

Rave Racing

Electronic Dance Music and Immersion in WipEout

ABSTRACT In the origin story of futuristic racing game *WipEout* (Psygnosis, 1995), co-creator Nick Burcombe talks about turning down the game audio in *Super Mario Kart* (Nintendo, 1992) and substituting it for his own electronic dance music. Burcombe, who was himself a keen participant in the Liverpool rave scene, argues that people who went clubbing in the 1990s were always looking for new forms of interactive entertainment. *WipEout*, where players take control of anti-gravity ships and race them to the electronic dance music tracks of artists like Cold Storage, The Chemical Brothers, The Prodigy, and Orbital, was that next step in interactive entertainment.

For its marketing campaign, *WipEout's* packaging took its inspiration from dance music records and PlayStation installed consoles in nightclubs across the UK. In the follow-up to the original, *WipEout 2097* or *WipEout XL* in North America (Psygnosis, 1996), players could put the game disk into a CD player and hear the soundtrack play out in its entirety, separate from the gameplay. Through a close textual analysis of the first and second versions of the game released on PlayStation, created as they were at the height of electronic dance music culture in the UK in the 1990s, and grounded in popular music studies and ludomusicology, this article inquires into the construction of the video game soundtrack, arguing that *WipEout's* audiovisual relationship creates a space where players can become immersed in a rave-related experience of techno in their homes.

The research finds that Burcombe and the team at Psygnosis set out not to replicate the rave experience in their video game. Rather, in *WipEout*, dance music is used to immerse players in a mediated extension of the contemporary UK rave venue or club. As players move their racers onscreen, they engage in actions that edge them closer to the game's soundtrack itself, in its use of repetition and pulsating beats, as an embodied or corporeal performance. Rather than dancing to rave, *WipEout's* players are gaming to techno. **KEYWORDS** *WipEout*, immersion, interactivity, electronic dance music, techno, rave

Set in the mid-1990s, Iain Softley's American crime drama *Hackers* (1995) is a film of its time. The film's story follows the misadventures of a number of young "hackers" and echoes the ideals of *The Conscience of a Hacker*, a then just seven-year-old manifesto written by Loyd Blankenship that outlines the supposedly wider rebellious and world-changing possibilities of such endeavors.¹ Most importantly, the narrative is centered on a zeitgeist of the decade, rave and electronic dance music, with characters dressing in the clothes, listening to the music, and attending the parties of the contemporary dance

1. pzduper and pzduper2, "The Infamous 'Hacker Manifesto' Just Turned 30," *Business Insider*, January 8, 2016, accessed April 10, 2022, <https://www.businessinsider.com/hacker-manifesto-2016-1>.

culture. It was a film that spoke to and of a particular community at a particular time. One such moment in *Hackers* sees the film's lead characters and central love interests, Dade "Zero Cool" Murphy (Jonny Lee Miller) and Kate "Acid Burn" Libby (Angelina Jolie), attend a party at Cyberdelia, a local rave venue. Housed in an abandoned swimming pool, the party is in full swing as Dade arrives on his rollerblades. Amongst brightly colored posters, police barriers, graffitied walls, computers, and futuristic paraphernalia, he spots Kate on the far side of the room, near the pool's diving boards. She has her back to the rest of the partygoers, concentrating instead on the massive screen in front of her. As Dade swoops down behind her, with the sounds of electronic dance group Underworld's "Cowgirl" from their album *Dubnobasswithmyheadman* (1994) blaring throughout the makeshift club's speakers, we see that she is playing a futuristic style video game. Kate's onscreen ship crashes and Dade asks to take over. Kate steps back. Dade takes over and betters her score, and Kate finds herself knocked off the top of the game's ranking. She leaves and the story continues. While this scene may be an innocuous, passing note in the overall narrative of Softley's US-based crime film, it marks a first look at the next step in a "new form of interactive entertainment" for British rave of the 1990s.²

In the *Hackers*' nightclub, audiences watch Miller and Jolie's characters stand in front of a Sony-commissioned gameplay sequence.³ Conceived by Jim Bowers and Nick Burcombe, of Liverpool-based video game developer and publisher Psygnosis, this was an early incarnation of what was to become *WipeOut* (Psygnosis, 1995),⁴ a futuristic racing game where players compete with anti-gravity spaceships on several different tracks in a league that moves around the world. Years previous to Softley's film release, Bowers had created a "movie of two wedged ships dogfighting along a racetrack, firing missiles at one another before soaring round a huge loop,"⁵ similar to the video game that Dade and Kate play in the *Hackers* nightclub. At the same time, Burcombe was reimagining *Super Mario Kart* (Nintendo, 1992). To help himself overcome a particularly difficult level, the developer turned down the game's original soundtrack, playing instead some electronic dance music over his hi-fi system to accompany the images onscreen. In gaming terms, Burcombe used dance music to get "completely 'in the zone,'" which in turn helped him bypass a level that he had been previously struggling with.⁶ Burcombe imagined the same for Bowers's concept trailer, this time with a Liam Howlett cover of the surf track

2. Keith Stuart, "Return of *WipeOut* and *Tekken* Takes Us Back to the Heady World of 90s Friday Night Gaming," *Guardian*, June 2, 2017, accessed April 10, 2022, <https://www.theguardian.com/technology/2017/jun/02/wipeout-tekken-return-90s-gaming>.

3. Gillen McCallister, "How the Iconic *WipeOut* Series Was Born," PlayStation.Blog, June 2, 2017, accessed April 10, 2022, <https://blog.playstation.com/2017/06/07/how-the-iconic-wipeout-series-was-born/>.

4. When released, the game title was originally stylized as *wipe'out*. This has been adjusted here for consistency and sake of ease.

5. McCallister, "Iconic *WipeOut* Series."

6. Lewis Packard, "'*WipeOut*' Developers Tell Us about the Making of a PlayStation Classic," Gaming Bible, November 25, 2021, accessed August 20, 2022, <https://www.gamingbible.co.uk/features/playstation-wipeout-interview-making-of-sony-playstation-classic-psygnosis>.

“Wipe Out”⁷ that broke out into The Prodigy’s “No Good” (1994).⁸ There is more at play here, however. Burcombe, as an active member of the Liverpool rave scene, which by the middle of the 1990s was flourishing with nightclubs like Cream, was aware of the potential for a gaming and culturally specific, musical crossover. He felt that “people who go clubbing are always looking for new forms of interactive entertainment.”⁹ This audiovisual pairing, of The Prodigy’s electronic dance music and Bowers’s mini-film, was proof of concept: video games and their soundtracks were that new form of interactive entertainment. The marriage of sound and music in this game is not just about the inclusion of a popular music style in a video game then, but the use of the video game platform as a new space for an expression of rave and electronic dance music culture.

Multiple versions of *WipEout*’s earliest soundtracks exist. Depending upon the console they were released on, some feature only original compositions created for the game by a single composer. Others, specifically the PlayStation versions that this article focuses on, also include tracks from electronic dance music artists. In PlayStation’s version of *WipE-out*, players take control of anti-gravity ships and race them to prominent electronic dance songs, primarily by Welsh composer Tim Wright, also known as Cold Storage,¹⁰ but also to the songs of Leftfield, The Chemical Brothers, and Orbital. In the PlayStation version of the second game in the series, *WipEout 2097* (or *WipEout XL* in North America), the list of artists is extended to include the Future Sound of London, Fluke, Photek, Underworld, and The Prodigy, as well as The Chemical Brothers and Cold Storage. In this game series, but particularly in *WipEout* and *WipEout 2097*, Bowers, Burcombe, and the team at Psygnosis translate British electronic dance music culture of the 1990s to a gaming platform that offers British rave a new, interactive environment.

