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Dancecult: Journal of Electronic Dance Music Culture is a peer-reviewed, open-access e-journal for the study of electronic dance music culture (EDMC). A platform for interdisciplinary scholarship on the shifting terrain of EDMCs worldwide, the journal houses research exploring the sites, technologies, sounds and cultures of electronic music in historical and contemporary perspectives. Playing host to studies of emergent forms of electronic music production, performance, distribution, and reception, as a portal for cutting-edge research on the relation between bodies, technologies, and cyberspace, as a medium through which the cultural politics of dance is critically investigated, and as a venue for innovative multimedia projects, *Dancecult* is the forum for research on EDMCs.

From dancehall to raving, club cultures to sound systems, disco to techno, breakbeat to psytrance, hip hop to dub-step, IDM to noisecore, nortec to bloghouse, global EDMCs are a shifting spectrum of scenes, genres, and aesthetics. What is the role of ethnicity, gender, sexuality, class, religion and spirituality in these formations? How have technologies, mind alterants, and popular culture conditioned this proliferation, and how has electronic music filtered into cinema, literature and everyday life? How does existing critical theory enable understanding of EDMCs, and how might the latter challenge the assumptions of our inherited heuristics? What is the role of the DJ in diverse genres, scenes, subcultures, and/or neotribes? As the journal of the international EDMC research network, *Dancecult* welcomes submissions from scholars addressing these and related inquiries across all disciplines.

Dancecult is published twice a year.

editor's introduction



Halloweentek 2007. Photo by Alex Canazei: www.alexcanazei.com

These are not the easiest of times to be starting a journal, and we certainly have had our share of difficulties, but with pleasure, we release the second edition of *Dancecult*, the flagship journal for research on electronic dance music culture. While not a special themed edition, there is, nevertheless, a strong aroma of cultural politics throughout this edition. That is, most of the articles address ways the cultures of EDM intersect with activism, ethics, and politics more generally. First among the feature articles, my own contribution, “Making a Noise – Making a Difference: Techno-Punk and Terrarism”, addresses the emergence of the techno-punk sound system tradition in Australia, formations committed to legitimate belonging in a post-settler nation, the investigation of which offers insight on the concept of “hardcore” adopted within these and other scenes. “Hardcore” is a theme addressed directly by Simon Reynolds in his Conversation piece, “The History of Our World: The Hardcore Continuum Debate”. Recognising the presence of a persistent culture (i.e. “hardcore”) in UK EDM, Reynolds responds to From the Floor commentaries published in our inaugural edition, clarifying his position with regard to the “hardcore continuum” in a conversation that is undoubtedly far from over.

Further feature articles from tobias c. van Veen and Ramzy Alwakeel address what they posit are the uniquely political dimensions of rave culture (and thus EDMC more generally). From the perspective of political philosophy, in “Technics, Precarity and Exodus in Rave Culture”, van Veen opens up a discussion of rave’s politics, unpacking what he sees are its integral components, offering particular insight on rave

culture's dissolution of the distinction between labour and leisure. In "The Aesthetics of Protest in UK Rave", Alwakeel explores the work of Autechre and The Justified Ancients of Mu Mu, discussing how their interventions contribute to an understanding of the aesthetic character of protest and of the performative politics of EDM. Closing up our Feature Article section, and lending assistance to the wider understanding of the culture of EDM, with her piece "Memory and Nostalgia in Youth Music Cultures: Finding the Vibe in the San Francisco Bay Area Rave Scene, 2002-2004", Eileen M. Wu explores the role of nostalgia in the continuing production and reproduction of rave culture.

Besides Simon Reynolds' contribution, whose "continuum" is male dominated, this edition features another Conversation piece "Let's Have At It!" by Rebekah Farrugia, whose interviews with successful female DJ/producers Kate Simko and DJ Denise offers insight on the difficulties faced by women seeking careers within the world of EDM production. Farrugia's discussion points to the need for an increase in "women-centered music making environments" and to the importance of social networking technologies and new distribution platforms enabled by the Internet which have increased production opportunities for women. In our From the Floor section, my own piece, "Sound System Nation: Jamaica", is a report on Dancehall and the sound system tradition inspired by my visit to Jamaica in 2008 for the ACS Crossroads Conference in Kingston. That a significant part of what Reynolds calls the UK "hardcore continuum" is rooted in Jamaica and Jamaican émigré developments in the UK, adds relevance to the inclusion of this piece here. Pascal Querner's "Capturing the Vision at California's Symbiosis Festival" is a short photo-essay on California's 2009 Symbiosis Festival.

Finally this edition features three book reviews and a review of two films. The books reviewed are Raquel Z. Rivera, Wayne Marshall, and Deborah Pacini Hernandez (eds) *Reggaeton* (reviewed by Alexandro L. Madrid); Tammy L. Anderson's *Rave Culture: The Alteration and Decline of a Philadelphia Music Scene* (reviewed by Beate Peter), and; Silvia Rief's *Club Cultures: Boundaries, Identities and Otherness* (reviewed by Fiona Hutton). Sean Nye reviews the films *Run Lola Run* and *Berlin Calling*.

GRAHAM ST JOHN

Executive Editor of *Dancecult*

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