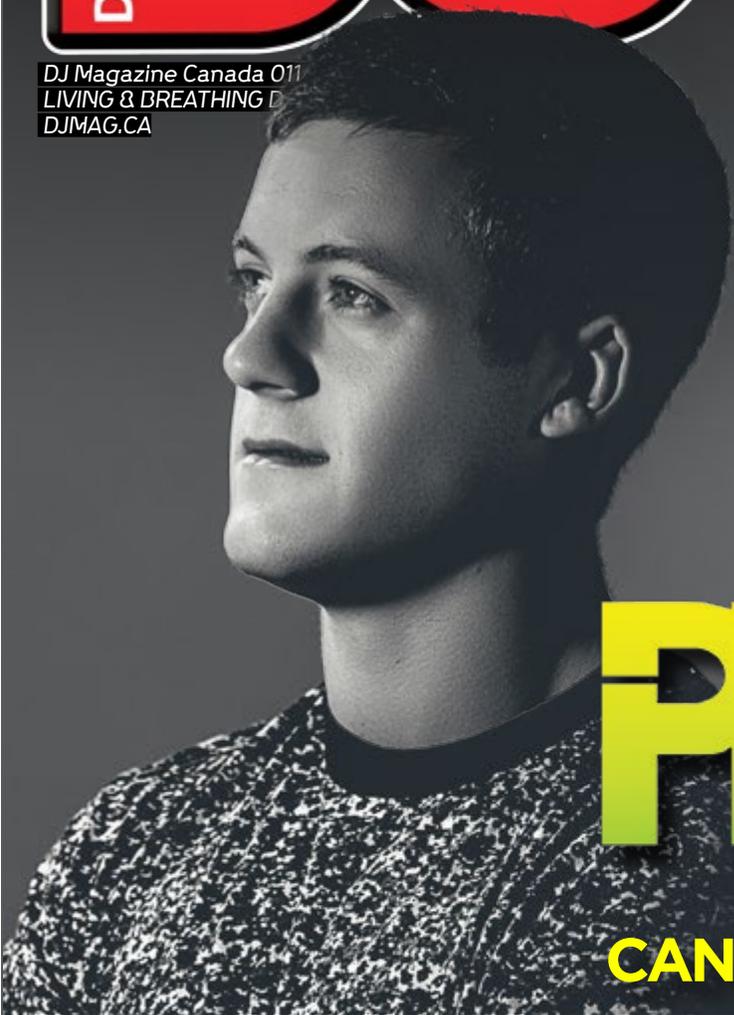




DJ Magazine Canada 011  
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# PROJ46T

**CANADA'S FASTEST CLIMB UP THE  
TOP 100 SINCE DEADMAU5**



## **ZEDD**

ON HIS 'MOMENT OF CLARITY' TOUR

## **ØRJAN NILSEN**

MAKES HIS TORONTO DEBUT

A DAY WITH

## **DANNY AVILA**

**ALL NEW LOCAL CONTENT!**

*Plus*

Life in Colour hits Vancouver, Tour Life, Visual Jedi, and more..



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DJ MAGAZINE CANADA**

**DJ MAG CANADA: MORE CANADIAN THAN EVER!**

A year ago, we launched the first monthly edition of DJ Mag Canada. Now, we look back on where we've been and all we've accomplished since we first began and we humbly thank you Canada.

Thank you to all our loyal readers, thank you to all of our amazing contributors, thank you to the venues, promoters and artists, thank you to the electronic music community as a whole. We've had the time of our lives!

Many of our loyal readers may have been wondering why we took a short break after this year's August edition. We've regrouped and reassessed everything we've learnt over the last two years. We took your comments, your suggestions and your requests and we revamped our publishing platforms, both web and the magazine to give you more of what you want, when you want it!

Dance music is growing faster in North America than anywhere else in the world and many Canadian talents are driving that growth. We want to support our rising talents, like Project 46, who made the fastest jump to number 70 on DJ Mag's Top 100 DJs list since Deadmau5.

And so, we are bringing DJ MAG Canada's focus back 100% on Canada.

We'll still cover the international headliners as they make their way across our fine country, we will still share global breaking news, but we'll also be shining the spotlight on our local talents and producing a whole lot more local content for your scene, your city, your friends and YOU!

We hope you enjoy our new formats and we welcome your continued feedback, comments and suggestions.

Thanks for reading,

**SCOTTGLASS**

Publisher, DJ Mag Canada





WORDS BY: KURTIS HOOPER  
PHOTOS BY: KURTIS HOOPER

**ONE OF THE MOST INTRIGUING TIMES IN THE YEAR FOR TOURING ARTISTS IS THE JUMP FROM THE SUMMER FESTIVAL CIRCUIT, TO THE ARDUOUS FALL SOLO TOUR SEASON. AFTER 3 MONTHS OF FESTIVAL HOPPING MANY OF THE WORLDS LEADING DJ'S SCHEDULE ROBUST SOLO TOURS. TRAVELING BY BUS, BY PLANE, OR GOING ABOVE AND BEYOND, THIS CHUNK OF THE YEAR IS DEVOTED TO SPENDING TIME WITH DEDICATED FANS, AND GIVING THEM FULL-LENGTH SETS WITHOUT THE BOUNDARIES OF A LARGE-SCALE FESTIVAL SCHEDULE.**

DJ Mag Canada spoke with Anton Zaslavski, better known as Zedd, to chart the development and performance integral to his *'Moment of Clarity'* tour. Not only is this tour a massive undertaking on the traditional level but it's also a world tour, covering multiple continents over the course of six months. The opening legs of the tour began in the eastern United States and Canada. Zedd then travelled the globe playing shows in Los Angeles and then in Manchester UK in a matter of days. Zedd sat down to describe his arduous journey ahead while overlooking the Toronto skyline at the Sound Academy, a concert venue nestled on the tip of one of the harbors piers. With the sun setting behind him the Russian-born complexro producer described the vision behind the massive undertaking, and more specifically his involvement in each and every part of the live show, all whilst preparing for his performance later that evening.

**What is the dynamic like going from a demanding summer festival circuit tour, moving into a solo tour?**

One of the differences is that when playing a festival you have to play with the production they give you. You have to play the set length they want you to play, and you don't have too many options. You are one of many. But the

advantage is that you have 20 or 30 or 40,000 people that would have not usually gone to your show because they don't know you. So you get a lot of new fans. On my own tour it's all just die hard fans. I love playing in front of my fans that know my music, that I don't need to please. I can just play my own music and I know they will like it. My own production, my own crew, everything has a spot! It's like a real show, and you get to go somewhere and perform your own favorite songs.

**With the production of this tour, how hands-on are you with the visual accompaniment?**

I'm very hands-on. The visual aspect of it is just as important as the music for me. Everything I would play I will discuss with my guys. Even the songs that aren't mine I want to have a certain look for them and I want to have a certain colour in that song and have a certain positioning. We record every show I play and we watch them and analyze them, trying to get better to be on-point. In fact there's one or two songs I play only because of the visuals, not even because of the music. If I were at a festival without my production I probably wouldn't even play them. But because I see this as an overall experience and not just a DJ-set, you hear that song and see a certain visual and you are like "WOAH! I have not seen that before!".

**So how do you ensure that the actual Zedd 'touch' is being applied to everything?**

I control everything, I would never play a song that I don't want my audience to see or hear. Before I play them out I'll discuss with my guys doing the lasers, visuals and lighting, and I just make sure I like it the way it is.

**From a technical stand-point, is this pitched to you or is it your creation?**

We've been pretty much developing this visual concept of the tour we are playing right now for months and months. Whenever there is a new Zedd song that we like we get in touch with our people to create the custom visuals. If the song is 130 bpm then there is a movement that should be 130 bpm. It's hard to describe it but as soon as you see it you will understand exactly what I mean.

One of our staff got to experience the show earlier this week and was telling me amazing things about the show.

It's like a movie in itself. Normally you will have an artist that has his logo pumping, maybe changing in colour, but it's still just the same thing. Every single song I play, and each and every part has one look. We try not to repeat the looks or reveal too much. I think that if I'd be in the audience... I mean I still get goose bumps every time! I still think it is one of the most interesting shows to watch out of the whole scene right now.

**When you think of Zedd music is there specific imagery you picture in your head?**

When we released *'Clarity'* each song had a separate release on Beatport and I tried to give each song a colour. And those colours are what we went with going live. So for example I felt like *'Fall Into The Sky'* felt yellow and purple. So when we do it live there could be people in the crowd who bought it on Beatport and know what the actual colour is. Every one of those songs will have the two colours. Being lights or LED walls. it really depends on what song it is. Clarity has always sounded very green and blue.

**In September and October you were touring North America, and from then on you are basically hitting up five continents with the rest of the tour. Is it daunting taking this project worldwide?**

It's a dream of every artist to play in every continent. I remember playing in Australia for the first time and people knew my song, which was *'Spectrum'*, my single at the time. I remember that moment being really special because I was on another continent so far away in the world but people still knew my music. That's an amazing thing! For me to be able to hit that many continents on a tour is really inspiring.

**Well that's really powerful!**

I was not really able to tour with my own production in a couple countries just months ago because there was no demand. Now, not only in America but in Asia a lot of other countries have connected. I can play those shows, and it's a lot more fun for me rather than just doing a DJ set. After playing with this production it can't be the same to not have that with you anymore. I feel like I just don't represent everything that Zedd is all about. I can't just go up there, knowing I would be missing out on so much.

**“I CONTROL EVERYTHING, I WOULD NEVER PLAY A SONG THAT I DON’T WANT MY AUDIENCE TO SEE OR HEAR. BEFORE I PLAY THEM OUT I’LL DISCUSS WITH MY GUYS DOING THE LASERS, VISUALS AND LIGHTING AND I JUST MAKE SURE I LIKE IT THE WAY IT IS.”**

**To get away from the tour perspective right now I’d like to discuss your collaboration with Haley Williams, ‘Stay The Night’. Could we talk about how that came about?**

I’ve been working on it for a little while. When the track was finished and I needed the vocals, which is nearly always the last step and the most important one because you can have the perfect top line but the wrong singer and everyone will hate the song.

I made a list, and I write a list for nearly every song, which are usually pretty extreme and start with names that I will probably never get, which Haley was one of. I think she was probably the first one we asked for this song and she loved the song and said she would love to give it a try. Which is unbelievable for me because it’s not like she’s doing any other collaborations and she hasn’t done an electronic song ever. She loved the song and was open to giving it a try and as you can see she nailed it.

**You are charting next to JayZ, Lady Gaga, Justin Timberlake...**

It’s just weird to see my name there. It feels awesome, but at the same time it’s just so surreal because the top 10 world is so far away and my name is in there and I’m just someone making beats on a laptop.

**From a dance-music perspective what does something like this mean for electronic artists?**

If it’s a good song, but dance, it doesn’t mean it will stay underground and only sell 5,000 copies it’s first year. If it’s a good song and electronic music, which is what I believe ‘Stay The Night’ is, then it speaks to everybody. For some reason what people want is for their music to stay underground or whatever. My dream was for every person in this world to know my music. I don’t care if people know me or my name but I want them to know my music and that’s why I make it.

When I saw Swedish House Mafia in the top ten I thought it was awesome. It was a great moment for electronic dance music to see that the thing we’ve been working on for years is now reaching more people than ever. To me I’d rather hear a great song on the radio that I love rather than hearing stuff on the radio I don’t like and then complain about how bad radio is. That’s the attitude I get from people sometimes, they love to hate radio, instead of being happy for the people who have worked really hard to get their song heard.

**So while on the topic of vocalists and electronic artists collaborating, is the collaboration process much different when you are working with another electronic musician?**

I think we as DJ’s focus more on problems that singers don’t understand, just because they are not from that world. But on the other hand they spend a lot of time on things most dance producers don’t understand. I’ve been lucky enough to work a lot on my own dance music as well as vocalists which has let me see a lot on both sides.”

I think musicians and vocalists might be thinking about the whole thing, the song, which is the one thing I wish dance artists paid more attention to. The actual music, the actual notes, the core progression, and song structure, rather than how to just get your kick drum louder.

**Well let’s take the track you produced with Lucky Date, ‘Fall Into The Sky’, as an example. Can you describe the collaboration process of that track?**

‘Fall Into The Sky’ is a track Lucky Date started, and we always send each other new songs and ideas. He kept on changing the track until I said “why can’t we just make the song together?”. He flew to the studio, worked on the song together, finished it, and I said I would find a vocalist. He trusted me with that, because I’ve had a lot of work with vocalists. Then I reached out to Ellie Goulding, and she loved the song. She literally emailed me back the next day with all the vocal stems.

**See I’ve always wondered if there really is a strong communication between artists.**

I’m not a fan of having managers communicate for the artist because it just gives you more problems and miscommunication. There’s no need for managers to be involved if you can just send a personal message asking somebody if they like the song or not.

**I discovered you through your remix of ‘Weapon of Choice’ by Fatboy Slim. Is there a chance you’d ever like to work with or collaborate with some of the dance music heavyweights of yesteryear?**

I never really look back to history. I’m interested in musicians that are awesome right now. I would like to make a song with Knife Party because they are amazing right now. I want to work with people that I can learn from as well. Otherwise you use someone’s leverage because they have a big name and they can sell records but you have to make the music. That’s not my style and I see that happening so much in the scene, and to be honest with you I get sick of small guys being ‘raped’ by bigger names just because they can.

**Who currently in the business do you look at and say “They are doing things right?”**

I think it’s people that are honest and open and do it for the right reason. I think the problem is that most DJ’s, or a lot of the kids that want to be DJ’s don’t do it for the right reason. They do want to jet around and have the tour bus, or see the girls and the party. That’s not the reason why you should want to become a DJ. You should have a passion for it! And I see a lot of the same thing with promoters. I see promoters who don’t do it for the right reason and you can tell they do it for the money. You can obviously tell they are doing it for their best interest and not others best interest.

A full length album, a flourishing solo tour, and a major hit on the itunes charts, there’s not much else for Zedd to accomplish in the span of 12 astronomically successful months. More importantly these words serve as an example of humbleness being an integral message for building a brand that fans, collaborators, and peers can heed. Zedds ‘Moment of Clarity’ tour wraps up on new years eve after two back to back performances at Chicago’s Aragon Ballroom. After traveling across 5 continents, it’s no secret that Anton will have many more lessons to give about an enlightening journey circling the world.



# ØRJAN NILSEN

words by: Kurtis Hooper  
submitted photo

There's no denying Norwegian trance artist Ørjan Nilsen has been on a roll. Playing DJ Mags top-100 party in London England along with being one of the highest ranked trance artists coming in at #49 this year. Earlier this fall Nilsen debuted his brand new sub-label under Armada records entitled *'In My Opinion'*, aptly named after his breakthrough artist album from 2011. Along with a second studio album *'No Saint Out of Me'* released earlier this year the Kirkenes native shows no signs of slowing down.

Nilsen undeniably has a loyal fan base. In Toronto specifically trance diehards were devastated when his flight was cancelled last year, halting the cities debut performance, which was already overdue. Over a year later Nilsen played an energetic set in Maison Mercer a lavish and decorative venue which hadn't seen a trance artist of this calibre set foot in it's high ceilinged main room. DJ Mag Canada sat down to an early morning coffee with Ørjan before catching his flight to Miami later in that afternoon.

**I would usually ask you what it's like coming off of festival season to play some solo shows during the fall, but for you specifically that rush isn't over yet. You are playing Tomorrowworld this Sunday at 4pm!**

Tomorrowland has a fantastic reputation! If there's one thing I know about Americans it's that they like to make it big when they do something. There's a reason why it ended up in the states. I'm guessing Tomorrowworld is going to be just as big, and probably even more crazy. The hype around that party is insane.

**Being in North America myself I've witnessed the hype surrounding the festival.**

Well there's quite a few European people going as well. I talked to a couple Norwegian guys who are also going over there because they just want to see how big it is.

**You say that the North American audiences like to go 'big' but are there any dance music trends from Europe you've noticed haven't developed over hear yet?**

So far they've been very open minded, as long as you keep it mixed up. I don't think that they are too much into the 140 bpm trance with the long breakdowns yet. Well actually that being said in Europe it's starting to go down a bit because people don't have the same attention span as they used to. It's shorter, more in your face, and direct. I think it's something that needs to be taught, and about how to act around it. I usually play very energetic sets with short breaks, so for me it's good. For the music that I play it's been fantastic.

**So you are flying to Miami in a matter of hours and at this point you don't actually have a show to play.**

Well in the spur of the moment me and Phillip have a whole day in Miami to go there anyways. We are basically going to ask some local people where's a good place to meet and greet people, hopefully find a venue where we can have a short little private set. At least they'll get to hear me a little bit. I don't think this has been done so it's going to be interesting to see if we get some people to actually come over. We are going to use Twitter and Facebook.

...when you get back home from a tour you are so inspired and all you want to do is go straight down and click. You'll have it all in your head. It's almost like you accumulate all the ideas while on tour. It's pretty cool when you get back home with all these ideas.

**I find it interesting that Twitter and Facebook can be used as a gathering tool, do you enjoy using social media in this capacity?**

Oh definitely! We did it one time before actually. My manager Phillip and I were in Slovakia and we had no idea what to do. The promoter was basically absent. We had no idea where he was and he didn't even contact us. We basically went on Twitter and Facebook and said we were in Slovakia and asked if anyone knew the local scene and to help us out. We were bored.

**How about Soundcloud as a tool? I would imagine you get the same immediate response on tracks using it as well.**

We've tried to put more and more up on Soundcloud, but the thing is that I'm starting a radio show. Soundcloud is going to be a place where people can hear it again, but I think it's going to be on Sirius XM, which is North American exclusive.

**I've noticed a plethora of other Armada artists developing radio shows as well. What has been your motivation behind this step.**

My fans! I had a radio show back in the day, but I didn't have time for it because it was a two-hour radio show. Lately it has been a bit of a demand to have a radio show. I'm actually really eager to do it again.

**So what plans do you have with your brand new record label *Tn My Opinion*?**

The same name as my album, it's something I've been toying around with for quite some time, but this was the perfect moment for it. I've already made several releases for it, collabs with people from my city. There's some sort of movement in my city about making trance music and house music, so I have 3 or 4 producers in my hometown who are actually able to make music. I'm definitely looking for demos all the time.

**What convinced you to making the jump to do this?**

It'll give me control over my own development as well as being able to sign stuff I really like. You get so many promos and demos that you don't have anywhere to put them. If I think a track is good I need some place to sign it, and I need a place to do that. This was the next logical step in my career. Also if I produce a track that most people wouldn't consider typical trance music I can release it under my label.

**Bringing back your idea of a radio show are these two working together a little bit?**

Both being launched at the same time.

**With your recent single releases and the album release earlier this year, how have you found time on the road to produce material?**

Not as much as I would like to. I am a production hog. I like to sit in the studio with a glass of wine chilling and listening to music. Lately it has also worked to my advantage, because when you get back home from a



tour you are so inspired and all you want to do is go straight down and click. You'll have it all in your head. It's almost like you accumulate all the ideas while on tour. It's pretty cool when you get back home with all these ideas.

**Is that when you find yourself most productive?**

Yeah. That and certain seasons. For example, when it's fall and all the colours are there. We don't have darkness in the summer time by my place, but when it gets dark near my place it's really inspiring for me. Scenery actually does help me.

**I'm surprised you are still living in your homeland.**

Most people are actually. There were some rumors of me moving to the states. It takes me two hours just to get to Oslo with a plane. It's very remote but it's home. But I like to get back home, sleep and feel good about it. I think that's more valuable than saving a few hours in flight.

Something that has been a big point in your career is your success in 2011 and as far as blowing up it was a moment of brand awareness for your fan base. Are you still looking to outdo that period in your career?

Apparently this year I did that. I released *Tn My Opinion* in 2011, and already in one iTunes chart I have sold more than the whole album. It's been about going onwards and upwards. Where does it stop? I just hope it won't. I can't explain it. It's so strange. 2011 was an amazing year for me, it may have been my breakthrough year. Now I'm out there and more people know me.

**Who else in the industry do you find is following this same process effectively?**

I would say Armada is really forward thinking as a label. They are always looking at new talent and actually giving that talent the opportunity to get somewhere. Before it was all about the smaller people building up the big DJ's, now it's the other way around. It's the big DJ's who try to build up the smaller people. Times have changed. Back in the day I may have just been a tool to get Armin bigger, not that Armada ever did that, but it's the way it worked. Now he's the guy helping me out. It's very important to me.

**I saw Bjorn Akesson tweet you and he thought the city of Toronto looked futuristic.**

Yeah! It just looks like it. I don't know what it is. When I took a picture last night, it's got an amazing skyline as well.

**On that note the venue you were playing in last night is usually a deep house venue, and to be honest there aren't too many booking companies facilitating trance artists in town at the moment. Judging by that turn out I'd say things are looking up.**

It was a Thursday night. I had no idea what to expect, being my first time here. Seeing that crowd and how they reacted is kind of humbling in a way. It just comes to show how much they mean to you. If the crowd is bad, you aren't going to have a good night. But they were amazing! To see all these people on a Thursday, I think you've got a good trance scene in Toronto.

**Did you feel like it was overdue?**

I was supposed to be here last year. I've been somewhat unlucky with my flights and health as well. Last year my flight got cancelled before coming here. We had to rebook everything and obviously I couldn't make the Toronto show. I was pissed off because I really wanted to go there. I think in some strange way it built more of a hype, and even though it took me a year to come back, I think yesterday was a perfect day.

Ørjan's new label promises to be an interesting brand to watch. Already released is a hot new single by Fingerling called *Fable* along with more to come early this month. It's not hard to see how Nilsen is so easily inspired by his travels, home town and the individuals he interacts with on a daily basis. A proud member of the Armada family it's exciting to anticipate what comes next for both Norway's break-out star and Toronto's trance scene.



words by: Samie Durnford & Kurtis Hooper  
submitted photos



DJ/Producer duo Project 46 is one to watch on the dance music scene. Jumping 30 to find themselves at #70 on this year's DJ MAG TOP 100, they've shared the stage with the likes of Morgan Page and collaborated with massive names, such as Kaskade. It's clear we'll be hearing much more from them.

The duo is comprised of Ryan Henderson, who owns a popular EDM club, Beta, in his hometown of Waterloo, Ontario and Thomas Shaw from Vancouver; to say these guys are busy is an understatement. On top of being DJs, the guys focus heavily on building their fan base and interacting with everyone on social media.

With over 14,000 Twitter followers and 120,000 Facebook fans, Henderson said managing the social side of the business it comes with it's own challenges.

"The crazy thing is that [your fans] go through cycles," he said. "They support you, but once you become more successful they start hating on you. You have to learn to ignore it, do your thing, and do your best."

Aside from fans, Henderson says he often has to think about other DJs and producers when he's posting stuff to social media. Many DJs like to poke at friends or competitors, like Deadmau5 for example, who's always stirring up controversy on Twitter with jabs at Tiesto and Afrojack (to name a few).

Henderson says that he used to say whatever he wanted on social media, but has since learned his lesson.

"I found myself saying things about songs, but it would get back to certain producers," he said. "I'm not trying to be an asshole, but maybe I personally shouldn't be doing that anymore. It's not what I want from a personal Facebook account so I've detached myself from it."

Social media aside, the duo is highly focused on their music. Henderson comes from a business background and Shaw brings music knowledge to the table. Living across the country may seem like a challenge, but the two of them say they've found harmony working together.

"I think we've spent a long time teaching each other a lot of stuff," said Henderson. "If you talked to Shaw two years ago he would be in a very different place. Same thing if you talked to me about music two years ago. I think this partnership has really worked in a sense that we've taught each other a lot."

"It's a two way street," Shaw added. "The other thing that really gave us a strong point is that Henderson and I have very similar personalities. We get along with a lot of things, but we also clash on many things. We are both pretty proud people and ambitious. We will each have an idea, clash about it, fight it out, and usually that resolves into something magnificent."

Whatever they're doing to work together, it's clearly showing through their quick success.

Recently, the guys toured North America with Morgan Page Presents Tour. Ready to explore emerging dance markets all over the world, they're hot off a multi-city tour in India.

After constant shows the past few weeks, the guys are happy to be back in Canada and are ready to roll out some new stuff.

"When you produce music you want to be in your comfort zone," said Henderson. "For me it's at home with my family. For Shaw it's at home in his parents' basement. When I'm at home for two or three days it's where I'm the most comfortable. That's where we can be the most creative and get the most work done as well."

Shaw agrees, saying getting production done on the road is extremely hard for him.

"It's impossible to sleep and if you are exhausted you can't work," he said. "It's really hard to find time to put on FL Studio plug in your headphones and make quality music."

Their number-one Beatport track, Reasons ft. Andrew Allen, gave them a much deserved breakthrough. Now, festivalgoers and EDM fans everywhere can be heard belting out Last Chance by Kaskade and Project 46 whenever any DJ plays the track. Kaskade himself often opens his sets with the track and it has a top spot on his newest album, Atmosphere.

Giving fans a full Project 46 album is long overdue.

"The unique thing about the album is 12 new tracks, 14 in total. 12 tracks all having acapellas," said Henderson. "It's going to have a lot of life."

On their Facebook page, Project 46 posted two of their most recent acapellas and asked fans if they wanted to collaborate with them. Fans posted over 100 comments offering feedback, showing support, and linking to versions they've remixed themselves.

Acapellas, pretty vocals, and a sound that you want to sway to is something they definitely want to keep up and fans of the current tracks released by Project 46 can look forward to loving the new stuff.

Shaw promises lots of vocals, specifically female, saying "It gives us an identity."

"You can have a strong melody that identifies a song, like Clash or Reload, but I think a vocal takes a track and turns it into an actual song," Henderson adds. "It makes [the track] timeless."

Shaw says when it comes to sound, the hard-style type of electro house music doesn't really work for them.

"I don't know if it's our sets or the way we take them, but the hard stuff doesn't really work," he said. "We had a vote of what should our next releases be. We played four tracks. One was an electro-house track, kind of like Tommy Trash meets Knife Party. One was the Hardwell, W&W style. And the two others were more like our kind of stuff. One was Motionless and one was an orchestral progression into a drop. Those went head to head! The others got like 5 votes."

Jumping onto the DJ Mag Top 100 DJs List at number 70 this year, Project 46 is obviously doing something right. Henderson and Shaw have focused on breaking into the international dance music scene, but also honor their Canadian roots. Wherever they go, the duo says their heart is in Canada.

"Well we are biased, but Vancouver is my favorite city in the world," said Shaw.

"Canada has been my favorite country in the world, and I've been to a lot now," said Henderson. "When we came back from India there was a sign that said 'Welcome to Canada,' and the first thing we did was take a picture of it. Canada is the best country in the world."

Canadian fans will likely agree that the love is very, very mutual.



# DANNY AVILA



words by: Jas Greywall  
submitted photo

## MY PASSION WAS MUSIC AND I FELT THAT I HAD TO DO SOMETHING BIGGER WHEN IT COMES TO MUSIC TO FEEL GOOD [ABOUT] MYSELF

In the international arrivals terminal at Vancouver's YVR Airport, Danny Avila is about to get bad news. After a brief introduction, I wonder how long to wait to tell him that the show he is set to open tonight is hanging by a thread.

"Tiësto's flight got delayed?" Avila reiterates after I tell him his opener might not be able to make it. He's confused because his mentor isn't taking his usual mode of transportation, the jet.

The driver gets the luggage into the car as Avila, his manager Kai and I scramble on twitter to find out the latest news. Coming up on 7pm with a 1am shut-down time for the Sunday event, it's simply a numbers game. Tiësto is in Houston, still sitting on a United Airlines commercial flight that can't take off. It's a 4-hour minimum flight duration, and even if he could get a private jet and speed through traffic to the venue, he won't make it.

Avila pulls out his laptop in the back of the car, unsure about what the evening will hold, and settles into listening to music. Solid Events, the hosts for Doom Night, an annual Halloween bash celebrating its 10th anniversary, is petitioning to keep the venue open until 3am in order to give Tiësto more travel time. Everything is up in the air.

As the sun sets, the short drive to the hotel is serene, even in the midst of pre-show chaos. At the hotel while checking in, Avila asks what any newcomer to Vancouver wants to know: where to get good sushi. The clock continues to run and Tiësto is still somewhere in Texas.

In his hotel room, Avila fills out a questionnaire (pictured) that I came up with to get a glimpse at his life beyond his music. I try and get Avila to go Halloween costume shopping, teasing him that "Tiësto dresses up for Halloween!"

"Halloween is not that big in Europe," Avila says, dismissing my pleas. He can't even recall the last time he donned a costume.

Truthfully, it's difficult to think of Avila, now 18, as a little kid trick-or-treating because a few years ago he went off the path of a typical teenager and decided to forge his own. He moved to Madrid, the capital of Spain, for high school in order to pursue his music career, dividing his time between music and class.

"I was doing it in a different way cause I was travelling so much in the last year, year and a half," he says. "It was a bit tough to be honest but I managed to finish school and now I got it done, so [I'm fully] concentrated on music."

It couldn't have been easy to convince his parents to let him move from his hometown in the south of Spain, almost 600 km away from Madrid, just to concentrate on his career.

"It was a bit tough but at some point you know, I just could not do anything else," he says. "My passion was music and I felt that I had to do something bigger when it comes to music to feel good [about] myself."

Avila sets up his laptop at a desk in the corner of the hotel suite, clearly accustomed to the routines of unpacking. A life of globetrotting is hardly normal, but it is now for Avila.

"Airports and hotel is like 95-90 percent of the day and that 5-10 percent is the best thing ever. You just play the show and have the best time ever. But the rest it sucks to be honest, to be [travelling the whole time] but you get used to it and in the end it's just like normal things."

It's undisputed that the DJ world is a boys club and perhaps a reason Avila fits in so well is that he's had practice being one of three in a band of brothers. He skypes with his family pretty much every day, and forces himself to take mini vacations in order to decompress from being on the road.

"If you are travelling 24/7 and do that for a year straight, you are tired," he says.

**I TRY TO TAKE DIFFERENT FLAVOURS, LIKE SOUNDS AND DIFFERENT SONGS FROM DIFFERENT MUSIC GENRES AND JUST PUT EVERYTHING TOGETHER... I THINK I PLAY LIKE REALLY ENERGETIC AND TRY TO PUSHHH BANG IT OUT**

Just then, Kai interrupts: the show is officially cancelled.

"At all? So no one is playing?" Avila asks, disappointment creeping into his voice. Kai is glued to his phone, texting and following twitter for news from Tiësto.

"No," he says, deflating the energy of the room. "[Tiësto is] super upset."

Trying to make lemonade out of cancelled lemons, Avila suggests doing a club show later that night, and sprawls out on the king-size hotel bed calling Kai "Tronco," a Spanish term that's literal translation means tree trunk. Avila explains that the affectionate nickname and title of his hit track released on Tiësto's label Musical Freedom, is actually a way to say "buddy." Avila even calls his fan base his "Troncos!"

But amidst all the tronco-love are the loud voices of twitter trolls, bashing the cancelled show.

"I think basically the bigger you get the more haters you get too. I think it's a normal thing when it comes to music," he says. "I just try to do my own thing and haters are gonna say. No, haters are gonna hate."

The botched translation of the cliché sends laughter across the room. I correct Avila and tell him you're supposed to drop the word "are."

"Haters gonna hate! Yeah, haters gonna hate. That's what they say," he says.

While the haters will say what they will, what is the biggest misconception about him?

"Some people who haven't heard any of my mixes or sets or have never seen me live, they kind of think just because you are so young you are not able to play a proper set or make a proper track," he says. "I've been working so hard so I would say that I have more experience than people that [are older.]

The hard work Avila's puts into this industry is materializing in new tracks/remixes, a popular YouTube channel and his hit radio show, Ready to Jump. Avila is working on a remix with [Deniz Koyu] for Krewella's "Live for the Night," which comes out November 5, and he just finished a new song, "Poseidon."

Danny Avila Episodes, a web series on his YouTube channel, gives an insider look at his life, with behind-the-scenes clips. His radio, that airs every Wednesday on Sirius XM (and later on Soundcloud), is just another part of his EDM empire.

"I just try to find like tracks that are not on Beatport top 100 and everyone can find...it has this...kind of more exclusive feeling," he says.

Perhaps Avila's musical fluidity is why his live mixing is so phenomenal. I've had Avila's Ultra Miami set from this year on repeat the entire week because the set represents a broad spectrum of music. The set is about a story and not a classification, just like Avila.

"There's some DJs where they play full electro-house or full tech-house or they have a certain or specific genres," he says. "I try to take different flavours, like sounds and different songs from different music genres and just put everything together...I think I play like really energetic and try to pushhh bang it out."

In order to appease the fans, Solid Events throws a last-minute club show together with free entry to anyone that has a ticket for the Dooms Night show that's been postponed, and Avila's on the roster. Avila played a small set alongside Dim Mak duo, Dzeko and Torres but he'll have to wait a little longer to make his stadium debut in Vancouver.