In *Hackers*, the film’s narrative, dialogue, images, and pace are set. Audiences watch what occurs on the screen, but they do so at a distance and are unable to make any changes to what they are watching. While they may make decisions or judgments on the film’s images, story, or soundtrack, they do not engage physically with the film. By the very definition of the medium of the game,¹¹ in *WipEout*, players interact with what they are watching and hearing. They actively participate in the medium. Moving and pressing buttons on the controllers, players can affect what unfolds onscreen. *WipEout*’s soundtrack is pivotal to this interaction and player immersion. Whether Cold Storage, The Prodigy, Leftfield, or the Future Sound of London, the *WipEout* soundtrack is made up of electronic dance music—a genre that developed during the late 1980s and 1990s and is characterized by the dominant use of electronic music technology, with a focus on rhythm and texture.¹² Electronic dance music’s emphasis on rhythm and texture

7. This song was originally recorded and released in 1963 by the band The Surfaris.

8. McCallister, “Iconic *WipEout* Series.”

9. Stuart, “Return of *WipEout* and *Tekken*.”

10. Welsh composer Tim Wright’s moniker is stylized as CoLD SToRAGE. This has been adjusted here for consistency and sake of ease.

11. Based on the work of Andy Cameron (1995), Karen Collins defines interactivity as not only “being able to read or interpret media in one’s own way, but to physically act, with agency, with that media” (2008, 3).

12. Rietveld, Hillegonda C. “Dancing in the Technoculture,” in *The Routledge Research Companion to Electronic Music: Reaching Out with Technology*, ed. Simon Emmerson (London: Routledge, 2018), 113.

encourages a closer involvement of the listeners' physical body. This is music that listeners are meant to feel and to move to, a fact further heightened by the prevalence of ecstasy at this time, a drug that enhanced its users' sensuality and tactility. Therefore, as players physically move their racers onscreen, they engage in actions that edge them closer to the game's soundtrack itself, through its use of repetition and pulsating beats, as an embodied or corporeal performance.

With that in mind, this article investigates immersion in *WipEout* as cultural experience through a close textual analysis of the first two PlayStation versions of the game, *WipEout* and *WipEout 2097* (Psygnosis, 1995 and 1996). It is concerned primarily with the music that features in the games, and not with additional releases or albums inspired by the game. Drawing on the fields of popular music studies and ludomusicology, the article focuses on the relationship between *WipEout's* gameplay mechanics and soundtrack from the perspective of the player. It contends that in the balance between controlling a spaceship across futuristic maps and hearing electronic dance music songs of the early to mid-1990s, players are immersed into a type of clubbing experience in their living room.¹³ The article will map the cultural content proffered on the game's soundtrack against the framework of the medium that it is presented in, so as to highlight how *WipEout* shapes a mediated space for a new generation of adult gamers: clubbers.¹⁴ To do this, the article first charts racing video games and their soundtracks from the perspective of this game series, before locating the soundtracks of *WipEout* and *WipEout 2097* in the context of British rave and electronic dance music culture of the 1990s, and finally detailing the specific immersive corporeality of *WipEout*.

THE SOUND AND MUSIC OF RACING VIDEO GAMES

A video game staple since the 1970s, racing game subgenres are distinct while also sharing several "common features and characteristics," Tim Summers argues.¹⁵ Summers's definitions consider racing games across a spectrum of realism, or at least imagined realism, as realism in games is an impression of realism rather than being based on conventional ideas about authentic representation. The imagined real in video games is definable as the "cine-real"—a sense of immersion and believability, or verisimilitude, within a fantasy world.¹⁶

According to Summers, simulation games, like *Indycar Racing* (Papyrus Design Group, 1993) and *Formula 1 05* (Studio Liverpool, 2005), are "based on actual world motor-sports and strive to imply the highest degree of realism in the virtual world."¹⁷ Summers contrasts these with semi-simulation games, which "contain a significant degree of

13. Stuart, "Return of *WipEout* and *Tekken*."

14. The notion of "clubbers" refers to participants in electronic dance music culture, both at dance clubs and at raves. In this context, the former venues operate within a legislative context, while the latter developed from an attempt to escape legislation of the night-time economy.

15. Tim Summers, *Understanding Video Game Music* (Cambridge: Cambridge University Press, 2016), 87.

16. Collins, 2008, referenced in Andreas Rauscher, "Soundtracks and Video Game Genres," in *Music and Game: Perspectives on a Popular Alliance*, ed. Peter Moormann (Berlin: Springer, 2013), 94.

17. Summers, *Understanding Video Game Music*, 87.

verisimilitude” but “do not just replicate real-life motorsports.”¹⁸ These would include games like *Gran Turismo* (Polyphony Digital, 1997) or the *Forza Motorsport* series (Turn 10 Studios, 2005–). Games such as the *Ridge Racer* series (Bandai Namco Entertainment, 1993–) or *Sega Rally Championship* (Sega AM3, 1995) are, Summers contends, arcade games, which have “unrealistic physics and fictional settings” and are designed with the aim of “fast, easily accessible, spectacular play.”¹⁹ Although often similar in presentation to arcade racing games, street racing games are “set in the illegal, underground world of competitive street racing,” Summers suggests, and often include some aspect of “explicit role-playing,” such as *Need for Speed* (EA Canada, 1994) and *Juiced 2: Hot Import Nights* (Juice Games, 2007).²⁰ The last of these categories, “fantastic/futuristic,” is where Summers puts the *WipEout* series, alongside others such as *Road Rash* (EA, 1991), the *Mario Kart* series (Nintendo, 1992–) and *Diddy Kong Racing* (Rare, 1997).²¹ These games are a subset of “arcade racing games,” sharing the far end of the “realism spectrum, but taking place in settings remote from present-day Earth.”²²

After the opening credits, players of the original *WipEout* are first greeted with the option to either play as a solo or as two players. They then select their racing class, Venom or Rapier, differentiated by the speed of the crafts; and their race type, which could be a championship, single, or a time trial race. Next, players choose their team and racers. The teams include the fictional groups AG Systems, Auricom, Qirex, and Feisar. Each team name generates two different ships onscreen. This moment also marks the first close-up look at the anti-gravity spaceships that players would soon be racing, outside the opening cinematics. Once they pick their team, they are then offered one of two driver options, with each connected to one of the two team ships.

Very little changes in *WipEout 2097*'s title menu and filmic sequence. In the opening cinematic, players are again presented with a glimpse of the futuristic world in which these races are set. Below what looks like tower blocks of offices or apartments, billboard advertisements, and a giant pseudo-mechanical cat, players catch their first look of the ships as they race by. Superimposed with images and sounds of key aspects of the gameplay, such as power-ups or timers, the introduction film follows two anti-gravity racers competing down a track, with the sequence ending as one of these explodes. The choices presented to the player are largely the same here as *WipEout*, although the idea of individual racing drivers is no longer an option.

