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These traits comprised the rave scene's unique culture (Anderson, 2009). They also facilitated a group identity that was both oppositional and other because it staked a claim against government agencies and policies in addition to the corporate controlled record and clubbing industries (Bennett, 2001 ; Hutson, 2000).

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Tammy L. Anderson, 2009, Pp. 1-15 in Rave Culture and Religion, edited by G. St. John, London and New York: Routledge, Graham St John, 2006. Electronic Dance Music Culture and Religion: An Overview, Culture and Religion 7(1): 1-25. Though the shape and form of raves and rave culture continues to change, both cultural and public health scholars agree that these events are much more

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Anthony Kwame Harrison, "Rave Culture: The Alternation and Decline of a Philadelphia Music Scene by Tammy L. Anderson," American Journal of Sociology 117, no. 1 (July 2011): 347-349.

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Anderson explores the multifaceted and evolving sociological nature of rave culture in Philadelphia, including drug use, involvement of law enforcement, and the commercialization of EDM. St. John, Graham . 2003.

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Rave culture incorporated disco culture's same love of dance music spun by DJs, drug exploration, sexual promiscuity, and hedonism. Although disco culture had thrived in the mainstream, the rave culture would make an effort to stay underground to avoid the animosity that was still surrounding disco and dance music. The key motive for remaining underground in many parts of the US had to do with curfew and the standard 2:00 am closing of clubs. It was a desire to keep the party going past

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