To make up for the cancelled show, Solid Events organized an exclusive 3-hour set the coming Saturday with Tiësto, but Avila was already aboard a flight heading to his next show in Florida.

Backstage the next Saturday, I bring up Avila's name with Tiësto after his set. With a suppressed smirk and a spark in his clear bluish-grey eyes, Tiësto asks rhetorically, "Who opened for me three years ago?"

"Danny Avila?" I guess.

"Hardwell," Tiësto corrects, beaming playfully at his trick question. I start connecting the dots out loud; first it was Tiësto, now Hardwell and one day...Danny Avila. Suddenly it's clear that Avila isn't just a great DJ, but he's the newest member of a dynasty. From the Legend, Tiësto, to the reigning King, Hardwell, and now, the Prince, Danny Avila, has come out to stake a claim to the throne.



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# Yurie

WORDS BY: RYAN HAYES  
PHOTOS BY: PATRICK LEUNG

**What was it like initially breaking into the nightlife scene in Vancouver and, in your opinion, how has the dance music explosion changed the local scene aside from simply creating a demand for more events?**

I first got my foot in the door in the nightclub scene 3 years ago. It wasn't that long ago but even then I remember having to limit myself music-wise with dropping a lot of top-40 remixes. The crowds weren't 100% receptive to an entire progressive house set at the places I was spinning at and there was more of a demand for top-40/house DJs. Over the past few years, I've slowly grown to play at places that are mainly house music nights. Even though they have always been around in Vancouver, you can see how the city is getting more accustomed to house and EDM and these nights just keep getting busier and busier.

**At an early age you started studying classical piano. How did you progress away from the classics towards DJ'ing and the EDM scene?**

Studying classical piano and theory has definitely helped me as a DJ and developing an ear to music. Classical is really the foundation to all music. It wasn't that difficult to transition into loving EDM. I enjoy listening and DJ'ing a lot of different genres to keep the crowd guessing what I'm going to play next. The first time I began listening to electronic music was when I was 13. I can clearly remember watching Much Music late at night and The Chemical Brothers "Get Yourself High" music video come on... I've been in love with electronic music ever since.

**As a performer there is always a balance between sticking to your artistic integrity and playing to a crowd. How has your Japanese and European roots helped sculpt your persona as a live DJ and does your sense of artistic identity ever end up in conflict with what a crowd wants to hear?**

As a DJ, the main thing you're there to do is to make sure the crowd is having a great time. It's the magic between the DJ and crowd that matters. If we are lucky we can expose the crowd to some new sounds and expand their playlists. The art in DJ'ing is in reading the crowd and knowing where to go and where to take them. I'll take requests to an extent... if it's a strictly house night, I'm sorry I won't play some 90's Spice Girls and S Club 7, but if the request goes along the lines of what the crowd is loving, then I'll go with it.

**EDM is an industry largely dominated by males; do you feel like you have faced any difficulties as a female DJ?**

When I first began DJ'ing, the term female DJ really irked me. I want to be recognized for my performance rather than getting comments at the end of the night like, "I'm so surprised, you did a really good set for being a girl." I've chosen to embrace the term though and hopefully over time, the stigma associated with it will disappear. In my opinion, a female DJ is not about looks, but pure talent.

**Celebrities is now an EDM institution, what does it mean to you to hold down a weekly residency at the club and what makes Celebrities stand out amongst other clubs in Vancouver?**

My first gig at Celebrities was a little over a year ago on their "Everyone's A DJ" night. I have never been so consciously nervous for a set in my life. When I first turned 19 there wasn't a Tuesday night that I missed... it was my dream Vancouver club. Looking forward a year later to where I am now still shocks me. I absolutely love Celebrities, the unbelievable LED lighting, Funktion-One sound system, EDM enthused crowd... I count down every single week for when I get to play there again.

**Vancouver's fall EDM lineup is the biggest the city has ever seen, with Blueprint, Twisted and Solid all putting on massive stadium shows. How many shows do you feel the Vancouver market can sustain and do you see the EDM bubble bursting in Vancouver?**

I say bring on the shows. There can never be enough, although it is difficult when in a week there's a lineup of 6 different artists you really want to see but you just don't have the time to go to every show. I don't see the EDM bubble bursting anytime soon in Vancouver. If anything, I feel like this peak that EDM's at will sustain for a while longer until the next cycle of music comes around... and even then it will still be around.

**What has been your most memorable moment playing in Vancouver and what can we expect from you as an artist moving into the future?**

Hands down, opening up for Life In Color at the Pacific Coliseum. Seeing the crowd rush in to such a large stadium and reacting so positively to what I played was the most overwhelming experience. As an artist in the future? I definitely plan on continuing to grow within the scene and also to hopefully release an original production by the New Year.



Name: Christine Colling  
Hometown: Vancouver, BC  
Currently resides in: Vancouver B.C.  
Genre: Electronic Dance Music



/YurieDJ



@ChristineYurie



www.mixcloud.com/djyurie

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# RENNIE FOSTER

image by: PB Jakab

**Rennie, your relationship with the DJ Mag family goes back for a number of years.... we know you well and we're great fans of your work. For many of our readers this will probably be the first time they are meeting you. Tell our readers about yourself, who you are, where you come from.**

I am originally from Victoria, BC, a small city on Vancouver Island, Canada. This city is responsible for an unusual amount of notable techno talent aside from myself, including artists like Mathew Jonson, Hrdvsn, Noah Pred, Cobblestone Jazz, The Mole and many others. Such as with other places, the artists within the city often go somewhat unrecognized on home turf in favour of local popular DJs or out of town acts, and many end up moving away, mostly to Berlin, but myself, I relocated to Tokyo, Japan and lived there for nearly a decade where I became deeply entrenched in the Japanese club community and music industry.

I have recently returned to Canada, and now live in Vancouver, BC with my twin daughters who I have been raising on my own, as a single dad, for many years. In the past I have released on many classic techno labels, such as F-Communications, Synewave, Soiree, Subject Detroit and Teknotika, and more recently have been working with Thoughtless Music, Rebirth and Derrick May's iconic Transmat label, as well as my own label projects.

## Share with us your love for Vancouver.

Well, truth be told, I am just getting to know Vancouver, although I have experience playing here in the earlier days, when I lived in Victoria, many things have changed since then. I feel each month, and with each gig here, I am gaining ground quickly though, as more people get an idea of what I have to offer, and that what I'm doing musically is quite unique for here.

There is an interest growing here in Detroit techno, although few people involved in that seem to realize I have released on a good many Detroit labels and have a deep and long relationship with the Detroit techno community. I am working to change that, and doing what I can to contribute to anything based in the underground house and techno culture movement here, as it goes forward. I am not so social actually, more of a studio guy. I feel out of place in clubs mostly when I am not behind the decks, so it has been a slow and steady process meeting people here and re-asserting myself into the Canadian scene, but I'm doing it diligently.

**As an accomplished performer what advice would you offer a young up and coming trying to secure their first venue gig?**

My advice to up n' coming DJs and artists is simply "don't jump the gun." A good many new artists are focused only on marketing, how to be big, how to be famous, and how to get in front of crowds, either on stage, or online. Once there though, very few have anything amazing to offer musically.

Focus on creating something with true meaning, and don't get in front of people with it until it is something truly worth it, that you don't need to dress up in hype. Learn your craft, it is a fascinating and rewarding study, if you truly dedicate yourself as a student.

Don't be just another shameless guy with some gear trying to make everyone listen to him do the same thing other people are doing, push yourself to be something better than that. The dance music culture was built patiently, extending grooves to hypnotic points, and that is the source of its strength.

There is not enough patience with many new artists and you can hear it in the music, as well as the way that they relentlessly promote themselves. Strive harder, maintain a realistic perspective, listen and respect those who will mentor you.

## What have you got going on in the coming months performance wise? Production?

Right now my biggest project is the 2014 launch of my new label and brand called simply "RF". This is an effort to consolidate many of my past works that I have re-gained rights to, as well as the stronger material from my previous label projects like Dirty Works and Futago Traxx, alongside brand new music, of course, with a new strategy based in independence and a renewed strength.

The artwork for the new releases, so far, has been created by Victoria artist, Erik Von Kobra, one of the visionaries behind the Wolf/Sheep studio and brand, and perfectly captures the spirit of the new label. You will see my vision shine through under this new brand as it has only been hinted at in the past, combining b-boy spirit, my roots in house music culture and roots techno explored with abandon. It will not be for everybody probably, but the people who dig it, are going to really, really dig it, and that is where I am at right now.

As for performance there is quite a bit happening at the moment, I am pleased to announce my New Year's Eve gig will be in my hometown of Victoria, at a venue that has been close to my heart for many years, Hush nightclub. As a family man who absolutely needs to be at home for Christmas with my kids, I am very grateful to play nearby this New Year's. Hope to see you there!

Name: Rennie Foster  
Hometown: Victoria B.C.  
Currently resides in: Vancouver B.C.  
Genre: Hi-Tech Soul



/renniefostermusic



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# MARK INSTINCT

**We like to start these artist spotlights off with a little background, tell us about your journey through electronic music, how exactly did all this begin?**

I got really interested in electronic music at a really young age. A family friend was bouncing nightclubs in Calgary at the time and he would always hook me up with music to check out. A lot of it was progressive and techno but it led me to the dance community. When I got into high school I found and fell in love with drum and bass. I would go hit the record store every week to start collecting vinyls of all the stuff I loved and wanted to play when I finally bought turntables. Once I got them, I started making mixes and passing them out, which eventually got me booked to play venues and local DnB nights around the city. I started dabbling with production at the same kinda time, but I didn't start taking it seriously until 2008 or 2009. From there it led me to where I am now.

**Electronic music has exploded in Alberta over the last few short years, how does a veteran like yourself feel about all the new artists arriving in the scene.**

I think its dope. It's a lot easier now to find your artistic niche with advancements in technology. Getting your creative ideas out isn't as troublesome with as it used to be with music. It helps create a community of people who can inspire each other artistically, and a healthy arts scene is always good on maxing out big vibes.

**Which local artists have had significant influence on your career?**

Musically I grew up listening to a lot of locals DJs who were catering to the drum and bass crowd. It sparked my interest to get into the DJ side of things. When I decided to take the next step into production I was surrounded by a lot of other Canadians who were doing the same kinda thing. The Rottun camp is a big inspiration for sure. They had always pushed the envelope with sound design and that was a big reason of why I wanted to make music.

**If you could travel back in time to when all this began and offer yourself one tip for the future, what would it be?**

Not to be so hard on myself. I am my own destroyer.

**We want to put you on the spot for a moment and challenge you to commit yourself to 1 specific ambitious goal for 2014. We'll check back with you in a year from now and see how you've made out. What will be ?**

To keep progressing and evolving my craft.

Name: Mark Instinct  
Hometown: Calgary, AB  
Currently resides in: Everywhere  
Genre: Bass Music



/MarkInstinct



@Mark\_Instinct



soundcloud.com/Mark\_Instinct

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# BORGORE WAKA FLOCKA BOT NEK

# FRIDAY NOVEMBER 22



# TITUS1

**You are a man well traveled, as your career continues to skyrocket we expect there will be plenty more travel ahead. Tell us about how all this began, where did your love for music first take shape?**

I hope so! I've honestly been so busy with school these past few years to go on the road as much as I want to, but now that I'm just about done, I will definitely be doing a few shows here and there. Going to the UK and Sweden in 2014 for a few gigs.

My passion for music definitely began at a young age. I still remember ripping tape cassettes and making my own mixed tapes from albums or x-tendamix compilations. Thought I had better taste than MC Mario or Chris Shepard. I definitely loved the old 80s music I was subjected to when I was about 7 years old, from all the Depeche Mode to Nu Shooz and more. It only grew from there. I always had an appreciation for music since my mom was a trained singer for a number of folklore groups and Chilean bands. I listened to a lot of 50s - 70s music with her around. I think that's why I can appreciate all music. Always listening to whatever is good.

These days I have Disclosure's new album on repeat, listening to a lot of John Newman and some Lana Del Ray.

**You have built a very well respected name for yourself, both as a talented producer as well as a truly polished professional. What advice would you pass on to aspiring producers who hope to follow in your footsteps?**

Thank you for the compliment! I just try to do my own thing, and focus on myself and not everything that is going on around me. Totally like exploring innerspace before going to outerspace kinda deal. I would pass the advice of holding on and not letting go of your dreams, even when it seems impossible or tough. Finding your self over and over again, and having good production habits and not falling into production routines.

**Your performance roster reads like an "who's who" of A-list performers, of all the great talents you've shared the stage with, which performance was the most memorable and why?**

I definitely enjoy every show I get to be a part of, and am incredibly grateful for the opportunities that have been presented. If I had to favourite any of them it would definitely be artists who I have looked up to in the past or in the present who appreciate their craft. Most definitely the Love Parade in San Francisco in 2008, it was something special, something I've never seen up to that point. Over hundreds of talented locals and international DJ/producers for sure. Hmm, definitely when Axwell came to Canada for the first time in Halifax, and sometimes even the tiny venues are memorable when the energy is right and they are feeling your vibe, I remember one being at the O Ultra in Hamilton awhile back.

**You've been very actively producing for some time now, tell us about your creative side, your sound and the direction you see your music going.**

I've been producing since late 2007, but I feel that I've only seriously been doing it for the past 2-3 years. It's always a learning curve trying to lock down your sound design, and getting all your ideas on paper so to speak. I get most of my influences from my roots in 80s nu wave and all the progressive chord-like music influencing all the genres out there from all ranges. Direction wise, I think I'm just gonna continue to make what makes me get goosebumps. I always just try to make beats that I can personally be happy with, and not really focus too much on what might be popular or a necessity to produce. I'm going to explore it all!

**Outside of music, what passions do you pursue?**

I love music more than anything without a doubt. Other passions, hmm, I collect horror films for sure and enjoy anything in that genre. When I'm not busy with school stuff (finishing BComm degree) you can find me at horror-related conventions for sure!

**Is there anything else you would like for us to know?**

Was recently nominated for the Western Canadian Music Awards against Datsik and Excision. Currently working on remixes for the Diffused record label, and collaborations with Will Bailey, Ron Reeser, and Mark Instinct and more.

Name: Tito Rodriguez (Titus1)  
Hometown: Santiago, Chile  
Currently resides in: Calgary, AB  
Genre: Uplifting Chunky Beats

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# DJ HOLLYWOOD HYPE

Name: Dj Hollywood Hype (Born John Skene)  
 Hometown: Oxdrift, ON  
 Currently resides in: Winnipeg, MB  
 Genre: EDM



/djhollywoodhype



@djhollywoodhype



soundcloud.com/djhollywoodhype

**We are curious to know firsthand how you came up the ranks of Winnipeg nightlife?**

I first started DJing as a hobby, and then just loved the music so much that I wanted to be more involved. I then began playing small raves and gained an after-hours residency. Things started getting more serious after Stephen Hua brought me on as the DJ for Sound Republic, allowing me the opportunity to open for acts such as Steve Aoki, Hardwell, Zedd, Laidback Luke, Kaskade, Benny Benassi, DJ Chuckie, Gareth Emery, ATB and Fedde Le Grand, to name a few. Stereo Night Club then brought me on for their Saturday Nights, giving me yet another opportunity to play my music to more eager ears, energizing their feet to dance. After opening for LMFAO, they picked me up for some gigs on their 2009 North American Tour. Upon return from the tour, I gained a lot of local buzz which allowed me to play out as often as I wanted. In 2011 I had the chance to play "The City" in Cancun, Mexico. I always do my best to give as many of my fellow local DJs and producers opportunities and exposure. I believe that staying positive, working together, and treating others as you wish to be treated is always best.

**We love your hard-hitting sound, tell us about your influences, both local and international?**

I have always loved break beat legends such as Stanton Warriors, Freestylers, DJ Icey, Deekline and Krafty Kuts, but have looked up to turntablists such as Z Trip, A Skillz, and have a great appreciation and admiration for their craft. I admire the production expertise and sounds of Adam K, Afrojack, Hardwell, Ill Gates, Kill The Noise, Chuckie, Makj, Congorock, Angger Dimas, and new Canadian favourite, Charlie Darker. Want to give a big shout out of local love to my boy Tyler Crichton, who I team up with to produce and DJ with from time to time.

**The scene in Winnipeg is unique and exciting; tell us about the pro's and con's of being a DJ based in Manitoba?**

I honestly love it. Winnipeg is a beautiful city. Everyone is so supportive. I love winter soooo the cold isn't an issue for me... everyone always seems to ask about the cold. The city is just big enough that Stephen Hua and Sound Republic can bring in some big names, yet small enough to keep it personal. Winnipeggers are open-minded, supportive of music and the arts, and always love to party and dance.

**You have multiple residencies, tell our readers more about that and what's coming up for you in 2014?**

My main residencies include Stereo on Saturdays and Opera Ultra Lounge on Sundays. Every Saturday I have a different guest DJ join me at Stereo Night Club to pump some bass with a crazy audio visual experience. Different from Stereo, Opera Ultra Lounge offers a unique and chill atmosphere after a weekend of partying. I also guest DJ at Greenroom on Thursdays, a night where I get to spend time with my favourite local talent, in a smaller room, creating the unique atmosphere of a house party. I will also be introducing a brand new Friday night starting in January.

As for what's coming up in 2014, I just finished a new EP and am shopping for a label for it as we speak. I am very excited for everyone to hear it. It includes my track "He Is" which won the Bud Light Canada Sensation DJ Contest this summer. I am always excited for all the Sound Republic Shows I will be playing at. The next one will be Aoki and Borgore at the Garrick on November 11th. As for out of town shows, next Summer I have already confirmed that I will be playing at the brand new Fantasia Electronic Music Festival and am in the midst of confirming a few more.

I just want to say how much I have loved being involved with every aspect of the electronic scene from after-hours and raves to Lounge and Club nights. It's been one hell of a party, and I have had the pleasure of meeting so many amazing people. Let's keep the party going and the bass pumping. See you on the dance floor!

# djizn

**It would appear you think outside of the box. You have had some very respectable success online with YouTube; you've succeeded where so many other have failed. Tell us about what you've done with YouTube and how it all came to pass.**

I first got into the world of mixing by making hip-hop mash ups on FL Studio. Tupac acapellas on weird hip hop beats, stuff like that. I got into DJing when I wanted to start doing that live. After I bought my first pair of decks I started looking towards YouTube for inspiration but was really disappointed by what I found. Although lots of turntablists were posting great videos, I didn't find much creativity in the controller camp. There were tons of mixes with DJs playing generic music, with no technical skill and just a bit of basic beat matching between tracks. There was all this new technology that allowed DJs to do things that were never possible before, but very few people were really using the technology its potential.

I wanted to fill in this void. I switched over to a controller-based set up and became known for doing 4-deck sets. This is when I started shifting into the more electronic side of things. I recorded "Wub Wub, Chop Chop" which got a stupid amount of success online. I've always had a goal of developing new techniques in each video that I made. This eventually manifested into my current set up that I use in my new Youtube videos; I now use drum pads loaded with sounds either sampled from other songs or produced by myself. I drum out beats live or add layers of instrumentation to tracks made by others.

Online success is a weird thing. There are people with millions of plays but are still playing in their bedroom. This is not the response most people expect me to have, but Facebook likes and Youtube plays are just numbers; the world's highest paid DJ is only sitting at 3 million likes (much below many of his peers). If you want success you need to make something with substance. Something that will make people feel your music and listen to your music for years to come. Something that will make them want to come see you when your passing through their city. My advice to newer DJs; forget about getting more "likes", and focus on making material that your audience will find meaningful.

**Like a true artist you've found a great platform to be seen and heard; can you share some of the great opportunities that have FOUND YOU as a result?**

I've been fortunate enough to play gigs across the country as a result of my material online and have met a lot of amazing people as a result. Its crazy how you can meet people who live in totally different places and just become good friends instantly because you share a deep love for music. Good DJs live for music, it makes them tick, gives them energy and they can't live without it. Sharing that passion is a beautiful thing and I'm happy to say I've made a lot of great friends while doing this.

I've also opened for my fair share of big names like DVBBBS and At Dawn We Rage. After sending some routines out, I've gotten big ups from guys like Karl Wolf and Munchi. I played a couple festivals over the summer and am in talks to go play in Toronto next year (which is a city I've wanted to play in for a long time).

**How do you differ creatively from most new young artists?**

There's a strong push in my local scene to create something new. We're living in a city where the whole EDM craze didn't really take off and for us to play the music that we wanted to play we've had to create our own scene. People get surprised when I say this, but after playing across the country I can firmly say that the standard of DJing in this small city in the middle of Canada is very high. To become established on a local level and play the gigs that I wanted to play, I've had to push to create my own style that is unlike what others are doing.

Being creative is a lot easier when everyone around is creative. I can go out every given night of the week and hear local residents like Drewski, Noor, Ageless or Booter play incredible sets that make me want to go home and completely reanalyze what I'm doing. It's not that we're competitive or anything (we support the hell out of each other), but having that network of creative and hard working individuals really pushed me to take finger drumming/controllerism to the next level.

Now, more than ever, newer artists are trying to make generic sounds, clinging on to the hope that they can "make it" if they create the exact same song that Skrillex just made. My focus has more so been on making the music that I want to make, not music that I think follows some formula. I aim to make music that will be meaningful to others and will be listened to for years to come. "Quiet Zoo" is definitely my baby in this regard. A thirty-eight minute DJ routine is not necessarily easy listening but the amount of emails that I have received and gigs that I have been booked for because of this set has shown me that it really hit those that listened to it in a special place. Along with this set, I have a lot of original productions coming out which follow this same philosophy.

**Who were your early inspirations and do they continue to influence your sound today?**

My influences have really changed over the last few years and I am at a very different place with music relative to where I was when I first started. Growing up listening to everything from The Police to Dr. Dre I've found it very difficult settling on a sound. In the last year or so I've been really delving into a deep/jackin house sound; house is a genre which is very open in the sense that you can allow for a lot of creative freedom. You can take the crowd on a journey that's mellow, soulful, exciting and heavy at the same time. Don't come to an Izn show expecting to hear banger after banger, I like to create a story with my sets.

These days my sound is very heavily influenced by the likes of the Dirty Bird Players, Jamie Jones, Maya Jane Coles and Sonny Fodera. It's deep, sometimes dark, sometimes light, but always groovy as hell.

Checkout Izn Shahab's most recent mixtape "Quiet Zoo," which features national drumming champion Chris Dimas and DJ Drewski.

image by: Colby Katzberg Photography

Name: Izn Shahab

Hometown: Everywhere. I have lived in the UK, Pakistan, Canada and the States.

Currently resides in: Regina, Canada

Genre: House



/djizn



Youtube.com/user/iznremix

# FLATLAND FUNK

## Tell us about your first experience with electronic music and what inspired you to become a producer.

I have always had a love of music. I was one of those kids who had to bang on everything to create noise and sound. I come from a family who are all passionate about music. My father, Doug, is a former drummer and a singer. He inspired me to play around with music and different instruments. I would say that's when my musical journey initially started. However, I experienced EDM for the first time back in 1999. I attended my first "rave." People dressed in all sorts of crazy colorful gear. Smiles all around. All their sharing their love of the music. The party was thrown by "PPM" (Plastic Puppet Motive) an event production crew formed by well known Canadian DJ/producer Deko-Ze and some others. This particular party was PPM6. The production was top notch and the music was incredible, unlike anything I've ever experienced before. I remember standing there - listening to whom I believe was "Deepsky" - and being able to feel every single sound coming out of the speakers. It was so uplifting. I knew right at that moment, that this is exactly where I needed to be, and what I wanted to do and become. I wanted to create this type of music, and bring that type of pleasure to people just like I had experienced for myself.

## How did Flatland Funk come to be?

Flatland Funk, a solo act now, started out as a duo back in 2006, between myself (Dan Bartake) and now-retired partner (Joe Wallace). We were just 2 breaks DJs who were playing the Western Canadian DJ circuit regularly, promoting events, and hosting radio shows on BreaksFM, and NSB Radio. We were both big fans of each other's work, and work ethic, and one day over a discussion on "MSN Messenger" we brought up the idea of forming a tag duo. That's where Flatland Funk emerged. Now I work as a solo act of Flatland Funk.

## How has being based in Regina influenced your career and your music?

Regina is a great city. Full of great people, great musicians and hard working promoters. Unfortunately though, pushing the EDM nightlife has always been a great struggle here. We are a hick town, with country roots. So introducing something new to people has always been a difficult task here. People are afraid of change it seems, but that has never stopped me. In fact, it's only encouraged me to work that much harder, thinking outside the box. Networking with people outside the city, using the internet as my best weapon. Living in Regina has really forced me to utilize networking/marketing/advertising to its full potential, because I wanted to be heard, and wanted to play gigs, and travel. I had to bust my butt to get it.

## If you could change one thing about the scene in Saskatchewan what would it be?

I would change the fact that waiting 365 days each year for "Connect Music Festival" ( [www.connectfestival.ca](http://www.connectfestival.ca) ) is too long of a wait. It is one of the best Electronic Music Festivals I've ever experienced, and I would make it happen everyday if I could. One thing I do know though, is that our major downfall of living here is the lack of venues to throw events. We really don't have many options, and the second you mention "EDM" to any owners, they back off. Oh, and we need moooooore lazers!

## What was the highlight of 2013 for you and what can we look forward to in 2014?

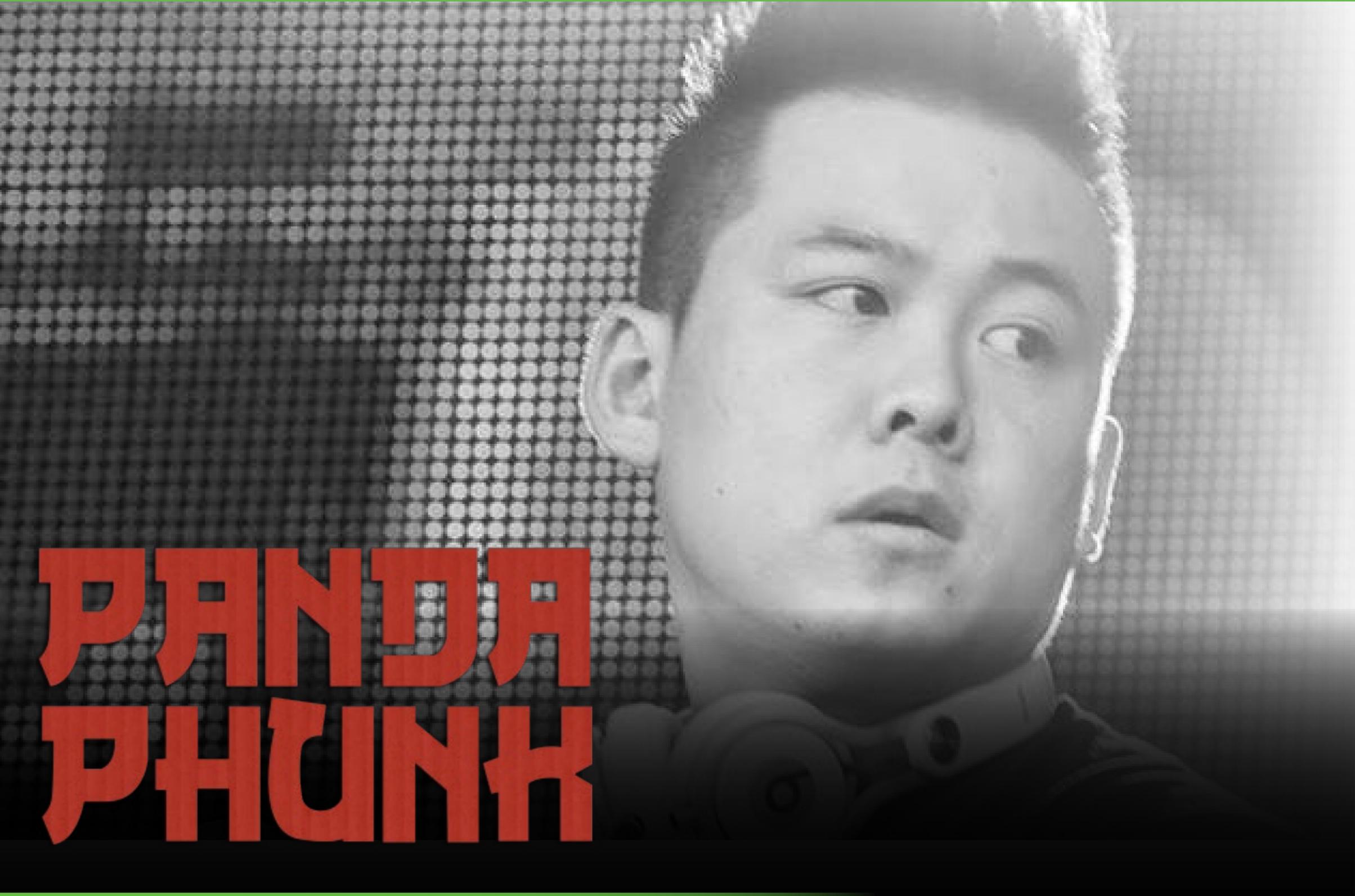
The biggest highlight for me this past year was when I was asked by Boodang Music Canada - [www.boodang.com](http://www.boodang.com) (whom I am a resident DJ for) to open for one of my biggest EDM inspirations, Sander Van Doorn. I played at the Shaw Centre in Edmonton to approx. 4,000 people. I was on cloud 900,000. I could not believe I would not only be sharing the same stage with Sander Van Doorn, but opening for him, a DJ whom I admired and looked up to. Now I am privileged enough to open and share the stage with many. It's a blessing. I am forever thankful for all the opportunities I have had and the promoters who have booked me to play. And a giant thank you to the fans for allowing me to continue on this journey.

2014 will be an exciting year for me. I have recently launched my record label Pyramid Recordings co-owning the label with Paul Farace, known to many by his producer/DJ name Farace. We have many exciting releases upcoming on the label that have been gaining a lot of good support from artists like The Crystal Method, Fast Foot, Dj Exodus, and many others. Aside from the record label, you can expect to see a lot of new Flatland Funk material coming out soon. I have a bigroom electro collab out soon on "SectionZ Records" with Frederik Mooij. One of Mexico's top electro producers. The track has already gained interest from RevolvR, who supported it in his set lists and on his Podcast. I am also currently working with Andrew Parsons on a Massive original track. Releasing soon on my label, an EP with trio Voyager USA (Grayden Fritzching, Geoffrey Hufford, & Maximo Calvoni ) called Robot. Lastly, you can also expect to see my new side project I have been working on with Lance Blake. I have a lot in the works for 2014 with a lot of music and tour dates. Going to be an amazing year for me.



Name: Flatland Funk  
Hometown: Regina, Saskatchewan, Canada  
Genre: Electro/Bigroom/House/Glitch Hop

 /pages/Flatland-Funk  
 @flatland\_funk  
 [soundcloud.com/flatland\\_funk](http://soundcloud.com/flatland_funk)



Name: Steven Ngo / DJ Panda Phunk  
 Hometown: Winnipeg, MB  
 Currently resides in: Winnipeg, MB  
 Genre: House, Progressive, Electro, Club

 /djpandashunk  
 @djpandashunk  
 soundcloud.com/djpandashunk

**Steven, tell Canadians about the scene in Winnipeg, who are the players? (Venues, promoters, leading DJs)**

DJ's in this city who are really pushing it for the dance music scene would be Hollywood Hype, Readymix, Drux and Ric Hard. Promoters would definitely be Sound Republic, Readymix and Bassface entertainment. Venues first and foremost Exchange Event Centre for bringing in world-class DJs every month since 2008 (check out their infamous wall of DJ signatures). Other venues worth noting are Stereo Nightclub and Opera Ultralounge.

**We always like to know about the early years of artist's careers, what brought you to where you are today?**

I caught the "dance music virus" when I was about 15 years old. I found out about underground parties and afterhours through friends and it was really the only place that I can go out and party at that time with live EDM DJs since I wasn't old enough to get into clubs. My first time at an EDM event (Seductive 2006 feat. Anne Savage), I instantly fell in love with the scene, the people and especially the music. After that I wanted to attend as many as possible and thanks to Soundwave Entertainment (Now called Sound Republic) and Stephen Hua this city has seen many world-class dance music acts come in. I soon met who is now one of my closest friends, DJ Hollywood Hype who was a resident DJ at the afterhours. I had a knack for finding music, especially exclusive bootlegs and edits so I would always request songs or send him songs I would want to hear (how ironic now that I DJ and dread requests, haha). Then one day I had a thought, if I always want to hear these songs and in a particular order, why shouldn't I just try to DJ. I used up whatever money I saved up, bought a pair of used CDJs and a mixer and it was like I hit an epiphany. This is what I wanted to do for the rest of my life.

