mortals. Is it any wonder that most people walk around wondering what life is all about and end up feeling empty inside.

Is it perhaps the youth which suffer most from the effects of society ?

Brought up in a society which is competitive and extremely difficult to cope with. This sometimes leads to the desire or need to escape. Hence, this escape is often through the use of drugs. These drugs enable the individual to relax in an artificial way unfortunately. So, no longer do humans just have to eat, shelter and re-produce to survive, there is another necessity, that is to escape.

*"Recreational drug use is bigger today than it was in the past ( 60s.)", ( 30 ) .*

Drugs are much more easily available today, and there has been an increase in the variety of drugs, e.g. 'Uppers' and 'Downers'. There is a growing menu of drugs for every occasion. The availability and the variety have both developed because there is a large amount of money to be made and a wide market to go with it.





However, from a series of interviews that I conducted with my peers, there was a lack of enthusiasm for specific drugs such as Ecstasy. Because of the realisation of the potential danger of the drug, there is an element of fear about this drug, which has a lot to do with the tragic deaths that have occurred from certain interaction with this drug. In Britain, it is estimated that around twenty people have died from the use of Ecstasy in the last two years.

Already, in Ireland the death toll has reached eight as a result of the drug. Media reports estimate that another eleven people have died from the drug, outside the hospitals, ( 31 ).

One of the first tragic deaths related to the use of Ecstasy was in 1989. A sixteen year old girl, Claire Leighton, died after reportedly taking an Ecstasy tablet, bought by a friend in the 'Hacienda' night-club in Manchester. The inquest into the cause of her death discovered that she had developed a reaction to the drug. ( 32 )

This and the following incidents, led to the eventual realisation that Ecstasy was in fact life threatening and had to be controlled. The recent deaths of Rory Kavanagh in the toilet of the L.F.C in Dublin and Leah Betts in England after they both consumed Ecstasy, heightened the senses of the media and society that the drug is a killer and that it must be stamped out before others die too.

## Section 2 : *Society fights back*

The government and its people, in Britain and Ireland, reacted against the use of drugs including Ecstasy by way of reforming the existing drug laws in an effort to control the supply of drugs in society and to increase the powers of the police force. Some of these acts are,

- *The Misuse of Drugs Acts, 1977 - 1984.*
- *The Criminal Justice Act, 1984.*
- *The Customs Consolidation Act, 1976.*
- *The Customs Act 1956.*
- *The Customs and Excise ( Miscellaneous Provisions ) Act, 1988.*
- *The Medical Preparations ( control of Amphetamines ) Regulations, 1970.*

These Acts and Regulations provide a statutory framework for controlling the supply of drugs, with potential for misuse, on an intersectional basis between the health, police and customs areas.







**FIG 35**





### *The Misuse of Drugs Acts, 1977, 1984.*

These acts are intended to prevent the non medical use of drugs . For this reason, they control, not just medical drugs, but also drugs with no current medical use. Offences involving the general public are covered under these acts. the drugs to which the acts apply to, are specified in the schedules to the act, and are known as controlled drugs. The list includes, in addition to narcotics such as Heroin, other substances such as sedatives, stimulants and hallucinogenic drugs which are prone to abuse.

The acts define a series of offences, including unlawful supply, intent to supply, the import or export and the unlawful production of controlled drugs. Other offences include the growing of Opium poppies, Cannabis, cocoa plants, forging prescriptions and the selling of drugs in anywhere other than those places recognised by the state ( chemists etc..). These acts also prohibit the unlawful possession of drugs, thus preventing the illegal supply to another person ( dealing ). This latter offence carries much heavier penalties. To enforce this law, the police have special powers to stop, detain, and search people and vehicles without a warrant, if they have reasonable cause to believe that someone is in possession of a controlled drug. The Misuse of Drugs Act 1984, prohibits the printing or sale of books or magazines which encourage the use of drugs.

### *Penalties*

Maximum sentences differ according to the nature of the offence. Sentences are greater for drug dealing, illegal production or for allowing a premises to be used for producing or supplying drugs. For the more serious offences, maximum penalties include imprisonment or an open-ended fine. Over 70% of drug convictions in Ireland involve the possession of drugs, while convictions for dealing or trafficking drugs account for only 10% of cases.

### *The Criminal Justice and Public order Bill, 1984.*

The Criminal Justice Act, 1984, provides for a widening of the scope of the criminal law and procedures to deal more effectively with serious crime including serious offences under The Misuse of Drugs Acts. It includes the loss of an individuals right to silence, the right to the breaking up of travelling groups exceeding more than five people and it increased penalties for 'soft' drugs. ( 33 )





## ***Policies***

Clause 58 empowers the police to intervene and discontinue the playing of music, wholly or predominately characterised by the emission of a succession of repetitive beats.

Section 63 empowers the police to halt an event with only ten people attending where an officer reasonably believes that one hundred may be ultimately present. This can mean not only arrest for the people attending or organising the event, but also the confiscation of the sound equipment, until the 'conclusion of proceedings' which may then be sold or destroyed.

Section 64 allows the police to enter a house without a warrant, if they reasonably believe any of the occupants are organising events that are likely to become unlawful. ( 34 )

It has in effect, criminalised the unlicensed events that characterise the outlaw aspect of Rave culture that the establishment just could not control. This in turn, forced Rave culture to move dance events to more acceptable locations. It restricted this dance culture by not allowing free spirited events. Hence the culture has now become controlled to a certain extent, However, society only intervened in concern for its peoples safety ( 35).

Rave followers rebelled against the law through numerous demonstrations, fighting against the Criminal Justice Bill, such as, the 'Advance Party ', Trafalgar Square demonstration in London. This was a hopeless attempt.