After the player lands on the driver and craft of their choice, in the original game, they then move on to begin competing in the races. These take place in futuristic versions of Canada, Japan, Germany, Russia, the United States, Greenland, and Mars, which is a secret final track. Each level comes with a title card that acts as the individual loading screen. These screens offer the key details of that particular race, including the specific venue and its geographical location, the class of race, the length of the track, the

18. Summers, 87.

19. Ibid.

20. Summers, 87–88.

21. Summers, 88.

22. Ibid.

maximum height on each track, and the racing surface. It also offers three pictures, showing the profile, perspective, and plan of the upcoming track. In *WipEout 2097*, the title card of each track still provides most of the same information, although the images of the track layout are now replaced with a far more futuristic title card that has echoes of digital rain. In the original, the number of laps, the lap record, the time per lap, the position of the player in the race, the speed and acceleration of the player's spaceship, and the rating of the chosen craft next appear and stay onscreen throughout the race. Different symbols also appear onscreen as the player races along each track, as they pass over "power-up pads." These pads offer different types of weapons and boosts, with each symbol correlating to a different power-up. These include things like rockets, mines, or shields, and they generally allow the player to either protect their own craft or attack others in the race. In the sequel, the "thrust" and "energy" supply for each ship is now separately measured onscreen; there is a development in the power-ups available; some well-placed Red Bull sponsorship billboards have been added; and there are now "checks" that set a countdown timer, with the player needing to get to certain points on the track within a certain period. Beyond these things, the main elements of the game stay largely the same in the series sequel. Clearly then, in the crucial details of gameplay, *WipEout* is a racing game. But does it have a typical racing game soundtrack?

In simulation games like *F-1 World Grand Prix* (Paradigm Development, 1998) music is not used during races. As Formula 1 drivers do not race to music, Summers posits, then there should be no music at the point that players race in the game.²³ More importantly, the mediatization of the sport does not include music during the race itself. Racing games such as *F-1 World Grand Prix* draw upon televisual presentations of world events as a way of claiming a more "general similarity of the virtual world and concrete world."²⁴ So while semi-simulation games can "generally include pre-existing music during the race," and this is often generated from the car stereo or some localized onscreen source, racing games that do not prioritize realism can use music with "limited stylistic diversity" that does not highlight its own "explicit origin."²⁵ Music in genres less interested in a specific "reality" is also "typically newly written," Summers suggests, because to use music from the "actual world in these games would imply a degree of connection with our reality that would be inappropriate."²⁶ Music in racing games, therefore, contributes to the "cueing" of the images onscreen, so as to contextualize the game's mechanics within a "virtual world of substance."²⁷ In other words, music in racing video games helps support the generation of a three-dimensional space in which the game's actions make sense.

As a fantastic/futuristic racing game, *WipEout* is not concerned with or constricted by the real parameters of any particular sport, televised or otherwise. So the soundtrack is not limited to game menus or replays. Electronic dance music echoes loudly across the races, often starting before the players begin and continuing just after the race has ended.

23. Summers, 88.

24. Summers, 90.

25. Summers, 91.

26. Ibid.

27. Summers, 93, 96.

Similarly, music tracks are never constrained by having to emanate from a source in the game. There is no qualification for the songs that litter *Wipeout*'s onscreen space. Although the players could switch between first and third person when playing, as they never enter the anti-gravity spaceship itself there is no dashboard of technology to even stand as a suggested sound source. These songs obey, for all intents and purposes, the rules of the genre. They help contextualize the game's mechanics within an onscreen world of substance. Yet there is more at play here. To talk about *Wipeout* and its soundtracks in this way is to consider what the music offers the gameplay. But rave music comes soaked in the context in which it was created, in which it exists. When it is found in a new space or on a new format, it brings that context with it, and so we must consider what this game and its mechanics offer electronic dance music culture.

Hillegonda Rietveld proposes that for electronic dance music, the musical common denominator is techno, which she describes as a "mostly instrumental form of electronic music that foregrounds (rather than hides) its electronic sound generation."²⁸ It promotes its electronic textures, shaping a technologized sonic dance environment.²⁹ Techno, Rietveld contends, not only offers a musical response to the "post-industrial experience of a rapidly emerging information society" but enables an "immersive and kinetic engagement with an increasingly posthuman condition on a somatic and spiritual level."³⁰ Techno offers the chance to dance to technoculture.³¹ In another racing game, *Need for Speed: Most Wanted* (EA, 2005), twenty-six hip-hop and club dance tracks are used in the game's soundtrack. The reason for doing so is to connect the player to a particular sociocultural, historical, or geographical context, in this case an "urban cityscape and modern Automobile culture."³² The game's creators felt that, in this loop, a potential exists for *Need for Speed* and "actual world car activities" to enter a dialogue with and impact upon one another, because these games project that world onscreen, in their images, gameplay, and soundtrack.³³ If techno offers the chance to respond to a post-industrial experience through dance, then the use of Cold Storage's work in *Wipeout*, or the mix of electronic dance artists that feature in the soundtrack in *Wipeout 2097*, brings that chance to respond to a ludological platform.

WIPEOUT AND BRITISH RAVE OF THE 1990S

In the summer of 1988, Britain witnessed the "birth and exponential flowering" of a new dance culture,³⁴ one that showed resistance to venue legislation, in a response to social change within a post-industrial economy, using home computers to create new forms of dance music. Although this music was enjoyed in nightclubs, unlicensed after-hours

28. Rietveld, "Dancing in the Technoculture," 114.

29. Rietveld, 114.

30. Rietveld, 114, 115.

31. Rietveld, 115.

32. Summers, *Understanding Video Game Music*, 92–93, 96.

33. Summers, 94.

34. Henry R. L. John, "UK Rave Culture and the Thatcherite Hegemony, 1988–1994," *Cultural History* 4, no. 2 (2015): 162.

dance parties also flourished, held at mostly secretive events in clandestine venues.³⁵ The dance culture that emerged from this was first labeled in 1988 as “acid house” before becoming known as “rave culture” from 1989 onwards.³⁶ In the UK, this new dance culture built upon already established British dance culture traditions, such as Northern Soul.³⁷ First used by journalist David Godin in the magazine *Blues & Soul* around 1970,³⁸ the term ‘Northern Soul’ refers to a British dance culture based in the Midlands and North of England, places where people had become increasingly marginalized by the shifting economics of post-war wealth creation of the time.³⁹ To the songs of 1960s soul and Motown, Black American musics, participants danced in a “distinctive [and] acrobatic style”⁴⁰ in a mixture of old ballrooms, pub function rooms, halls, and social clubs.⁴¹ The “all-nighter was an organising principle of the scene”⁴² and was, in part, supported by the use of drugs, particularly amphetamines, amongst those that attended these events.⁴³ Rave’s all-nighters were at first, because of the UK’s antiquated club licensing laws, scuppered. As raves grew in popularity, they escaped the confines of the “club circuit, occupying derelict warehouses, aircraft hangars and fields” with “innumerable parties every weekend.”⁴⁴ If you wanted to carry on dancing throughout the night, you had to turn to the illegal warehouse parties.⁴⁵ Although these illegal raves were largely suppressed, a “thriving circuit of commercial raves” then did eventually emerge, in part because of the relaxation of the licensing laws that allowed for the growth of “all-night rave-style clubs.”⁴⁶ By 1989 a “number of cities in the UK and other parts of Europe had become centres for the rave and techno scene.”⁴⁷ One of those new centers was Liverpool city, the soon to be birthplace of *WipEout*.

By the 1990s the first iteration of British rave had given way to a second and “much larger wave of British youth [that] was tuning in, turning on, and freaking out.”⁴⁸ This larger wave came with a wider understanding of dance music and culture as various subgenres and microscenes emerged. Initially, “the rural rave scene was centred around

35. Christopher T. Conner and Nathan Katz, “Electronic Dance Music: From Spectacular Subculture to Culture Industry,” *YOUNG* 28, no. 5 (2020): 446, accessed August 20, 2022, <https://doi.org/10.1177/1103308820926102>.

36. John, “UK Rave Culture,” 162.

37. John, 162.

38. Andrew Wilson, *Northern Soul: Drug Use, Crime, and Social Identity in the 1970s Northern Soul Scene* (Devon, England: Willan, 2007), 51.