**With dance music exploding in popularity and new aspiring artists arriving on the scene daily, what advice could you offer young artists still looking to get their first gig(s)?**

Always take your first gig as serious any job interview. No one may tell you they are looking for a new resident DJ but they'll notice when you mess up and when you do an amazing mix. If you can bring something to the table that's current with a different twist and it's got that wow factor, you'll keep landing yourself more gigs. Always follow the herd but observe from the outside.

**DJ Mag Canada will be in Winnipeg in December, what are three MUST EXPERIENCE venues, three MUST TASTE restaurants and three MUST DO experiences?**

**Venues: Exchange Event Centre, Stereo Nightclub and Opera Nightclub**

Restaurants: Deer + Almond, Deseo Bistro and Café Dario

Experiences: Ice-skating at the Arctic Glacier Park located in The Forks, Festival of Trees and Lights in early December and any Sound Republic event in December (112, DJ B3nd, and more)

**When you are not working on music, what drives you? (Hobbies, other interests etc+)**

Reading up on music blogs, watching/reading interviews and especially listening to and watching live sets from DJs just to hear how they mix and how they program.



Fresh off a massive gig at Life in Color in Ottawa and a well-earned vacation to Europe, Ottawa's-own Ariyan had a chance to sit down with DJ Mag Canada for an exclusive chat about what he represents as an artist, upcoming collaborations with some major names, and more.

**How did it feel to play alongside Sandro Silva and Oliver Twizt in front of a sold-out hometown crowd at Life in Color in Ottawa?**

I love performing at the Life in Color events. The crowd is great and the paint is crazy so it's always an incredible experience. Sandro, being a friend of mine, is an incredible performer to share the stage with and it's great to see him again. We met when he performed at Era Nightclub and we really hit it off before the show and have been friends ever since. It was really great to see him and Oliver Twizt and put on a show together at the same venue.

**With such a diverse sound, how would you define what you represent as an artist?**

Nowadays, it's hard to settle on a definition because there are so many different styles that I like to play, personally. I try not to stick to one sound but really love to play tech-house as that's what I started from. I also have a lot of fun making and playing big-room electro tracks and fans really seem to love it. I don't think I could ever confine myself to one "genre" of music as it really limits your creativity as an artist.

**Who has mentored you throughout your growth as an artist?**

I've had so many great mentors support me throughout my career and it really means a lot. Guys like Sick Individuals and Sunnery James & Ryan Marciano have been so supportive and offer so much useful advice. Whether it's playing one of my tracks, tweeting about my releases, or tagging me on Instagram in one their projects, it really represents a big step forward. I have a few upcoming collaborations with Joe Ghost and Sick Individuals along with a few more that I can't get into detail about at the moment. Even small things like how to pack your luggage when going on tour are really helpful. As far as who has stuck out for me and supported me on all my endeavors whether it's producing, touring, and beyond, it's my brother, Aydin.

**Ottawa has witnessed explosive growth in regards to dance music. What are your thoughts on Ottawa's growing presence in the industry?**

Ottawa's dance music scene is growing and it's growing fast. I remember when I first started DJing it was quite hard to get a gig as I didn't play hip-hop or "radio-friendly" records. Now, most of the clubs in the city are playing dance music and the radio is full of it as well. It's really amazing to see it grow and in the way that it is. I love the fact that I live in a city where dance music is demanded. The local support means so much and I hope to see everyone out for my upcoming b2b set with Joe Ghost @ Era on Saturday, November 16th.

Name: Ariyan Kharaghani  
 Hometown: Montreal, Quebec  
 Currently resides in: Ottawa, ON  
 Genre: House

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FRIDAY NOVEMBER 15

BACK2BACK

**JOE**  
**GHOST** **ARIYAN**

SATURDAY NOVEMBER 16

**BENGOLD**

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# CHRIS FRESQUE

Toronto's underground scene is full of diversity and talent. One individual articulating the growth of the scene is Chris Fresque, known as Fresque when behind the DJ booth. Along with being involved in nearly every facet of Toronto's tech scene, Chris has recently built a new Sunday brand that is catching on like wildfire. The new project, CLub 120 on Church Streets, has a major focus put on intimacy and artists forming an integral part of Toronto's tech house scene. Not only is Chris booking and running the show but he's also the resident DJ of the Sunday afternoon event, sometimes running from 11am until 3am, marking a whopping 14 hours of groovy tech and tribal tunes. We spoke with Chris to understand how he tackles all this at once.

**I'd like to talk to you about the companies you've engaged with in the past decade, can you describe that journey a bit?**

My DJ carrier has had its ups and downs since 2006 but its all been fun and a good learning experience. I was picked up by Ink just before a lot of changes happened in the industry but I was very proud of myself for achieving what I looked at as sort of the holy grail of DJing at the time. Back then only a select few were ever picked up to spin and I was happy that I had made enough noise to get noticed. It took a long time and was a lot of hard work, I guess that drive ended up sticking with me to this day. During my time with them I played many great clubs here in Toronto; Comfort Zone, Footwork, and different rooms inside The Government, particularly the Acid lounge for a few years. This was a very fun time but all things change and I am off on a different adventure now. I have also been pushing hard with production and releasing on some great labels lately such as Toolroom, Jekos and 6N7 to name a few.

**How about the tech/tribal genre. What draws you to the exclusivity of that genre itself?**

I used to play a mix of Electro and tribal when I first started DJing back in 2006 but over time I have been concentrating on honing my sound as a DJ and in my production. Over time I fell in love with the genre and I only play or produce what I like and have passion for. For me if there is no passion there then there is no point of doing what you are doing. If you lose this then it just turns into a job and loses all the appeal. Tech house has a bounce and energy to it, this keeps me interested and passionate about the genre.

**Let's talk about 'Stacked Sundays.' What has the reception of the event been like so far?**

Feedback about the venue, staff and the music has been great. I think that people really appreciate that I put a lot of thought and effort into creating a good lineup and keeping the music flowing properly. We are constantly learning and making

the appropriate changes where needed in order to make this into a great event and a great place to hang out with friends on a Sunday. I have a lot of fresh ideas that I want to incorporate in the future and hope that the event turns into a staple for good music in Toronto.

**What is the dynamic like being both a performer and event runner with Stacked Sundays specifically?**

It's a bit stressful at times, it is a lot of work organizing it but I love it. I put a lot of passion into what I do and hope people can see my effort to make something for the right reasons. The performing part is a bonus, I love to spin and this gives me the opportunity to spin weekly at a great venue and test out my new production. I hope with some success I can hire people to help out but we are just starting out and I unfortunately have to do just about everything so it gets a little hectic at times, but in the end it's all worth it. No one ever made anything without trying so best to get up and get going.

**You seem to wear many hats, running an after-hours event, performing, producing and even juggling design work. How do you prioritize the workload and bring structure to it?**

That's a good question. If I figure out a good way to do it all I will let you know. But in all seriousness I can't do it all. I try my best to get things done that have priority and some things get pushed to the side. But I love doing what I am passionate about and take on whatever I happen to be interested in at the time. I think that everyone should have this in their life at least to some extent. I am a firm believer in being happy with what you do in life, good or bad, it's a great feeling to be able to do what you love.

**Did the entrepreneurial aspirations regarding your apparel line just come as second nature for you?**

I have always been a self-taught person. If I want to do something I go for it, sometimes it works out, sometimes it doesn't. But the main thing is that I try. I love making hats, Music, graphic design, at the moment. But I am always on the lookout for a new ambition. That's my second nature I guess you could say, not just apparel, but being an entrepreneur in general. Music was my first real passion though and always will be.

Name: Chris Fresque  
 Hometown: Sault Sainte Marie Ontario  
 Currently resides in: Toronto, ON  
 Genre: Tech House

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# the SOUR<sup>dj</sup>

image by: Zac Jackson

A staple of the Niagara electro-house scene, Ontario music fans should be very familiar with The Sour DJ's. Now Matt Jones, one half of the duo, is pursuing the next step in his solo production career under the moniker of The Sour DJ. Earlier this year DJMag.ca had the pleasure of premiering 'Lullaby,' a somewhat departure from the hard-hitting electro sound typically associated with Matt's work. The track was a breath of fresh air in an already stacked market full of electro-house anthems and gained some ground as an experimental electronica piece. Minutes after stepping off the stage after a two and a half hour set opening for Krewella in the Government Koolhaus, we were able to talk with The Sour DJ about some upcoming projects and some inspirational changes associated with his production and branding.

**With your current rebranding, moving forward from here, what is that sound you are looking to bring to our tracks?**

I'm still looking to bring that big, fun, electro-house, grinding bass line that the Sour DJs were known for. Now that it's just me, I really want to start heavily introducing classical sounds again. I love working with classical sounds and I want every single track that I produce to have some sort of classical inspiration and instrumental melody.

**Are you finding that this change and the process of moving from Niagara Region to Toronto has been inspirational unto itself?**

Definitely! The place I moved to is in the hipster area of Toronto, Liberty Village, and the studio I put in looks right out to the CN Tower. So my view is all of Toronto and the CN Tower from my studio. It's really nice to work, and have an area where you know the scene is so large, and to have a following out here that pushes you, too. There's lots of places to go, like Trinity Bellwoods Park or High Park. It's nice just to go there, put in your headphones on your laptop and work. You can't do that in Niagara, I know I couldn't.

**In Toronto your bookings as of late have been exclusively with INK Entertainment. What has that relationship been like?**

It's a dream come true. Every DJ in this area starts out wanting to play at The Government. Having these guys helping me with my career and giving me bookings. Today for example I played in the Koolhaus and I played the main room at 'Labour Of Love'. Those are two legendary rooms that I've had the opportunity to play in.

For the most part Niagara is a region where the party scene caters to the university crowd, the big bookings happen around frosh week. In Toronto there is a multitude of touring artists that you have the ability to play with.

I've had the opportunity to play with some amazing guys. I mean, tonight I played with Seven Lions, Krewella and Candyland. At Labour of Love I played with Tommy Trash, Kill The Noise, and DVBBBS as well as Nicky Romero twice last month. It's quite inspiring to play with people you look up to.

**While on the topic of other artists, which producers do you find closest to your own sensibilities as a music creator?**

I have a lot of producers I really look up to. Someone like Knife Party for example. Their stuff is so clean! Their production level is just so unbelievable and it sounds amazing in the club. Another guy, Hailing Jordan, I think his stuff is great! I like listening to them and trying to figure out what they are doing to get to that level of production. I don't exactly what to make sounds like them, but that their production value is so clean it's something I look towards.

**Do you pride yourself on being uniquely Canadian?**

I was born in the UK, I moved here in 1996, so I was just turning ten when I moved to Canada. England, when I do go back there, still feels like home to me. I feel Canadian though. England has this nostalgia for me, but I am Canadian as far as I can say. I am proudly Canadian and it's one of those countries that you can say where you are from and people respect you for it. I think the music scene and the party scene is next level, it really is. People here really love the music and I'm glad to say I love this country.

Change can be inspiring. A note taken straight from the success of The Sour DJ. It's no wonder why some of the most polarizing names in Canadian dance culture work and reside in the country's largest city. Many dance music producers move south of the border these days, though some of the heavy hitters in the industry have used Toronto as a workable environment that is one of North America's largest hubs for dance music. With several major collaborations in the cooker, we look forward in anticipation to what The Sour DJ does next.

Name: Matt Jones/The Sour DJ  
 Hometown: London, England  
 Currently resides in: Toronto, ON  
 Genre: Electro-House



/thesourdj



soundcloud.com/thesourdj



# DJ UPPERCUT

**Parle-nous de ta première expérience avec la musique électronique et de ce qui t'a inspiré à devenir un DJ et producteur.**

Ma première vraie expérience a été quand je suis devenu résident du Mp3 afterhours qui était situé au Millennium nightclub en septembre 2000. Je jouais déjà de la musique électronique underground mais c'était la première fois que je jouais devant un crowd qui venait vraiment pour la musique underground. J'y ai été résident durant 5 ans tous les vendredis et samedis. Ce qui m'a inspiré à devenir dj et bien déjà tout jeune je faisais la tournée des bars avec mon beau père qui était drummer. J'aimais le fait de changer de ville et être dans les clubs. Pour ce qui est de la production et bien, quoi de mieux que de voir une salle bien remplie qui danse sur ta musique ou bien de voir des vidéos d'autres djs qui jouent tes productions?

**Comment vois-tu la scène musicale à Montréal?**

Il y a de très grands connaisseurs de musique underground à Montréal. Je sais de quoi je parle, car je book les meilleurs djs sur la planète pour le Circus afterhours, j'y suis directeur général.

**Comment le fait d'être basé à Montréal a-t-il influencé ta carrière et ta musique?**

Montréal est une très grande plaque tournante pour les djs dans le monde, dû au très grand nombre de djs internationaux qui y passent. Ça l'a beaucoup élargi mon style musical, car j'aime le house, le tech house, le progressif, etc..

**Si tu pouvais changer une chose de la scène montréalaise, quelle serait-elle?**

J'y changerais la mentalité des radios qui est tellement commerciale. Ça l'influence beaucoup les jeunes. On devrait davantage les éduquer avec de la musique électronique. Même chose du côté des clubs, les propriétaires sont tellement vieux jeu qu'ils ne laissent pas les djs s'exprimer. En Europe ce n'est vraiment pas la même chose, ce qui est de valeur.

**Quel a été le moment saillant de 2013 pour toi et à quoi aurons-nous droit en 2014?**

2013 a été une très belle année pour moi. J'ai commencé l'année avec le BPM Festival à Playa Del Carmen. Ensuite, j'ai quitté le Red Lite afterhours pour le Circus, où j'y suis présentement le directeur général. J'ai signé avec le label Manufactured Music, appartenant aux propriétaires de Beatport, qui est une division de Black Hole records, une méga compagnie de disque en Europe. J'ai plein d'autres projets qui viennent de m'être confirmés pour 2014, dont je ne peux parler.

photo soumise  
submitted photo

**Tell us about your first experience with electronic music and what inspired you to become a DJ and producer?**

My first real experience was when I became a resident at MP3 afterhours, which was located at Millennium nightclub in September 2000. I was already playing electronic music but it was the first time that I was playing in front of a crowd that was really coming to hear underground music. I was resident there for 5 years, every Fridays and Saturdays. What inspired me to become a DJ was that even at a young age I was touring the bars with my step-father who was a drummer. I liked changing cities and being in the clubs. When it comes to production, well, what better than to see a room full of people dancing on your music or to see videos of other DJs playing your productions?

**What's your impression of the Montreal music scene?**

There are many aficionados of underground music in Montreal. I know what I am talking about, because I book the best DJs on the planet at the Circus Afterhours, I am the general manager.

**How has being based in Montreal influenced your career and your music?**

Montreal is a huge platform for DJs in the world, because of the high volume of international DJs that come through. This really broadened my musical style, because I like house, tech house, progressive, etc..

**If you could change one thing about the scene in Montreal what would it be?**

I would change the radio mentality which is so commercial. This really influences the young people. We should introduce them much more to electronic music. Same thing for the clubs, the owners are so old-fashioned that they don't leave room for the DJs to experiment. In Europe it is much different, which is a shame.

**What was the highlight of 2013 for you and what can we look forward to in 2014?**

2013 was a beautiful year for me. I started the year with the BPM Festival at Playa Del Carmen. After, I left Red Lite Afterhours for Circus, where I currently am the general manager. I signed with a label called Manufactured Music, belonging to the owners of Beatport, which is a division of Black Hole records, a huge record company in Europe. I have plenty of other projects, which were recently confirmed to me, but unfortunately I can't talk about them.

Nom/Name: Eric Therrien

Ville natale/Hometown: Quebec

Réside actuellement à /Currently resides in: Quebec



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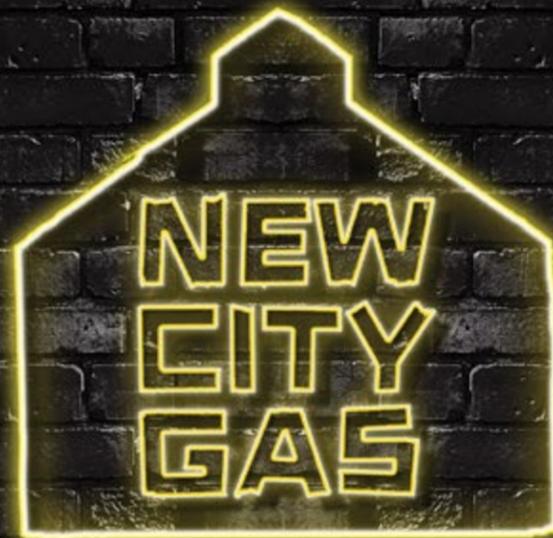
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# PARIS & SIMO

**Parlez-nous de votre première expérience avec la musique électronique et de ce qui vous a inspiré à devenir producteurs.**

Nous avons tellement d'influences musicales, nous sommes tous les deux Européens... la musique fait partie intégrale de notre culture. Paris joue de la batterie et Simo un peu de piano. Nous avons tous les deux grandi en aimant la même musique, l'une des raisons principales pour laquelle nous avons décidé de collaborer ensemble sur un projet.

**Comment se sent-on quand des géants comme Hardwell soutiennent votre musique?**

Nous sommes très reconnaissants du soutien constant que nous apportent des gens comme Hardwell et Tiesto dans notre musique. Lorsque nous avons signé il y a quelques années pour notre première chanson intitulée "Monk" qui nous a révélés, nous étions très enthousiastes à l'idée de créer une relation avec la maison de disque. Robbert est un gars super; il nous a certainement donné le coup de pouce dont nous avons besoin au début.

**Comment le fait d'être basés à Montréal a-t-il influencé votre carrière et votre musique?**

La ville de Montréal est très multiculturelle, tout le monde est ouvert aux nouveaux genres musicaux, ce qui aide beaucoup. Le fait que la musique dance/ électro soit en pleine essor est super pour Montréal et nous nous en réjouissons. Quand nous jouons à la maison à New City Gas, le niveau d'énergie est incomparable, l'une des meilleures foules pour qui nous avons joué jusqu'à maintenant.

**Si vous pouviez changer une chose de la scène montréalaise, quelle serait-elle?**

Difficile à dire, en ce moment je crois qu'elle grandit encore; nous sommes plutôt bien placés. Je crois qu'on pourrait faire en sorte que ce genre de musique passe plus à la radio.

**Quel a été le moment saillant de 2013 pour vous et à quoi aurons-nous droit en 2014?**

Nous avons vécu tellement de moments incroyables comme lorsque nous avons joué à Milan, en Italie. Nous avons aussi dû remplacer Kasakde et NCG parce que son vol avait été annulé, c'était le meilleur show que nous avons fait cette année. Même si la foule était un peu déçue au début, ils sont restés et ont fait la fête jusqu'à la fin. Nous avons passé une soirée incroyable, on ne l'oubliera jamais! En ce qui concerne 2014, nous essayons de finir quelques originaux qui selon nous seront nos meilleurs morceaux, nous avons hâte de les présenter à tout le monde!

photo soumise  
submitted photo

**Tell us about your first experience with electronic music and what inspired you to become a producer.**

We have so many musical influences, both of us come from European backgrounds... music is a big part of our culture. Paris played drums and Simo plays a bit of piano. We both grew up liking a lot of the same music, one of the main reasons why we linked up to collaborate on a project.

**How does it feel to have heavy weights like Hardwell supporting your music?**

We are very grateful for having people like Hardwell and Tiesto continually supporting our music. We signed our first revealed track 'Monk' a few years back, we were extremely excited to build a relationship with the label. Robbert is a great guy; he definitely gave us that beginning push!

**How has being based in Montreal influenced your career and your music?**

Montreal is very multicultural, everyone is opened to new types of music so it helps. The fact that EDM is booming, it's a great time for Montreal because we are excited about it. When we play at home at New City Gas, the energy level is insane, definitely one of our favorite crowds to play to thus far.

**If you could change one thing about the scene in Montreal what would it be?**

Hard to say, at this moment I think it's still growing we're in a good position. I think we could push this type of music a little more on the radio.

**What was the highlight of 2013 for you and what can we look forward to in 2014?**

We've had so many great moments, playing in Milan, Italy was one of them! We also had to replace Kasakde at NCG because his flight was canceled, that was the best show we played this year. Although the crowd was disappointed at first they stayed till the end and partied hard. We had an amazing night, we'll never forget it! As for the upcoming year we're trying to wrap up a few originals that we feel are going to be our best tracks, can't wait to show everyone!

Nom/Name: Paris & Simo

Ville natale/Hometown: Montréal, QC

Réside actuellement à /Currently resides in: Montréal, QC

Genre/Genre: Progressive House / Bigroom

 / parisandsimo

 @parisandsimo

 soundcloud.com/parisandsimo



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MERCREDI / WEDN. 25 PARTY DE NOËL MIKEL CURCIO T.O. DALE T	13 MICHAEL CHIDIAC SHAHIN DEATH TONE	14 THIS IS CIRCUS PASKAL DAZE ALEX SIMS BRINK	8 KAL VANNI
JEUDIS / THURSDAYS 5 TEASE HUGO TURENNE	20 MAIN UMMET OZCAN NL MALEK PROJECT OFFSET	21 PRÉ-PARTY WAKE UP FEST. ROYCE & TAN SCOTT JAMES MIX MIKE	15 KINGDOM 22 SEB FILION
12 LIPPÉLICIOUS STÉFANE LIPPÉ	GALLERY APRÈS-PARTY EXOTEK TYGA WARLOW	28 ETIENNE OZBORNE MARTIN VILLENEUVE	29 GROOVY SESSION FRANK TURGEON PHILIP WHITE
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# SONNYD

**Tell us about your first experience with Electronic Music.**

Summer Love! It was summer of 1993 and I was living in Whistler; snowboard training on Blackcomb Glacier. My buddy knew one of the promoters and was looking for some people to help set up stages, fencing, vendor booths, etc. I volunteered to help out in return for a free ticket. I didn't really know any of the acts other than Supa DJ Dmitri from Deelite. It was really fun but weird at the same time. I remember chilling in my tent when some random naked guy who was tripping balls poked his head in and decided he needed a sleeping bag. He stumbled around in circles with my sleeping bag around his neck like a cape mumbling incoherently. I let him keep the sleeping bag.

**What venues are you currently working with and where can we see you in the coming month?**

My home base is Rouge Premiere Lounge in Moncton NB. It's my favourite spot. I have been there for the past seven years. I get to play house, electro, and progressive. It's a really fun place to dance and get crazy. I also play The O.C. in Moncton on Saturday nights when I am in town. I have a residency at Menz&Mollyz in Halifax, NS and I still travel around the Maritime Provinces regularly.

**Which international artists do you find fall most inline with your sound?**

If I had to choose 1 person I would like to think DJ Dan. I feel most inspired by DJs like Dan, Glaude, Sneak, Farina, or Colette. I like that filtered disco inspired sound, I like chuggy, tech beats too. But I can't really say that I have one sound. I just like DJing. I like playing hip-hop, techno, breaks, drum and bass, dubstep, you name it.

**What suggestions do you have for aspiring artists coming up in your Maritime scene?**

Produce. Make music that YOU love. Learn all you can and keep producing music. The more of your own music you can get out the better off you will be. Don't lose touch with DJing a good live show but produce as much as you can.

Buy some good earplugs. Get custom fit plugs if you can afford it. Buy some high-end generic plugs from your local music store if not. Wear them while you're in the club. Trust me, tinnitus is worse than you can imagine.

**How has the scene changed since the 90's in the Maritimes?**

The late 90s saw a huge growth in the electronic music scene. For me it manifested itself in underground afterhours parties at spots like the Khyber, Café Ole and The Dump. It was a small community of young and energetic kids, skaters, queers and art freaks; some of them emulating what they had seen on trips to New York or Montreal. Others were just looking for something new and unusual to experience.

The early/mid-2000s were a blast on the East Coast. Every city had it's own vibrant and unique underground afterhours scene. Every weekend we would travel to another city like Charlottetown, Fredericton, Saint John, Antigonish, Moncton, or St. John's for an afterhours party that would go until Sunday at noon. Halifax had some epic parties with thousands of people in an old NS Power substation turned sound-stage called Electropolis. Halifax had a reputation amongst touring DJs as one of the best cities in Canada to play. There were always guys like Farina, Hawtin, Paul Johnson, Acquaviva, Donald Glaude, DJ Dan, Bad Boy Bill, or Dave Clarke playing in Halifax and around the East Coast at the time. I am very lucky to have been one of the most popular DJs in the East at that time.

The last few years have seen a huge shift in technology that has brought electronic music to the masses. Which is great, there are more electronic music fans than ever before. Anyone can download a free DJ program that will mix your favourite tracks for you. An endless supply of music can be had for free. Everyone has a high-def TV with surround sound that gives them a safe and inexpensive "club-like" experience in their own home. You can stream high quality audio and video of your favourite party and live it like you were there. Unfortunately attendance at clubs is suffering because of it.

I miss record shopping, hanging out in the shop on Saturdays going through stacks and stacks of records. I miss open deck nights at clubs, showing up with a box of records and jamming with your friends. I don't miss carrying those records across the country for a gig. New DJs will never know that kind of experience and I feel sad for that.



Name: Sonny "D" Woodworth  
 Hometown: Halifax, NS  
 Currently resides in: Moncton NB  
 Genre: House

-  //SonnyDCanada
-  @djsonnyd
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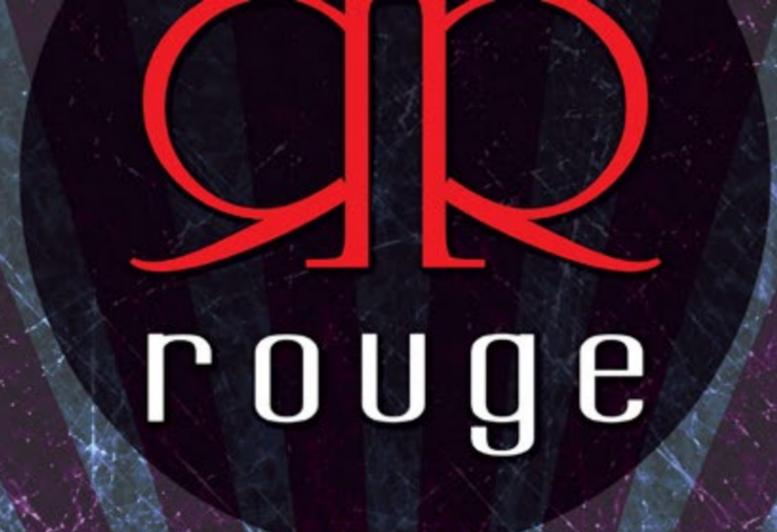


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# JONATHAN DAVID

## Give us a brief history of yourself within the Canadian electronic Music scene and how you ended up in the maritimes?

Well thats a long and crazy story which i will spare you the play by play but lets just say its been quite a journey. Im originally from Toronto but the scene has brought me to many places in Canada over the years. I started DJing in 1997 through out western Canada as well as promoting my own club nights and parties. In those days the real rave scene was alive and well and for anyone involved the doors of opportunity were wide open. As my skills grew forward, so did my need to secure a position in all this for life. Some years later I found myself graduating a program in audio engineering back in Toronto and the rest is history. Since then I've begun my career in production and have had multiple performance tours within Europe and North America. I've been fortunate to release tracks on Canadian labels Flavorite, Filter and Uncovered records and also a few European labels as well. Within the last year I've formed a partnership with Scottish Producer Matt McLarrie and the two of us have been producing tracks together and creating our own vision of tribal infused house music. Cut to the present and I now reside in Halifax Canada, I was fortunate to find the love of my life here and decided to move my studio to the maritimes and really enjoy the influence of the ocean and the east life style, a perfect quite place for getting deep into the studio and into the creative process....it's been a great move for me and for the next phase of my career.

## What labels are you currently working with and what can we hear from you in the coming month?

I currently have a few solo production projects coming out on labels I can't quite speak of as of yet, but next month I will be releasing "The Carpet Salesman" EP with my partner Matt on Saeed Younan's label Younan Music out of Washington DC. We also have a release upcoming on Natura Viva in Italy. I'm always grateful to have anyone show interest in my productions so it's been a great year to say the least.

## Which international artists do you find fall most inline with your sound?

Well thats always a funny question to compare your creative music to others but let's rather say that my sound has been influenced by artists like Glender, Danny Tenaglia, Saeed Younan, Boris, Rafa Barrios, the whole viva music gang and of course Matt McLarrie my production partner and friend.

## What suggestions do you have for aspiring artists coming up in the Maritime scene?

I never have an easy time with a question like this as I myself am still very much coming up in all of this, but what I can say is stay away from the commercial fads and really take the time to learn your craft and respect it. Understand the history of what you're doing and put in your time. Making music is a science and one that is not achieved through cutting corners, get used to long nights of trial and error because that's the discipline. Writing music is from the heart and soul and this will show in the final product if it's real. Loops and sync features are for tourists, get creative with your style and hang in there cause it's a crazy ride...lord knows it's been that way for me. The Maritimes region seems to be going through a turn around point that a good part of the world is also going through, this is the time to start new organizations and groups of people willing to put their neck out in the name of our scene, it starts with us and ends with us so let's do it!

## How has the scene changed since the 90s in the Maritimes?

I have only called Halifax home for just over a year now so I can't honestly comment on what things were like here in those days, I do know that there were the glory years here like in many other places where international acts were coming through on a regular basis and the parties were huge and well attended. Nowadays it seems to be going through a turn-around cycle like I mentioned, which can only mean growth and new beginnings for everyone. What I do know is that Halifax is home to a whole group of dedicated Artists and DJs that keep things moving in this area. Artists and promoters like Adam Adler, D-Yazz, Jules Bangsworth, Cam BCN, Jay Byrd, Lyra, Tommy Knuckles & the Evolve crew, Isotonic, Veev & Isaac Haze, Eddie Equilibrium, Mac Shaker and Sydney Enwood to name a few. I'm honoured to be amongst this group and look forward to the future. I'd also like to send a special shout out to my good friend and colleague the late Jay Hamilton who passed away late last year, Jay to me represented this area of Canada through the years with grace and will not soon be forgotten ...R.I.P.

Name: Jonathan David  
 Hometown: Toronto, ON  
 Currently resides in: Halifax, NS  
 Genre: Tech-House, Tribal Techno

 /jonathandavidfan

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# WHEN EDM TAKES OVER!

There's a new No.1 DJ in town, and "EDM" dominates the Top 100 in 2013, while trance has somewhat fallen by the wayside...

**T**he Top 100 DJs poll is a pure popularity contest — by definition, the DJ who gets the most valid votes finishes highest in the poll, and this year that honour has gone to a young Dutch DJ — Hardwell. Hardwell has knocked five-times winner Armin van Buuren off the top spot — so it's congratulations to Hardwell, the youngest-ever winner of the coveted Top 100 DJs poll!

## ELECTRONIC DANCE REVOLUTION

For its 20th anniversary, the voting in the poll has exceeded three-quarters of a million votes for the first time — with votes emanating from 190 different territories, including Lesotho, Christmas Island, Samoa and Togo. Hardwell's victory can be seen as a triumph for EDM — although Hardwell himself prefers to term his DJ style 'house'. EDM is the US term for 'electronic dance music' that has come to mean the all-conquering blend of electro house, trance and dubstep that is running things right now. Enduring leader of the #trancefamily Armin, who himself has been name-checking EDM, has slipped to No.2 and just behind him Avicii (No.3), Tiësto (No.4) and David Guetta (No.5) are all paid-up members of the EDM family — although Guetta, too, still calls himself 'house'. With Dimitri Vegas & Like Mike shooting up a whopping 32 places to No.6, Nicky Romero up 10 places to No.7 and Steve Aoki up seven to No.8, the top 10 is rammed with big EDM players. Indeed, with Alesso up to No.13, Calvin Harris up 16 places to No.15 and twin sisters Nervo (one of only two female acts in the poll) up 30 places to No.16, most of the top 20 consists of EDM jocks. Skrillex's mutant bass music variant keeps him just outside the top 10 (while Zedd and Knife Party both jump into the mid-twenties), and you're now hard-pushed to find many trance DJs in the top 20. W&W make a healthy leap, although they decline to

use the T-word when describing themselves, and only Dash Berlin, Aly & Fila and of course Armin out of the top 20 self-identify as trance.