### ***Section 3 : The effects of Ecstasy and Rave culture on society.***

*"People are suffering from anxiety, depression, psychosis ( paranoid delusions ), and de- personalisation ( where the person feels he or she is not part of reality)". ( 36 )*

Ecstasy is thought to target the chemical in the brain, Serotonin, which controls mood. Ecstasy increases the levels of Serotonin, creating the sense of euphoria, and a loving state of mind for three to five hours approximately. Although it is disputed, whether they it can be applied to humans, animal tests have shown that Ecstasy damages the ability to produce Serotonin. According to Dr. Eamonn Keenan, the psychiatric problems are most acute and short term but can be chronic.

*" In the majority of chronic cases, the user would have been predisposed ( with underlying psychological problems and they would have taken 'E' and that would have triggered it off ) then again there are other cases where the person has taken it on a few occasions or just once and has had an idiosyncratic reaction. " ( 37 )*

This theory of individual susceptibility is supported by researchers in Sheffield University.





They examined Seven deaths from the drug. Most of the cases suffered damage, not just to the brain, but also the heart and liver. This is believed to be the consequence of both an immediate reaction to the drug and damage caused by long term use. Of the seven cases, four showed signs of death from heat-stroke, yet only two of those had a high temperature ( many of the deaths in Britain have resulted in heat-stroke ). To explain this , it was suggested that the metabolism of their livers might explain the fatal reaction. The enzyme, which breaks down Ecstasy does so more quickly in some people than in others, according to research. Further research from an article in the 'Irish Times ' about drug abuse in Ireland ( 38 ), now indicates that users who break down the drug quickly are less likely to suffer short term damage but they are more at risk of long term damage. As I have already said, the main killer from the use of Ecstasy is heat-stroke . It is caused by three factors.

- (1) The direct effect of the drug on the body ,it speeds up the heart rate and blood pressure.
- (2) Heat in clubs.
- (3) High temperature caused by dancing.

From research in Ireland on the effect of Ecstasy on the body, Des Corrigan, lecturer in the school of Pharmacy, Trinity college Dublin, points out that most people combat heat-stroke by taking breaks and drinking water.

*"However, for some people, once the process starts, it seems irreversible, it can't be stopped. the really frightening thing about Ecstasy is that it is so unpredictable. Nobody can tell who is going to have a safe experience, and who is not." ( 39 )*

It is very interesting to know that once in the beginning, Ecstasy, was thought of as a 'safe' drug and non-addictive, however, it has now proved to be lethal. Although it is not physically addictive, like other drugs e.g. Heroin, it has been known to have psychological addictive qualities. This became even more apparent to me from my series of interviews, with a group of Rave followers.

They admitted to me that they would be left feeling depressed during the few days after they took the drug and they thought it quite unusual to go dancing without Ecstasy. Thus illustrating these addictive qualities.

Because Ecstasy and Rave culture is relatively new, doctors and researchers, still have not found the reason why only some people who use Ecstasy die. Glaswegian doctor, Tom Gilhooley, who is currently researching Ecstasy deaths in Britain, believes idiosyncratic reactions do not explain Ecstasy deaths. However, he cannot offer an alternative reason to date.





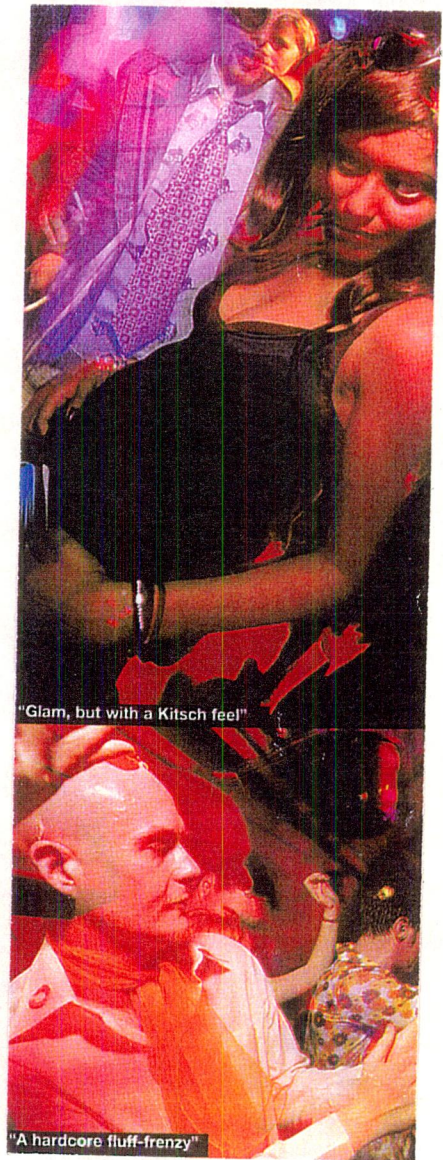
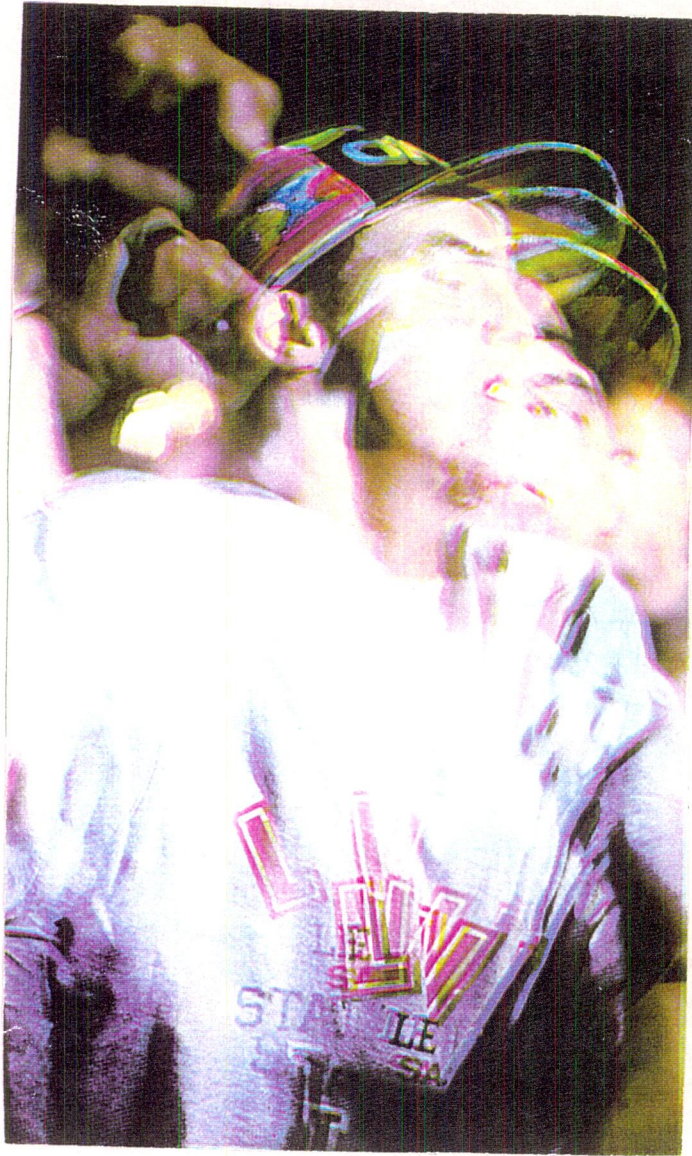