39. Tim Wall, “Out on the Floor: The Politics of Dancing on the Northern Soul Scene,” *Popular Music* 25, no. 3 (2006): 438, accessed August 20, 2022, <https://doi.org/10.1017/S0261143006000985>.

40. Wall, “Out on the Floor,” 431–32.

41. Wall, 438.

42. Wilson, *Northern Soul*, 52.

43. Wilson, 82.

44. John, “UK Rave Culture,” 162.

45. Simon Reynolds, *Generation Ecstasy: Into the World of Techno and Rave Culture* (New York: Routledge, 1999), 62.

46. Reynolds, *Generation Ecstasy*, 113.

47. Stan Hawkins, “Feel the Beat Come Down: House Music as Rhetoric,” in *Analysing Popular Music*, ed. Allan F. Moore (Aldershot, England: Ashgate, 2008), 83–84.

48. Reynolds, *Generation Ecstasy*, 63.

the pay-parties located around the M25 Orbital ring road.”⁴⁹ From the early 1990s onward, this evolved, morphing into an “altruistic raver-traveller ‘free party’ alliance.”⁵⁰ At the same time, and more importantly in the context of this article, a “distinctively British rave sound” was emerging, one which decisively broke with the old sounds of Detroit and Chicago and ended the dependence on American imports.⁵¹ By 1991 this UK sound—which was a hybrid of dance music genres, from techno and gabber to electro and dancehall—was assaulting the mainstream pop chart. Simon Reynolds explains that, despite virtually no radio play, the rave scene hurled anthem after anthem, of “hardcore rave music” with “raw phuturism, coded lingo, and blatant drug references” into the Top 20.⁵²

Many of the team at Psygnosis, based in Liverpool, were rave-goers and so were experiencing this distinctly British sound themselves at events in the city, especially at Cream.⁵³ Starting initially as a residency at the nightclub Nation, Cream was founded in October 1992.⁵⁴ Alongside Manchester’s the Hacienda and Sheffield’s Gatecrasher, Liverpool’s Cream marked a key node on the rave map of the North of England, with “thousands”⁵⁵ of people arriving by the “coach-load from all over the UK and beyond”⁵⁶ to watch acts like Paul Oakenfold, Pete Tong, Carl Cox, Fatboy Slim, and The Chemical Brothers.⁵⁷ So engrained was the connection between Psygnosis and Cream that, when Geoff Glendenning—PlayStation’s UK marketing manager at the time—built a database of nightclubs to put PlayStation consoles with *WipeOut* in them, he left Cream out.⁵⁸ Glendenning, who also “lived and breathed” electronic dance music and rave, did not include Cream on his list of “installations because Psygnosis had such a close relationship with them they just worked directly.”⁵⁹ This relationship is apparent first in how the game was designed visually. The games’ racetracks are dark and dim, highlighted with neon lighting, reflecting the “dingy clubs that Psygnosis themselves raved within [and] loved.”⁶⁰ While *WipeOut* visually captured Psygnosis’s collective experiences of raving in

49. John, “UK Rave Culture,” 162.

50. John, 162.

51. Reynolds, *Generation Ecstasy*, 113.

52. Reynolds, 113.

53. Cary McCarthy, “*WipeOut Omega Collection* Reminds Me of a Series Trapped in Time,” USG, June 5, 2017, accessed August 20, 2022, <https://www.usgamer.net/articles/wipeout-omega-collection-reminds-me-of-a-series-trapped-in-time>.

54. “Check Out This News Report on Liverpool’s Cream Nightclub in Its Mid-90s Heyday . . . [February 1995],” 909Originals, August 14, 2018, accessed August 20, 2022, <https://909originals.com/2018/08/14/check-out-this-news-report-on-liverpools-cream-nightclub-in-its-mid-90s-heyday-february-1995/>.

55. Justin Hopper, “The History of Cream with Paul Bleasdale,” La Vida Liverpool, May 7, 2020, accessed August 20, 2022, <https://www.lavidaliverpool.co.uk/history-cream-paul-bleasdale/>.

56. Banjo, “Cream Classics: A Retrospective of the Liverpool Superclub’s Finest Moments,” Getintothis, March 30, 2016, accessed August 20, 2022, <https://www.getintothis.co.uk/2016/03/cream-classics-retrospective-liverpool-superclubs-finest-moments/>.

57. Hopper, “History of Cream.”

58. Mat Ombler, “*Tony Hawk’s Pro Skater* Exposed Millions to Punk. *WipeOut* Did the Same for Rave,” Waypoint: Game by VICE, September 29, 2021, accessed August 20, 2022, <https://www.vice.com/en/article/xgxj7w/tony-hawks-pro-skater-exposed-millions-to-punk-wipeout-did-the-same-for-dance-music>.

59. Ombler, “Did the Same for Rave.”

60. McCarthy, “Series Trapped in Time.”

Liverpool, it was shaped sonically by Nick Burcombe's personal rave experiences in the same city clubs.

As noted, in his recounting of the origin of the game, Burcombe talks about sonically hijacking *Super Mario Kart* on the SNES. Struggling to beat the 150cc league, after "playing it for about eight hours," Burcombe "turned the music down and put [his] own tunes on."⁶¹ While "The Age of Love," by Age of Love (1990), was "playing on the stereo in the background" as Burcombe tried to overcome his gaming troubles in *Super Mario Kart*, an "original playlist" of electronic dance music exists, songs that inspired his co-opting of *Super Mario Kart* and vision for *WipeOut*.⁶² This included Dave Clarke's *Red. 2 (Of 3)* (1994), Cygnus X's "The Orange Theme" (1994), F.U.S.E.'s "Substance Abuse" (1991) and "F.U." (1993), Thomas Heckmann's "Amphetamine" (1994),⁶³ C. J. Bolland's "Horsepower" (1991), Pump Panel's "Ego Acid" (1994), and The Prodigy's "No Good" (1994).⁶⁴ Just like the rest of the team at Psygnosis, Burcombe was listening to rave and dance tracks, so that is the music that replaced the game's audio. He felt that the music supported his gameplay in some way, or at least his attention to the gameplay, giving him a new "level of concentration," which then helped him beat the game.⁶⁵ When talking to Jim Bowers about their ideas around Bowers's new video game trailer sequence, like the one in *Hackers*, Burcombe wanted to recreate this audiovisual pairing.⁶⁶ He felt that combining rave and electronic dance music with *WipeOut*'s excessive speed was "an organic" connection based on "purely artistic reasoning."⁶⁷ He wanted to recreate the feeling of his video game experiment, with an understanding that the use of this music had accentuated and intensified his ludic experience.⁶⁸ To achieve this in the test trailer, Burcombe played a Liam Howlett cover of the surf track "Wipe Out" before breaking out into The Prodigy's "No Good" (1994),⁶⁹ and with good reason.

On a primary level, Burcombe felt that electronic dance music could set the right tone for a futuristic racing game. The Prodigy's Liam Howlett was a twenty-year-old "whiz kid producer" who created music that was "classic pop juvenilia, kiddy-cartoon zany-mania dedicated to sheer sensation and mindless kicks."⁷⁰ More specifically, Howlett's strengths lay in "dynamics, bridges, breakdowns, [and] the kinesthetics of tension and release."⁷¹ "No Good" exemplifies these elements. The introduction, although rhythmic, withholds the main pulse, focusing instead on the vocal melody. When we first get some rhythmic patterns, they are not all at once but gradual, making the initial drop-in all the more

61. "The Story of *WipeOut*," MCV/Develop, May 10, 2016, accessed August 20, 2022, <https://www.mcvuk.com/business-news/history-lesson-the-story-of-wipeout/>.