## TRANCE TROUSED?

So has trance become a dirty word? Assorted significant DJs have been quietly dropping the T-word from their descriptions over the past three years, following on from Tiësto who did this in 2008 in his bid to embrace other styles and conquer America. Above & Beyond have done this too, and embraced the live band concept, but this hasn't stopped them slipping to No.17. With Markus Schulz down eight places to No.21, Paul van Dyk down 16 to No.32, ATB down 12 to No.33, Sander van Doorn down 21 places to No.39, Ferry Corsten down 20 to No.42, Cosmic Gate down 41 and Gareth Emery down a massive 37 places to No.51, most of the trance big hitters have taken a tumble this year. Fresh-faced Ørjan Nilsen is down 17 places too, and young Arty from Russia falls 29 positions to No.57. Only Andrew Rayel, up 49 to No.28, and re-entries for Myon & Shane 54, Tiddey, Matt Darey, Solar Stone and John O'Callaghan ensure that the second tier of trance stalwarts remains strong. Does this mean that more trance DJs and clubbers will become absorbed into the EDM motherlode? Only time will tell. Other big EDM new entries include Krewella from America, Martin Garrix from Holland, Dannic from Holland, and highest new entry Dyro — also from Holland. The latter three are proteges of new No.1 Hardwell (himself a protege of Tiësto), featuring on his label Revealed and with the same management company, and continue a theme of the Top 100 DJs poll whereby proteges are dragged into the poll on the coat-tails of their more well-known mentor/label boss.

## GO HARD OR GO HOME

If it has been a tremendous year for EDM and not so great for trance, it hasn't been too bad for hardstyle. Headhunterz may have slipped

down to No.23 and Noisecontrollers tumbled 39 places to No.66, with Wildstylez, Wasted Penguinz and Brennan Heart all falling too, but hardstyle-lite act Showtek are up to No.27 and gabber mentalist Angerfist is up eight places to No.34. Frontliner is up 42 places to No.37, Da Tweekaz are up to No.86, and Gunz For Hire are a new entry. With big room house being sucked into EDM, it's arguable as to who the highest house DJ is now. We've given the award to Hardwell, and aside from Guetta you could say that the next three house DJs are the individual Swedish House Mafia jocks — Ingrosso, Axwell and Angello, in that order. As a trio, the Swedes are down to No.26 (although they don't really exist anymore), and another anomaly is that Daft Punk have jumped 22 places to No.22 — even though they haven't DJed for years. They have though, of course, released the biggest electronic album of the year — 'Random Access Memories'. Fellow French house DJ/producers Bob Sinclar and Martin Solveig remain in the 100, although they've both been flirting with their fair share of EDM in recent times.

There used to be tons of techno DJs in the Top 100 list, but this has now been reduced to just three — Umek, Richie Hawtin and Carl Cox. The latter two have kept virtually identical positions to last year — in fact, Richie is up two places — possibly off the back of their Space Ibiza residencies, and the fact that they continue to innovate and entertain. Diplo has finally made it into the Top 100, but largely the new entries to the chart are young guns. Incredibly, Martin Garrix from Holland was only born in 1996, while Vicetone is only 20. Other Top 100 mainstays such as Porter Robinson (21) and Madeon (19) are showing that you don't have to have served your dues for a decade in order to make it in the DJ world these days, and the new No.1 Hardwell himself is only 25 — when Paul Oakenfold and pals were kick-starting the UK scene in 1988, Hardwell was only just born.



50 there's a new No.1 DJ in the world this year — Hardwell, from Holland, born in 1988. And is he happy about it? "It feels incredible, you have no idea — what can I say?" Hardwell tells DJ Mag down the phone from his home in Breda in the southern part of the Netherlands. "As a little kid when I started off as a DJ, I couldn't even dream about that. I think it's the biggest achievement you can get in the whole DJ scene." Hardwell shot into the Top 100 list in 2011 at No.24 before rising to No.6 last year — and then leaping to No.1. Spookily, this is exactly the same trajectory that Tiësto took at the beginning of the noughties — in at 24, up to 6, then No.1. "Freaky, right?" Hardwell says. "Out of 100 numbers, it's really weird, especially because he's my mentor and everything and I'm following in his footsteps. "The funny thing is, the moment Tiësto became No.1 in DJ Mag was the moment that I realised, 'Hey mum and dad, I want to become a DJ,'" he continues. "That inspired me, especially as we were hailing from the same city in Holland. He's always been like a mentor and role model."

Hardwell first met Tiësto four years ago when Tijs emailed him to say, 'I really like your productions'. "I sent him some new ones I was working on at that time, and maybe one month later he invited me to his show at Privilege in Ibiza to come and play with him," Hardwell says. "That was the first time I met him, and from the beginning we had a really great connection."

The two Dutch DJ/producers became good friends, and went in the studio together to make trancey electro screamer 'Zero 76'. Tiësto then took Hardwell on tour with him, playing some really big shows around North America and suchlike. "Yeah, that was a lot of fun, we were constantly on the road together — that's actually how we became really good friends."

Hardwell says that it helped their friendship that they hailed from the same city — Breda. "I always bought my vinyl back in the day from his record shop," he recalls. "Tijs was never around though, cos he was playing everywhere. At that time Fedde Le Grand was one of the guys who worked there, and all the trance guys from back in the day like Dazzle and DJ Montana — it was a lot of fun to hang around there. I miss those times — now everybody is just logging into Beatport instead of going to a record shop."

DJ Mag asks Hardwell why so many of the top DJs hail from Holland, and he says that because there are so many parties there it's easy to gain experience. "I did six- or seven-hundred gigs in Holland before I played outside of Holland, there are so many parties every single week and a lot of good clubs," he says. "Holland is so small, so it's really easy to get in touch with all the DJs here. We all help each other too, it's like one big family of DJs who know each other. If you have a question about a production technique or a record, everybody just calls each other." Hardwell starts talking about the culture of dance music in Holland, where it's always been on the radio, and how he had a eureka moment when he was 13 after watching an MTV programme called The DJs that followed a few Dutch jocks like Armin, Ferry Corsten and Tiësto. "I already liked dance music, but I suddenly saw what a DJ actually did," he says.

He started playing in his local club in Breda at the age of 14 after the owner heard one of his unofficial remixes

that he'd put online, and he played there every week for six months. During this time, he got a call from Radio 538 — the biggest radio station in Holland, which had been playing his remixes on daytime radio. They offered him a record deal to release the remixes, and off the back of this he got offers to play lots of different clubs in the Netherlands. "When I was 15, every week I had a lot of gigs all over Holland — Amsterdam, Utrecht, The Hague, all the big cities," Hardwell explains. DJ Mag starts wondering about his schoolwork — and the reaction of his parents. "My mum and dad really supported me in every single thing I did, I think they saw my passion in music and the whole DJ thing," Hardwell says. "They always support me, but I had to finish my school first before I really started focusing on the music." Finishing school at 18 allowed him to focus full-time on music, but between the age of 15 and 18 he wasn't officially allowed to enter clubs. "My mum and dad needed to come with me to every single gig, so they were there at every single gig until I was 18 — that's how supportive they were!" Hardwell says. "Without them, I wouldn't have got as far as I have now. When I told them I'd won [the Top 100 DJs poll], they both started crying!"

Indeed, it was Hardwell's dad who came up with his DJ name. "My original Dutch name is Robbert van de Corput, and if you translate 'Corput' in English you get 'Hardwell'!" he says. "So my name in English is Robert Hardwell. My dad came up with the name when I was 12-years-old and I had to register the website where I wanted to put out my music. That was DJHardwell.com — that's how it started, and I never changed the name." Who else has he been influenced by? "Tiësto of course, and when I started DJing in Holland I met DJ Chuckie," Hardwell says. "He was already at that time one of Holland's biggest DJs, and he's still one of the most amazing technical DJs I've seen play. "We had a lot of gigs together," he continues, "and he mentored me from when I was 14 to, like, 16 or 17, cos I didn't have that much experience — I just played different records — and he taught me how to take the crowd on a journey, that it was really important not to play only the hit records... all those things."

Hardwell has played a variety of music when he DJs from the get-go — from hip-hop to trance — but now describes his style as "progressive with a dirty Dutch twist. Do I ever call my style EDM now? I think I'm too European, I'm still saying 'dance music' or 'house music' — although house is now different. When I say house I'm always thinking about guys like Dennis Ferrer. EDM to me is not like electronic dance music — EDM is a culture. It's dance music in America, and they've made it a culture — almost like a way of living. I dunno, I'm still using the words 'dance music'."

The new I Am Hardwell documentary has a great clip of a young Hardwell aged 16, on a Dutch TV programme, talking about wanting to be the No.1 DJ in the world. It also features his philosophy — "If you can dream it, you can do it." "Everything that's possible, you can do it," he believes. "Somebody told me that quote and that's exactly what the documentary is all about — my career. That little boy from Holland had a dream to become the new No.1 DJ in the world, like Tiësto and Armin — and well, here we are. It's only a dream, what's happening right now. It's still unbelievable." **CARL LOBEN**

**Have DJs' fees got out of hand?** "No. People always say 'DJs are the new pop stars', but when Rihanna, Jay-Z or Lady Gaga is selling out an arena and get a ridiculous amount of money, everyone is handling that ok. If a DJ like Tiësto or Calvin Harris does it, everybody is like, 'Wow, can they take that amount of money?' But they are doing the same thing." **Has dance music become the new pop?** "Dance music is still the same thing — the mainstream is just playing it more. Pop is just the word for popular, and dance music is really popular now." **If you could be any animal what would you be?** "A penguin, I love penguins. If you go to a zoo and see a penguin, it acts super-funny." **Should DJs do 'heart hands'?** "Yeah, why not? Every DJ is doing it, otherwise how do you show your love for the crowd?" **Do DJs have a duty to speak out about drugs?** "I don't think it's our job to do that, to be honest. Dance music shouldn't be related with drugs, y'know?" **What would be on your fantasy rider?** "A crowd that will never lose its energy."



# 01 ↑05

## HIGHEST HOUSE DJ

# HARDWELL

**From:** Holland. **Style:** "Energetic, big room — between progressive and electro, although I always like to call it 'Hardwell music'." **Best known for:** "My productions and DJ sets." **Tune of 2013:** "Dyro 'Leprechauns & Unicorns' on my label Revealed. I've played it every set for the last eight months." **Breakthrough DJ/producer of 2013:** "Dannic."



# 02

↓ 01

## HIGHEST TRANCE

### ARMIN VAN BUUREN

**From:** The Netherlands. **Style:** "Trance and progressive." **Best known for:** "#ASOT." **Tune of 2013:** "Armin van Buuren feat Trevor Guthrie 'This Is What It Feels Like'." **Breakthrough DJ/producer of 2013:** "Andrew Rayel."

**WITH** last year's win bringing him his fifth Top 100 title, Armin van Buuren is a perennial contender for the crown, and rightfully so. This year has arguably been his biggest yet, with a landmark for his A State of Trance series and a royal encounter, but his biggest triumph was somewhat closer to home.

"Of course, the main highlight was the birth of my son Remy on 27th July," says the Dutchman. "It was the most crazy day, probably of my whole life. I witnessed the birth and then played the closing set at Tomorrowland in Belgium a few hours later. Had he been born an hour later I would have missed one of the most important gigs of the year. It was a very emotional moment for me to share this special thing with all my fans."

It's been a year of extraordinary gigs for Armin though, having led the hugely successful ASOT600 tour, and selling out New York's Madison Square Garden, he also had a unique opportunity to entertain the Dutch elite.

"I had the honour to play for the new King and Queen of the Netherlands with the Royal Dutch Symphony Orchestra on the day of the coronation," he says. "Playing with one of the most respected orchestras in the world was a big thing for me. The idea for this special live collaboration actually came from the royal couple — that made it extra special for me. I will never forget that day!"

On a less regal but no less impressive note, 2013 also saw the release of van Buuren's fifth artist album 'Intense', which spawned the huge 'This Is What It Feels Like' single that went platinum in various countries and also breached the US Hot 100.

Armin says that his success was originally borne out of hard graft and passion, which he retains in spades to this day.

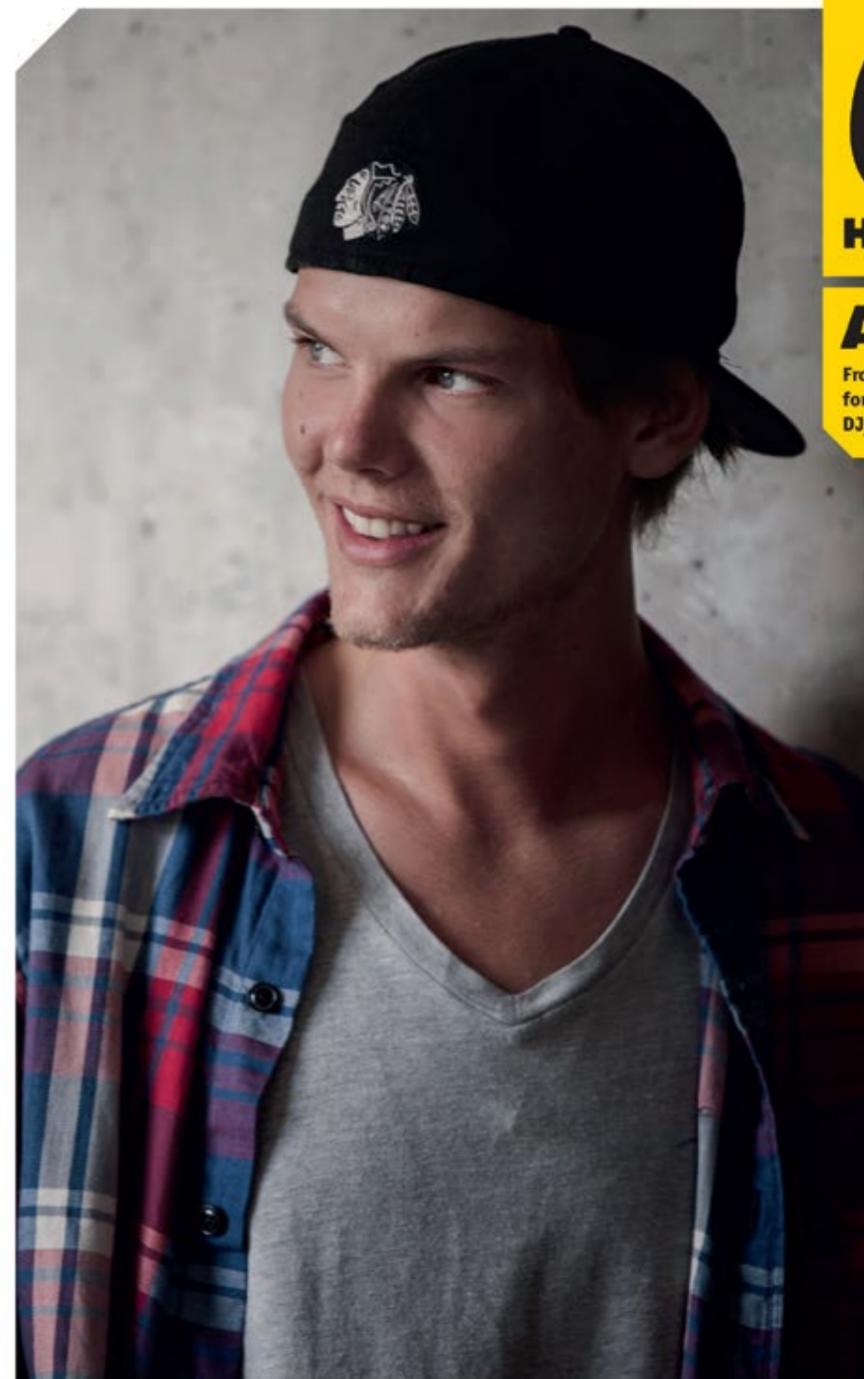
"Starting my radio show in the beginning, I didn't get paid for a long time," he explains. "I did it because I love radio, I love trance and I love to witness live reactions from the listeners. I used those reactions to my advantage by always listening to what my fans had to say. I really have passion for this."

As he himself says, "A lot of my dreams have become reality this year". And there'll be little let-up heading into 2014 as he unveils his new Armin Only Intense show.

"It will be the biggest thing I've ever done," he says.

It'll have to be pretty huge to outstrip what's gone before, but if anyone's proved he can keep reaching new heights, it's Armin van Buuren. **IAN ROULLIER**

**Have DJs' fees got out of hand?** "If the amounts that people usually hear are true then yes, but mostly it's incorrect. All kinds of costs that have to be deducted aren't taken into account — visuals, lights, sound, pyro, the agent, flights and sometimes hotels. If you take those into account, fees are much more reasonable. Having said this, most Top 100 DJs have a very comfortable living." **Has dance music become the new pop?** "There's a whole new generation of young people listening to EDM like my parents listened to the Beatles. Popularity has its good and bad sides. A lot of people consider EDM 'theirs' and don't want it to commercialise. I can understand that and I feel that too. But I also think all the attention for EDM gives room for new interesting things to happen and for new talent and sounds to be born." **If you could be any animal what would you be?** "A cat so I can catch up on sleep." **Should DJs do 'heart hands'?** "There's nothing wrong with showing love for a crowd but please, don't overdo it." **Do DJs have a duty to speak out about drugs?** "Yes, it's good to raise awareness, also warning people about damaging your ears for example. But people also have their own responsibility and we have to look after each other." **What would be on your fantasy rider?** "A spaceship for all my fans so we could celebrate ASOT 1000 on the moon in 2020!"



# 03

## NON MOVER HIGHEST PROGRESSIVE

### AVICII

**From:** Sweden. **Style:** Progressive. **Best known for:** "Levels". **Tune of 2013:** "Wake Me Up". **Breakthrough DJ/producer of 2013:** Not answered.

Avicii's gamble well and truly paid off by June with the release of his single 'Wake Me Up', featuring vocals from American soul singer Aloe Blacc who'd joined Avicii onstage in Miami. The single smashed the UK record for the fastest-selling single of 2013, and took the No.1 spot in a staggering 63 countries before going on to sell over a million copies. When his debut album 'True' finally dropped in September, its No.5 debut on the US Billboard charts represented the first time that a solo dance artist had ever charted that high.

'True' was the realization of Avicii's melodic mission. Telling Rolling Stone shortly before the album's release that dance music had become "too focused on the dirty drop", with 'True' he definitely went against the tide of predictable main stage EDM, expanding on his brand of vocal driven, big-room melodic house with a range of solid, and often experimental pop songs.

"True' has done better than I could have ever hoped," Avicii admits. "I set out to challenge myself creatively, and the fans have embraced it."

Otherwise, Avicii's decidedly short and guarded answers to his Top 100 interview reflects the well-oiled PR machine that has helped orchestrate his swift rise to the top. He's been masterfully managed by fellow Swede Ash Pournouri since the early days, credited by Avicii as a massive influence on his career, and who himself has earned the reputation as one of the most daring, lucrative and successful professionals working in the dance music industry. While there's been moments when the ambitions of Camp Avicii were seemingly aimed too high — his production-heavy Le7els arena tour of the States in 2012 received a fan response that fell well below expectations in terms of ticket sales — the gambles in 2013 definitely all paid off. Avicii told DJ Mag that 'True' remains his sole focus for the moment.

"I am always working on new music, but I think there is still a lot to explore in this album." As for what's coming up? "I don't know what I can say and what I can't say," he claims, giving little away in typical Avicii fashion. "So you'll have to stay tuned!" It's safe to expect a few more surprises in 2014. **ANGUS PATERSON**

**WHAT** a year it was for main stage Swede Avicii, who proved once and for all that his reigning EDM anthem 'Levels' wasn't just a fluke. The ball got rolling in the first half of the year with what was arguably a brilliantly conceived controversy at Miami's Ultra Music Festival. It saw Avicii opening his set with a round of expected peak-time favourites — before he blew things out mid-set with a completely different kind of breakdown, with 15 minutes of live instrumentalists and singers brought onstage to perform some very country-focused jams from his upcoming album.

Branded in its wake as "kazoo-gate", the reactions to the main stage shake-up were predictably divisive, with some hilarious Twitter tirades thrown around by his DJ colleagues, and one particularly unimpressed fan who took to Facebook to instruct his former hero to "find a new career bro your finished [sic]". However, it seems like it was all part of the Avicii masterplan. "Disruption is good when a scene is half

stuck," he told Billboard in June. "We wanted to bring 15 minutes of something fresh to break [Ultra] up. We knew people would be provoked." By the time the IMS Conference rolled around in the opening week of the Ibiza season, Avicii collaborator and disco legend Nile Rodgers was heaping unabashed praise on the young DJ. "My respect for him is just ridiculous," Rodgers told the room gathered. "As a writer, as a partner, he allows me to be completely free in my ideas. He's probably one of my favourite songwriting partners in a long time, and that's saying a lot."

**Have DJs' fees got out of hand?** Not answered. **Has dance music become the new pop?** "It's definitely on top of its game right now, and I think we've broken a lot of barriers in understanding the wide range of musical genres that can be included in the songwriting and production. We have to make sure it keeps changing, or else people will get sick of it." **If you could be any animal what would you be?** Not answered. **Should DJs do 'heart hands'?** "Why not?" **Do DJs have a duty to speak out about drugs?** "No, not more than any other type of artist or public figure has." **What would be on your fantasy rider?** "Clouds."



# 04 ↓02

## TIËSTO

**From:** Holland. **Style:** "Provocative." **Best known for:** "Continuing being a legend." **Tune of 2013:** "Danny Avila 'Tronco'." **Breakthrough DJ/producer of 2013:** "MOTI."

TIËSTO needs no introduction to any readers of DJ Mag and most likely not even to someone with just a passing interest in the Top 100 poll. But what if there was a dance fan somewhere on (or off) the planet who did not know who Tijs Michiel Verwest is better known as? "As a lifelong fan of dance music I'd want people to know me as a tireless worker who played some really tremendous landmark live shows and helped to define modern dance music," is the way the man himself would want to be known. "To help grow the scene has always been so important to me over personal achievements," he humbly adds. With a career that now spans almost 20 years, DJ

Mag asks if Tiësto finds it hard to be excited by new music? "Not at all," he explains. "If you listened to my music when I first started through to the present, you'll realise how much it's changed. There are so many talented young producers that inspire me tremendously." To highlight this, he cites 'Kveikur' by Sigur Rós and Ellie Goulding's 'Halcyon Days' as favourite recent non-dance music and goes on to tell us how important it is to have an overview which is not defined by a single genre. "I like to think I've played a part in the overall growth of dance music without labelling genres," he says. "I guess Tiësto is a good thing to say because I like people to look at this name and think of all types of dance music. Through

my career I've always mixed things up. My current sets have house, trap, hardstyle and much more. The reason is because I love all of the music and want to play it for my fans." With recent shows such as the 26,000-capacity Home Depot Center in Los Angeles being billed as 'the largest single DJ event in US history', it seems that coming up with new ideas isn't a problem. "I travel the world and pay attention to what's going on around me. I'm always looking to do exciting things and if I have some crazy idea I'll often want to do it!" he exclaims. But is he driven by a need to always go for something bigger than before? "I don't think it's about 'bigger', I think moving forward is driven by ideas and concepts. Taking risks and doing things just because you think it's a good idea and that it feels right for you. If that means playing a massive arena, fine, but moving forward is much more than that," he answers. Having recently moved to live in New York and with plans for a brand new artist album release in 2014, things show no sign of slowing down, but who does he think will follow in his footsteps? "There will never be a next Tiësto," he says, "every DJ that makes it to the top has his own uniqueness." **DAVID MCCARTHY**

**Have DJs' fees got out of hand?** "I think you need to look at this question from a larger perspective. People make the same comments about athletes and actors with regards to salaries. It's the business of entertainment and clubs are not paying a DJ and incurring enormous production fees unless they can see a return, or at least break even on the expenses." **Has dance music become the new pop?** "I don't know if you can call it the new pop because pop encompasses many different genres of music. Basically, anything you hear on commercial radio and it's broad. Certainly dance music has a major hand in the production of many of today's pop hits and some breakthrough tracks as well: 'Clarity' being one of them." **Do DJs have a duty to speak out about drugs?** "I know a lot of dance music fans really look up to DJs and certainly this topic — along with some other topics — do deserve a discussion. The educational process is continuous." **What would be on your fantasy rider?** "Probably the best pizza in the world (I like to have pizza back stage before my shows) and some of my favourite hard-to-find drinks. This along with my best friends would be an amazing experience."

# 05 ↓01

## DAVID GUETTA

**From:** France. **Style:** "House." **Best known for:** "Being titanium. I've been a DJ for 30 years now — I'm solid enough to be still here after all this time." **Tune of 2013:** "I'm very impressed by 'Wake Me Up' by Avicii. I know it's not politically correct to say that, but in terms of the originality and personality of the production, I think it's amazing." **Breakthrough DJ/producer of 2013:** "Showtek."

DJ Mag catches up with the globally renowned French DJ/producer at the airport, about to catch a plane to his Las Vegas residency, and we immediately start talking about the Top 100 poll and the backlash he experienced from the so-called #FranceFamily when he won in 2011.

"It's funny, cos Armin and I are friends, he's very open-minded musically, as I am, but some of his fans take the poll a little bit too seriously," Guetta draws. David starts telling us about his "amazing" year, which was quite a challenge as in the middle of it he had his two nights in Ibiza — at Ushuaia and Pacha. He's also started work on his new album, he reveals. "I've been really experimenting the whole year, trying to find new sounds and a new direction," he says. "Because when I come with a new album, I'm going to come with a new style. I'm not following other people, so it's harder. But I'm happy, cos I have something."

He starts talking about the new record he's done for the United Nations for their 'The World Needs More...' campaign — 'One Voice', featuring Mikky Ekko. "This gives you an idea of where I'm going musically, which is very different from what everybody else is doing," he says. "That's always my challenge." The idea is that millions of people all around the world complete the sentence 'The world needs more + your word' — to create some sort of online global digital village. Guetta says that he's done a bit of charity work in the past, but wanted to do "something that works with what I think. I'm very honoured to be part of it, it's beautiful to be part of something bigger than me." The fundraising single follows on from 'Without You' that he did for UNICEF last year, and for this new 'unity' record the video was presented to the presidents of all the UN countries for approval. "The idea is to bring awareness — speaking about tolerance and love and being all together and caring about other people," Guetta explains. "These are the original values of house music — a lot of young people might not be aware of this. So I totally relate to it, not only as a human being but also as an artist." Does the tolerance amongst the UN countries extend to gay people, asks DJ Mag? "Of course," says David. "The idea is to promote peace and try to avoid wars, and try to help countries that don't have the same chances as us to develop. Of course you can always find a way to criticise, but when you do nothing it's always easy to say that something is wrong. This is a positive action, I think."

The intro to the Michael Jurkovic-directed video has David exclaiming how he can see flags from many nations and religions at an enormo-gig, and then some people in the crowd start raising their hands, holding hands in the air and doing his trademark 'heart hands' symbol. David says that he does the symbol a bit less



**Have DJs' fees got out of hand?** "As long as the promoter is happy, the DJ is happy and the crowd don't have to pay too much of an expensive ticket, then things are good. Everybody's happy." **Has dance music become the new pop?** "Obviously, yes, there's no doubt about this, and I celebrate it because pop means popular. I've spent my life fighting for this music to crossover, to be recognized in the same way that hip-hop and rock was, and it's finally happening. We're the biggest musical movement on the planet right now." **If you could be any animal what would you be?** "I'd be that track called 'Animals' by Martin Garrix — a big EDM track. He's a 17-year-old kid." **Should DJs do 'heart hands'?** "Actually, I started this! I have to say I do it a little less now, because it's been done too much." **Do DJs have a duty to speak out about drugs?** "I don't think we're here to preach to anyone, and I don't think we're here to promote drugs either. So I don't really think so. I don't think it's the job of a magazine to promote drugs either, like a lot of music magazines are doing — DJ Mag has never done that. No, it's true." **What would be on your fantasy rider?** "I wish stage managers could be sexier sometimes. Sexy girls instead of fat guys with tattoos and beards."

now. "Now everybody's doing it, I don't know if it's becoming a bit of a gimmick and meaningless, or really what they feel?" DJ Mag asks him if his lawyer should've called Real Madrid player Gareth Bale's lawyer after the footballer did actually trademark the 'heart hands' symbol earlier this year. "That's funny, that's ridiculous," says David. "That's like trying to trademark love, it's really the opposite of what it's saying — it's crazy to do that."

The question about DJ fees has David going off on a big spiel. "A lot of what we do is more comparable to concerts, compared to what a DJ used to do," he says. "And big names making big fees at festivals brings a lot of people, and this allows a lot of young newer DJs — underground DJs — to perform. If there wasn't a main stage, they couldn't have an underground tent." He's also keen to hold forth about what is underground in dance music. "There are still underground DJs doing what I was doing when I started — six-hour sets, putting people in the tunnel, playing deep house and

techno in small clubs," he says. "But you can't think that you're not pop when you're playing to 10-50,000 people. "A lot of kids feel that when it's a song, it's pop, and when it's EDM, it's not," he continues. "But EDM is probably the most pop thing that's happening at the moment, cos when you play it to 50,000 people, obviously it's popular — it's not underground. The massive misconception at the moment is that EDM is underground — that's ridiculous." **CARL LOBEN**



06 ↗32

**DIMITRI VEGAS & LIKE MIKE**

**From:** Belgium. **Style:** "Big room progressive electro." **Best known for:** "[Being] ambassadors of Tomorrowland." **Tune of 2013:** "Dimitri Vegas & Like Mike 'Mammoth'." **Breakthrough DJ/producer of 2013:** "Wolfpack."

**AFTER** appearing in the Top 100 a number of times (jumping from No.79 to No.38 last year), 2013 has seen Belgium duo Dimitri Vegas & Like Mike go intergalactic. If you need proof, as well as jumping to No.6 in the poll this year they have just recently been made residents at Las Vegas' LIGHT. "Vegas is insane, man!" they enthuse. "Everything is just so over-the-top, really ostentatious and out there, there's no middle ground. The fans are real, a lot of kids in the US will travel to Vegas because they want to see their favourite acts, they come specifically to be a part of the experience and to party in one of the wildest places on Earth. We love it." The pair also love crafting huge anthems with ravey horns, demonic kick-drums and serrated synth lines such as 'Turn It Up', 'Chattahoochee' and 'Ocarina', all of which have sat pretty atop various Beatport charts this year. Although they recognise that their style has gotten harder this year, Dimitri and Mike promise that they have some more experimental surprises up their sleeves for future releases. "The biggest deal was probably getting four Beatport No.1 tracks and three No.2 tracks in the space of nine months. We've been working so hard on our production for years now, we've really pushed the limits when it comes to studio output and we've collaborated with a lot of really talented artists, so it

all came good this year." Another thing the pair have done a lot of this year is remixing, including touching up some classics which they love to do, so they can "bring a fresh touch to a legendary track and make it playable in our sets". It begs the question, would they like to become EDM's answer to a super producer like Timbaland? "It might be cool to work with other artists, but we'd never write, produce a track and then just give it to someone else to pass off as their own. Maybe working with an artist outside of EDM on an album, a vocalist, singer, that could be interesting. You never know what the future holds!"

An important part of this year and every year for these Belgians is their home festival, Tomorrowland,

for which they are proud ambassadors, and even had their own arena in 2013. "Playing the Main Stage there, having our own tent, producing the anthem and then doing the same for TomorrowWorld in the US was just incredible. But we're managing to top this year off by doing a 20,000 people stadium event back in Belgium just before NYE." That event is called Bringing Home The Madness and reportedly sold out in under 24 hours. As well as that to look forward to, there is much more music on the way from this seemingly on-fire partnership. "We have so many tracks ready that the next logical step is going to be an album, we've been on and off with the idea but we just have to do it at some point." **KRISTAN J CARYL**

**Have DJs' fees got out of hand?** "It's pretty much the same in any industry, to be honest — the more money that is generated on all levels, the more fees of everyone involved goes up and everyone takes a share." **Has dance music become the new pop?** "Just because it's now more widely played on daytime radio, TV, used in adverts, the audience has become exponentially larger and it gets played a lot more." **If you could be any animal what would you be?** "Would love to be a T-Rex — ain't no messing around with a T-Rex!" **Should DJs do 'heart hands'?** "We don't have any issues with that and think everyone should just do whatever they like or feel is fitting for their act, we're really not fans of judging what someone else does." **Do DJs have a duty to speak out about drugs?** "It's a very touchy subject — but it's up to us to give a good example and we feel that drugs just aren't needed to have a great party!" **What would be on your fantasy rider?** "A top chef cooking us whatever we want, on the spot, whenever we want!"



07 ↗10

**NICKY ROMERO**

**From:** Holland. **Style:** "Energetic!" **Best known for:** "Like Home' with Nervo." **Tune of 2013:** "Avicii 'Wake Me Up'." **Breakthrough DJ/producer of 2013:** "Vicetone."

**LAST** year Nicky Romero gatecrashed the DJ Mag Top 100 chart as one of the highest new entries ever, scoring the number 17 slot having come from pretty much nowhere. Now the one-time protege of David Guetta finds himself in some rather privileged circles. As DJ Mag hooks up with him, he's just back from a production 'camp', working on Rihanna's new album, alongside Monsieur Guetta. "We made two records for her for the 'Unapologetic' album, and now we're working on follow-ups for her next album," he says in a rather matter-of-fact fashion. This is now what his work day involves. "She's amazing, a super-nice, super-professional artist. She knows what she wants and I have a huge respect for her, 100 percent. I was a little nervous in the beginning, but she took that right away. She hugged everyone in the studio and was just a really nice, humble person." And, of course, if you just happen to be in the studio with Rihanna, other famous artists have a habit of just dropping by. "Ha! Yes," he says. "Will.i.am from the Black Eyed Peas, a lot of writers like Ester Dean, Taio Cruz. It was called 'writers' camp', so there were a lot of artists around that week. I was really happy to be part of that."