FIG 36







FIG 37





There are an infinite number of variables, but overheating caused by the environments in which people are taking Ecstasy, the night-club is crucial factor. Another reason for physical illness through Ecstasy use, is because the drug is now mass-produced. Pure Ecstasy is not sold on the market anymore, most tablets are mixed with unsafe substances (40). For example, upon reading an article in the 'Daily Sport', drug experts warned that dog worming tablets and water oxygenating pills are being passed off as Ecstasy. My own research also shows, that users often mix, Ecstasy with other drugs, e.g. Cannabis and alcohol. The effect of combining Ecstasy with alcohol is largely unknown, but alcohol would certainly add to the de-hydration caused by Ecstasy and could increase the likelihood of heat-stroke.

A lot of users mix Cannabis with Ecstasy, to help them come down off the 'E' buzz. In recent years, drug activists in Dublin have seen significant users smoking Heroin to come down off Ecstasy, this number is increasing. (41) The question is, how can society respond in the right manner to a large and growing Ecstasy using population? I am tired of hearing of Ecstasy being described as a 'glamour' drug or the so-called 'Love' drug. It is clearly not some kind of 'soft' drug as these names suggest. Ecstasy is a killer drug. Even though this is known among my generation, the drug continues to be used. This suggests that the core message of the "Drugs Destroy Lives", is not working for most young people because it does not reflect users' experiences of the drugs. This illustrates that a new anti-drug campaign is desperately needed in our society today.

The effects of the Criminal Justice Bill and the other relevant Acts, have proven to be quite successful, because the law and society have become more aware of the potential dangers associated with drug use. However, in order to reduce the problem successfully, it is necessary to find alternative solutions to this problem within society.







FIG 38







**Chapter 4 : The Responses within society to  
Drug use.**



Chapter 4 : The Responses within society to  
Drug use.



## Section 1 : Societies response

There is no hard data available as of yet on the exact number of drug misuses in Ireland. Estimates of the number vary from 2,000 to 7,000. The Health Research Board Report of 1994, gave the figure 2,702 in the Greater Dublin area, coming forward for treatment. In an article published in Hot Press magazine, it was estimated that approximately 30,000 Ecstasy tablets are consumed each week in Dublin alone. Add to this a further 15,000 a week across the country and the figure will come to over 2,500,000 tablets are consumed in Ireland each year.

The problem of drug abuse in Ireland and Britain is a complex and difficult one and there are no easy or instant solutions available. It has therefore set out to implement realistic and achievable objectives in the areas of supply reduction and increased access to treatment and rehabilitation programmes

(42)

Responses to the drug misuse problem in the past, not only in Ireland but in international terms, have tended to concentrate on supply reduction through a range of legislative provisions and stricter enforcement measures. While these measures have to a large extent been successful in limiting supply, and hindering the efforts of organised suppliers of illicit drugs, they can only be truly effective if operated in tandem with comprehensive demand reduction policies. These would cover areas such as education, treatment, and social and occupational rehabilitation.

There has of late, been an increase in international recognition of the need to develop demand reduction strategies. This is reflected in the fact that at the E.C Heads of State Summit in Dublin , July 1990. Members of state were tasked with developing such policies and also with reporting on a regular basis, as to their success.

Demand reduction essentially involves the following areas,

- Education, as a means of primary prevention.
- Outreach, as a means of secondary prevention and also harm reduction.
- Treatment and Rehabilitation

The Dept. of Health, in co-operation with other Departments and State Agencies, have been implementing this strategy. Since 1992, special funding has been allocated each year to allow for the development of extensive prevention and treatment services by all Health Boards. The main drugs that are given to misuse in all of the Health Board areas are Ecstasy and Cannabis.

( 43 )





## Section 2 : Education in Society

The potential of structural education programmes both in the formal sense and informal sense, in preventing the spread of drug misuse cannot be overstated. As such education programmes normally include all substances of abuse including tobacco and alcohol prevention programmes are regarded as being inclusive of all such substances. The vital role of the formal education system is getting a positive message across to children when they are at school. There is a need to supplement this system, particularly for children who leave school at a young age, to ensure that such children are given the knowledge and skills to recognise and deal with the problem, if they come in contact with it.

In so far as the formal education structure is concerned, it is vital that teaching about drug-related issues takes place within the broad context of schools on-going health education programmes.

### *Current provisions in schools.*

It is difficult to access accurately the current provision of educational programmes designed to reduce the demand for drugs. Many schools and youth clubs make use of the resources that are available and implement impressive programmes. Resources that have been found to be beneficial are the Health Promotion Unit of the Department of Health's Alcohol and Drug Awareness programmes.