62. Damien McFerran, "The Making of *WipeOut*," PUSH, December 4, 2014, accessed August 20, 2022, https://www.pushsquare.com/news/2014/12/feature_the_making_of_wipeout.

63. Thomas Heckmann often worked under the moniker Drax, as well as other names.

64. McFerran, "Making of *WipeOut*."

65. "Story of *WipeOut*."

66. Ibid.

67. McFerran, "Making of *WipeOut*."

68. Ibid.

69. McCallister, "Iconic *WipeOut* Series."

70. Reynolds, *Generation Ecstasy*, 133.

71. Ibid.

impactful. Howlett then continues to move in and out of the track's primary rhythmic section, offering moments of respite in the bridges and breakdowns before returning to a now physically affective beat. By the time he layers the opening vocal melody over the track's end, the song's crescendo is natural and wholly rewarding. Howlett's bandmate Keith Flint once defined the band's output as "buzz music"—music whose only subject was its own sensations.⁷² Those sensations—existing as they do in the musical characteristics of build-up and breakdown sutured through an overall musical journey—helped realize Burcombe's idea of accentuating and intensifying gameplay. This carries forward into the soundtracks of *WipEout* and *WipEout 2097*. The pace and intent of the music, through its textures and beats, match the pace and intent of the game. Songs like Cold Storage's "Messij" or "Transvaal" in *WipEout* or Fluke's "Atom Bomb" in *WipEout 2097* are upbeat, dynamic, and engaging. Moments of tension and release in this music reflect the gameplay and so support players who will experience those same emotions and feelings as they race their anti-gravity crafts onscreen. The kinesthetics of tension and release in these songs, as in The Prodigy's "No Good", play out in correlation with the game's mechanics.

On a secondary, deeper level, the game set the right tone for the music, for techno. In the marketing campaign for the original game, Burcombe, Bowers, and Psygnosis called on Sheffield-based graphic studio The Designers Republic to create the game's packaging. Having provided the artwork for many of the records released by important electronic dance music label *Warp Records*, amongst others, The Designers Republic created game packaging for *WipEout* that mimicked a dance record LP.⁷³ As regular ravers, Psygnosis developers were aware of electronic dance music's context and what it meant to dance to techno culture. For Burcombe in particular, *WipEout* was as much about creating a "new form of interactive entertainment"⁷⁴ for British rave of the 1990s as it was accentuating and intensifying gameplay, something Psygnosis's choice to work with The Designers Republic shows. They intended to bring "the beats and the visuals of the club to the living room" so as to extend the "clubbing experience" through *WipEout*.⁷⁵

In his original experiments then, from the perspective of the music, Burcombe was substituting one interactive activity for another. Rather than dancing to rave, Burcombe was gaming to techno. His original playlist is substituted for the music of Cold Storage in *WipEout*, and a plethora of electronic dance music artists in the game soundtracks from *WipEout 2097* onward. Tim Wright's original compositions resonate with the sound of techno, even if they were not created for the dance floor. Wright was not an electronic dance music fan and suggests that the first demos that he produced for the game "were more Nine Inch Nails than Leftfield."⁷⁶ Wright recalls that, after presenting his first track to Burcombe, the developer remarked that his work was "a bit too industrial, too old

72. Reynolds, 133.

73. Play Staff, "How *WipEout* Captured the Mood of a Generation," GamesRadar+, August 10, 2015, accessed April 10, 2022, <https://www.gamesradar.com/how-wipeout-captured-mood-generation/>.

74. Stuart, "Return of *WipEout* and *Tekken*."

75. Ibid.

76. Ombler, "Did the Same for Rave."

school electronic.”⁷⁷ He asked instead for Wright’s music to be “faster paced and more clubby,”⁷⁸ a request that Burcombe and the team at Psygnosis helped Wright with by bringing him directly to the same rave clubs that they were attending in Liverpool city.⁷⁹ In *WipeOut 2097*, alongside two songs from Wright, the game is soundtracked by established electronic dance music recording artists—the Future Sound of London, Fluke, The Chemical Brothers, Photek, Underworld, and The Prodigy. Although more UK-focused than the songs that originally inspired Burcombe, the collection of artists in the second game on PlayStation is still a diverse mix of contemporary electronic dance music. While The Chemical Brothers were shaped by their experience of acid house on the Manchester scene, both Leftfield and Underworld fit into the genre of band house, the Future Sounds of London’s ’92 rave anthem “Papua New Guinea” was built on softcore breakbeats, Orbital shifted from hardcore toward supposedly more intelligent sounds designed for club play or even home listening rather than large-scales raves, and Photek had often been held up against the genre of jungle.⁸⁰ The game’s soundtrack was inspired by both Burcombe’s original playlisting and the listening experience of the club, where ravers hear an assemblage of approaches to or takes on electronic dance music. Just as with *Super Mario Kart*, Burcombe, Bowers, and Psygnosis created a space in this game where ravers swap dancing for gaming, the interactive for the interactive, and with that, immerse their players in an extension of the clubbing experience.

INTERACTIVITY AND IMMERSION THROUGH THE SOUNDTRACKS OF *WIPEOUT*

As Karen Collins points out, immersion, “characterized by diminishing critical distance to what is shown and increasing emotional involvement in what is happening,” is a contested subject in both the video game industry and the research that surrounds it.⁸¹ Yet it is fair to say that “audio plays a significant role in the immersive quality of a game.”⁸² Collins explains that one of the key functions and effects of sound in games is to help immerse the player in the virtual world through a sense of sonic envelopment—the “sensation of being surrounded by sound or the feeling of being inside a physical space.”⁸³ This is, however, little different in video games when compared to other media. Both television and film use sound and music to envelop their listener, to draw them into what is happening onscreen and to dissolve the boundary between the frame of the screen and the physical body of the individual and collective audience, whereas a video game soundtrack furthers immersion through physical interactivity. For instance, research by Nadia Bianchi-Berthouze, Whan Woong Kim, and Darshak Patel shows that in music-based

77. McFerran, “Making of *WipeOut*.”

78. Ibid.

79. Ombler, “Did the Same for Rave.”

80. Reynolds, *Generation Ecstasy*, 383, 376, 153, 127, 344, 348.

81. Oliver Grau, 2003, cited by Karen Collins, *Game Sound: An Introduction to the History, Theory, and Practice of Video Game Music and Sound Design* (London: MIT Press, 2008), 133.

82. Collins, *Game Sound*, 134.

83. Karen Collins, *Playing with Sound: A Theory of Interacting with Sound and Music in Video Games* (London: MIT Press, 2013), 54.

games like *Guitar Hero* (Harmonix, 2005), “gestural controllers” increase immersion in a game because of the “extent of overall bodily motion that a player can make.”⁸⁴ People move in accordance with the images that they are seeing onscreen and thereby map their own physical movement onto the characters or storyworld that they are watching. But even aside from the use of gestural controllers, the interactivity of video games complicates the boundaries between author and audience. The “interactive texts” that the medium presents are “inherently unfinished because they require a participant with whom to interact before they can be realized in their myriad forms.”⁸⁵ Players are required as a coauthor, because the game depends upon their participation, engagement, and immersion to read the story, complete the level, or finish the race. Psychologically, then, the interactivity of video games blurs the boundaries between the player and the text, the gamer and the screen. If a player must interact with the text for it to exist or form fully, it stands that there is great space for them to become further immersed in the game.