It must seem bizarre that even as recently as 2011, no one much had heard of Nick Rotteveel from Amerongen in the Netherlands, and that now he's writing music for arguably the biggest urban artist on the planet. How things change. "I just try to think about what I have yet to do," he says. "But I totally appreciate the things we've achieved so far. The moment you think you've 'made it', that's the moment you start to go downhill." His label Protocol Recordings launched with a bang last year, featuring his collaborations with Calvin Harris and Nervo, and he's continued to keep up the pressure in his new A&R role, signing tracks from John Dahlback and Vicetone. But soon it will be his debut album that will require his full, undivided focus. He's lining up people to help him out right now; Guetta, obviously, Harris, Matthew Koma, British singer Foxes, who featured on Zedd's track 'Clarity', Noonie Bao, Tommy Trash and Nervo. "The most exciting thing will be to make it something that people can listen to, not just to dance to," he says. "For me Rudimental's album 'Home' is the perfect example. It was an inspiration. But the most exciting thing for me will be to make a record that isn't dance and for that to be the listened to track on the album, the one that is everyone's favourite. That's the challenge I'm working on right now. I have a first draft done, and it's more like indie-pop, about 70 bpm." If there's a time that he's earned some self-indulgence, it's now. **BEN ARNOLD**

**Have DJs' fees got out of hand?** "That's easy. If you do the maths, and you see the venue and what the promoters charge, I think the fees are pretty normal. If they're worth it, why not? But the ticket price should be affordable for every single fan." **Has dance music become the new pop?** "Dance music is part of pop music now. Dance music blends in everywhere now. It's a big part of the pop industry." **If you could be any animal what would you be?** "Two things. I'd love to be an eagle, to have the eagle's eye, fly over everything, see what's happening, and have that freedom. The other one would be a panda. So relaxing in the woods, eating on sticks. Just relaxing and being lazy." **Should DJs do 'heart hands'?** "It works for a particular crowd." **Do DJs have a duty to speak out about drugs?** "If you do, it's your own responsibility, I'm not a fan but there's a part of my crowd that does. I worry about the health of people, so just make sure you know what you're doing." **What would be on your fantasy rider?** "A Bugati Veyron. Maybe a combat helicopter. And my family. I don't think they'd fit in the Bugati, so maybe I'd ask for four of them."

08 ↑07

STEVE AOKI

**From:** USA. **Style:** "Electro." **Best known for:** "My live shows and one of my big songs of the year 'Boneless' (Steve Aoki with Chris Lake & Tujamo)." **Tune of 2013:** "Imagine Dragons 'Radioactive'." **Breakthrough DJ/producer of 2013:** "Carnage."

STEVE Aoki's stock has risen once again over the past 12 months as he continues to perform the biggest, most audacious EDM sets across the globe and pump out his stomping, strutting electro house productions. Yes, he throws cake at the crowd and sometimes rides a rubber dinghy over their heads, but he's also played to hundreds of thousands of people in 2013, not a feat many other DJs can say they've achieved. "One of the most proud moments of my life happened this year when I got nominated for a Grammy for my album [2012's 'Wonderland']," says Steve. "That was like a big, big deal. I slaved over that album and I did not at all expect it to be nominated for a Grammy. "As far as live touring, Tomorrowland was by far one of my most proud moments. Closing the main stage on day three, closing up the entire festival was just an incredible feeling. I felt totally comfortable with the crowd. It was just one of the best sets."

Having spent much of the year touring outside of the US, Steve is currently in the midst of his Aokify America tour, with Waka Flocka, Borgore and a certain Pharrell Williams in tow. "We're hitting bigger shows, bigger venues," says the Dim Mak label owner.

On the production front, following on the heels of Chris Lake and Tujamo collaboration 'Boneless' and the Linkin Park hook-up, 'A Light That Never Comes', there's a string of releases planned before the year's out. These include 'Bring You the Life', a "very progressive" track, and collaborations with Flux Pavilion, R3hab and Borgore. But Steve's love of constant touring has meant adapting his approach to production.

"I've started producing on the road," he reveals. "I feel like my production the last year-and-a-half has fucking grown tenfold, a hundredfold. I'm just so proud of the new songs that are going to be coming out and my album, 'Neon Future'. It's my best work."

The album is due out next year, hopefully in the springtime. When asked what's behind his ongoing stardom, Steve humbly responds, "The source of the success is my relationship with my fans. Without them I wouldn't even be a blink of an eye as a DJ." **IAN ROULLIER**

**Have DJs' fees got out of hand?** "The most important thing is that there's not one promoter just taking all the money and then giving a small percentage to DJs. If the artist is driving the audience to the show, the artist should be making the majority right? It would be fucked if a promoter took the majority of the money." **Has dance music become the new pop?** "I don't think so because pop is always driven by a big vocal hook while you could say the majority of dance music is driven by the actual music and the beat. Of course there's a very small minority of dance music that breaks into the radio. With pop it's a necessity to break radio if you want to succeed, in dance you don't need the radio at all." **If you could be any animal what would you be?** "I'd be a winged monkey. Because I love the idea of flying and they love having sex and eating." **Should DJs do 'heart hands'?** "I don't give a fuck what you do. You want to do heart hands, do heart hands. If you're having a fucking good time and you want to express yourself, you do it in your own way." **Do DJs have a duty to speak out about drugs?** "I respect people that do because it's not cool, in the general perspective of what cool is, to say, 'Say no to drugs'. The thing is, there's very little education on the misuse of drugs. You can't stop these people if they're going to do it but at least educate them." **What would be on your fantasy rider?** "I'd have a spaceship and also an Iron Man suit. Then I could just fly wherever I wanted at a gig. Maybe four of those so I can have one for my whole crew."

09 NON MOVER

AFROJACK

**From:** Holland. **Style:** "Electronic/house." **Best known for:** "Take Over Control'." **Tune of 2013:** "Afrojack 'The Spark'." **Breakthrough DJ/producer of 2013:** "Apster."

WHEN reflecting on his year, you begin to understand just how busy someone of the standing of Afrojack really is nowadays.

"My year has been insane; it's been such a great ride!" he beams. "I've travelled nearly every week of the year, sometimes even flying from country to country for different gigs in one night."

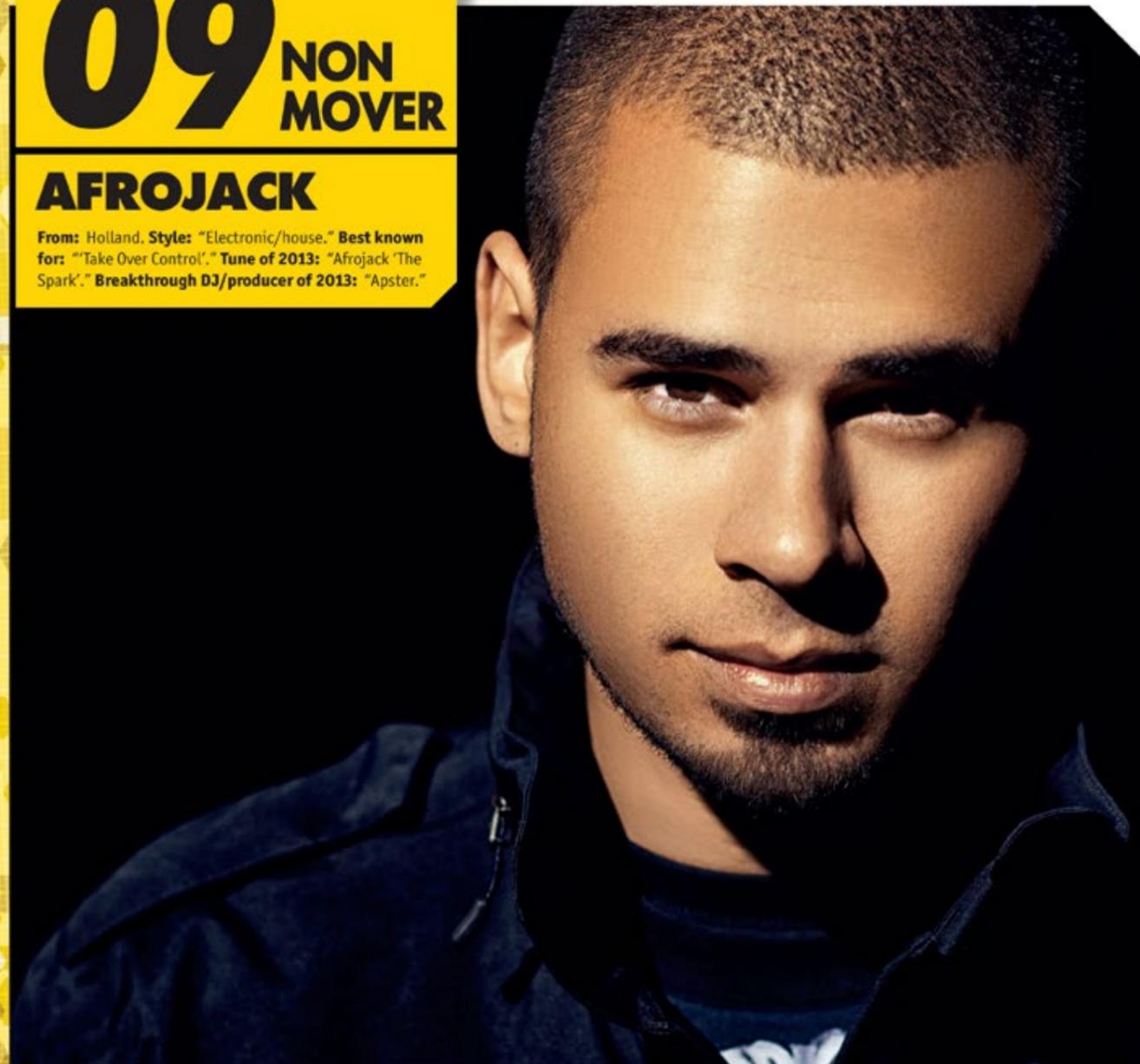
Such countries on the man born Nick van de Wall's 2013 schedule include Argentina and Australia, South Africa and Singapore, India and Israel and such momentous gigs as "performing at Clive Davis' Pre-Grammy Party. To play for the legendary artists in that room was amazing".

This year he admits to putting out some more mainstream tracks as well as his more "underground" fare with "heavy beats". The latest missive from the man's studio has been 'The Spark'. Released only in October it has already become a worldwide hit

and features Spree Wilson. It is the first cut from his forthcoming album and features rapped vocals, Euro-beat synth patterns and an EDM-sized breakdown. Collaborating is something Afrojack does a lot, and in the past he has worked with everyone from David Guetta to Chris Brown to Steve Aoki. But why? "I think it brings something new to the table," he offers. "So many pop stars now have really started to notice house music and the way it makes people feel. People want to party and have fun, dance, so by collaborating with them we can spread that into all different types of music."

This year has also been dominated by drip-fed stories about the ever-increasing fees EDM DJs are receiving. Although he believes EDM is here to stay and isn't a huge bubble about to burst, Afrojack reckons he isn't too flashy with his cash.

**Have DJs' fees got out of hand?** "I don't think so, you are paying to be entertained and whether that is at the theatre, at a sports game or in a club, you pay for the experience. As DJs become more well-known and their music liked, it's natural more people are going to want to see them, so prices naturally rise." **Has dance music become the new pop?** "I don't think it's the 'new pop' because it's not pop. I think its fanbase now includes people that probably used to listen to pop, or still do, but dance music will always have a different sound." **If you could be any animal what would you be?** "I'd be a wolf. I don't know why, I just think they're cool." **Should DJs do 'heart hands'?** "I have to admit. I do heart hands sometimes, so yeah, I think they should!" **Do DJs have a duty to speak out about drugs?** "I think anyone in the public eye has a duty to be a role model. I think we need to not focus on the few people that take drugs at festivals and concerts, and recognize the thousands that have a great time listening to the music on a natural high." **What would be on your fantasy rider?** "A Ferrari! No, just kidding. I'm pretty simple really. I like snacks... and maybe a Victoria's Secret model."





# 10 003

## DASH BERLIN

**From:** Holland. **Style:** "Trance 2.0." **Best known for:** "Dashing it up." **Tune of 2013:** "Armin van Buuren feat Trevor Guthrie 'This Is What It Feels Like (W&W Remix)'" **Breakthrough DJ/producer of 2013:** "3LAU."

DASH Berlin is now an established regular in the upper echelons of the Top 100 and the man behind the music, Jeffrey Sutorious, has spent 2013 doing all he can to cement that position. With last year's '#musicislife' album reissued with a full set of remixes, a steady flow of single releases like sunshine trancer 'Steal You Away' and the gently melancholic yet anthemic 'Jar of Hearts', remixes for Krewella, Hardwell and One Republic and a world tour in the bag, he's certainly been a busy man.

"The music is my fundament, so it's just really cool when it's received that well in so many different countries around the world," says Dash. "The #musicislife world tour has been hugely successful as well. Teaming up on stage with Emma Hewitt, Christina Novelli and Jonathan Mendelsohn was memorable.

"The festivals were booming as well this year, Ultra in Miami, Global Gathering in the UK, Digital Dreams in Canada and Nocturnal Wonderland in the US were all spectacular and of course closing the huge EDC main stage in Las Vegas was insane. My residency in Marquee has become one of the biggest nights in Vegas, of which I am really proud."

He's also made time to do a charity gig. "My charity stadium concert in Mexico was an emotional highlight," explains Dash. "It felt great giving back to a country that has been supporting me from the very beginning. Visiting and helping the Mixteca communities in Mexico has made a deep and lasting impression on me."

The highlights kept coming with another IDMA award nomination, this time for best trance track for 'When You Were Around', and the launch of Dash Berlin Radio on Spotify, and Dash also formed a key part of Armin van Buuren's A State of Trance 600 tour.

"What Armin and his crew are creating with ASOT is unique in the world," he says. "There is so much positive energy during these events. If you can't make it to an event you can be a part of it online. It's even uniting countries that are normally not easily connected. It's really special, it's like a movement. I always prepare a lot of new music for my ASOT sets; people listen to these sets as if they were albums."

Add to this his equally well-received ASOT sets at Privilege Ibiza, and Dash is rightfully excited about the future. "There is a whole new generation discovering the magic of trance right now," he says. "It's super exciting to be a part of it. All-in-all it was a wonderful year that is making me really excited for 2014."

With the latest edition of his annual 'United Destination' mix imminent and high profile collaborations, a remix for Armin van Buuren and a new artist album in the pipeline, there's little chance of a dip in Dash Berlin's work rate anytime soon. And seeing that passion reciprocated by his many fans simply drives him on. "Some things have to be lived to be believed," he says. "Seeing thousands of people sing your tracks word for word is something that I will never get used to." **IAN ROULLIER**

**Have DJs' fees got out of hand?** "I'm not a businessman, but it seems to be a matter of supply and (popular) demand." **Has dance music become the new pop?** "Dance music has way too many layers to hastily generalise it like that. We must not forget to look beyond the surface of the current hype. Beneath the wave is a whole ocean of fresh sounds." **If you could be any animal what would you be?** "Maybe a bonobo ape, did you know they solve their conflicts by making love?" **Should DJs do 'heart hands'?** "Sure, looking all cool like you don't care is so yesterday. It's all about having fun again." **Do DJs have a duty to speak out about drugs?** "I prefer to inspire by example; I don't do drugs, I don't drink. I'm high on life." **What would be on your fantasy rider?** "No crazy riders for me, I'm here to play music!"

SO in demand these days is Sonny Moore, he's triplicated himself in order to cope with it all. Sort of. He's consistently penning new material as Skrillex, his most popular nom-de-plume, and is often to be found releasing it in guerilla fashion online through his OWSLA label's subscription service The Nest (see his sixth EP 'Leaving', which dropped the day after New Year). Then he's working on his soundtrack material, this year formulating his brand of abrasive, mind-bending EDM for Harmony Korine's controversial movie Spring Breakers, and on quite the other side of the coin, penning the track 'Bug Hunt' for Disney's Wreck-It Ralph.

And then when he's not doing either of those things, he's on top of his side project Dog Blood with Boys Noize luminary Alexander Ridha, performing live this year at Glastonbury and the Electric Daisy Carnival, while simultaneously ripping nightclubs a new fire exit with the 'Middle Finger Pt 2 EP' and their tempo-confounding mix of Josh Wink's acidic classic 'Higher State of Consciousness'. Oh, and there's Jack U too, his other side project with Blackberry-hawking, 'Gangnam Style' remixer Diplo (after the pair worked together on the 2012 Skrillex track 'Amplifire'). So, in fact, maybe there's four Skrillexes then. In short, he's busy.

Signalling his further acceptance into the mainstream, his 2012 'Bangarang EP' scored him two Grammys this year (one for Best Dance Recording and another for Best Dance Album), while his mix of Nero's 'Promises' bagged him Best Remixed Recording. And yet, we still have no Skrillex album. Could this be the year that he breaks his long-player cherry? "I have a lot of music right now," he told Radio 1's Zane Lowe over the summer. "I have more songs than an album, but it really depends how I feel. How I feel at the very last moment, that's how everything always works. If it feels like an album, it's an album, if it doesn't, then it's just going to be, like, a 10-minute mega-song." Fair enough. He's got this far without feeling the need to make anything long-form, so why rush it? **BEN ARNOLD**



# 11 001

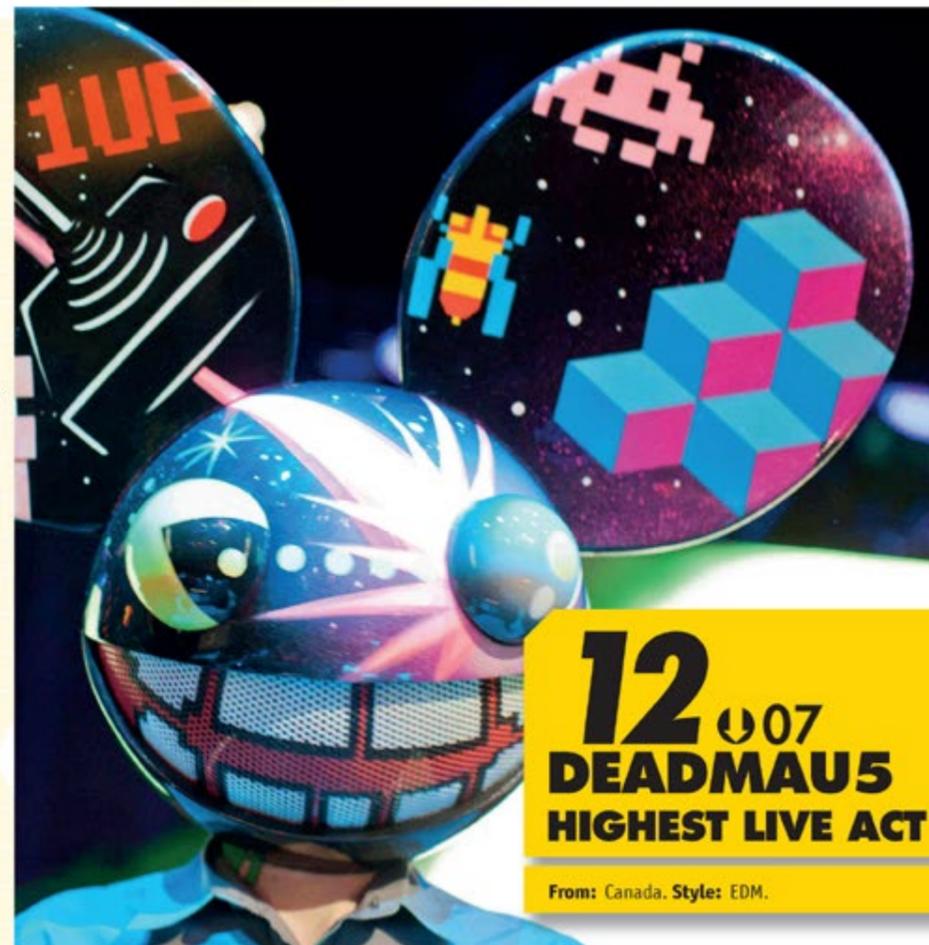
## SKRILLEX

**From:** USA. **Style:** Electro, dubstep and beyond.

DESPITE his professed antipathy towards DJs, Deadmau5 was fine about answering questions for his Top 100 DJs profile in past years. This year, however, through his management he demanded to know what position he was before he would do so. Because DJ Mag doesn't give out positions until all the results are announced, we didn't do this — and so he refused to answer the questions.

The Mau5 may have fallen in the rankings this year, but he still clocks in as the Highest Live Act in the chart. His 'Album Title Goes Here' album was nominated for a Grammy, but it was for his outspoken beefs with various other prominent music figures that he continued to make the most headlines this year. Most recently, Deadmau5 waded into a row between DJ Michael Woods and Justin Bieber after Bieber demanded that Woods play hip-hop in a Singapore nightclub. The Mau5 wrote on Twitter: "Dear @justinbieber, would you please grow the fuck up already? In the meantime, put a shirt on, and stay away from nightclubs". Predictably, he received a barrage of abuse from 'Beliebers' back on Twitter.

Deadmau5 has also allegedly been embroiled in litigation with Las Vegas high roller Don Johnson, who apparently offered Deadmau5 \$200,000 one night in 2011 to play 'Living On A Prayer' by Bon Jovi during his set. The Mau5 obliged, but then Johnson — despite dancing onstage uninvited at the club when the Mau5 dropped the incongruous hair metal cut — wouldn't pay up. That saga continues. **KIM O'CONNOR**



# 12 007

## DEADMAU5

### HIGHEST LIVE ACT

**From:** Canada. **Style:** EDM.



**13** 07  
**ALESSO**

**From:** Sweden. **Style:** "Arena/progressive house." **Best known for:** "My music productions." **Tune of 2013:** "Reload" by Sebastian Ingrosso & Tommy Trash. **Breakthrough DJ/producer of 2013:** "Hard Rock Sofa."

"THIS year has been fantastic, I have worked harder than ever and travelled more than ever so I've had a really intense schedule," says Alesso, whose year has been defined by headline performances at UMF Miami, Creamfields, Electric Zoo. You name it, he's played it (including Ibiza's trendy Ushuaia) and has often dropped his own electro-charged hit of the year, a remix of One Republic's 'If I Lose Myself'. Despite all the touring, the prominent Swede has still found time to be in the studio this year, and has worked with Brit pop sensation Calvin Harris as well as on plenty of new tracks for his upcoming Uprising Tour in the US this autumn.

"Working with Calvin was great. We brought Theo from the band Hurts on board who sings the vocals, which we think fits perfectly. You get inspiration from each other and develop something that you wouldn't have created by yourself."

Another highlight for Alesso this year was his Brazilian tour, which included playing 'Insomniac' to hundreds of thousands of people. "I always do my best to connect with the crowd no matter the number of people attending," he reckons. Testament to his ability to do just that is his assured place amongst the Top 100 elite once again this year. **KRISTAN J CARYL**

**Have DJs' fees got out of hand?** "As long as there is a demanding market that works all ways, it's the market itself that decides what's out of hand or not." **Has dance music become the new pop?** "It's the fans that decide what becomes popular or not. If the type of music I make and love gets recognition, I'm just thankful!" **If you could be any animal what would you be?** "A free bird that can fly and watch the world from above!" **Should DJs do 'heart hands'?** "Ha, that's for every DJ to decide for themselves." **Do DJs have a duty to speak out about drugs?** "There are so many people involved in this industry and everybody has a responsibility. I say no to drugs and always have, music is my addiction." **What would be on your fantasy rider?** "A teleportation device, so I can really take my time at every place I visit and skip all the travelling hours."



**15** 16  
**CALVIN HARRIS**

**From:** UK. **Style:** EDM/pop.

**CALVIN** Harris was super-keen to answer questions for his Top 100 DJs profile in previous years when he was establishing himself as a DJ rather than a pop singer, but this year he was uncontactable. Which is a shame, as his leap of 16 places in this year's poll reflects the fact that it's been a bumper year for him — in terms of both his productions and his DJ gigs. Most of the tracks from his '18 Months' album — featuring Kelis, Ne-Yo, Ellie Goulding and Rihanna amongst others — have been released as singles and have sold by the bucketload. Remarkably, '18 Months' is the first album in history to have nine Top 10 singles in the UK singles chart — he overtook Michael Jackson to achieve this honour. Meanwhile, Harris was cited by the respected Forbes list as being the highest paid DJ of 2013, grossing an estimated \$46m. Reportedly earning over a quarter of a million dollars for each gig as part of his residency in Las Vegas, Harris has leapt into the superstar league. **KIM O'CONNOR**



**14** 11  
**W & W**

**From:** Holland. **Style:** "Energetic big room music." **Best known for:** "Our productions and dynamic DJ sets." **Tune of 2013:** "Armin van Buuren feat Trevor Guthrie 'This Is What It Feels Like'." **Breakthrough DJ/producer of 2013:** "Blasterjaxx."

"THE last year has been crazy in general," Dutch duo W&W tell DJ Mag excitedly. "We released so much new music, collaborated with two of the world's biggest DJs — Armin van Buuren and Hardwell — and we did more than twice as many shows as 2012." It's little wonder Willem van Hanegem and Ward van der Harst are hard pushed to single out a particular highlight. "Getting our first Beatport No.1 hit with 'The Code' was definitely a milestone," they say. Aside from that particular stomping, trance-edged anthem, their fans played a vital part in the release of another of their huge tunes this year. "We finished our track 'Thunder' in a hotel room about six hours before we premiered it at UMF in Miami," reveal the duo. "We didn't want to release it but after we saw the massive reaction from the crowd we had no choice!" **IAN ROULLIER**

**Have DJs' fees got out of hand?** "If a certain amount of people are willing to pay a certain amount of money to see a certain DJ play, and the fee is based on the calculation of those numbers, then it's justified." **Has dance music become the new pop?** "It hasn't completely merged yet. Except for maybe a few territories, dance music is still seen as an underground genre." **If you could be any animal what would you be?** Willem: "Gorilla, because they're boss!" Ward: "Giraffe, because they can eat the leaves nobody else can reach." **Should DJs do 'heart hands'?** "Why not? DJs should do whatever they feel like doing, just like everybody else." **Do DJs have a duty to speak out about drugs?** "Should sport players speak about violence during and after a game? We can always advise not to do drugs, but in the end it's out of our control. People have to decide for themselves." **What would be on your fantasy rider?** "Quesadillas, a Maserati Quattroporte and a backstage swimming pool!"



**16** 30  
**NERVO**

**From:** Australia. **Style:** "Big room house." **Best known for:** "'Hold On, Like Home' (with Nicky Romero), 'Reason' (with Hook N Sling)." **Tune of 2013:** "Our tune, 'Like Home' (with Nicky Romero) has been getting a great reaction! Aside from that, we'd say Showtek's 'Cannonball' was a highlight of many of our sets, and Chris Malinchak's 'So Good To Me' is a ray of sunshine." **Breakthrough DJ/producer of 2013:** "Ummet Ozcan, Martin Garrix, and Vicetone."

**THE NERVO** twins have gone from strength-to-strength over the last 12 months, cementing their position as the most popular female DJ act on the planet. Australian twin sisters Miriam and Olivia (Mim and Liv to their pals) originally started out penning pop songs before co-writing 'When Love Takes Over' with David Guetta. They started DJing while still writing for pop acts like Kylie, Cheryl Cole and Britney Spears, but since 2011's Tomorrowland — about which they wrote 'The Way We See the World' with Afrojack — they haven't looked back, and have immersed themselves in global dance culture. "It has been an incredible 12 months," the gals tell DJ Mag. "Gigs have gotten crazier, and the fans more interactive. Our music is being heard by more and more people, so we're super happy. We're literally pinching ourselves everyday." Mim and Liv promised themselves some time off to work on their debut album this year, but say that it's been hard to find the time between their punishing DJ schedule. "Does anyone know a great scientist? We'd like to clone a third NERVO to help share the workload for next year," they joke. **CARL LOBEN**

**Have DJs' fees got out of hand?** "We are not entirely sure whose fees are what, but generally we think as long as everyone is happy — the promoter, the club, the DJs, and most importantly that the fans don't feel ripped off — then the fees are fair." **Has dance music become the new pop?** "It depends on which genre within dance music you're referring to. There's still a buzzing underground scene which doesn't come close to pop music." **If you could be any animal, what would you be?** "On days that we are exhausted, probably a sloth." **Should DJs do 'heart hands'?** "Why not? Show the people you care." **Do DJs have a duty to speak out about drugs?** "Each to their own. Talk about what you feel passionate about." **What would be on your fantasy rider?** "All of our best friends, so they could party with us at the gig!"

LIKE all the big dogs nowadays, Above & Beyond started a residency in Las Vegas in 2013. On top of that they held down their regular gig at Cream Ibiza, toured Australia and even started their own acoustic series of events. "We're all musicians and the desire to play your songs live is always there in the back of your mind," the band explain. "Until now we've only done it sporadically, in hotel lobbies, at after-parties and, once, in a hot air balloon for an audience of eight, including Pete Tong. His on the spot review gave us the encouragement to try it properly." As well as that, the electronic group also programmed the eclectic line-up of Group Therapy 50 at Alexandra Palace in London, and continued to unpredictably A&R their Anjunabeats/Anjunadeep labels into new territory with the likes of garage/house dudes Dusky. But that's not all... "We're just finishing the building of our new London music studios and have close to 20 songs that need producing and mixing for the new album, so we can't wait to get in there!" KRISTAN J CARYL



**17** <sup>009</sup>  
**ABOVE & BEYOND**

**From:** UK **Style:** "Emotional, uplifting songs, sometimes to a disco beat." **Best known for:** "Making grown men cry." **Tune of 2013:** "Oliver Smith 'Pressure'." **Breakthrough DJ/producer of 2013:** "Dusky."

**Have DJs' fees got out of hand?** "The business end of music is like any other industry, so if they have then they will readjust over time." **Has dance music become the new pop?** "Yes. Because US satellite radio added it to nationwide coverage and for the first time since Elvis, kids can like music their parents don't know." **If you could be any animal what would you be?** "A bird — I love aerial photography so would love to be able to move freely and take pictures without a window in the way." **Should DJs do 'heart hands'?** "Definitely, although a wider range of shadow theatre is advisable. We can do the horse, rabbit and dove now, as well." **Do DJs have a duty to speak out about drugs?** "Not when they're on stage." **What would be on your fantasy rider?** "Eight hours' sleep."

ONE would think that scaling the dizzy heights of the planet's charts would be a career pinnacle. And for former Swedish House Mafia man Sebastian Ingrosso, it was extremely important. But better than all that, obviously, was writing the track "Roar" for Mike and Sully from Monsters Inc prequel Monsters University. In 2013, Ingrosso and his old chum Axwell became undisputed 'Dads of the Year'. "We got the scene pretty early, it was still just two dimensional," he says. "It was pretty cool. My kids are a little bit too young for it, but I will be a hero in a couple of years. They were really open with what they wanted us to do, so we just had fun." Ingrosso also plays 'proud dad' to the likes of Alesso, who this year has gone stratospheric. "The boys are becoming men, understanding what it takes," he says. "It's the best emotional investment I've ever made." BEN ARNOLD



**18** <sup>016</sup>  
**SEBASTIAN INGROSSO**

**From:** Sweden. **Style:** "It's just dance music!" **Best known for:** "Being a Swedish House Mafioso." **Tune of 2013:** "Swedish House Mafia 'Don't You Worry Child'." **Breakthrough DJ/producer of 2013:** "Otto Knows."

**Have DJs' fees got out of hand?** "If you have a crowd of 8000 people you should be getting paid for that crowd. But if I'm playing in a country where the tickets are five bucks, I need to respect that economy and my fans." **Has dance music become the new pop?** "What is pop music? It can be urban, it can be dubstep. I don't mind dance music going into the charts." **If you could be any animal what would you be?** "A panda. Because it's black, white and Asian." **Should DJs do 'heart hands'?** "If they feel like it, they should. Why hate on someone for that? It's just about spreading love." **Do DJs have a duty to speak out about drugs?** "If you've got fans between like 12 and 25, you should be a good leader. But people are young and they're crazy, and it's not our responsibility only." **What would be on your fantasy rider?** "Pandas and a space ship."



**19** <sup>004</sup>  
**AXWELL**

**From:** Sweden. **Style:** "House." **Best known for:** "[Being] a part of Swedish House Mafia and Axtone Records." **Tune of 2013:** "I AM" Sick Individuals & Axwell feat Tyla Renee." **Breakthrough DJ/producer of 2013:** "Hard Rock Sofa."