On the broader community based levels, the Health promotion Unit's "Drugs - Questions and local Answers", training programme has been widely utilised and many courses with health and allied professionals have taken place throughout the country. This course, which is very much in keeping with the philosophy of demand reduction strategies, has attracted the interest of many teachers and youth workers. In order to ensure that teachers are familiar with appropriate methodology, a number of in-service courses, in the area of substance abuse are offered each year by the Dept. of Health. These courses are very popular and have been heavily over-subscribed to, in recent years.

In certain schools however, it would appear that the provision of substance abuse education occurs on an infrequent basis, or sometimes, not at all. In addition, there is a need for a more structured approach to drugs education, in and outside the school system. Another way to get the message across to the younger generation about the dangers of drug can also be achieved through media use. Recently in Ireland, this has started to develop.





### Section 3 : A Mass Media Drug Misuse Prevention Campaign

*" A mass media misuse prevention campaign was launched on the 26th June, 1996, by Mr. Brian O'Shea, T.D Minister of State, at the Dept. of Health. This is the biggest media campaign on this area to have taken place in this country." ( 44 )*

The broad aim of this campaign is to alert people about the dangers of drugs. There are two distinct audiences for this campaign,

- ( 1 ) 15 - 25 year olds, who are experimenting with drugs and who are at risk from the threat of its addiction.
- ( 2 ) Parents of young people, many of whom have huge concerns about the subject of drugs.

Detailed market research was carried out among the 15 - 25 year old age group as part of the planning process, for the development of the advertising campaign. The message of the campaign is again ' Drugs Destroy Lives, not just to users but people close to them too'. The television campaign, is an image of a kite symbolising freedom and the celebration of life, but as you reach the end of the advertisement, you realise that there is a price to pay for ignoring the possible consequences of taking drugs. This television campaign is supported by cinema and posters and there is a radio campaign which is aimed more specifically at parents, urging them to seek advice, if they believe that their offspring are involved in drugs. This campaign also includes information about where people can obtain help or information if required. From researching, societies response to drugs, I also came across the introduction of a new programme, " On my own two feet".

This programme was developed by the Health promotion Unit of the Dept. of Health and the psychological service of the Dept. of Education. It is a comprehensive drug programme, which involves the school staff of participating schools. This programme had an extremely successful two - year pilot phase and is now available to all second level schools. It has been introduced to about 50% of schools nation-wide to date. The programme consists of modules on ' Identity' and 'Self Esteem', 'Assertive Communication', ' Influences on young people' and 'Decision making', the programme include information about Ecstasy and its effects. The aim of the programme is to enable students to develop their own ability to take charge of their mental health, and to make informed decisions about the use of drugs.





Other programmes introduced with the mass media campaign include,

#### Parent Education on Alcohol, Drugs and Family communication

This project recognises that young people and their parents must be provided with assistance to help them to deal with the problems posed by drugs.

#### Working together Parenting Programme

This programme aims to assist parents in exploring attitudes, beliefs and decisions about the issue of drugs.

#### National Youth Health Programme

The aim of this programme includes drug education and prevention, to develop a health education and to provide training in health issues specific to young people.

#### Drugs, Questions- local Answers

#### Leadership Training Programme- for primary prevention of drug misuse

#### Education materials

This unit makes available a series of booklets, leaflets and posters on the subject of drugs e.g. " Drugs, your choice, your life.", "Ecstasy ", " Cannabis"

Personally, I am pleased that efforts and steps have been taken in our society today, to help reduce drug abuse by young people. Society has concentrated on the impact of education, measures have been taken for young people both primary and secondary levels . In the hope that improvements made in Education will work. No longer is society ignoring the problems around them in relation to the use of drugs especially 'Ecstasy' and ' Cannabis' . Not only are messages being put into education, information about drug use is also seen on television.

Lately, I have noticed in most teenage magazines e.g. 'Sugar', 'Mizz', 'Bliss', there has been a huge launch of advertisements about the effects of Ecstasy and the human body. To me, these advertisements are extremely effective. These advertisements illustrate various images of young people at a Rave or dance, the image of the person, is very interesting as half of the body is cross sectioned in each different advertisement. The viewer is shown a complete inside view of the bodily organs e.g. Brain and Liver. This image clearly points out the effects that Ecstasy has on the body, it is very informative and has been launched by the 'National Drugs Helpline'. The ad, is called "Ecstasy, know the score,".





# ecstasy

know the score

Take E now and you might feel fine. But if you take E you're a human guinea-pig because no-one knows what the long term effects are. Unlike other pills you can buy, E hasn't been medically tested.

What we do know about E is that some people have suffered from strokes, depression, mental illness and even fallen into comas.

There's also no indication that taking E might lead to brain damage. Nobody can be 100% sure, but it's some gamble for a night out.

There's some confusion about how much water to drink on E. When dancing, you need to sip about a pint of non-alcoholic liquid an hour to replace lost fluids. Also remember to wear loose, light clothes and just chill out regularly.

You sweat a lot when you dance, so it's not just the water you've got to replace, there's sodium too. Fruit juice or an energy drink should do the job. It works for marathon runners.

Additional  
Drugs  
Advice







# ecstasy

know the score

Ecstasy's long-term effects are still unknown but what we do know is that it could cause brain damage. If you take it you're a human guinea-pig.

You could have a bad time on E even if you've taken it before and felt O.K.

Take E now and you might feel fine but it could also cause periods of depression, anxiety and tiredness that last for days afterwards. Ecstasy doesn't guarantee you a good time.

Whilst E could be pure, it could also be cut with all kinds of other stuff. There's no way of telling. And even if it is pure, that doesn't mean it's safe.

Dehydration when dancing on Ecstasy can be another danger. To combat this sip about a pint of non-alcoholic liquid an hour to replace lost fluids. Include fruit juices and energy drinks to keep sodium levels up. Remember to chill out.

Taking Ecstasy could cause kidney and liver damage.

