

dancecult

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COVER IMAGE: MONSTERS AT SATYRICON (2000),
VANCOUVER, BC, CANADA. PHOTO: TOBIAS C. VAN VEEN.

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—EXECUTIVE EDITOR'S INTRODUCTION—

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Welcome to the 6th edition of *Dancecult*. Slimmer than usual, and yet you'll discover within a wealth of data on current developments in EDM cultural studies. In "What to Ask Women Composers: Feminist Fieldwork in Electronic Dance Music", Magdalena Olszanowski kicks off our Feature Articles with a study of the research methods for *microfemininewarfare*, an interactive database documentary investigating female EDM artists. Olszanowski focuses on the contribution of women to a male dominated music industry and through study of "feminist research-creation and friendship-as-method" contributes to broader discussions on female subjectivity. In "Cross-Dressing to Backbeats: The Status of the Electroclash Producer and the Politics of Electronic Music", David Madden, follows with an examination of the emergence and production of electroclash. Addressing the distinct character of this international rock/electro fusional genre said to signal an "attempt to reinvigorate dance music with a sense of sexuality, personality and irony", Madden examines the role of numerous women who have significantly contributed to shaping the aesthetics and production practices of electroclash. And in "Clubs aren't like that": Discos, Deviance and Diegetics in Club Culture Cinema", Simon A. Morrison considers methods by which filmmakers have translated EDMC into film. Through attention to the recent feature films *Ecstasy* and *Irvine Welsh's Ecstasy*, Morrison critically investigates creative approaches and technical devices adopted by directors in efforts to portray EDM cultures and scenes in fictional narratives, asking "Is it possible to distil the energy of the dance floor and represent the actions, practices and attitudes of its participants for an arguably passive cinema audience?"

In our From the Floor department, in this edition we have Eric Turner providing an overview of "The First Four Years of Bangface Weekender", the EDM festival at Camber Sands, East Sussex, and Cathy Adamek reporting on an "Acid House Night at Cuckoo" in Hindley St, Adelaide, in July 2011. We also have four book and one film reviews.

There have been a few recent changes in our editorial and production departments. I wish to thank Catherine Baker, Copyeditor at *Dancecult* since our inception in 2009, who, following her involvement in our first five editions has departed for new adventures. The dedication to detail of the kind undertaken by Catherine is among the practices keeping this journal going. Let me take this opportunity to thank all of our Copyeditors who sweat away behind the scenes. Copyediting is a painstaking, albeit not thankless, task. Congratulations to Botond Vitos who has stepped up to the role of Production Director beginning with this issue. I also welcome aboard Paul Jasen, Martin Koszolkó, Marc Kushin and Garth David Sheridan, as our new Production Assistants. And this is Ed Montano's first edition as our new Review's Editor. Congratulations Ed.

ERRATA

There were errors in Bernardo Attias' From the Floor article "Meditations on the Death of Vinyl" in issue 3.1. The article by Farrugia and Swiss referenced was published in 2005 (not 2009), and in the first endnote the reference is "Farrugia and Swiss (2005)" and not "Ferguson (2009)".

GRAHAM ST JOHN
EXECUTIVE EDITOR