Throughout *WipEout* and *WipEout 2097*, Burcombe, Bowers, and Psygnosis use a varied mix of electronic dance music, as listed earlier. This music starts just after or just before the race begins and ends just after the race finishes. These songs play out across the gameplay and onscreen images nondiegetically, and in full, only ending as the race comes to a close, however long that takes. By Collins’ definition, this music is not strictly interactive. Interactive sound in video games is “kinesonically syncretic.”⁸⁶ It is player-generated and fused to not a particular image but a particular action. The sound is controlled or initiated by the player. Interactive sound in games is, primarily, “sonification of player-generated events where the player initiates an event and there is a system-controlled (game-generated) sonic response.”⁸⁷ Nor is this music “adaptive audio,” sound that “reacts to the game states, responding to various in-game parameters.”⁸⁸ While the player hears a voice that reflects things like timers or power-ups that fit this category, the electronic dance music itself does not react to the gameplay in this fashion.

On their own, separate from the game soundtrack, these songs are experiential. Lisa Coulthard argues that sound is tactile and corporeal because it “not only communicate[s] physical presence, sensuousness or feeling, but actually travel[s] outwards and literally move[s] the body of the spectator or listener.”⁸⁹ The corporeality of rave, of electronic dance music, is even more pronounced. As Reynolds explains, while rock music relates an experience, autobiographical or imaginary, “rave constructs an experience.”⁹⁰ Whether the music is of Cold Storage or Orbital, the sonic qualities of techno include a focus on

84. Nadia Bianchi-Berthouze, Whan Woong Kim, and Darshak Patel, 2007, referenced in Collins, *Playing with Sound*, 63.

85. Collins, *Playing with Sound*, 12.

86. Collins, *Playing with Sound*, 32.

87. Ibid.

88. Collins, *Game Sound*, 139.

89. Lisa Coulthard, “Haptic Aurality: Listening to the Films of Michael Haneke”, *Film-Philosophy* 16, no. 1 (2012): 18.

90. Reynolds, *Generation Ecstasy*, 9.

rhythm, deep bass frequencies, and electronic textures.⁹¹ Electronic dance music, shaped by its danceability, is reliant on “4/4 steady beats or drum patterns” and “eight-bar repeating cycles,” with those beats being “typically composed through drum-machine programming, or through manipulating recorded samples of drums.”⁹² For the dancer to get involved with rave, to enter this musical experience, they must embody techno’s electronic sound, something that localizes the music in the physical presence of the dancer.⁹³ Foregrounding electronic textures, Rietveld notes, techno effectively shapes a technologized “sonic dance environment.”⁹⁴ In offering a chance to dance to and in techno culture,⁹⁵ electronic dance music creates a space for “immersive and kinetic engagement with an increasingly posthuman condition on a somatic and spiritual level.”⁹⁶ For multiple dancers, all listening to and moving with this beat, techno becomes an empowering and physical group experience.⁹⁷ In Burcombe’s video game experiments and in the creation of *WipeOut*, the physicality of dancing is replaced with the interactivity of the video game. The video game, as an interactive text, calls forward the bodies of its players, relying on their participation for its completion. The coauthorship of the player is required for the text, so the player moves closer to the music that abounds across the game, itself reaching out for their bodies, their engagement.

Those embodying, immersive qualities of techno are furthered by the role of ecstasy in British rave of the 1990s. Despite being illegal, the recreational drug ecstasy (MDMA, an entactogenic) was relatively easily available by the late 1980s.⁹⁸ MDMA had the perceived positive effects of “an enhanced sense of well-being, increased extroversion, emotional warmth, [and] empathy toward others.”⁹⁹ This willingness to engage with others was, crucially, a “touchy-feely” or “amorous sensuality.”¹⁰⁰ As Reynolds puts it, “ecstasy was a miracle cure for the English disease of emotional constipation, reserve, inhibition.”¹⁰¹ Ecstasy quickly became the drug of choice for participants in electronic dance music culture. “Combining the sensory intensification and auditory enhancement of marijuana and low-dose LSD, the sleep-defying, energy-boosting effects of speed, and the uninhibited conviviality of alcohol,” ecstasy acted as both a “party-igniting fun fuel and the catalyst for ego-melting mass communion.”¹⁰² Ecstasy stoked the craving for all-night communal dancing and partying.¹⁰³ For gamers, the drug could offer a greater openness

91. Rietveld, “Dancing in the Technoculture,” 128.

92. Audrey Redfield and Marie I. Thouin-Savard, “Electronic Dance Music Events as Modern-Day Ritual,” *International Journal of Transpersonal Studies* 36, no. 1 (2017): 53.

93. Rietveld, “Dancing in the Technoculture,” 128.

94. Rietveld, 114.

95. Rietveld, 115.

96. *Ibid.*

97. Rupert Till, 2016, referenced in Rietveld, “Dancing in the Technoculture,” 128.

98. Reynolds, *Generation Ecstasy*, 113.

99. “MDMA (Ecstasy) Abuse Research Report,” National Institute of Drug Abuse, September 2017, accessed August 20, 2022, <https://nida.nih.gov/publications/research-reports/mdma-ecstasy-abuse/what-are-effects-mdma>.

100. “MDMA (Ecstasy) Abuse Research Report.”

101. Reynolds, *Generation Ecstasy*, 65.

102. Reynolds, 81.

103. Reynolds, 65.

to the interactivity of the music and the game. The buzz felt in the music of The Prodigy, or Photek, or The Chemical Brothers, through the beat and musical textures, becomes more accessible and engaging to those racing their anti-gravity ships.

As in any other racing video game, *WipEout* uses both channels in the system to provide communication to its user. This is their core function, Kristine Jørgensen points out, to provide usable information and support a sense of presence in the game environment.¹⁰⁴ The music and gameplay of *WipEout* does this, but through a less normative approach. *WipEout's* soundtrack and gameplay move in contrapuntal motion. While both interactive, they are immersive in harmony rather than in unison. Although there are points in *WipEout* where the game's title menus or mechanics are a player's primary concern, throughout the game the electronic dance music, and the techno culture that it echoes of, take center stage. This is not an inconvenience, though. Modern audiences are far more comfortable engaging with more than one competing medium occurring at one time. They are able to see and hear more than one channel of communication, have those channels be separate or exposed, and still be able to consider both. This "multimedia mentality," Nicholas Cook posits, is driven by an understanding of media as "experience."¹⁰⁵ Burcombe himself mixed and matched his gameplay and musical playlist and looked to re-create this in the *WipEout* series. In this dual perspective, Burcombe, Bowers, and Psygnosis extend rather than replicate the clubbing experience, creating what was, starting in 1995, the next step in interactive entertainment for British rave and electronic dance music culture of the 1990s.

CONCLUSION

Decades have passed since the release of the original *WipEout*. The newest in the series, *WipEout Merge* (Amuzo Games, 2022), while bearing similarities to its predecessors, will not be the same game. This is not because of a change in the game's mechanics or graphics, or even because it might feature new music or exist only on a different gaming platform, although these obviously contribute too. In his original experiments, Burcombe substituted one interactive activity for another. Rather than dancing to rave, Burcombe was gaming to techno. Dancing became *Super Mario Kart* while the music, what it sounded like and represented, stayed the same. In both *WipEout* and *WipEout 2097*, the team at Psygnosis offered that same translation to players who were, importantly, willing and capable to make that same change. Like Burcombe, they too were raving to electronic dance music in nightclubs. Through the music of Cold Storage, The Chemical Brothers, Fluke, or Photek that featured in these games, those players had a chance to interact with techno in a new way. The change here then, between the original releases and the newest game, is because, as Psygnosis developer Neil Thompson explains,

104. Kristine Jørgensen, "Left in the Dark: Playing Computer Games with the Sound Turned Off," in *From Pac-Man to Pop Music: Interactive Audio in Games and New Media*, ed. Karen Collins (Aldershot, England: Ashgate, 2008), 164.