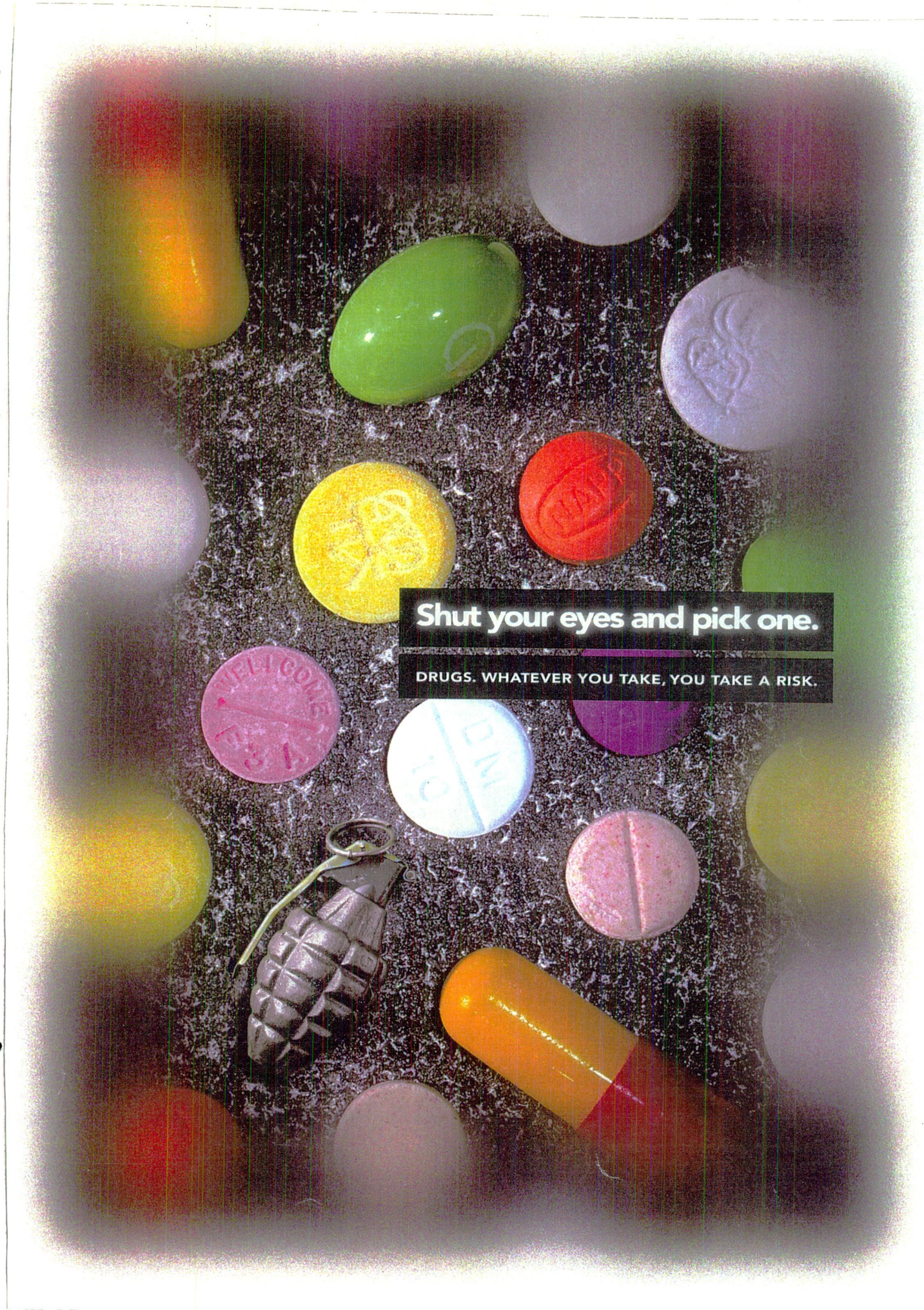
**national  
drugs  
helpline**  
0800 77 66 00

If you'd like more information about drugs or just a talk, give us a call free and in total confidence









**Shut your eyes and pick one.**

**DRUGS. WHATEVER YOU TAKE, YOU TAKE A RISK.**

**FIG 41**







Overall, I am satisfied with the measures that society has now made. Hopefully, these positive efforts will result in the reduction of substance abuse. Information is presently being channelled through the mainstream, it is now up to the public to realise the dangers involved with drugs. The power of the media in society is sometimes understated. Messages through advertisements in both visual and audio are extremely influential and effective. It is crucial that a younger generation are able to relate to the information given about drug abuse.

#### Section 4 : Closure of Rave clubs

One of the first Rave clubs to be shut down was the 'Hacienda', an icon of European clubland and a major tourist attraction. It was often described as, "Manchester's Eiffel Tower". ( 45 ) Because of the terrifying event in 1989, which (already mentioned) claimed the life of Claire Leighton, and also the new pieces of legislation, this club and several other city clubs, were shut down, as part of " Operation Clubwatch" set up by Greater Manchester Police. In December 1990, ' Conspiracy' , a club that took over the 'Hacienda', lost its licence after the police told the magistrates of drug dealings on the premises. The closure of dance clubs has since continued because society in rejecting Rave parties. It is scared and frightened of Ecstasy use, afraid of the unknown.

There has also been attempts to reduce the supply of drugs in particular night clubs in the form of searching a person and their belongings upon entrance to a club. In this way there is a recognition of the drug problem on a social level as well as every other level in society. With the use of undercover police, known as the 'Drug Squad', there is an effort to minimise the sale of drugs in night clubs. Because of the rise of Ecstasy and Cannabis in society today, as well as making changes in the legislative laws and improving education, the police have also set up a new anti-drug initiative. 'Operation Dochas', was launched on Monday 7th November by assistant Garda commissioner King. Among the main aims of this initiative are, the gathering of intelligence on all of the well known drug dealers and the subsequent target of these individuals. The setting up of this operation can be seen as a response to combat the levels of illegal drugs on the capital's streets. 'Operation Dochas', incorporates 500 uniformed guards, who have been given various duties throughout the country ( 46). According to those involved in this operation, the new plan of action is proving to be a success on the streets.





