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THE SHELTER

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EDITED BY BEN ASSITER

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COVER: THE STAIRS TO THE SHELTER.

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EXECUTIVE EDITOR'S INTRODUCTION

Welcome to the 21st issue of *Dancecult* (issue 16.1). I will leave it to Ben Assiter to introduce his guest edition on the theme of “space”, but I should note that, in addition to the themed edition, the issue features open submission content, including two feature articles: Bahadırhan Koçer’s “Noise as a Spectre in Dub Techno” and Jeremy W. Smith’s “Squelches, Wobbles and Risers: Continuous Processes and Subgenres in Electronic Dance Music”. It also features a Transpositions piece “Berghain, Techno and the Body Factory: Ethnography of a Club’s Regulars” that was translated from the German by its author Guillaume Robin and Foreign Languages Editor Moses Iten.

As usual, the issue features a set of book reviews. In her second year as Reviews Editor, five book reviews have been expertly compiled by Anita Jóri, who continues to hit the ground running. These reviews are: Aadita Chaudhury’s review of Larisa Kingston Mann’s *Rude Citizenship: Jamaican Popular Music, Copyright, and the Reverberations of Colonial Power* (University of North Carolina Press, 2022); Rory Fewer’s review of Luis Manuel Garcia-Mispireta’s *Together, Somehow: Music, Affect, and Intimacy on the Dancefloor* (Duke University Press, 2023); Alistair Fraser’s review of Jim Ottewill’s *Out of Space: How UK cities Shaped Rave Culture* (Revised and expanded edition) (Velocity Press, 2024); Max Gibson’s review of Fraser Mann, Robert Edgar and Helen Pleasance’s edited volume *Venue Stories: Narratives, Memories, and Histories from Britain’s Independent Music Spaces* (Equinox Publishing, 2023); Jack McNeill’s review of Anita Jóri and Guillaume Robin’s edited volume *Living at Night in Times of Pandemic: Night Studies and Club Culture in France and Germany* (Transcript Verlag, 2024).

At this time, we must wish fond farewell to Tommy Symmes, who has served as Managing Editor since 2018. Tommy, who has worked on seven issues, including the current issue, was the first person to fill the Managing Editor position and has done so with great dedication and care, becoming quite instrumental to ensuring the journal’s ongoing stature as a professional venue for publication in this field. We wish Tommy well in his future endeavours. The journal, dozens of authors and countless readers, have benefited from Tommy’s attention to detail and love of music.

Further thanks, as always, to our entire team, as well as the many anonymous reviewers, and our supporters, whose ongoing efforts are vital to our operation.

Graham St John,
Executive Editor, *Dancecult*.