**Have DJs' fees got out of hand?** "I'm not really in a position to comment on DJs' fees, but considering DJs are playing the same size arenas that rock bands do — it's probably why fees are similar." **Has dance music become the new pop?** "Because dance is popular right now — it's a part of pop culture. So obviously there will be some very poppy-sounding dance records as well." **If you could be any animal what would you be?** "Probably a shark — seems they don't have too many worries if they stay away from eating humans." **Should DJs do 'heart hands'?** "They are not going to go away, you might as well surrender to them!" **Do DJs have a duty to speak out about drugs?** "I don't think we have a duty to do it. I'm not sure if someone who is about to take drugs will suddenly not take them because they find out the DJ doesn't approve of drugs." **What would be on your fantasy rider?** "Pre game with Steve Jobs before every show."

IT'S been a year of transition for Axwell, who along with Steve Angello and Sebastian Ingrosso finally bade farewell to their Swedish House Mafia project at UMF in March. The rest of 2013 has simply seen a continuation of Axwell's solo career, which he maintained even at the height of SHM mania. This year's highlights include, he says, "Playing at Fabrik in Madrid, one of the most intense crowds. Also, my homecoming party in Stockholm was a proper homecoming party. I'm so proud of the Swedish crowd!" And when asked if he has any stories to share, Axwell replies, "I have seen and experienced so many funny, crazy things these last couple of years that I don't even notice them when they happen, it's all just a part of 'normal' for me now. "The craziest thing for me is to see the crowd love the music I make." IAN ROULLIER



**20** <sup>001</sup>  
**ALY & FILA**

**From:** Egypt. **Style:** "Uplifting, euphoric driving trance." **Best known for:** "Future Sound Of Egypt record label, radio show and events." **Tune of 2013:** "Simon O' Shine & Sergey Nevone 'Apprehension (Aly & Fila Mix)'." **Breakthrough DJ/producer of 2013:** "Fady & Mina/Tan Standerwick."

**Have DJs' fees got out of hand?** "It always depends on the market you are addressing." **Has dance music become the new pop?** "Depends what genre of dance music. Our own style is dance music, and not pop." **If you could be any animal what would you be?** "Lions, to organise the jungle we are living in." **Should DJs do 'heart hands'?** "We have done it a couple of times when the crowd have been doing it to us while on stage, we feel that it would be not nice to return it back to them." **Do DJs have a duty to speak out about drugs?** "While it's not a duty, whenever you can you should give advice that they [the fans] can still enjoy the music without risking their lives." **What would be on your fantasy rider?** "We are happy with the rider we have, no need to make the promoter's life hard."

EGYPTIAN trance titans Aly & Fila released their second artist album this year, 'Quiet Storm'. "We're really happy with the feedback it has received," they tell DJ Mag. 2013 also saw their radio show, Future Sound of Egypt, reach its 300th broadcast in August, and to celebrate this landmark they hosted five big FSOE 300 events worldwide. These took place in Sharm El Sheikh (Egypt), Mexico City, Amsterdam, Buenos Aires and Prague and included live broadcasts of each event from the FSOE 300 Broadcast Centre. 2014 will see them celebrate FSOE 350 with more events. The last 12 months has also seen them release several singles including Aly & Fila vs John O'Callaghan 'Vapourize', Aly & Fila feat Chris Jones 'Running Out Of Time', Aly & Fila feat Sue McLaren 'Mysteries Unfold' and Aly & Fila vs Fady & Mina 'The Journey (FSOE 300 Anthem)'. They kept their hands in remixing, too, released tracks on their Future Sound Of Egypt label every fortnight, and DJed in many countries. "We have been very fortunate to meet so many amazing people, fans and clubbers and also to have visited so many amazing places," they say. CARL LOBEN

**THIS** year two stadium-sized titans came together for some special shows that saw them play back-to-back. Although both Markus Schulz and Ferry Corsten have been decidedly trance until now, they billed themselves as an EDM duo and offered a broader sonic picture as a result. Going under the New World Punx banner, the pair played their first show at Madison Square Garden, promise many more future dates and have even been collaborating in the studio. **AS** well as also touring plenty of far-flung territories on his own, Schulz also hooked up with The M Machine — a dance band who have previously released on Skrillex's label — for a month-long tour of the States. Somehow, also this year the man known as a Unicorn Slayer (because of his harder, darker style of trance) has been putting the finishing touches to his fifth album, 'Scream II', due for release soon. **KRISTAN J CARYL**



**Have DJs' fees got out of hand?** "I don't handle that part of the business. That's why we have agents." **Has dance music become the new pop?** "Yes, this is the sound of the new generation, and with it they have given it new twists. It is an exciting time." **If you could be any animal what would you be?** "One of my dogs, they are spoiled, live well, and get to hear the best music before anyone else." **Should DJs do 'heart hands'?** "If you can't show your appreciation and affection for the fans supporting you then there is something wrong." **Do DJs have a duty to speak out about drugs?** "I think it's a conversation that not just DJs should be involved in. Promoters, clubbers, VJs... everybody needs to speak up about responsibility." **What's on your fantasy rider?** Not answered.

**21** ↑08  
**MARKUS SCHULZ**

**From:** Germany. **Style:** "Unicorn-slaying trance." **Best known for:** "Slaying unicorns and marathon DJ sets." **Tune of 2013:** "Fisherman & Hawkins 'Apache'." **Breakthrough DJ/producer of 2013:** "Beat Service."



**23** ↑12  
**HEADHUNTERZ**

**From:** Holland. **Style:** "Hardstyle." **Best known for:** "Making music that's hard on the outside and soft on the inside." **Tune of 2013:** "It's not an electronic record — Mr Prozb 'Waves'." **Breakthrough DJ/producer of 2013:** "Calvin Harris (he's had a decent year I think)."

"I managed to release a record at last — after 533 days of radio silence," says Willem Rebergen, referring to 'Colors', the recent single that marked his transition from the Scantraxx label to Ultra Records. But while 2013 has been relatively quiet on the production front for the Dutchman, he's still been working with the frenetic intensity you'd expect of hardstyle's finest. "Making the video with Krewella for our 'United Kids Of The World' track was a truly inspiring experience," he says when asked about this year's highlights. "Going to places that have never experienced hardstyle has been special and doing Defqon and EDC in one weekend was a unique moment." He's keen to keep pushing things forward in 2014. "I see myself breaking free and exploring new territories, both musically and personally with my career." So keep your ears peeled. **IAN ROULLIER**

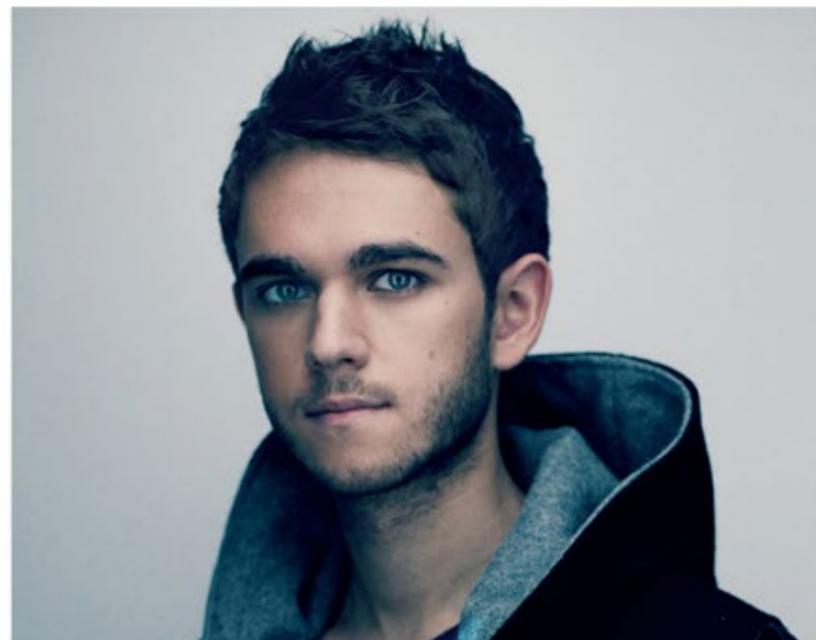
**Have DJs' fees got out of hand?** "I don't have a strong opinion. I'm just doing my thing, it was never about money in the first place. Who are DJs to refuse what promoters are willing to pay for them?" **Has dance music become the new pop?** "Yes. It's a cyclical thing. It just so happens electronic music is the 'popular' music of the day. It's vice versa also, pop artists now make dance records. How long it will be like this is anyone's guess." **If you could be any animal what would you be?** "A bird, so I could fly and be free." **Should DJs do 'heart hands'?** "DJs should be free to do whatever they feel like. I wonder why people are even bothered by stuff like this, just listen to the music." **Do DJs have a duty to speak out about drugs?** "No, every adult has to make an informed choice for themselves." **What would be on your fantasy rider?** "A good crowd, good sound, and the occasional Heineken is enough for me."

**IF** Daft Punk seem like improbable inclusions on this list, that's only because they're not strictly DJs. Extremely sporadic appearances aside, the French duo barely even played a live show this side of 2013, with their much hoped-for festival gigs (particularly at Coachella and Glastonbury) ultimately failing to materialise. Even so, it's testament to Guy-Manuel de Homem-Christo and Thomas Bangalter's unwavering popularity that they continue to make an impression in the Top 100, and even by their own lofty standards, they still enjoyed a pretty spectacular past year. **2013**, of course, was the year when Daft Punk's popularity — quite aptly in their case — reached stratospheric levels. Much of that was attributable to the success of 'Random Access Memories', their fourth studio album proper (not including the Tron Legacy soundtrack) that was finally unleashed on the world back in May. While the LP's accompanying reviews veered between the inspired to the mundane, it still made use of one of the most inspired marketing campaigns in recent musical history (the public were drip-fed tidbits of music samples and information from as far back as 2008), and — for the most part at least — it also had the goods to back up such grandiose promotion, with its lead single, 'Get Lucky', very much indicative of the fact. The track (a bonafide pop gem that married the brilliance of Daft Punk, Nile Rodgers and Pharrell Williams) soon became the feel-good, crossover anthem of summer 2013, and it's only in the past few weeks that the recent hysteria surrounding the duo has begun to subside. Even so, the facts speak for themselves: 7.3 million copies sold, Top 10 in over 32 countries, 200 million YouTube plays. And that's just some of the statistics surrounding 'Get Lucky', never mind 'Random Access Memories'. The smart money would be on the duo touring in 2014, but as always with Daft Punk, they're sure to keep us guessing for some time yet. **STEPHEN FLYNN**



**22** ↑22  
**DAFT PUNK**

**From:** France. **Style:** Disco-influenced electronic funk.



**24** ↑27  
**ZEDD**

**From:** Russia/Germany. **Style:** Dubstep/electronic pop.

**FOR** Russian-German producer Anton Zaslavski — better known under his stage name Zedd — 2013 has proved to be something of a pinnacle year. And considering what the past few years have brought in his direction, that's saying something. At 24, he's fast becoming one of the most in-demand producers in the world, cannily straddling the worlds of teen-pop and EDM, remixing Justin Bieber and the Black Eyed Peas one minute, and Swedish House Mafia and Skrillex the next. Indeed, it was Skrillex who first spotted him online and quickly scooped him up into his OWSLA label family. And now here we are, poised for even bigger things to come. Adding to an already impressive ascent from his bedroom into the world of international recognition and major label interest, his remix of Lady Gaga's 'Born This Way' and 'Marry The Night' clearly made an impression on the meat-wearing pop sensation back in 2011. At the end of 2012, he joined her as the opening act on the Asian leg of her vastly successful Born This Way Ball world tour, exposing him to an entirely new audience, and getting him signed to Interscope along the way in what must have been a rather pleasing added bonus. Now he's among the luminaries (along with the even younger talent, 19-year-old Frenchman Madeon) producing Gaga's next album project, 'ARTPOP', likely to be one of the most anticipated pop albums of the year when it drops later this month. He's produced an impressive five tracks in all, including the single 'G.U.Y. (Girl Under You)'. "I've done a lot of stuff that's really outside of what I usually do," he told Rolling Stone earlier this year. "There was one song that started from her just giving me, like, 10 words to describe an emotion, and then I had to make this into music. It's been a very experimental way of approaching music." Well, that kind of thing is probably par for the course when working with the most esoteric pop star the charts has encountered in many years. Where he goes from here is frankly anyone's guess. But upwards is the most likely direction. **BEN ARNOLD**

**EMERGING** from the embers of Pendulum, Rob Swire and Gareth McGrillen's masked cover was blown almost immediately when they hit the scene in 2011 with their aggressive, screaming dubstep-infused sets and productions. Being constantly shot down by the drum & bass purists had simply stopped being fun and their rebirth as Knife Party was a logical progression (if you'll pardon the pun). But while their mission statement may have been to head back underground, Swire and McGrillen's Knife Party project continues to blow up globally and gain momentum in its own right. There's nowhere for the Aussie duo to hide.

This year has been one of evolution for the Knife Party sound. As Swire told Radio 1's Zane Lowe, "It seemed to happen overnight. The records that we were playing in one place just started not to go off in this other place until it was happening all over the country, especially in the States. But the house thing is almost healthier than ever."

Their music still has a strong dubstep strand in its DNA, but this year's 'Haunted House' EP saw that house influence form a much greater focus. Still very much in effect are their trademark aggression and typically provocative titles like 'EDM Death Machine', a stomping, yelping, rave-inspired beast that comes complete with a tongue-in-cheek outline of EDM's future. The same EP also spawned 'LRAD', a pounding, anthemic, at times almost trance-inspired track. The accompanying high budget video tells a tale of mind control and robot politicians and has more than an edge of Terminator-styled dystopia to it.

On the live front, Knife Party have taken their distinctive 'horror house' brand on the road to hammer



crowds everywhere from Amnesia in Ibiza to Miami's Mansion to the boggy fields of Bestival. As for the future, another EP is set to follow but while their label are keen on a Knife Party album, that may not come to pass. As Swire told Lowe, "We know the format that our audience wants to buy music in and we don't think that's an album format". Whatever their next step is, Knife Party's global popularity seems set to continue growing, while their pendulous past is just a distant memory. **IAN ROULLIER**

**25** 08  
**KNIFE PARTY**

**From:** Australia. **Style:** Dubstep, electro house and beyond.



**DUTCH** brothers Sjoerd and Wouter Janssen have, by their own admission, spent 2013 'going crazy with releases'. Crazy is right. They closed out 2012 with the massive single 'Cannonball', keeping up the pressure with 'Slow Down' for Steve Aoki's Dim Mak, 'Get Loose' for Skrillex's OWSLA imprint and the towering 'Booyah' for the Dutch titan Spinnin' Records. "People fell in love [with the tracks] and we just didn't expect this major feedback," says Sjoerd. "We're so happy with the enthusiasm. We thought 2013 would be a transition year, but this has been crazy. We had like 78 shows in the last two months. Mexico City was mindblowing. We got 10,000 new fans on Facebook the next day." Well, no pressure then. Oh hang on, that's loads of pressure. "We just wanted to show people what we are capable of, really add a signature to the sound," he adds. Mission accomplished, then. **BEN ARNOLD**

**Have DJs' fees got out of hand?** "In some ways, maybe. But if you can pull 5,000 people then it says something about you. As long as it's in balance, it's fine." **Has dance music become the new pop?** "Dance music's influence over this generation is insane, and it's a genre that has evolved. It can become as big as pop, but it will always be different." **If you could be any animal what would you be?** "We'd be skinks. They've been around for so many years and can adapt to their surroundings." **Should DJs do 'heart hands'?** "If they feel like doing it, they should do it. Depends on how many girls are in the venue." **Do DJs have a duty to speak out about drugs?** "I don't think it's a duty. For us, drugs is the same as sex. If you want to do it, do it safely, and it's your responsibility." **What would be on your fantasy rider?** "A production studio. We've been making music for many years, but every morning I still can't wait to get to the studio. Working is in our blood."

**27**  
**RE-ENTRY**  
**SHOWTEK**

**From:** Holland. **Style:** "Progressive electro." **Best known for:** "Booyah". **Tune of 2013:** "Danny Avila 'Tronco'." **Breakthrough DJ/producer of 2013:** "Jordy Dazz."

**IT** is a testament to their huge international appeal that the Swedish House Mafia has 'done a Daft Punk' this year, in that they have made it into the Top 100 despite not performing for most of the year in the wake of their split back in March.

"The last few months were pretty emotional," says Seb Ingrosso. "It was the best and worst of times for us, but you know it was also super-nice to finally get the tour and the single done and thank everyone."

For the last decade few electronic acts have had the crossover appeal of Swedish House Mafia, arguably the group that kick-started the EDM craze in the States, however unwittingly. In their wake, shows with mind-blowing lights, lasers and crowds numbering in the hundreds of thousands have become ever more the norm.

"Milton Keynes Bowl was a real career highlight. Ultra in Miami was a special moment but also places like India were super special. We got love like nowhere else before and playing our songs still brought tears to our eyes."

Gone they may be, forgotten they certainly will never be. **KRISTAN J CARYL**



**26** 14  
**SWEDISH HOUSE MAFIA**

**From:** Sweden. **Style:** EDM.



**HAVING** smashed into last year's Top 100, Andrew Rayel has enjoyed another huge year. Still only 21, Rayel has continued to rack up a string of high-profile sets and productions and also released his first mix compilation, 'Mystery Of Aether', which came out on Armin van Buuren's Armada label. "Touring around the world and seeing so many countries and festivals has been simply amazing for me," he says. "I've played events such as A State Of Trance, Privilege Ibiza, Ministry Of Sound, Global Gathering and club-nights such as Calypso in Tunisia. Amazing experiences and memories." And next year he'll be maintaining that momentum with the release of his debut album. "I've worked really hard on it, so I can't wait to just show it to people," he says. It looks like there could be a Rayel presence in the Top 100 for many more years to come. **IAN ROULLIER**

**28** 49  
**ANDREW RAYEL**  
**HIGHEST CLIMBER**

**From:** Moldova. **Style:** "Progressive trance/trance." **Best known for:** "Piano Man" and Aether sound, my unique sound." **Tune of 2013:** "MaRLo 'BOOM'." **Breakthrough DJ/producer of 2013:** "Alexandre Bergeau."

**Have DJs' fees got out of hand?** "It depends on the artist and the country and the logistics of events, so you can say yes and you can also say no. It depends." **Has dance music become the new pop?** "I think dance music has its own thing. I'm really happy to see it become popular. It's not underground any more and I hope it will just keep growing every year." **If you could be any animal what would you be?** "I think I would be a tiger because I admire them and I think they perfectly combine the power and the beauty of their nature." **Should DJs do 'heart hands'?** "Yeah, why not? It's always good to show love for the fans from the DJ booth." **Do DJs have a duty to speak out about drugs?** "They should. Dance music shouldn't be about taking drugs, which is risking the lives of your fans. Music and vibes should give the energy." **What would be on your fantasy rider?** "As many chocolate cakes as possible."



**29** 003  
**FEDDE LE GRAND**

**From:** Holland. **Style:** "Electro house." **Best known for:** "Destroying pretty much every single dancefloor on the planet." **Tune of 2013:** "'Rockin' N' Rollin' gets it done!" **Breakthrough DJ/producer of 2013:** "Roul and Doors."

"DJING is taking everyone on a journey, through sound, where you control the adventure, you control the vibe and flow and pace of the story, you're the one that gets to pick where you all go next." Fedde Le Grand's view of his job is a traditional one and his continuing popularity proves that many dance fans around the world enjoy his particular brand of storytelling. With 2013 being a year where he has been "super productive, I feel as if everything lined up this year has fallen into place, where everything's finally working the way I want it to", Fedde promises that he has so many new tracks to share that "it's scary, 2014 is going to be absolutely full-on with the music". **DAVID MCCARTHY**

**Have DJs' fees got out of hand?** "It's very easy to think DJs are making a lot of money, but it's not just the DJ, it's a whole team of people working to realise everything and it all needs to be paid just off the income of one person." **Has dance music become the new pop?** "It's definitely got a bigger presence in the mainstream press than it did five years ago, and the simple reason is that America finally embraced it on the radio." **If you could be any animal what would you be?** "I'd choose a platypus. It's pretty rare, you only get them in Australia. It's also a bit strange and it does its own thing. I feel strongly connected to those qualities." **Should DJs do 'heart hands'?** "Yes, I do, a lot! It's all about the love!" **Do DJs have a duty to speak out about drugs?** "Yeah I think so, I think anything that has an impact on the scene in such a big way needs to be at least discussed, the safety of the kids on the dancefloor is the most important thing, before anything else." **What would be on your fantasy rider?** "A Playstation 4, a few drinks and coming a day early to the gig. I cannot tell you how much of a luxury an extra 24 hours to chill out before each gig [would be], it would be absolute bliss!"

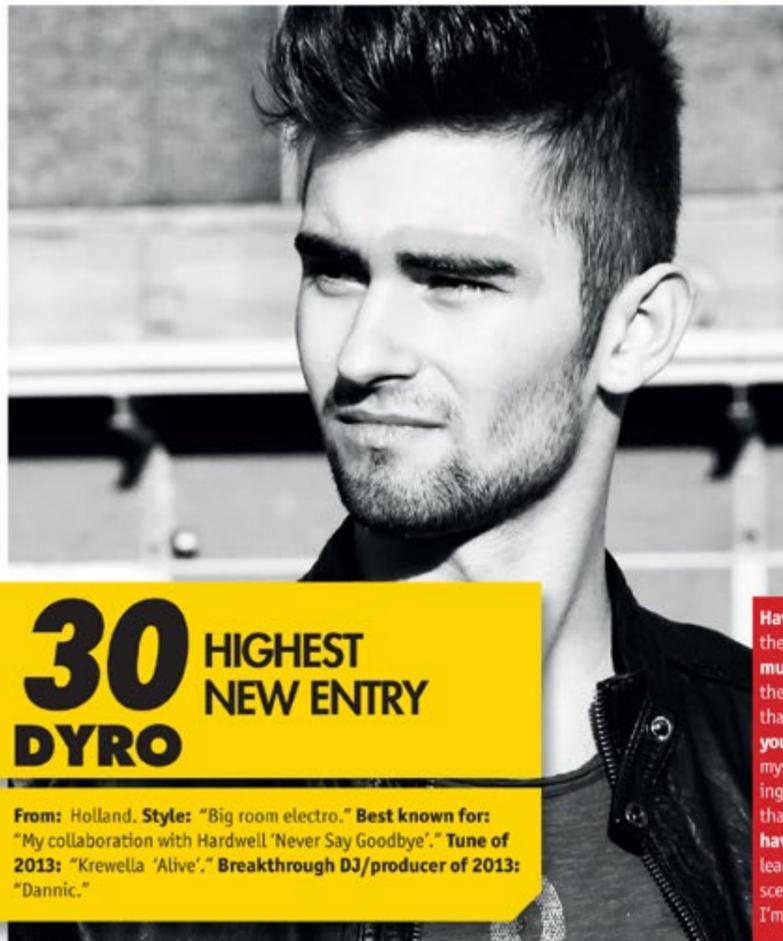


**31** 002  
**LAIDBACK LUKE**

**From:** Holland. **Style:** "Non-pretentious, fun and energetic." **Best known for:** "'Turbulence', 'Show Me Love' and my remix for [Wynter Gordon's] 'Dirty Talk'." **Tune of 2013:** "So many great ones, but I fell in love with the Melbourne style this year." **Breakthrough DJ/producer of 2013:** "Will Sparks/Carnage/GTA and TJR."

**LAIDBACK** Luke has been enjoying a twist on touring recently by taking a bus instead of flights. "It's a whole different experience! For instance, the travel is way easier than flying. No airport security, not dealing with people at airports on just four hours of sleep. Basically you sleep on the bus and arrive at a new location," he tells us. As to why so many DJs from The Netherlands feature in this year's poll Luke has his own view. "I always say we have the Dutch crowd to thank. The Dutch crowd is a very tough crowd. People don't let go as easy as in the rest of the world. And they are very picky, even if they are your fans. This makes us work very hard. The bonus is, when we play abroad, we feel like Superman!" **DAVID MCCARTHY**

**Have DJs' fees got out of hand?** "In some occasions yes, but it should always be a formula measured by ticket price and capacity of a club if you ask me." **Has dance music become the new pop?** "Absolutely and I don't see any harm in that. Dance music deserves to be an accepted genre like rock or hip-hop is." **If you could be any animal what would you be?** "I often feel like a cat. But I'd love to be a dragon. My wife calls me a monkey though haha." **Should DJs do 'heart hands'?** "I do heart hands! I feel it suits me and I only do it when I really feel it, not because of wanting to be popular or when I have dollar signs in my eyes." **Do DJs have a duty to speak out about drugs?** "In a sense yes, we have a lot of people looking up to us. I'm more of a non-pressure type of guy. I have never ever done any drugs though, and it's really not needed for a good night out." **What would be on your fantasy rider?** "My house or studio remade as a back stage area haha."



**30** HIGHEST NEW ENTRY  
**DYRO**

**From:** Holland. **Style:** "Big room electro." **Best known for:** "My collaboration with Hardwell 'Never Say Goodbye'." **Tune of 2013:** "Krewella 'Alive'." **Breakthrough DJ/producer of 2013:** "Dannic."

ONE of 2013's Top 100 debutants is pretty modest about his achievements over the last couple of years, claiming that he had "been making tracks in my room for sometime before [my first release] and it all came together with a few lucky breaks along the way". The first of those lucky breaks was passing a tune to Dutch electro titan Hardwell who played it the very same day at Electric Zoo in New York and went on to release it on his own Revealed label. After that it has been a joyous ride for the eclectic Dyro who has gone on to play with Hardwell and Tiësto on stage during UMF in Miami, as well as playing EDC in Vegas and Mysteryland in his home country. "I am really pleased!" beams the man who runs his own Daftastic radio show, has remixed Axwell and Katy Perry amongst others and is soon to release his next solo EP on Revealed. "It is amazing to get recognized for what I have achieved this year and I can't thank my fans enough for voting. It means so much that all the dedication and hard work has paid off." **KRISTAN J CARYL**

**Have DJs' fees got out of hand?** "What people are paid is dictated by the market rather than what the individual's demands are." **Has dance music become the new pop?** "For me pop music is created to appeal to the widest audience possible and is focused on sales units. I don't think that is the case for dance music." **If you could be any animal what would you be?** "A flying unicorn. I spend a lot of times sitting on planes so flying myself around the world would make the travel aspect way more interesting!" **Should DJs do 'heart hands'?** "Anything which lets the fans know that they mean something to you can only be a good thing, right?" **Do DJs have a duty to speak out about drugs?** "I don't think so, it's not like the leading DJs endorse drug taking, unlike some of our peers in the hip-hop scene." **What would be on your fantasy rider?** "For some reason when I'm on tour I never have enough underwear on me."

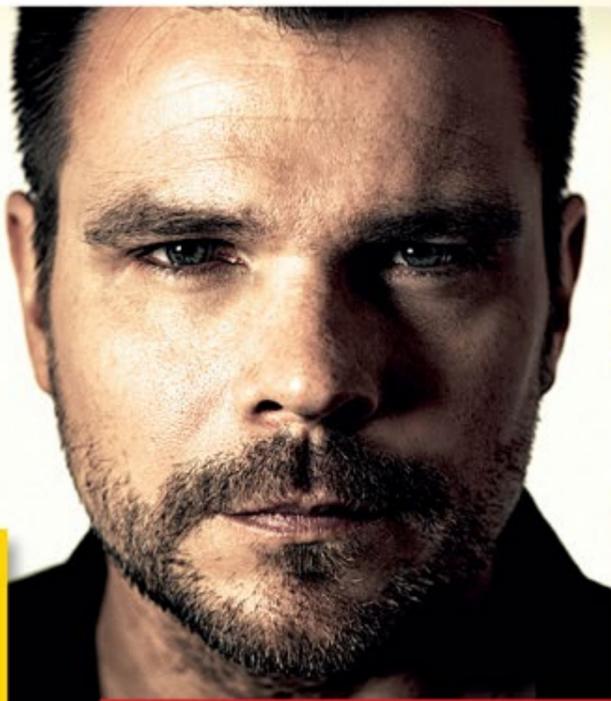


**32** 016  
**PAUL VAN DYK**

**From:** Germany. **Style:** "Electronic dance music." **Best known for:** "The Politics of Dancing." **Tune of 2013:** "Woody van Eyden & Maarten de Jong 'It's A Shark'." **Breakthrough DJ/producer of 2013:** "It isn't about individuals, it's about all those DJs and producers making music passionately."

2013 was the year that Paul van Dyk returned to the classics. Less 'Strings of Life', however, than the strings at the Munich National Theatre, mashing together Verdi and electronica in the most auspicious surroundings of the Bavarian Opera Festival. "It was a big challenge," he says. "It wasn't about combining Verdi's music with electronic instruments, it was like transferring the compositions into something that could become a proper club night. I'm always up for things that are artistically more challenging." But it's been the scale of one other project that has pretty much dominated his year — bringing together the third in his Politics of Dancing series. This will be no ordinary mix album, however. Rather than harvest new tracks months in advance, instead he went into the studio with a wealth of producers to make original compositions. "It became more an artists collaboration album, and I'm really very proud of it," he says. Who is involved, he can't say. But 2014 should reveal all. **BEN ARNOLD**

**Have DJs' fees got out of hand?** "You should ask the people you are most likely referring to that question. I'm not throwing cakes that need to be on the bill, and I'm not wearing funny costumes that need to be on the bill. But it's down to the audience to decide if they are willing to pay." **Has dance music become the new pop?** "No, I think cheesy pop music has become more danceable." **If you could be any animal what would you be?** Not answered. **Should DJs do 'heart hands'?** "Interacting with your audience is a key element of performance. The heart sign, the thumbs up, the peace sign, it's all interaction." **Do DJs have a duty to speak out about drugs?** "Some look up to DJs as being role models, so perhaps we have a responsibility in that respect... but I don't think that the use of illegal substances is connected only to electronic music." **What would be on your fantasy rider?** "One or two Red Bulls, coffee and sometimes tomato juice. That's more than enough!"



**33** 012  
**ATB**

**From:** Germany. **Style:** "Trance." **Best known for:** "ATB concerts." **Tune of 2013:** "Can't say." **Breakthrough DJ/producer of 2013:** "Calvin Harris. To be honest I love a lot of his stuff!"

**Have DJs' fees got out of hand?** "I'm a producer and DJ. Do you think I'm the right person to ask this question?" **Has dance music become the new pop?** "C'mon... just because some dance tracks are successful it doesn't mean that dance is pop now. Is it that bad when a lot of people like electronic music?" **If you could be any animal what would you be?** "I would love to be an eagle as it must be wonderful to spread your wings and fly! This was the reason why I did my flying license in the past." **Should DJs do 'heart hands'?** "To be honest, I never did it! I think that's the answer!" **Do DJs have a duty to speak out about drugs?** "I think everybody's got the duty to speak [out] about drugs, doesn't matter if it's a DJ or a guest who's doing a regular office job during the week." **What would be on your fantasy rider?** "Haägen-Dazs ice cream. But I'm always on a diet!"

**FOR** the first time this year, enduring Top 100 fave ATB is to take his awesome concert tour outside of Europe. Los Angeles, San Francisco, Chicago and New York City will all play host to the show that has taken much of the year to prepare. "I've been touring in the US for 15 years now and now is the time to give them the full ATB package," enthuses the veteran. "These shows will be much more complex than the shows I did before because it's electronic music played with 100% live musicians. That is so important for me. I searched a long time for the right musicians and the right team." Stating that the visual aspect so dominant at many EDM shows is not his priority — rather, the shows will be all about showcasing electronic music's range of emotions — André Tanneberger has also just released his latest album, 'Contact'. "It has a lot of interesting collaborations but not just big name collaborations. Instead I love to present fresh people who really deserve to get presented because their voices are fantastic." **KRISTAN J CARYL**



**35** 011  
**DADA LIFE**

**From:** Sweden. **Style:** "High-energy anything-goes." **Best known for:** "Creating their own nation — Dada Land — and getting banned from leaving Sweden by their government." **Tune of 2013:** "DVBBS & Borgeous 'Tsunami'." **Breakthrough DJ/producer of 2013:** "Andybody."

**Have DJs' fees got out of hand?** "People are up for paying a lot of money for a proper experience. If the DJ can deliver that — sure, why not? Also, do you know how much bananas and champagne we go through a regular year?" **Has dance music become the new pop?** "Yes. Why not? It's fun — and it's about the now." **If you could be any animal what would you be?** "Monkeys. No need to explain." **Should DJs do 'heart hands'?** "We prefer the international sign for 'pizza'. Now that is love." **Do DJs have a duty to speak out about drugs?** "No. That said: music is the strongest drug ever and 100% safe." **What would be on your fantasy rider?** "What do you mean? We have our fantasy rider. Every night."