However closing down particular dance clubs or restraining certain Rave parties is not going to fully stop drugtaking, but it is a positive step in reducing drug abuse. Hopefully in the future people will see a life without the reliance on drugs. Society must not give up trying to stop the supply of drugs.





## Conclusion

In writing this thesis, I have certainly obtained much knowledge about Rave culture and its existence. Since the late '80s, when it first surfaced, this culture has grown and developed. Even though Rave followers are not concerned with political or worldly issues, unlike those of the '60s, this current culture has definitely made an impact on society. Through their use of Ecstasy and general apathetic views concerning the law, and the establishment, the culture has developed an 'outlaw' image. Through studying the people involved in Rave culture, I have gained a lot of knowledge regarding the reasons, effects and use of Ecstasy, based on its users past and present. Rave culture, in many ways, reflect a '90s society in relation to the general liberal attitude regarding drug abuse. The '90s generation, in general, do not fear the law, and establishment. They see drug taking as a means of enjoyment and leisure. From a recent survey, carried out in UCD, in relation to drug abuse, 72% of students had taken illegal drugs. When asked when they had taken them, the majority had consumed while still at school and the most popular where Cannabis and Ecstasy. From my own interviews with specific individuals, the majority took drugs on a regular basis, illustrating the point that drug taking in our society is very popular.

In reference to the responses from the law regarding the problem, I was surprised to discover the various actions, that are currently being taken to prevent drug abuse in Ireland and Britain, This response has been a long time coming, and society has made relevant changes in improving the prevention of drugs supplies. However, with these improvements being made, the facts at the end of the day, are that people still have the freedom of choice. Unfortunately drugs are still available and are most likely to be in the future. Society cannot prevent freedom of choice, but it can continue to prevent the supply of drugs and inform people about the dangers connected with its abuse especially the younger generation. The question is, what is the future of this culture ?

*"All dead yet very much alive in endless art" (47)*

Rave culture evolved from past cultures. Now it is perpetuated by the people of the present. It is a necessary part to millions of peoples lives around the world. But like art, culture or even life, it will evolve, it has to. Change is mandatory for the survival of anything. How these changes will manifest themselves, or, when they will come about is as irrelevant as it is inevitable. In this age of technology, who is to say that the future isn't here at last ? Dance music keeps pace with technological advances relying on them for fresh, divergent and innovative new sounds. So in this sense, we are already in the future of dance music, as soon as a new development is realised, we hear it on the radio or at a club. With dance or Rave music there is no void between present and future.

1000000000



Rave music and the culture, provide people with a contentment and harmony with the present so much so that the future does not concern them. At this time it is difficult to envisage an end to this cultural movement. It is almost as if life is imitating art, as people become completely consumed and engrossed by Rave culture, thereby providing it with a mechanism for survival.





## References

1. Nolan, Darragh , "Celebration Generation." Excerpt taken from 'Conclusion'.
2. Nolan,Darragh, as above pages 5 - 10.
3. Oxford English Dictionary, page 615.
4. Redhead, Steve, "Rave Off, politics and Deviance in contemporary youth culture." page 94.
5. Redhead, Steve, as above page 98.
6. Redhead, Steve as above page 98.
7. Redhead, Steve, " Rave Off....." article by Godfrey page 62.
8. Redhead, Steve, "Rave Off....." page 62
9. Redhead, Steve, "Rave Off....." page 62
10. Kalmek, Robin, "Brave the Rave, Rave Culture." Internet, <http://www.ru.ac.za/departments/journal/awol/brave.html>.
11. Reynolds,Simon, "British Rave",Artforum, no.9, Volume XXXII, 32nd May 1994, page 11.
12. Nasmyth, Peter, "Ecstasy, a yuppie way of knowledge.", The Face, Vol. no. 66. October 1985, page 88 - 92.
13. Corrigan, Desmond, "Facts about drug abuse in Ireland", Health Promotion Unit 1985 page 43.
14. Redhead, Steve, "Rave Off....", pg 9.
15. Nasmyth, Peter, " Ecstasy....." The Face, as above pg 88.
16. Redhead, Steve, "Rave Off...", page 11.
17. Redhead,Steve, "Rave Off" page 11.
18. Interview with Gary Murray, 'Pod' night-club, 19th October, 1996.
19. Interview with Fiona Philips, 10th November 1996.





20. Polhemus, Ted, " *Street Style- from sidewalk to catwalk.*", page 115.
21. Redhead, Steve, "Rave Off..." page 52.
22. Redhead, Steve, as above.
23. Robertson, Gail, "All the Rave, Ravers just wanna have fun." star staff report, Windsor star...see bibliography.
24. Thornton, Sarah, "Club Culture, Music, Media and Subcultural Capital." pg. 22.
25. Kalmek Robin, "Brave the Rave...." Internet.
26. Kalmek, Robin, as above.
27. Kalmek, Robin, as above.
28. Kalmek, Robin, as above.
29. McDermot, Peter, "Legal Highs." *The Face* , no. 49, October 1992, pages 109-111
30. McDermot, Peter, as above.
31. O'Keefe, Cormac, "The Legacy of a Love Buzz ". *Irish Times*, November 1996, page 13.
32. Redhead, Steve, "Rave Off..." , page 14.
33. Dept. of Health, "Government Strategy to Prevent Drug misuse" . May 1991, page 10.
34. Nolan, Darragh, "Celebration Generation", page 5 - 10.
35. Nolan, Darragh, as above.
36. O' Keefe, Cormac, "Legacy of the Love Buzz", *Irish Times* Nov. 1996.
37. O' Keefe, Cormac, as above.
38. O' Keefe, Cormac, as above.
39. O' Keefe, Cormac, as above.
40. Eastern Health Board, "Drug misuse- current position". 1997
41. O' Keefe, Cormac, as before.
42. Eastern Health Board, "Drug misuse.. "1997.