105. Nicholas Cook, "Beyond Music: Mashup, Multimedia Mentality, and Intellectual Property," in *The Oxford Handbook of New Audiovisual Aesthetics*, ed. John Richardson, Claudia Gorbman, and Carol Vernallis (London: Oxford University Press, 2013), 65.

WipEout is “a time capsule.”¹⁰⁶ It monumentalizes a particular dance culture in a particular moment, British rave and techno of the 1990s, in a new format. While other games continue to be produced in the *WipEout* series beyond the 1990s, these later games act as reverberations of the original games and the original intent behind their conception.

In *WipEout*, Burcombe and Bowers’s pairing of racing game mechanics and electronic dance music soundtrack not only engages with British rave of the 1990s but offers players a chance to partake in techno. Burcombe, Bowers, and those at Psygnosis did not set out to replicate the rave experience in living rooms or bedrooms. With game controllers and songs lasting two to three minutes at a time, there was no way that this could be achieved. Instead, *WipEout*, through the mix of interactive gameplay and electronic dance music soundtrack, was meant to extend the experience of techno into a new virtual space, one outside the four walls of the British rave club or warehouse. Searching for the next stage in interactive entertainment, Bowers, Burcombe, and Psygnosis utilized this audiovisual pairing to translate British techno to a ludological platform. In that translation, the recordings of Cold Storage, The Chemical Brothers, Fluke, and The Prodigy have become a harmonious, contrapuntal line in a new form of immersive expression for 1990s rave, one in which the gameplay supports the music as much as the music supports the gameplay. ■

DR. JAMES MILLEA is a lecturer in popular music and media in the Department of English and Creative Arts at Edge Hill University, UK. His research and teaching interests sit at the intersections of popular music and audiovisual media generally, publishing on such topics on both sides of the Atlantic. His current work explores the role of popular music in sports video games, as well as nostalgia in music videos and cover songs.

BIBLIOGRAPHY

- 909Originals. “Check Out This News Report on Liverpool’s Cream Nightclub in Its Mid-90s Heyday . . . [February 1995].” August 14, 2018. Accessed August 20, 2022. <https://909originals.com/2018/08/14/check-out-this-news-report-on-liverpools-cream-nightclub-in-its-mid-90s-heyday-february-1995/>.
- Banjo. “Cream Classics: A Retrospective of the Liverpool Superclub’s Finest Moments.” Getintothis, March 30, 2016. Accessed August 20, 2022. <https://www.getintothis.co.uk/2016/03/cream-classics-retrospective-liverpool-superclubs-finest-moments/>.
- Bianchi-Berhouze, Nadia, Whan Woong Kim, and Darshak Patel. “Does Body Movement Engage You More in Digital Game Play? And Why?” Presentation at International Conference on Affective Computing and Intelligent Interaction, Lisbon, Portugal, September 12–14, 2007.
- Cameron, Andy. “Dissimulations: Illusions of Interactivity.” *Millennium Film Journal*, no. 28 (Spring 1995): 33–47.
- Collins, Karen. *Game Sound: An Introduction to the History, Theory, and Practice of Video Game Music and Sound Design*. London: MIT Press, 2008.
- Collins, Karen. *Playing with Sound: A Theory of Interacting with Sound and Music in Video Games*. London: MIT Press, 2013.
- Conner, Christopher T., and Nathan Katz. “Electronic Dance Music: From Spectacular Subculture to Culture Industry.” *YOUNG* 28, no. 5 (2020): 445–64. Accessed August 20, 2022. <https://doi.org/10.1177/1103308820926102>.

106. McCarthy, “Series Trapped in Time.”

- Cook, Nicholas. "Beyond Music: Mashup, Multimedia Mentality, and Intellectual Property." In *The Oxford Handbook of New Audiovisual Aesthetics*, edited by John Richardson, Claudia Gorbman, and Carol Vernallis, 53–76. London: Oxford University Press, 2013.
- Coulthard, Lisa. "Haptic Aurality: Listening to the Films of Michael Haneke." *Film-Philosophy* 16, no. 1 (2012): 16–29.
- Grau, Oliver. *Virtual Art: From Illusion to Immersion*. Cambridge, MA: MIT Press, 2003.
- Hawkins, Stan. "Feel The Beat Come Down: House Music as Rhetoric." In *Analyzing Popular Music*, edited by Allan F. Moore, 80–102. Aldershot, England: Ashgate, 2008.
- Health Direct. "MDMA (Ecstasy)." January 2021. Accessed August 20, 2022. <https://www.healthdirect.gov.au/mdma-ecstasy>.
- Hopper, Justin. "The History of Cream with Paul Bleasdale." La Vida Liverpool, May 7, 2020. Accessed August 20, 2022. <https://www.lavidaliverpool.co.uk/history-cream-paul-bleasdale/>.
- Idhe, Don. *Bodies in Technology*. London: University of Minnesota Press, 2001.
- Insider. "The Infamous 'Hacker Manifesto' Just Turned 30." January 8, 2016. Accessed April 10, 2022. <https://www.businessinsider.com/hacker-manifesto-2016-1>.
- John, Henry R. L. "UK Rave Culture and the Thatcherite Hegemony, 1988–1994." *Cultural History* 4, no. 2 (2015): 162–186.
- Jørgensen, Kristine. "Left in the Dark: Playing Computer Games with the Sound Turned Off." In *From Pac-Man to Pop Music: Interactive Audio in Games and New Media*, edited by Karen Collins, 163–76. Aldershot, England: Ashgate, 2008.
- Lerner, Neil. "The Origins of Musical Style in Video Games, 1977–1983." In *The Oxford Handbook of Film Music Studies*, edited by David Neumeier, 319–47. Oxford: Oxford University Press, 2013.
- McCaffrey, Ryan. "Wipeout Rush Announced." IGN, September 16, 2021. Accessed April 10, 2022. <https://www.ign.com/articles/wipeout-rush-announced-mobile-ios-android>.
- McCallister, Gillen. "How the Iconic Wipeout Series Was Born." PlayStation.Blog, June 2, 2017. Accessed April 10, 2022. <https://blog.playstation.com/2017/06/07/how-the-iconic-wipeout-series-was-born/>.
- McCarthy, Katy. "Wipeout Omega Collection Reminds Me of a Series Trapped in Time." USG, June 5, 2017. Accessed August 20, 2022. <https://www.usgamer.net/articles/wipeout-omega-collection-reminds-me-of-a-series-trapped-in-time>.
- McFerran, Damien. "The Making of Wipeout." PUSH, December 4, 2014. Accessed August 20, 2022. https://www.pushsquare.com/news/2014/12/feature_the_making_of_wipeout.
- MCV/Develop. "The Story of Wipeout." May 10, 2016. Accessed August 20, 2022. <https://www.mcvuk.com/business-news/history-lesson-the-story-of-wipeout/>.
- National Institute of Drug Abuse. "MDMA (Ecstasy) Abuse Research Report." September 2017. Accessed August 20, 2022. <https://nida.nih.gov/publications/research-reports/mdma-ecstasy-abuse/what-are-effects-mdma>.
- Ombler, Mat. "Tony Hawk's Pro Skater Exposed Millions to Punk. Wipeout Did the Same for Rave." Waypoint: Game by VICE, September 29, 2021. Accessed August 20, 2022. <https://www.vice.com/en/article/xgj7w/tony-hawks-pro-skater-exposed-millions-to-punk-wipeout-did-the-same-for-dance-music>.
- Packard, Lewis. "Wipeout' Developers Tell Us about the Making of a PlayStation Classic." Gaming Bible, November 25, 2021. Accessed August 20, 2022. <https://www.gamingbible.co.uk/features/playstation-wipeout-interview-making-of-sony-playstation-classic-psygnosis>.
- Play Staff. "How Wipeout Captured the Mood of a Generation." GamesRadar+, August 10, 2015. Accessed April 10, 2022. <https://www.gamesradar.com/how-wipeout-captured-mood-generation/>.
- pzdpuet and pzdpuet, "The Infamous 'Hacker Manifesto' Just Turned 30," *Business Insider*, January 8, 2016, accessed April 10, 2022, <https://www.businessinsider.com/hacker-manifesto-2016-1>.