**DADAISM** was a European art movement in the early 20th century which revelled in nonsense and irrationality and covered a wide range of art-forms that laid the groundwork for post-modernism, pop art and surrealism. "We heard about these other people doing something similar stuff in the 1910s but to be honest they just seemed too boring to copy," Dada Life tell DJ Mag when asked if they feel an affinity to their predecessors. DL are known for track titles like 'Rolling Stones T-shirt', 'Happy Violence', 'Kick Out The Epic Motherfucker', 'Unleash The Fucking Dada' and 'Feed The Dada' which, they say, "just come to us. If you could step into our minds for one day..." It must be said that not many DJs start their own country, as they have done with 'Dada Land'. "It's a special place for us. No rules but the rules of Dada. We felt the need to create a sovereign nation where we can all do whatever we want. The Swedish government disagreed and kept our passports for more than two weeks before we got them back," they explain, rather sheepishly. As for next year? "Release a lot of music to start with! We also need to develop Dada Land even further. Our independence day is the 6th of March... keep your eyes and ears open!" **DAVID MCCARTHY**

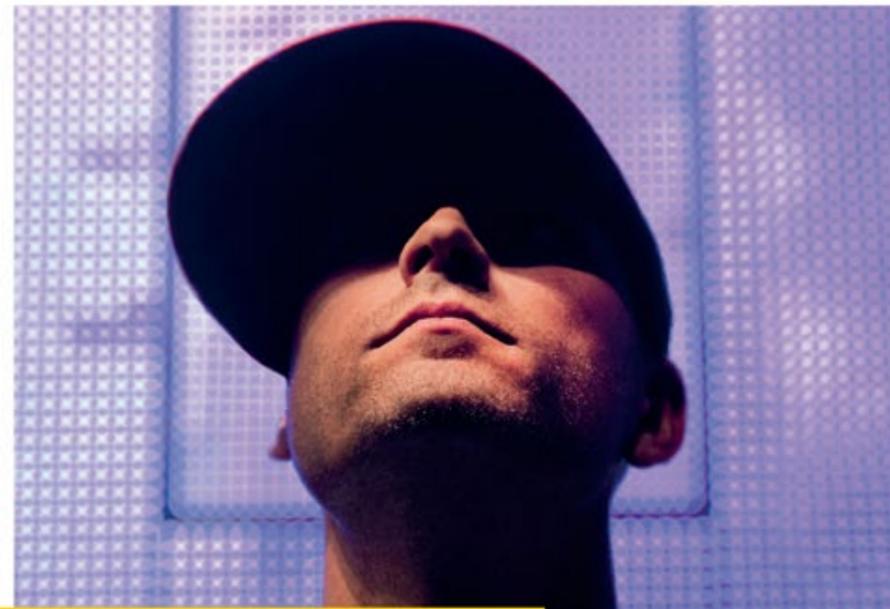


**34** 008  
**ANGERFIST**

**From:** The Netherlands. **Style:** "Hardcore techno." **Best known for:** "'Raise Your Fist For Angerfist'." **Tune of 2013:** "Angerfist 'Street Fighter'." **Breakthrough DJ/producer of 2013:** "Bodyshock."

**Have DJs' fees got out of hand?** "I don't know about that, but I do think the price of pepperoni pizzas got way out of control these days." **Has dance music become the new pop?** "Since the charts are full of it, and pop is short for popular, I guess the answer is yes." **If you could be any animal what would you be?** "A Komodo dragon, powerful and destructive." **Should DJs do 'heart hands'?** "I'd rather raise my fist." **Do DJs have a duty to speak out about drugs?** "Duty means rules, and rules do not apply in music." **What would be on your fantasy rider?** "A Wiener schnitzel and a bottle of Bacardi, so I guess I'm living my fantasy."

**NOW** enjoying his third year in the Top 100, Angerfist is renowned for his hard, uncompromising productions and sets, which are all peppered with hammering beats, roaring synths and aggressive, apocalyptic samples. His releases this year have included 'From The Blackness', with its epic choirs and devilish vocals, the yelping 'Don't Fuck With Me' and 'Just Like Me', a pounding hardcore/hip-hop collaboration with Tha Playah. On the live front he's also been smashing it, no doubt in a more literal sense than most. "I did the closing set at this year's Summer Festival in Antwerp, Belgium," he explains. "The vibe was so intense, and the crowd so huge. It was really a great experience and definitely my highlight of the year." And if you think he's just acting tough, think again. "Me and a couple of close friends/colleagues did a massive bungee-jump from the Contra Dam in Switzerland," he explains. "Jumping from a 220m high structure gives you such a bizarre feeling, and redefined my definition of thrill. Check out the full video on my YouTube channel, it's totally worth it!" Next year promises to be even bigger for the adrenalin-loving Dutchman. "In 2014 there will be a brand-new Angerfist album," he reveals. Take cover. **IAN ROULLIER**



**36** 006  
**KASKADEE**

**From:** USA. **Style:** "House. Lounge. Electronic." **Best known for:** "Letting the music speak." **Tune of 2013:** "'Atmosphere'." **Breakthrough DJ/producer of 2013:** "Martin Garrix."

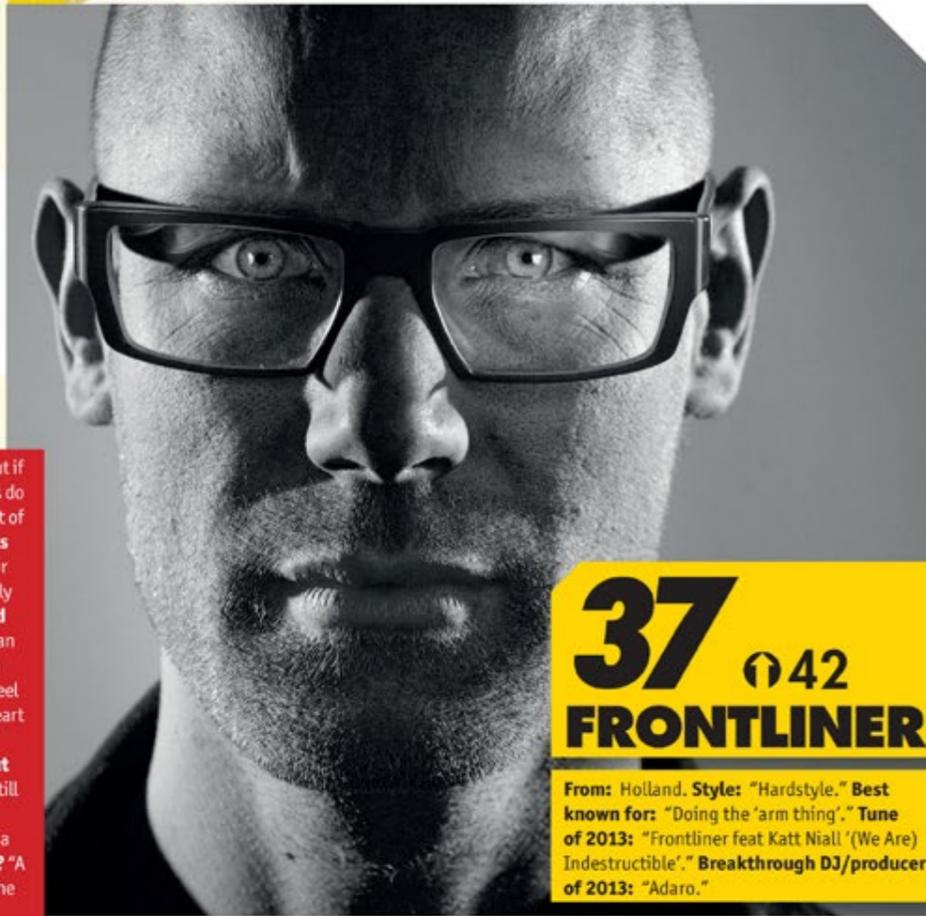
**Have DJs' fees got out of hand?** "Sure." **Has dance music become the new pop?** "No not yet, cause the pop acts still use producers that are ripping off whatever happens to be going on in the clubs. It will only become pop once we start making the records... all of them." **If you could be any animal what would you be?** "A dog because I could be just chilling on the couch sleeping right now." **Do DJs have a duty to speak out about drugs?** "No." **Should DJs do 'heart hands'?** "No, never." **What would be on your fantasy rider?** "A time machine but I could be satisfied with a teleportation machine too."

**IT** was a year of achievement on all fronts for US house veteran Kaskadee. A new album, several huge tours, and a few years into America's grand embrace of dance music, he's commanding the respect of an elder statesman. That's not to imply he's slowing any on the creative side, though. "At this point in my career I am interested in making music that will last and make an impression on people," he says of 'Atmosphere', his new album that saw release in September. "In the world of electronic music I think it is becoming less about the tricks and more about the actual song. In this album I experimented with a variety of styles that have inspired me over the years, and while listening to it you can really get an understanding of who I am." While the tour for 'Atmosphere' saw Kaskadee playing to audiences in their tens of thousands, he also got to play a swathe of smaller "hot, sweaty shows" earlier in the year to mark the 10th anniversary of his classic 'It's You, It's Me' album. Otherwise, as one of America's most outspoken veterans, people are definitely listening to what he's saying. "With so much growth over the last few years, I think it is important to remember what is important in this scene. The music. I am very fortunate to be in a position where I remember what it has taken to get it to this place, talk about it and have a dialogue with people." **ANGUS PATERSON**

"IT'S like my dreams are coming through every day," says Dutch DJ Barry Drooger, aka Frontliner. "I've recently rented a building where a new studio is being built for me and I've been privileged enough to play gigs all over the world."

Much like all aspiring musicians, however, Frontliner is constantly looking to hone his musical style and build on his early success. "The next big thing coming up is my own stage at Thrillology Festival in Utrecht, Holland, and I'm also working on a new track that I can't talk about in detail yet. What I can say is that it will be insane, and when the time comes you'll all understand why it's so important to me!" Frontliner fans: you have been warned... **STEPHEN FLYNN**

**Have DJs' fees got out of hand?** "Mine hasn't, but if I ever start making the amount of money some DJs do I would probably start feeling guilty. However, a lot of them give so much in return so it's not all bad." **Has dance music become the new pop?** "Call it pop or commercial: dance music has just become incredibly popular." **If you could be any animal what would you be?** "The only animal I wouldn't want to be is an animal raised for factory farming." **Should DJs do 'heart hands'?** "I think DJs should do what they feel like doing on stage. I get fed up seeing all those heart signs though — just put your hands in the air and go crazy!" **Do DJs have a duty to speak out about drugs?** "I would like to. Drugs are bad, but if you still would like to use them, please do so with caution, don't take too much and never take anything from a stranger." **What would be on your fantasy rider?** "A helicopter — so I could get to all my gigs without the hassle!"



**37** 42  
**FRONTLINER**

**From:** Holland. **Style:** "Hardstyle." **Best known for:** "Doing the 'arm thing'." **Tune of 2013:** "Frontliner feat Katt Niall ' (We Are) Indestructible'." **Breakthrough DJ/producer of 2013:** "Adaro."

THE final shows of the Swedish House Mafia weighed pretty heavily in the life of Steve Angello in the first half of this year. Now that massive chapter of his life has closed, the powerhouse Swede says he's feeling excited about moving forward as a solo producer again. "It was a really emotional tour and we did so many amazing things together, playing the biggest stadiums and arenas around the world. We went to places I've never dreamt of going, and it just got bigger and bigger! But I feel like we did it right by doing a last tour."

While Sebastian Ingrosso and Axwell both struck up a new collaborative project together after the tour's conclusion, Angello decided to go it alone for a little while. "I'm focused on my solo album, and my label SIZE that turned 10 this year."

Angello also says he's missed the house grooves in a lot of main stage EDM this year; the catalyst for the new X Records. "It's more focused on the roots," he says. "I still have a great love of the groove, and will always do my best to keep it somewhat close to me." **ANGUS PATERSON**

**Have DJs' fees got out of hand?** "Depends how you see it. My model is being reasonable, and understanding the financial aspect of the promoter/venue, so I don't see it as an issue. You can't charge the same amount of money being in a country that will go bankrupt, compared to a festival selling 100,000 tickets." **Has dance music become the new pop?** "It's happy, it's happening, it's evolving, it puts a smile on people's faces and there's so many artists to choose from." **If you could be any animal what would you be?** "Tigers, love tigers." **Should DJs do 'heart hands'?** "If they feel like it, there's no rules. Imagine if we had rules when we started, we wouldn't even be halfway." **Do DJs have a duty to speak out about drugs?** "Not at all, but if they care about their fans they should advise them that it's bad for them to overdo it." **What would be on your fantasy rider?** "Flying vehicles."



**38** 19  
**STEVE ANGELLO**

**From:** Sweden. **Style:** "Good times." **Best known for:** "Being myself." **Tune of 2013:** "'SLVR'." **Breakthrough DJ/producer of 2013:** "Hard question, there's so many of them!"



**39** 21  
**SANDER VAN DOORN**

**From:** Holland. **Style:** "Sander van Doorn style — a good mix of different electronic music styles." **Best known for:** "Energetic sets and music." **Tune of 2013:** "Dvbbs & Borgeous 'Tsunami'." This track was released on my label and went straight to Beatport's No.1 position." **Breakthrough DJ/producer of 2013:** "Martin Garrix, Firebeatz and Dvbbs."

HE may have gone down in the list, but Sander is still in the premier league of the world's top DJs. An expert in mixing and matching styles, and sometimes scratching away to his heart's content, he's had a particularly great year in terms of his record label. Doorn Records has produced a string of big releases, not least Sander's own productions such as 'Joyenergizer' (a Beatport No.1), 'Into the Light' with Dubvision, 'Neon' and big electro trancer 'Project T' with Dimitri Vegas & Like Mike. Because of the success of his label, Sander exclusively reveals to DJ Mag that he's kick-starting a Doorn Records world tour — in fact, he already has done so, launching the set of dates at the ADE in Amsterdam in mid-October. This year he's been a main stage regular at all the big festivals — Ultra, Electric Zoo, EDC, Tomorrowland etc — and this run of big gigs looks set to continue next year too. **CARL LOBEN**

**Have DJs' fees got out of hand?** "Some of them, maybe. Sometimes you hear crazy stories, but I'm not the one to judge this." **Has dance music become the new pop?** "I think you can compare it to what happened with grunge back in the '90s. Grunge was a sub-genre and when it went mainstream it was labelled as pop music. I think this is happening to dance music as well." **If you could be any animal, what would you be?** "Definitely my cat: does nothing all day and gets rewarded for that with a pat, gourmet food and a room for himself." **Should DJs do 'heart hands'?** "I believe everybody should do what he/she likes on stage. Me, I'm a big smiler on stage. I guess I just love seeing the crowd's reaction to the music." **Do DJs have a duty to speak out about drugs?** "Yes of course, as role models in this scene, I believe we have to set an example and educate the kids about the bad side-effects of drugs." **What would be on your fantasy rider?** "Just a beer, handed to me by Mr Chow."



**40** **NEW ENTRY**  
**MARTIN GARRIX**

**From:** Holland. **Style:** "Energetic and big." **Best known for:** "'Animals'." **Tune of 2013:** "Lana del Rey 'Summertime Sadness (Cedric Cervais Remix)' and Steve Angello's 'SLVR'." **Breakthrough DJ/producer of 2013:** "Firebeatz, Jay Hardway and Julian Jordan have all featured in my sets a lot."

AT merely 17-years-old, Martijn Garritsen AKA Martin Garrix is by some distance the youngest inclusion in this year's Top 100. At an age where most of his peers still can't enter nightclubs, the prodigious Dutch talent has already plied his trade at Tomorrowland and has had a Beatport No.1 courtesy of the infectious and undoubtedly catchy 'Animals'; a scrupulously produced tech-trance track that belies the youngster's relatively short stint in the production game. So what does he make of his newfound fame and all the hysteria that goes with it?

"You know, it's a bit strange," he candidly admits. "On Saturday night I could be playing in Ibiza, and by Monday I'm back in school where I'm studying music production."

"It was always a big dream for me to feature in the Top 100 and I never really expected to feature this year," he tells us. If he continues at this rate, chances are he'll be a firm fixture on the list for some time yet. **STEPHEN FLYNN**

**Have DJs' fees got out of hand?** "To be honest, I have no idea... and it's not something for me to decide." **Has dance music become the new pop?** "Yes it has... when I listen to the mainstream radio stations I hear so many dance tracks!" **If you could be any animal what would you be?** "I would be some kind of bird so I could fly. That would be awesome!" **Should DJs do 'heart hands'?** "I'm okay with whatever DJs like to do, if you want to throw a cake in the crowd, spray champagne, stage dive... it's cool — I understand — it's just a way to entertain the audience." **Do DJs have a duty to speak out about drugs?** Not answered. **What would be on your fantasy rider?** "A go-kart — so I can race over festival terrain with my friends!"



**41** 001  
**PORTER ROBINSON**

**From:** USA. **Style:** EDM. **Best known for:** "Language," **Tune of 2013:** "Churches 'The Mother We Share'." **Breakthrough DJ/producer of 2013:** "Mat Zo, even though he's been doing it for ages."

**FOR** once this year, Porter Robinson has dialled back his busy DJ schedule, but only so he can lock himself away and work on his debut album. "I've been writing my first album over the course of the last year-and-a-half," he enthuses. "That meant doing mostly weekend shows and then working nonstop on music through the week." Style-wise, Porter admits to evolving this year, saying the focus is on being beautiful, emotional and vast-sounding. "The part of me that loves high-energy and loudness didn't go away, but it's just not my first priority right now. I wanted this record to sound not only beautiful, but huge and impactful. There's a vintage sensibility to the thing, too. Clean and pretty is a little played-out I think. I wanted a somewhat more lo-fi inspired twist on beauty." As well as the release of the album, Porter has been working on a new live show for 2014 which "is feeling way more honest and personal to me than anything I've done before. I'm dying for everyone to hear it". **KRISTAN J CARYL**

**Have DJs' fees got out of hand?** "The fees are only a reflection of the demand for these shows." **Has dance music become the new pop?** "There's a lot of sides to pop, and I think to say 'dance music is the new pop' would be a huge, very incomplete generalisation." **If you could be any animal what would you be?** "Shouts to my dog Lainey." **Should DJs do 'heart hands'?** "It's not my thing, but Goddamn — it seems like a pretty innocuous thing to get all worked up over." **Do DJs have a duty to speak out about drugs?** "I don't 'speak out' about them because it's not really my world — I got into electronic music through Japanese video games and never really saw DJs." **What would be on your fantasy rider?** "I think I already have it. The only really 'weird' thing we ask for is socks and underwear for me and the crew."

**AS** the foremost exponent of "Dirty Dutch" house, DJ Mag asked Chuckie whether he felt defined by the term? "For me Dirty Dutch music is all about cross breeding genres," he explains, "it's a multicultural mix of music and that happens to be the way I grew up." "Growing up in the suburbs with people from different cultures with different backgrounds made me understand society even better." Highlights of this year included a debut visit to India. "That was a real crazy experience, considering the fact that my great, great, great grandparents from my father's side have roots in India," Chuckie says. **DAVID MCCARTHY**

**Have DJs' fees got out of hand?** "I agree that DJs fees are astronomical at the moment but I would not say it got out of hand. The reason why DJs fees are where they are right now is simply a matter of supply and demand." **Has dance music become the new pop?** "Dance music has definitely become the new pop music, in other words it has become popular. It became a billion dollar industry but the most important thing is that there is also a very big underground scene which, in my opinion, is the backbone of it all." **If you could be any animal what would you be?** "If I had to choose, I would be a lion! It's always nice to be on top of the food chain... haha!" **Should DJs do 'heart hands'?** "In my opinion, DJs can do whatever hand gestures [they want] in order to communicate with their audience. It's always good to have a great connection with the crowd!" **Do DJs have a duty to speak out about drugs?** "Because DJs have a large following on social media nowadays, their social role has changed. I like to have a positive impact on society but at the end of the day it's not a duty..." **What would be on your fantasy rider?** "To have a Boeing A380 for every gig so I could bring all my friends and family with me to all my gigs! Oh, and don't forget a little bottle of water in the DJ booth."



**43** 008  
**CHUCKIE**

**From:** Holland. **Style:** "Dirty funk'n' house aka Dirty Dutch." **Best known for:** "High energy live sets that let the bass kick." **Tune of 2013:** "Martin Garrix 'Animals'." **Breakthrough DJ/producer of 2013:** "Showtek."



**42** 020  
**FERRY CORSTEN**

**From:** Holland. **Style:** "Everything between house and trance." **Best known for:** "My distinctive productions." **Tune of 2013:** "Ferry Corsten 'Diss!'" **Breakthrough DJ/producer of 2013:** "Maarten Vorwerk."

**THE** last 12 months have been busy but fun, Ferry tells DJ Mag. He's performed two of his big eight-hour marathon Corsten's Countdown shows — one in New York and one in Dublin — as well as touring all over the world with his club shows and his own Full On Ferry concept. "During the summer, we had over 10 Full On shows at Eden in Ibiza," he says. "Every Sunday I would return with another line-up and play a lot of back-to-back sets, which was great fun!" Ferry, of course, remains one of the top Dutch DJs — and he reveals that he's just set up a new project with top unicorn-slaying German trance DJ Markus Schulz — the New World Punx. "It is basically me and Markus playing back-to-back and producing tracks together," Ferry says. "Before the New World Punx we had a show and we were like, 'Why don't we just play the whole thing back-to-back?' We had so much fun that we made a project out of it. The name is based on two big tracks for us: 'The New World' and 'Punk'." Ferry has also been releasing a lot of new music this year. "Some of the biggest tracks of the past 12 months are 'Kudawudashuda', 'Black Light', 'F the Bull\$hit' and 'Diss!' We also released a new remix package of 'Rock Your Body Rock' with remixes by Arty and Dimitri Vegas & Like Mike." **CARL LOBEN**

**Have DJs' fees got out of hand?** "No, with the current growth of electronic dance music I think it's justified." **Has dance music become the new pop?** "Dance certainly has been exploding these last few years and has become more popular than ever before. To call it the new pop, however, I think is a bit too much." **If you could be any animal, what would you be?** "A seagull. It can walk, swim and fly. The ultimate freedom." **Should DJs do 'heart hands'?** "If they can reach the fans and send over their message this way, sure, why not? It's better than the one other finger!" **Do DJs have a duty to speak out about drugs?** "I think they do. DJs are in some form a role model for their fans, and if they can positively influence them by speaking out about certain topics, I think they should." **What would be on your fantasy rider?** "Stroopwafels, drop and poeffertjes. Lekker!"

**FEW** groups embody the EDM generation quite like US trio, Krewella. Born and raised in house music stronghold Chicago, their eclectic take on EDM sees them incorporate everything from house to drum & bass to hardstyle into a sound that's proving a heady concoction with the masses. They released their first full album, 'Get Wet', on mega-label Columbia recently — a telltale sign that EDM has risen far out of the underground. "It was our fans who inspired us to write the album," they tell us. "This past year has felt like a comedy/action/drama movie, and we're constantly being creative and thinking on our feet." With the hysteria surrounding this trio growing bigger with every passing day, it's a new way of life that they'd do well to get used to. **STEPHEN FLYNN**

**Have DJs' fees got out of hand?** "If an artist is going to raise their show fee there better be a good fucking reason — they better be working their ass off for it!" **Has dance music become the new pop?** "Putting music into genres is putting art into a box. 'Pop' can be music defined by melodic writing, repetitive hooks, and catchy writing. Or it can mean music that is just popular. What about pop music becoming dance?" **If you could be any animal what would you be?** "An animal that is spry... powerful... sexual... and loves being touched... I'd say a young black cat." **Should DJs do 'heart hands'?** "It's a beautiful way of showing gratitude towards fans at shows. If a simple gesture can make someone's day, why not?" **Do DJs have a duty to speak out about drugs?** "Given the tragedies that have occurred, we personally feel compelled to encourage EDM fans to educate themselves and surround themselves with caring friends before they explore their desires to be under the influence." **What would be on your fantasy rider?** "Cats, our family, a masseuse, and a tattoo artist. Nice and simple. They'd all join us on the road."



**44** NEW ENTRY  
**KREWELLA**

**From:** USA. **Style:** "Everything from progressive house to drum & bass to hardstyle." **Best known for:** "Alive". **Tune of 2013:** "Calvin Harris feat Florence & the Machine 'Sweet Nothing'." **Breakthrough DJ/producer of 2013:** "Zedd."



**45** 008  
**COONE**

**From:** Belgium. **Style:** "Hardstyle." **Best known for:** "The Challenge". **Tune of 2013:** "Hard Driver" "Come To This". **Breakthrough DJ/producer of 2013:** "Outlander."

COONE is at the forefront of hardstyle and has been since busting onto the scene at a young age. This year is his third in a row in the DJ Mag Top 100, but given that at just 24 he sold out a 10,000 capacity arena in his native Belgium, it was always likely to be this way. Someone quick to spot the DJ and producer's talent has been Steve Aoki, boss of the internationally recognised label Dim Mak, who signed up Coone this year.

"This year has had many standout moments and highlights," he beams, "but being part of the closing of last year's Defqon.1 festival was absolutely one of the greatest. Of course signing at Dim Mak and working with guys like Steve Aoki are for me great steps in my career. I was really excited to sign — this makes me the hardstyle ambassador of Dim Mak!"

Although he admits his sound is always evolving, Coone also promises to stay true to "the essence of hardstyle", and as such fans should get excited about his forthcoming debut album, 'Global Dedication', due in November. "The main goal of making my album was to not limit my creativity. The outcome became a wide range of harder sounds with an experimental touch. 'Global Dedication' is a hardstyle album for the worldwide hard EDM listener." KRISTAN J CARYL

**Have DJs' fees got out of hand?** "No comment." **Has dance music become the new pop?** "When it comes to hard dance, I don't think this is the case." **If you could be any animal what would you be?** "A bird, this would save me a shit load of time flying to my gigs." **Should DJs do 'heart hands'?** "When everybody does the same thing, it gets cheesy. But it's always a cool way to connect with the audience." **Do DJs have a duty to speak out about drugs?** "This is for the DJ to decide. Personally I don't feel like doing it, since I have not much knowledge about this matter." **What would be on your fantasy rider?** "Don't need this, because I am already living my fantasy. Just make sure the drinks are cold and I will promise you a good time."

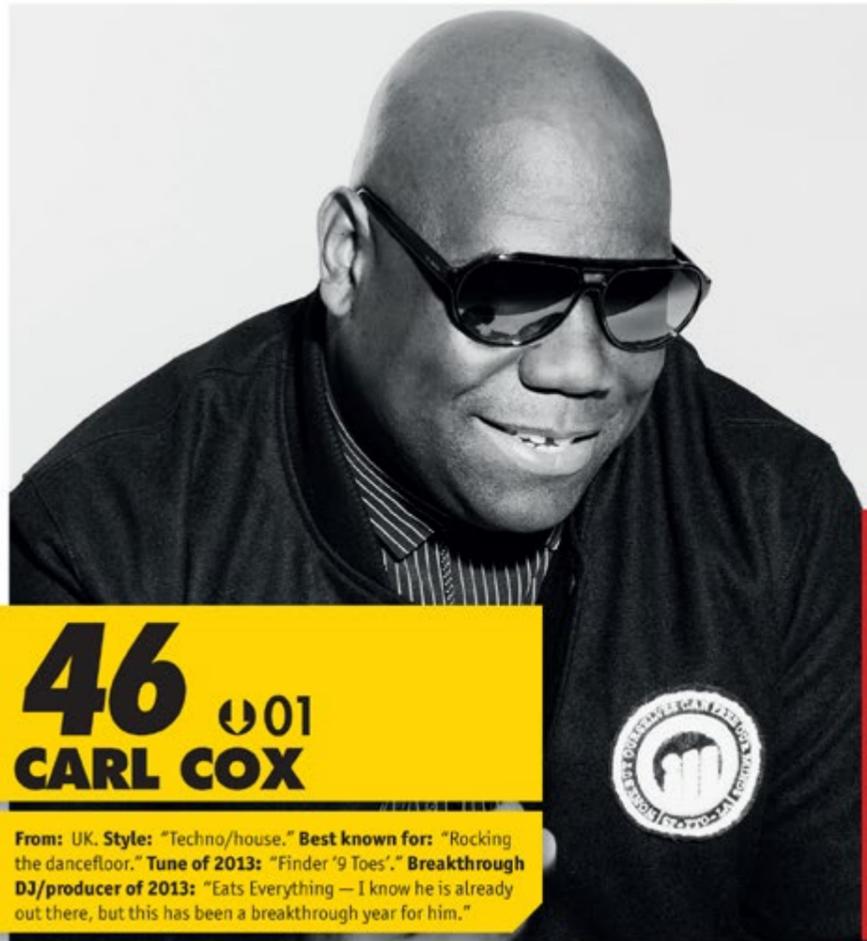


**47** 006  
**BOBINA**

**From:** Russia. **Style:** "Progressive house and trance." **Best known for:** "Invisible Touch", "You Belong To Me", and this year "Sacramentum". **Tune of 2013:** "To listen: Avicii 'Wake Me Up'. To dance: W&W, Umme Ozcan 'The Code'." **Breakthrough DJ/producer of 2013:** "Krewella. Those ladies CAN sing."

ONE of Russia's long-term representatives in the Top 100 poll, Dmitry Almazov AKA Bobina was well-and-truly keeping his head down this year. "I spent almost half of the year finishing my new album 'Same Difference'," he told DJ Mag. "The rest of the time, I was thinking about how to explain the title of the album to people!" At the time of last year's poll, the long serving trance veteran was talking about how the big room sounds of progressive house were increasingly drawing him in. With the release of the new album, this continues unabated. Bobina claims it's "all EDM nowadays" anyway, pointing out that a year down the track, there's less and less discernible difference between progressive house and trance. Still, there's plenty of room to subvert expectations. "The first singles, which were released before the album was out, were quite housey. So in general I think it surprised the #trancefamily that the rest of it was very trancey. When you produce music, surprising people is one of the most important things." ANGUS PATERSON

**Have DJs' fees got out of hand?** "I have no idea, seriously. It's all management work. I only produce music, play DJ sets and post funny pictures on Facebook." **Has dance music become the new pop?** "Not really. There are plenty of dance music tracks and artists that are not pop yet. Also there are only a few DJs who have had really successful pop tracks." **If you could be any animal what would you be?** "A cat." **Should DJs do 'heart hands'?** "Of course. Preferably once every 10 minutes." **Do DJs have a duty to speak out about drugs?** "I think people have to decide themselves. I hardly speak about what I have no idea about, as I've never tried any. I know only my mum believes me on this, but there you go..." **What would be on your fantasy rider?** "Cats that can sing and dance."



**46** 001  
**CARL COX**

**From:** UK. **Style:** "Techno/house." **Best known for:** "Rocking the dancefloor." **Tune of 2013:** "Finder '9 Toes'." **Breakthrough DJ/producer of 2013:** "Eats Everything — I know he is already out there, but this has been a breakthrough year for him."

DJ Mag catches up with Carl Cox as he flies back from yet another summer in Ibiza, so we ask him if it is still the centre of the dance music world?

"Yes, I would suggest that it is an incredibly important part of the dance calendar, and also all the promoters across the world go there on holiday so this makes it very important too. I am not sure anywhere else has such a concentration of talent in one place for three months." As a firm fixture in the Top 100 poll Carl has an overview on the dance scene that not many others can claim to share, so does he think that dance music still has a cutting edge? "Loads, that is the beauty of dance, it always has a live and very active underground scene," he says. With lots of new faces coming through this year, we cheekily ask if Carl can see the day where he might feel too old to DJ? "Lets see," he grins, "slow down maybe. Stop? I am not sure about that!" DAVID MCCARTHY

**Have DJs' fees got out of hand?** "I don't know what everybody else gets paid, but if there is something I want to do, money has never been a deciding factor in that." **Has dance music become the new pop?** "Dance has become more 'popular' again for sure, but just because it is 'popular' doesn't make it pop." **If you could be any animal what would you be?** "A lion as I am a natural born leader on the dancefloor." **Should DJs do 'heart hands'?** "Why not? Most DJs don't speak on a mic like me, so it is a quick way that a DJ can tell the dancefloor how they are feeling, why not?" **Do DJs have a duty to speak out about drugs?** "I don't feel I have a duty to do this, however, if people ask me I will answer the question no problem, also I have supported anti drug campaigns." **What would be on your fantasy rider?** "I have a rider I love, and doesn't take the piss — I am happy with that."



**48** 010  
**OMNIA**

**From:** Ukraine. **Style:** "Trance, progressive, house." **Best known for:** "Original tracks, remixes, shows." **Tune of 2013:** "W&W 'Lift Off!'" **Breakthrough DJ/producer of 2013:** "Hard Rock Sofa."

EVGENY Smirnov is Omnia. He arrived in the Top 100 poll in 2012 and since then has been busy expanding his fans across the world from his base in Ukraine.