43. *Eastern Health Board, "Drug misuse..." 1997.*
44. *Eastern Health Board, "Drug misuse...." 1997.*
45. *Redhead, Steve, "Rave Off....". page 15.*
46. *University Observer, UCD, "The Drugs Issue", 5th December 1996 pgs 1-15.*
47. *Quote from "A House", Irish rock band.*





### List of Plates

*Fig. 1 : Simon Reynolds , " British Rave " , Artforum , No , Vol ,XXXII, Feb 94 , page 55 - 56 .*

*Fig.2: Hard-core Raver ,at an all night open air event in the North of England , 1991.*

*Fig.3: Rave event in Ibiza ,the utilisation of water in a Rave is commonly used in this dance culture .*

*Fig.4: Crowds of people ,dancing in various Raves in Ibiza ,1996.*

*Fig.5: Photographs taken in Ibiza ,1996.*

*Fig.6: Ravers in Britain , Manchester ,1993 .*

*Fig.7: " Re-appear " , illustration suggests the blurred ,trippy atmospheres in a Rave .*

*Fig.8: Fantazia Bournemouth ,open air event , 1995.*

*Fig.9: Fantazia Bournemouth , 1995 .*

*Fig.10: " The Ball , The Beggars , Blaggers and Thieves Ball " , - The Rocket club , North London .*

*Fig.11: Ravers ,Ravers ,and more Ravers in Britain , 1996 .*

*Fig.12: " Flammable liquid " , this image suggests the feelings associated with Ecstasy use.*

*Fig.13: Photograph captures the idea of Ravers connecting ,communicating through Ecstasy , people touching each other , Ecstasy breaking down barriers in communication .*

104 of 1010



- Fig.14:** *Front page cover of " The Sun " newspaper , June 1989 , caption reads " Night of Ecstasy" , thrill seeking youngsters in a dance frenzy at secret dance party attended by more than , 10,000, crazed youths .*
- Fig.15:** *" The Sunday Times " , 20 October 1996 , photograph of Irvine Welsh , promoting Ecstasy , the drug .*
- Fig.16:** *" Love hearts " , photograph of one of the shapes that Ecstasy can come in .*
- Fig.17:** *Photographs of people dancing at a Rave event In London .*
- Fig.18:** *Plate 1 - " Substance Abuse " , Rave party at an abandoned Hotel in Los Angeles , Jan 1992 .*
- Plate 2 - Two clubbers really going for it , swinging themselves from side to side , while holding on to the banister . .*
- Fig.19:** *Drug induced Ravers , off their heads.*
- Fig.20:** *Early Ravers, early 1990's. Psychedelic designs and patterns are shown here in Ravers clothes. Seen here are the widest jeans in Britain, made by 'Joe Bloggs', Manchester, 1990. Ravers at "Land of Oz", London Heaven club.*
- Fig.21:** *Ravers dress style shown here, in addition to the use of whistles*
- Fig.22:** *Ravers in London, 1996, photo shows a new fashion conscious 'Raving' type.*
- Fig.23:** *Images of 'New age' Ravers in Liverpool, in particular, the image of a girl in a 'headrush' stance, very commonly seen in a Rave.*
- Fig.24:** *Rave participants in Scotland, 1996.*
- Fig.25:** *"Legacy of a love buzz", photo taken in a dance club in Dublin, 'Irish Times' November 13th, 1996, photo by Alan Beston.*





**Fig.26:** *Picture 1 and 2 are Raves held just ten miles apart on 26th and 27th of August, 1989*

- 1. 5,000 Ravers at world dance party just before sunrise.*
- 2. A few hours later, 800 Ravers greet dawn. Popular underground event before, the move of Rave into dance clubs.*

**Fig.27:** *Shows various dance venues in London, 1996, thousands of people present.*

**Fig.28:** *Close up section of clubbers in New York city, 1994.*

**Fig.29:** *Two planned dance events in Manchester, 1996.*

**Fig.30:** *An inside view of a Rave event in Scotland, 1996.*

**Fig.31:** *Flyer sample, advertising outdoor Rave event, titled 'Headrush Rave', Nantucket, Ma, USA, 1996.*

**Fig.32:** *Plates 1 and 2 are flyers advertising Foam Rave parties, for the 'System' night-club in Dublin, October and April, 1996.*

**Fig.33:** *Samples of flyers advertising 'System' night-club, Dublin 1996, and 'Club Sarah', night-club, Dublin.*

**Fig.34:** *University observer, the drugs issue, image portrays an 'E' tab on a Ravers tongue. Photograph taken by Cian Farrell U.C.D.*

**Fig.35:** *Photograph of Leah Betts, English teenager who died from taking an Ecstasy pill at her 18th birthday. Caption reads "Drinking too much water, can be harmful for 'E' user."*

**Fig.36:** *Power, Energy and a good feeling is suggested in this illustration.*

**Fig.37:** *Image of Raver raving madly through his arms.*

**Fig.38:** *Illustration shows the amazing effects that the lights create in a Rave.*





*Fig.39: Sample of the new "Drug Awareness" ads, launched by the National Drugs Helpline, presently being advertised in teenage magazines, in relation with Ecstasy abuse 1996,'97.*

*Fig.40: As above.*

*Fig.41: This advertisement named 'Shut your eyes and pick one, drugs, whatever you take you take a risk.' has been launched in dance magazines, 1997.*





## **Bibliography**

### **Books**

**Corrigan, Desmond:** 'Facts about Drug abuse in Ireland', published by the Health promotion Unit of the Eastern Health Board, 1988.

**Flemings, Jonathon:** " What kind of house party is this ? ", MIY publishing Ltd, Berkshire, England.

**Gelzahler, Henry:** "Making it new" Turtle point Press, 1994.

**Hebdige, Dick:** " Subculture, the meaning of style", Methuen, 1979

**Mc Farlane, Aidan, McFarlane, Magnus and Robson, Philip:**  
" The User, the truth about Drugs", Oxford University press, 1996.