- Rauscher, Andreas. "Soundtracks and Video Game Genres." In *Music and Game: Perspectives on a Popular Alliance*, edited by Peter Moormann, 93–106. Berlin: Springer, 2013.
- Reynolds, Simon. *Generation Ecstasy: Into the World of Techno and Rave Culture*. New York: Routledge, 1999.
- Redfield, Audrey, and Marie I. Thouin-Savard. "Electronic Dance Music Events as Modern-Day Ritual." *International Journal of Transpersonal Studies* 36, no. 1 (2017): 52–66. Accessed August 20, 2022. <https://doi.org/10.1017/S0261143006000985>.
- Rietveld, Hillegonda C. "Dancing in the Technoculture." In *The Routledge Research Companion to Electronic Music: Reaching out with Technology*, edited by Simon Emmerson, 113–34. London: Routledge, 2018.
- Stuart, Keith. "Return of *WipeOut* and *Tekken* Takes Us Back to the Heady World of 90s Friday Night Gaming." *Guardian*, June 2, 2017. Accessed April 10, 2022. <https://www.theguardian.com/technology/2017/jun/02/wipeout-tekken-return-90s-gaming>.
- Summers, Tim. *Understanding Video Game Music*. Cambridge: Cambridge University Press, 2016.
- Tessler, Holly. "The New MTV?: Electronic Arts and 'Playing' Music." In *From Pac-Man to Pop Music: Interactive Audio in Games and New Media*, edited by Karen Collins, 13–26. Aldershot, England: Ashgate, 2008.
- Wall, Tim. "Out on the Floor: The Politics of Dancing on the Northern Soul Scene." *Popular Music* 25, no. 3 (2006): 431–45. Accessed August 20, 2022. <https://doi.org/10.1017/S0261143006000985>.
- Wilson, Andrew. *Northern Soul: Drug Use, Crime, and Social Identity in the 1970s Northern Soul Scene*. Devon, England: Willan, 2007.

DISCOGRAPHY

- Age of Love. 1990. "The Age of Love." *The Age of Love* (EP). DiKi Records (Belgium), Vinyl.
- The Chemical Brothers. 1995. "Chemical Beats." Track 6 on *Exit Planet Dust*. Junior Boy's Own, Virgin, Compact Disc.
- C. J. Bolland. 1991. "Horsepower." Track 2 on *Ravensignals III*. R & S Records, Vinyl.
- Cygnus X. 1994. "The Orange Theme." Eye-Q Records (Germany), Vinyl.
- Dave Clarke. 1994. *Red. 2 (Of 3)*. Bush, Vinyl.
- Drax Ltd. II (Thomas Heckmann). 1994. "Amphetamine." Track 10 on *Mental Doors*. Oscillator, Vinyl.
- F.U.S.E. 1993. "F.U." Track 2 on *Dimension Intrusion*. Warp Records, Compact Disc.
- F.U.S.E. 1993. "Substance Abuse." Track 1 on *Substance Abuse*. Plus 8 Records, Vinyl.
- Leftfield. 1995. "Afro Ride." Track 3 on *Afro-Left*. Columbia Records, Vinyl.
- M|A|R|R|S. 1987. "Pump Up the Volume." Track 1 on *Pump Up the Volume*. Vertigo, Vinyl.
- Orbital. 1995. "WipeOut (P.E.T.R.O.L.)." Track 12 on *WipeOut*. Sony Computer Entertainment Europe, Compact Disc.
- The Prodigy. 1991. "Charly." Track 1 on *Charly*. XL Recordings, Vinyl.
- The Prodigy. 1994. "No Good." Track 4 on *No Good (Start the Dance)*. XL Recordings, Compact Disc.
- Pump Panel. 1994. "Ego Acid." Track 1 on *Ego Acid*. Synwave London, Vinyl.
- S'Express. 1988. "Theme from S'Express." Track 1 on *Theme from S'Express*. Rhythm King, Vinyl.
- The Surfaris. 1963. "WipeOut." Track 1 on *WipeOut*. London Records, Vinyl.
- Underworld. 1994. "Cowgirl." Track 7 on *Dubnobasswithmyheadman*. Junior Boy's Own, Compact Disc.
- Various Artists. 1995. *WipeOut*. Sony Computer Entertainment Europe, Compact Disc.
- Various Artists. 1996. *WipeOut 2097*. Sony Computer Entertainment Europe, Compact Disc.

FILMOGRAPHY

- Softley, Iain, dir. *Hackers*. 1995. Santa Monica, CA: MGM Home Entertainment. 2000 DVD.

VIDEO GAMES

- The Beatles: Rock Band*. Harmonix, MTV Games. 2009. English, PlayStation 3, Xbox 360, Wii.
- Daytona USA*. Sega AM2, Sega. 1994. English, Arcade, Sega Saturn.
- Diddy Kong Racing*. Rare, Nintendo. 1997. English, Nintendo 64.
- FIFA 22*. EA. 2022. English, PlayStation 4 and 5, Xbox One, Xbox Series X, Microsoft Windows.
- F-1 World Grand Prix*. Paradigm Development. 1998. English, Nintendo 64.
- Formula 1 05*. Studio Liverpool. 2005. English, PlayStation 2.
- Forza Motorsport*. Turn 10 Studios, Xbox Game Studios. 2005-. English, Xbox.
- Gran Turismo*. Polyphony Digital. 1997. English, PlayStation.
- Grand Theft Auto series*. Rockstar North. 1997-. English, Microsoft Windows, PlayStation.
- Guitar Hero*. Harmonix. 2005. English, PlayStation 2.
- Indycar Racing*. Papyrus Design Group. 1993. English, PC.
- Juiced 2: Hot Import Nights*. Juice Games, THQ. 2007. English, PlayStation 2, Xbox 360, Nintendo DS.
- NBA 2K22*. Visual Concepts, 2 K Sports. 2022. English, PlayStation 4 and 5, Xbox One, Xbox Series X, Microsoft Windows.
- Need for Speed*. EA Canada. 1994. English, 3DO, PC.
- Need for Speed: Most Wanted*. EA. 2005. English, PlayStation 2, Xbox 360, GameCube, Nintendo DS.
- Ridge Racer series*. Bandai Namco Entertainment. 1993-. English, Arcade, PlayStation.
- Road Rash*. EA. 1991. English, Sega Genesis.
- Sega Rally Championship*. Sega AM3, Sega. 1995. English, Arcade, Sega Saturn.
- Super Mario Kart*. Nintendo. 1992. English, Super Nintendo Entertainment System (SNES).
- WipEout*. Psygnosis. 1995. English, PlayStation, PC.
- WipEout 2097*. Psygnosis. 1996. English, PlayStation, Microsoft Windows, Sega Saturn.
- WipEout 3*. Psygnosis. 1999. English, PlayStation.
- WipEout Omega Collection*. XDev, Clever Beans, and Creative Vault Studios. 2017. PlayStation 4.
- WipEout Merge*. Amuzo Games. 2022. English, Android and iOS.