**Melechi, Antonio:** " The Ecstasy of disappearance", Inthis publications 1989.

**Moore, David:** "Lads in action- social process in an urban youth subculture" Arena Press, 1991.

**O'Faolain, Nuala:** " Are you somebody- the life and times of Nuala O'Faolain", New Island Books, Dublin 1996.

**Pesch, Martin :** " Techno style, the album cover art", Collins & Brown , Great Britain , 1996 .

**Polehemus Ted:** "Street Style - From sidewalk to catwalk" Thames and Hudson, 1994.

**Redhead, Steve, :** " Rave off, politics and deviance in contemporary youth culture" Arebury, 1993.

**Rose, Cynthia :** "Design after dark- the story of dance floor style" Thames and Hudson, 1992.

**Thornton, Sarah :** "Club cultures, Music ,Media, Subcultural Capital ", Polity Press, 1995.

inter public



### Magazine Articles

**Benson , Richard , Smith Andrew ,** "Talkin about my generation " ,  
THE FACE , Vol. No. 70 , July 1994 , p 78-85.

**Benson , Richard ,** "Renaissance Men " THE FACE , Vol. No. 2 , May 1994,  
p 74 -85.

**Berstein ,Jonathan ,** "The generation game " ,THE FACE , Vol . NO .70 ,  
July 1994 , p 40 -49.

**Duncan , Ben ,** "Graveyard Rave " , THE MIX , Oct 1994 , p 154 -155.

**Gamble , David ,** "London V`s Manchester " , THE FACE , No .18 , March 1990 ,  
p 60- 65.

**Gehr , Richard ,** " Undertone , Richard Gehr on music " ,ARTFORUM , MAY  
1988 ,p16 -17 .

**Godfrey, John ,** "Mickiko Koshino , club culture and catwalk fashion  
designer " THE FACE , Vol . No . 29 , FEB 1991 , p44 - 49 .

**Harpin , Lee ,** " Tripped Out " , THE FACE , Dec 1994 .

**Jones , Cliff ,** "Lost in space " ,THE FACE , Feb 1994 , p 104 -105 .

**Jones , Cliff ,** " Quiet Storm " , THE FACE , Vol . No. 61 , Oct 1993 , p153 .

**Mc Cellan , Jim ,** " Licensed to thrill " THE FACE , Dec 1994 , p 107 - 112 .

**Mc Dermott , Peter ,** " Legal Highs " ,THE FACE , Vol . No . 49 , Oct 1992 ,  
p 109 - 111.

**Mc Dermott , Peter ,** " Just say know " , ID ,Vol .No. 128 , May 1994 ,  
p 18 - 23 .

**Nasmyth , Peter ,** " Ecstasy , a yuppie way of knowledge " , THE FACE ,  
Vol . No .66 , Oct 1985 , p 88 - 92 .

**Reynolds , Simon ,** " British Rave " , ARTFORUM , No . Vol . XXXII ,  
32 Feb 94 , p 55- 56 .





Ross , Andrew , " Weather report " ,ARTFORUM , No . 9 . Vol XXXII ,  
32 May , 1994 , p11 .

Scott , Danny , " Trip city " , THE FACE , Jan 1994 , p15 .

### Dance magazines

M8 , Oct 1996 , issue , NO. 91 , Glasgow .

M8 , Nov 1996 , issue , No . 92 , Glasgow .

M8 , Jan 1997 , issue , No . 94 , Glasgow .

M8 , Feb 1997 , issue , No . 95 , Glasgow .

Mixmag , the worlds leading dance music and club culture magazine .  
Vol . 2 , issue No . 67 , Dec 1996 , UK .

DL , fortnightly International underground dance magazine , No . 181 /  
18 - 31 , Jan 1997 , London .

Blah , issue No . 8 , Nov 1996 , London .

Javad , issue No . 5 , Sept / Nov 1996 .

Eternity , issue No . 7 , Sept 1996 .

### Articles

Central Statistics Office , - received information and relevant data on the  
Ecstasy related deaths , in Ireland . Research taken in , 1993 , 1994 , 1995 , 1996 .

Department Of Health , An Roinn Slainte , - Received a number of leaflets  
and guidelines in the of Drug use . Information explained some of the  
Properties of Ecstasy .





Drugs and Alcohol, Drugs Treatment Centre - contacted this body in an effort to find information about the various drug awareness programmes available in schools and medical centres.

Eastern Health Board, A number of leaflets received about drug abuse, including facts and figures relating to the drug problem in Ireland and what society has done about it.

Government of Publications office, - contacted this body in an effort to get information on the various Bills that have been introduced into society regarding drug abuse.

Nolan, Darragh, "Celebration Generation ", Faculty of Design, Dept. of Visual Communications, N.C.A.D. 1995.

O' Keefe, Cormac, "Legacy of a love Buzz", the Irish Times, 13th November, 1996, page 13.

University Observer, The drugs issue, 5th December 1996, UCD, page 1- 15.

### Interviews

McCarthy, Gary, Interview took place in the 'System' night-club, Dublin , 3rd September 1996, age 17.

Murray, Graham, Interview took place in the 'Pod', 19th October, 1996, age 22.

Philips, Fiona, Interview took place in my own home, 10th November, 1996, age 23.

### Internet

Kalmek, Robin, " Brave the Rave, Rave culture." Internet, [http:// www u.ru.ac.za/departments/journ/awol/brave.html](http://www.u.ru.ac.za/departments/journ/awol/brave.html).

Robertson, Gail, "All the Rave, Ravers just wanna have fun", star staff report, windsor star, Internet, [hHp://www.hyperreal.co..../ media/ all. the rave.win](http://www.hyperreal.co..../). 11/8/96.





**Field Research**

**The PoD**, Dublin.

**The System**, Dublin.

**The Shaft**, Dublin.

**The Kitchen**, Dublin.

**Ministry of sound**, London.

**Cream**, Liverpool.