"I think dance music is a really important thing that unites young people in Ukraine right now," he tells DJ Mag, although his scope and ambitions mean that he has his eyes set firmly beyond the borders of his own country. Having been described as 'prog trance', Evgeny reckons "trance is 'music for the hearts' of listeners, so it will always have a huge army of fans", but at the same time he doesn't want to be limited to one style. "I play a lot of trance tracks but I always try to mix [them] with other styles. For me the main thing is music itself but not the name of the genre," he explains. With a schedule that has seen him join the ranks of globe trotting DJs, Evgeny is enjoying his travels. "I've been lucky to visit lots of countries and cities this year. But I've been really excited to make my debut in Ibiza this summer!" he exclaims. DAVID MCCARTHY

**Have DJs' fees got out of hand?** "I'm personally trying not to be involved too much in the financial side." **Has dance music become the new pop?** "Yeah. Partly. Actually pop music can be integrated in any musical style but dance music is the most profitable industry for pop artists these days." **If you could be any animal what would you be?** "My cat! He spends much more time in my studio than me!" **Should DJs do 'heart hands'?** "It's part of communication with the people who definitely want to see such signs from a DJ." **Do DJs have a duty to speak out about drugs?** "Everyone has their own opinion on this matter. Personally I am definitely against drugs!" **What would be on your fantasy rider?** "If someone came up with teleportation someday, I would [request] that in my rider instead of flights for saving time."

FOR those who think DJs jet around the world, play a few tunes and basically lord it up, think again.

"I'm on the mend following a bit of pneumonia, post-tour syndrome you know?" says Norway's Ørjan Nilsen. "It's always the same after the summertime when you've been gigging six days a week."

He's also been busy in the studio this year, recently releasing second album 'No Saint Out of Me' on Armada, and his third is already on the horizon. "I've already finished four tracks," he confides, adding that he's also setting up his own label. "I already have a few releases set up with some amazing new talent as well. Even from my own city, Kirkenes, that's pretty cool!"

In spite of his workload, he has been able to let loose occasionally, like in Prague one night. "I ended up being a rock star and not remembering anything about that night because I'm not used to drinking any more and ended up sending a text to my manager about peeing in the bathtub!" **IAN ROULLIER**

**Have DJs' fees got out of hand?** "No. The fees are reflected by how many people come and how much people are willing to pay." **Has dance music become the new pop?** "In many ways yes, because obviously now that's what the mainstream is about. Or maybe people are just hopefully getting more open-minded." **If you could be any animal what would you be?** "Black panther, because they're awesome!" **Should DJs do 'heart hands'?** "It's not for me but if that's your thing, cool, go with it." **Do DJs have a duty to speak out about drugs?** "Yeah. I do not support drug taking at all. Never done it, never will and I don't like people doing it." **What would be on your fantasy rider?** "Emily Ratajkowski. And enough Grey Goose and Dom Pérignon to give to everybody in the audience."



**49** 017  
**ØRJAN NILSEN**

**From:** Norway. **Style:** "Club music." **Best known for:** "Excessive levels of bouncing and sweating!" **Tune of 2013:** "Ørjan Nilsen 'Xiing' and Armin van Buuren 'Pulsar'." **Breakthrough DJ/producer of 2013:** "Mark Sixma."



**51** 037  
**GARETH EMERY**

**From:** UK. **Style:** "Uplifting house music. I haven't really played trance for a while." **Best known for:** "Playing good records, regardless of genre." **Tune of 2013:** "Gareth Emery & Krewella 'Lights & Thunder' (Garuda)." **Breakthrough DJ/producer of 2013:** "Luke Bond."

EMERY got married last year, and since then he's been living between Manchester and LA, basing himself in the UK when he was playing big festivals such as Creamfields, Global Gathering, SW4 and so on in the summer.

He's moved away from trance the past year or two, and says that he's having the most successful time of his life. He didn't do a campaign for Top 100 votes this year, claiming that he was sickened by all the campaigning and effectively doing a kind of reverse campaign whereby he donated fifteen thousand pounds to charity. Many of his fans still voted for him anyway, but he's taken quite a tumble in the rankings. The set question about drugs has Gareth particularly animated. "Having a generation of DJs, many who have done drugs in the past themselves, saying to the kids 'Don't do drugs' — I'm not sure that's going to have a positive effect," he tells DJ Mag. "The response is likely to be like when a parent or teacher says 'Don't do drugs', which is like 'Fuck you, I'm gonna go and do them anyway'. I think DJs should speak out and say, 'If you are going to do it, do it sensibly'. DJs shouldn't say 'Just say no' — we've had 120 years of that, and it doesn't seem to have worked." **CARL LOBEN**

**Have DJs' fees got out of hand?** "Probably." **Has dance music become the new pop?** "To an extent, there's a lot more of it on the radio than there used to be, but there's still amazing underground dance music around." **If you could be any animal what would you be?** "A dog. They seem to have a very nice life — a simple existence, they just do their thing." **Should DJs do 'heart hands'?** "Never. It sums up the worst cynically manufactured cheesy over-emotional music made not because of a genuine feeling, but because four ghost writers and engineers in a room think they can make a fuck-load of money." **Do DJs have a duty to speak out about drugs?** "If I thought it would make a real difference to the amount of drug casualties, then yes. I'm not sure it does." **What would be on your fantasy rider?** "If the non-fantasy one was always present and correct, that would be enough for me."

HE might have entered the Top 100 again and spent the last 12 months racking up countless air-miles across the globe, but the most significant moment for Zatox over the past year was when he became a father — the proverbial cherry on top for the much-revered Italian DJ. "Besides that," he says, "I also launched my new imprint Unite, a record label and a platform for upcoming artists. And of course there's been many great gigs with amazing crowds, from Italy to Chile to Australia. I've just arrived home from my North American tour where I played at TomorrowWorld which was incredible too. And to think... 2013 isn't even over yet!" So what else has he in store then? "A lot of Italian power! Expect great things coming from Unite too... the future is exciting!" You heard it here first... **STEPHEN FLYNN**



**50** 014  
**ZATOX**

**From:** Italy. **Style:** "Hardstyle." **Best known for:** "Being a wild motherfucker! And probably my cap..." **Tune of 2013:** "Zatox & Villain 'Action'." **Breakthrough DJ/producer of 2013:** "Kronos."

**Have DJs' fees got out of hand?** "Of all the things happening in the world right now, somebody else's DJ fees are the last thing on my mind." **Has dance music become the new pop?** "Dance music has definitely become more popular recently. I don't think anyone can doubt that... but as long as I'm not hearing my tracks played at the kindergarten, then I would have to say no." **If you could be any animal what would you be?** "One that would survive in the Wild West would suit me just fine." **Should DJs do 'heart hands'?** "Hmmm... they should do '2' hands instead." **Do DJs have a duty to speak out about drugs?** "It's a tragedy to see young kids get hurt and even sometimes die because of drug and alcohol abuse. I hope that one day this will be a thing of the past. I say this not as a DJ, but as a human being and as a father." **What would be on your fantasy rider?** "Extra time to play. And eternal sunshine."



**52** 014  
**BINGO PLAYERS**

**From:** Holland. **Style:** "Hard-hitting electro house." **Best known for:** "Making songs that don't sound the same." **Tune of 2013:** "Martin Garrix 'Animals'." **Breakthrough DJ/producer of 2013:** "MAKJ. He does something fresh!"

YOU'LL never find them page-blotting for a full house at your local Mecca bingo, but you might catch them at a festival, boshing out live sets of original tunes, bootlegs and mash-ups.

"When we're not DJing, we love playing live," says Maarten Hoogstraten, one half of Dutch electro house duo the Bingo Players. "We play our own stuff, on our label Hysteria, and anything else that grabs us. And if it isn't right for our sets, we re-edit it."

The pair met in the mid-1990s, through friends.

"One day I heard Paul (Baumer) making music on his old Amiga," says Maarten. "Around the same time I was experimenting with producing on my PC."

It was when they heard The Prodigy's debut album 'Experience', they say, that they got inspired. You can hear elements of that raw, rave vitality in their own, recently-released bangers 'Cry (Just A Little)' and 'Rattle'. "Those tunes are very different from each other though," says Maarten. "We're still figuring out our sound." **CLAIRE HUGHES**

**Have DJs' fees got out of hand?** "Sometimes yes, sometimes no." **Has dance music become the new pop?** "There are certain types of dance music that are very popular but I don't think that makes the genre pop any more than when hip-hop became more mainstream in the '90s." **If you could be any animal what would you be?** Maarten: "An iguana, so I can be lazy and lay down in the sun all day." Paul: "A bird, so I can skip taking a jet." **Should DJs do 'heart hands'?** "DJs should all decide for themselves if they want to do 'heart hands'; haha." **Do DJs have a duty to speak out about drugs?** "We're not here to say what people should or shouldn't do with their lives." **What would be on your fantasy rider?** "Old school arcade games, pinball machines and a foosball table!"



**53** 010  
**INFECTED MUSHROOM**

**From:** Israel. **Style:** "Amazing." **Best known for:** "Psy trance." **Tune of 2013:** "Flux Pavilion 'I Can't Stop'." **Breakthrough DJ/producer of 2013:** "Au5."

**AMIT** Duvdevani and Erez Eisen have been making music as Infected Mushroom since forming in Israel back in 1996. The complex variety of musical influences and instrumentation that they use has seen them forge an extremely individual identity, which has also basically defined the whole psy trance genre. Their own website declares that to "pioneer your own sub genre of electronic music in the music industry today is no simple task", and goes on to liken them to "Chuck Berry inventing rock music in 1955 or Massive Attack effectively originating trip-hop in 1983" [their words not ours - ed]. 2013 has seen the FungusAmongUS Tour rolled out, featuring 3D mapped images landscaped onto pods which project psychedelic visuals that form the backdrop for their show. When DJ Mag asked them what their own definition of the word 'psychedelic' is, they tell us that they aim to induce "good and strange feelings while listening to our music". Going on to cite Muse as their favourite non-dance act of 2013 and declaring "I'll go with real" when asked if different levels of consciousness are all in the mind, plans for 2014 include "new music, new parties, new shows and much more good times". **DAVID MCCARTHY**

**Have DJs' fees got out of hand?** "No we want more!" **Has dance music become the new pop?** "Yep cos that's the thing [these] days." **If you could be any animal what would you be?** "A bear cos they sleep for half the year." **Should DJs do 'heart hands'?** "No." **Do DJs have a duty to speak out about drugs?** "If they feel it makes a difference." **What would be on your fantasy rider?** "Bar Refaeli."

**TOMMY** Trash and his curly bouffant have hit the road hard in 2013, touring the US and Europe and hitting various huge festivals, including EDC Vegas, Tomorrowland, UMF and Creamfields, with India and Mexico to follow. These festivals have been highlights for the Australian DJ (who describes his sound as "A little bit electro, a little bit progressive, very big room"), as well as his residency at colossal Vegas club, Hakkasan, and his shows at Ibiza's Ushuaia. He also found time to produce singles for Mau5trap, Dim Mak and Refune, the latter releasing his hugely successful 'Reload' collaboration with Sebastian Ingresso and John Martin. "I'm really happy with how [2013] has gone so far. The shows this year have been brilliant," says Trash. However, he remains tight-lipped when asked about the trashiest thing he's done all year: "Now I live in America, I'm exercising my right to plead the Fifth..." **TRISTAN PARKER**

**Have DJs' fees got out of hand?** "Interest in dance music has exploded over the last few years. DJ fees have increased in direct correlation with that." **Has dance music become the new pop?** "Some of the sounds are influencing pop music heavily, and dance music is more of a part of mainstream culture than ever in the US." **If you could be any animal what would you be?** "Stupid question, a monkey of course. I love bananas even more than Dada Life." **Should DJs do 'heart hands'?** "If they are feeling the love, then I guess so... each to their own." **Do DJs have a duty to speak out about drugs?** "I'm not a massive fan of DJs hopping on Twitter and preaching from their high horse about how awful drugs are. I'd encourage those who have a platform to use it to educate kids on the realities of drug taking and how to be responsible." **What would be on your fantasy rider?** "A pass letting me choose which interview questions I answer for life!"



**55** 007  
**TOMMY TRASH**

**From:** Australia. **Style:** "Big-room stuff." **Best known for:** "Hair, hair and more hair." **Tune of 2013:** "Nom De Strip 'Techno Saturday'." **Breakthrough DJ/producer of 2013:** "Nom De Strip."



**54** 002  
**ERIC PRYDZ**

**From:** Sweden. **Style:** "Electronic dance music." **Best known for:** "The big singles, PRYDA and the 'Miami To Atlanta' snare drum." **Tune of 2013:** "Kent 'Petroleum'." **Breakthrough DJ/producer of 2013:** "Paris Hilton."

**AFTER** a decade of being one of dance music's most explosive producers, Prydz took the next step this year when he relocated to the US. "I spent some time in LA last summer, and fell in love with the lifestyle and weather," he told DJ Mag. "I'd been living in grey London, and needed a change of scenery. It's given me the chance to tour the US on a more regular basis." His other mission this year was to bring something a little different to the main stages. "I didn't really have to change much, as my music is very different from a lot of the EDM played at big festivals these days. DJs really need to stop looking at what everyone else is playing and producing, and to find their own way and unique sound." Otherwise, 2013 was marked by a few heavy-duty tunes from his much darker Cirez D alias, the launch of his equally dark Black Dice residency in Las Vegas, as well as some strong activity from his Pryda Friends label. Next up is the launch of his 'Epic 2.0' tour of the US. "It's something you really have to see, we've been refining this show for over two years now. What makes EPIC different from other productions of this size is it's not pre-recorded or synchronised before the show... every show will be totally unique and different, not pre-planned." **ANGUS PATERSON**

**Have DJs' fees got out of hand?** "I have no idea what DJs get paid. Though I guess the more tickets an act sells, the more money they make right?" **Has dance music become the new pop?** "I just think pop music has been infused with that 4/4 club stomp lately. It will pass, and then come back again. Music trends go in circles." **If you could be any animal what would you be?** "A cat! They look so comfortable all the time." **Should DJs do 'heart hands'?** "Each to their own. Do whatever you feel like." **Do DJs have a duty to speak out about drugs?** "No I don't think so. DJs bring the music to the party, drugs come from others." **What would be on your fantasy rider?** "A chilled bottle of 1811 Chateau d'Yquem, some foie gras and Diane Kruger naked."

**THE** Dutch hardstyle explosion shows no sign of slowing down in 2013 — just ask one of the scene's biggest players, Wildstylez, who took the sound to the masses this year when he remixed two of electro house's biggest names, Hardwell and Nicky Romero. But then, Wildstylez (Joram Metekohy) has always opted for a progressive take on the genre, making him a natural choice for crossover success. His is "a raw, edgy sound, but always with a lot of melodic elements", says Metekohy. "I'd like to always move forward, to keep on developing my sound." 2013 has been "a very good year with many highlights", says the producer, including his sold-out X-clusive show in Amsterdam at the beginning of the year, his 'Year of Summer' single going platinum in the Netherlands, and the launch of his label, Lose Control Music. The label has already released two Wildstylez singles — the dark, winding jitter of 'Lose Control', contrasted by the euphoric melodies of 'Lights Go Out'. Asked what the wildest thing Wildstylez has done in 2013, Metekohy replies simply with "I'm not that wild!", which is a shame in one sense, but considering that it allows him extra time for "more music, more touring" and concentrating on further musical plans for next year, we'll forgive him. **TRISTAN PARKER**

**Have DJs' fees got out of hand?** "Better to ask the promoters who pay such fees than asking us artists!" **Has dance music become the new pop?** "No, it's the new rock and roll." **If you could be any animal what would you be?** Not answered. **Should DJs do 'heart hands'?** "Only if you really mean it." **Do DJs have a duty to speak out about drugs?** "Every DJ should judge that for themselves. If they feel it as their duty, why not?" **What would be on your fantasy rider?** "Nice weather, especially during the festival season in Holland."



**56** 015  
**WILDSTYLEZ**

**From:** Holland. **Style:** "Harder styles." **Best known for:** "Lose My Mind", "Year of Summer", "Timeless". **Tune of 2013:** "Wildstylez 'Timeless'." **Breakthrough DJ/producer of 2013:** "Atmozfears."



**57** UP 29  
**ARTY**

**From:** Russia. **Style:** "Progressive house." **Best known for:** "Together We Are". **Tune of 2013:** "Mat Zo 'Lucid Dreams'." **Breakthrough DJ/producer of 2013:** "Arston."

2013 was the year that saw Russian prodigy Arty's transformation from a next-gen hero of the trance scene into a DJ titan who's performed at some of the world's biggest festivals. New singles 'Together We Are' and 'Grand Finale' both showcased his growing turn towards the main stage and progressive house, and he was given the chance to showcase them at UMF in Miami, as well as Tomorrowland in Belgium, which he nominates as his year's highlights.

"It's impossible to explain the feeling when you are standing in front of thousands of people and doing what you do best and love most," Arty told DJ Mag.

As he shifts increasingly towards the main stages, Arty resists the idea he's necessarily producing house exclusively for the big rooms. "My music is on the edge of different styles, and it still sounds more progressive. My last remix for London Grammar 'Hey Now' can totally prove this. And yeah, trance is still massive! Armin van Buuren and Above & Beyond are headlining every big festival, and they have huge support every time."

As an artist who rose to fame on the back of his innovative work as a producer, Arty says there are challenges inherent in stepping up as a DJ. With experience though, the whole world becomes his studio. "You start to work in hotels and planes, then you test out your tracks at shows and tweak it after. I think it's a good opportunity to develop your track in the right direction." **ANGUS PATERSON**

**Have DJs' fees got out of hand?** "Is Gareth Bale worth €100 million?" **Has dance music become the new pop?** "Dance music is where it belongs right now." **If you could be any animal what would you be?** "A kitty, because everybody loves them." **Do DJs have a duty to speak out about drugs?** "It's a duty of people who take drugs to be aware of all possible consequences." **Should DJs do 'heart hands'?** "I do that, so why not?" **What would be on your fantasy rider?** "To bring my family to all the shows."



**59** UP 05  
**MADEON**

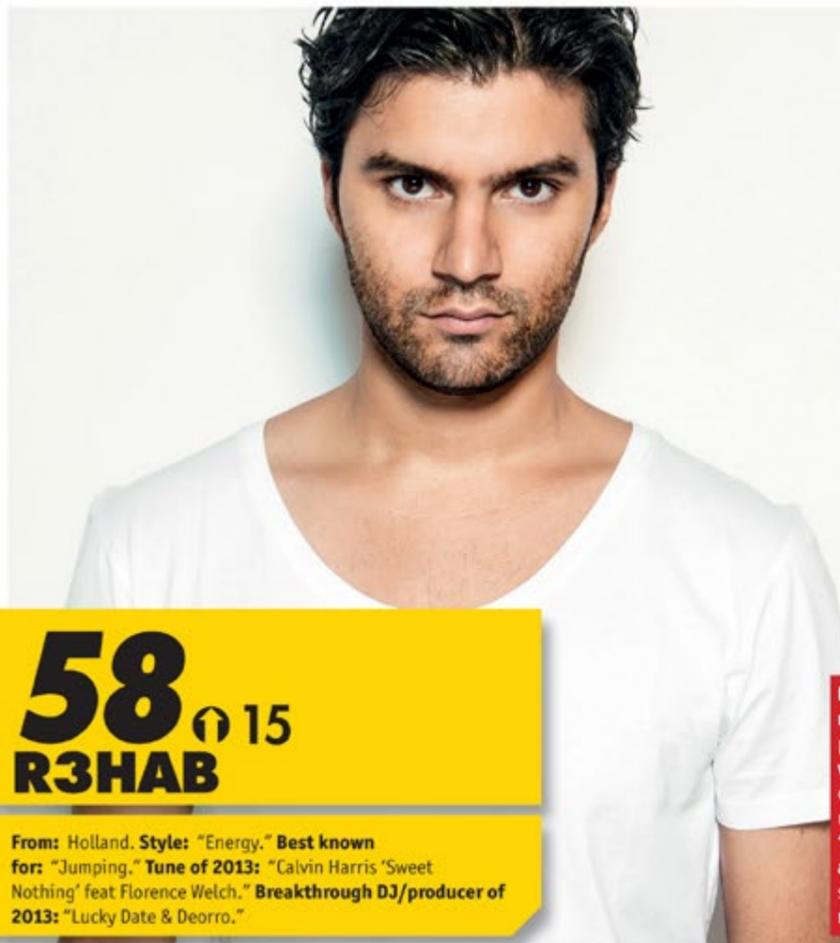
**From:** France. **Style:** Nu disco/electro house/pop.

IT'S safe to say that Madeon was a very early starter. Now known for his house/nu disco/pop releases, when the 19-year-old (known to his mum as Hugo Pierre Leclercq) first started making music he was just 11-years-old. These early trance tunes were made under the monikers Deamon and Wayne Mont. Then, in 2010, he hit on a nu disco/house and poppier tinged tip and switched all productions to the name Madeon.

It wasn't until 2011 that his early-start efforts came to fruition. In the summer of that year he decided to upload a vid of him performing his mash-up tune 'Pop Culture'. This pastiche featured him mixing together samples from 39 pop songs in three minutes, all done on-the-fly using a Novation launchpad. Within days the clip went viral and Madeon's name — and fast fingerwork — was all over every dance forum, chat room and social media network.

Since then things have hit fifth gear for Madeon. He's performed alongside Jacques Lu Cont in London and done live shows all over the world. He's also bagged several slots on Pete Tong's 15 Minutes of Fame slot on BBC Radio 1 where he aired his debut single 'Icarus'. And, of course, the gigs have been steadily flowing.

Now, with reverberations still happening from the August release of his electro house tune 'Technicolour' (released on his own Popculture label), Madeon's back in the studio. He recently worked with Lady Gaga, on her album 'ARTPOP', but now he's busy working on his own material. **CLAIRE HUGHES**



**58** UP 15  
**R3HAB**

**From:** Holland. **Style:** "Energy." **Best known for:** "Jumping." **Tune of 2013:** "Calvin Harris 'Sweet Nothing' feat Florence Welch." **Breakthrough DJ/producer of 2013:** "Lucky Date & Deorro."

FADIL El Ghoul is R3hab, the Dutch DJ and producer who is now one of the main players in the Dutch house scene alongside more established names like Afrojack and Chuckie. Having made a reputation for himself based on some mega remixes for the likes of Lady Gaga, Madonna, Jennifer Lopez, Calvin Harris, David Guetta and Katy Perry, DJ Mag asked what he thinks makes the perfect re-rub version?

"Embracing the original and giving it a great swing," R3hab explains. "I enjoy creating that avenue for people that didn't necessarily like the original but end up loving the remix." Happily making the most of MP3 culture for his sets because "they save space!" R3hab is also enjoying making his radio show. "On my radio show, I let the records play and try to give people the newest stuff every week," he explains, "while a live set, you play what the room is asking for." With a hectic year that included shows in Vietnam and China, plans for 2014 apparently include "more music, more fun, more bass, more girls". **DAVID MCCARTHY**

**Have DJs' fees got out of hand?** "I don't think so." **Has dance music become the new pop?** "It has definitely got more popular to say the very least." **If you could be any animal what would you be?** "I would be a leopard because it is one of the most beautiful animals in my opinion, but I wouldn't be mad about being a lion or a tiger. I love cats!" **Should DJs do 'heart hands'?** "I don't mind, it's all about LOVE!" **Do DJs have a duty to speak out about drugs?** "I just want everybody to be safe and have fun at shows." **What would be on your fantasy rider?** "A massage before the show by Megan Fox."



**60** **NEW ENTRY**  
**VICETONE**

**From:** Holland. **Style:** "Melodic, big room house music." **Best known for:** "'Tremble', various remixes." **Tune of 2013:** "Calvin Harris feat Ellie Goulding 'I Need Your Love'." **Breakthrough DJ/producer of 2013:** "Martin Garrix."

EVEN by the Top 100's standards, Vicetone's ascent has been pretty impressive. The young Dutch duo, comprising of twenty-somethings Ruben den Boer and Victor Pool, only started making music in early 2012 and played their first gig together only a few months back. As you'd imagine, they get pretty giddy when talking about it all. "We played clubs like Pacha NYC, Space Ibiza, Ministry of Sound in London and New City Gas in Montreal," they happily tell DJ Mag. "We also went on a bus tour with Nicky Romero through Canada and played pretty much all over the United States. 2013 marks our first year — and it's been one hell of a ride so far." You can say that again. **STEPHEN FLYNN**

**Have DJs' fees got out of hand?** "With dance music blowing up worldwide, the fees are always going to go up as well. It's just the market." **Has dance music become the new pop?** "Some dance tracks do just as, or almost as well as pop tracks nowadays, and it's very exciting to see dance music being embraced by so many people and getting so much radio play." **If you could be any animal what would you be?** "Probably a sloth. Life would be so relaxing and Kristen Bell would dig us..." **Should DJs do 'heart hands'?** "Why not? And who cares really? For us, all that matters is that the crowd has the best time." **Do DJs have a duty to speak out about drugs?** "Education is the answer here and people need to be aware of the risks of drugs, which is an issue completely unrelated to dance music or DJs." **What would be on your fantasy rider?** "A teleporting machine, a fully blown professional studio with SSL mixer and vocal booth, and a spa with a jacuzzi to top it all off!"

**HARDSTYLE** stalwart Brennan Heart is straight up when asked to describe his year. "I can say it in one word: hectic," he tells DJ Mag. "Several releases, starting up the new label, finalising my documentary, a radio show, podcast and trips around the world. I know this is what life, work and passion is all about, which makes me grateful to enjoy this amazing life." As one of hardstyle's most present and consistent, he says there's been no huge shift in the scene this year. Rather, it's been steady as she goes. "It's a constant flow of visiting new countries, and adding new fans and followers, which started a few years ago. The biggest change is that hardstyle is being played at radio stations, and it's in the charts." Looking to the next 12 months, Heart's new label WE R Music will make for a big focus for the hardstyle heavyweight. "I feel very connected to artists like Code Black, Toneshifterz and Outbreak and will add more talented and upcoming artists to our team," Heart says. "It's very satisfying to support these new talents, and I'm really surprised by the dozens of demos we receive, and the remarkable quality. There's still a lot of undiscovered talent out there." **ANGUS PATERSON**



**61** 012  
**BRENNAN HEART**

**From:** Holland. **Style:** "Hardstyle." **Best known for:** "Lose My Mind." **Tune of 2013:** "Imaginary" with Jonathan Mendelsohn. **Breakthrough DJ/producer of 2013:** "Outbreak."

**Have DJs' fees got out of hand?** "To my opinion, it's in proportion. It's hard to say... how about Gareth Bale and other players?" **Has dance music become the new pop?** "Check the charts... there's a lot of dance in the charts, and the genre has gained a lot of international followers and fans. For sure, it's one of the genres of the moment." **If you could be any animal what would you be?** "A sloth... imperturbable!" **Should DJs do 'heart hands'?** "Just do whatever you feel comfortable with." **Do DJs have a duty to speak out about drugs?** "I'm not a preacher, and I don't have the expertise to speak wise words on this topic." **What would be on your fantasy rider?** "My own Starbucks mini coffee bar."

"I like music that sounds big and aggressive but, at the same time, very melodic, lyrical and magical," says Russian DJ/producer DJ Feel, also known as Philip Belikov. And that's exactly what he plays on his long-running Trancemission radio show, aired regularly on St. Petersburg-based Radio Record. Feel's 138bpm-ish, melody-laden, uplifting productions (try "Your Love feat Aelyn", for size) fit well into the Paul van Dyk school of trance. And that's probably why he worked on tracks with PvD this year. "I always create a melody and harmony first, using Logic audio on my MacPro," he says. "Then, later, I'll get a sound engineer to help me finish a track." With two artist albums to his name this year, he says, he's most proud of his "one man show" Feel Unlimited, a seven-hour extravaganza he did at the A2 Arena in St Petersburg in October, with live vocalists, a live orchestra and rock musicians. "It was based on my recently-released album 'Feel - Unlimited'," he says. "It was the biggest show I've done yet." **CLAIRE HUGHES**



**62** 006  
**DJ FEEL**

**From:** Russia. **Style:** "Progressive trance: a little aggressive but always with soul." **Best known for:** "Trancemission radio show and Trancemission festival." **Tune of 2013:** "The W&W remix of Armin van Buuren feat Trevor Guthrie 'This Is What It Feels Like'." **Breakthrough DJ/producer of 2013:** "Solarstone."

**Have DJs' fees got out of hand?** "DJs like Avicii, Armin van Buuren, Tiësto, David Guetta and others are very expensive, but I think that's okay." **Has dance music become the new pop?** "David Guetta has been the main one to mix pop singers such as Rihanna, Sia and others with house music and it's given a great push to the industry." **If you could be any animal what would you be?** "An eagle with eyesight, sharp talons and the ability to fly high." **Should DJs do 'heart hands'?** "If they want to — go ahead. People love 'heart hands'." **Do DJs have a duty to speak out about drugs?** "I think it's a very personal thing, talking about drugs." **What would be on your fantasy rider?** "A private jet!"



**63** **NEW ENTRY**  
**GUNZ FOR HIRE**

**From:** Holland. **Style:** "Raw hardstyle." **Best known for:** "The Mask." **Tune of 2013:** "Chain Reaction 'The Record Breaking'." **Breakthrough DJ/producer of 2013:** "Phuture Noise."

**Have DJs' fees got out of hand?** Not answered. **Has dance music become the new pop?** "It's just something different. Pop has a lot of live performances, EDM still has a lot of DJ performances. The experience of an EDM party is just different from a pop concert." **If you could be any animal what would you be?** "A T-Rex, the king of the predators!" **Should DJs do 'heart hands'?** "Everyone should do what they like, but you won't see us doing it. Doesn't really match our sound." **Do DJs have a duty to speak out about drugs?** "No, we don't think it's our duty. But if a DJ wants to share his views on the risks of taking drugs, it might be of value." **What would be on your fantasy rider?** "Two big-ass flame throwers. But why keep it a fantasy?"

**WHAT** a year it's been for Gunz For Hire. The duo, consisting of Thijs Ploegmakers (AKA Adaro) and Randy Wieland (AKA Ran-D), have seen their stock soar in recent times, particularly on the hardstyle scene where they're rightly spoken of as among the finest such DJs. "It's been an amazing time," they confirm. And by the sounds of it, they're not lying either. "We've had some really cool gigs recently, particularly the two Defqon 1 Festivals in Australia and Holland, Tomorrowland in Belgium and, of course, Tomorrowworld in Atlanta, USA." Their fans will be delighted to hear that they've been keeping busy on the production front too, with no less than four tracks ("The Massacre", "Swagger", "Basdrum" and "Inside My Mind") the latest sum of their hardstyle parts. "Making the top 100 means that we have a strong fan-base," they tell us, "and that's something to be really proud of. So we want to say thanks to all you guys that voted for us." In Gunz' words: "You are the resistance!" **STEPHEN FLYNN**



**64** **NEW ENTRY**  
**DIPLO**

**From:** USA. **Style:** Eclectic global dance, from dancehall to trap and beyond.

**LOOK** no further for an example of the irreverent attitude of US dance figurehead Diplo than the fact he declined at the last moment to be interviewed for the Top 100. No big surprise, as he's shown time and time again that he doesn't give a shit; which also makes him one of the most outspoken, amusing, and more often than not, insightful voices in dance music. Witness his response to the controversy around drug-related deaths at NYC's Electric Zoo this year. "We're such a conservative culture that we'd rather not talk about the things kids want to do, even though they're going to do them anyway... persecuting a festival is not going to help because kids are going to do them regardless," he told Rolling Stone, saying what few others dare to. Music wise, it's been a year of goal kicking for one of America's most successful and consistently innovative DJ/producers. The first half of the year saw the release of the long-awaited new 'Free the Universe' album from his Jamaican-flavoured Major Lazer collective, this time minus Switch on production duties. Diplo's independent Mad Decent outfit also had a cracker of a 2013, when Baauer's 'Harlem Shake' busted through to take the No.1 spot on the Billboard charts, and to date racking up more than 20 million views on YouTube, making the song one of the year's biggest crossover smashes and establishing the label as one of the success stories of the internet era. Consider its Mad Decent Mondays residency in Las Vegas as a sign of the sway it holds in the US. Of course, Diplo is also appropriately irreverent when it comes to the American establishment's mass embrace of dance culture over the past few years. "They just want to jump on EDM dick," he said of the major labels to the Huffington Post this year. **ANGUS PATERSON**

AFTER the success of their debut album 'Memory Of A Dream' last year, Maltese trance duo Tenishia flipped their aesthetic coin and in 2013 released 'Frozen Roads 2'.

"It was our first chill-out album," report the duo of Joven Grech and Cyprian Cassar. "It started as a side project in order to reach an audience out of the EDM field. It is a collection of our own original tracks updated into downtempo and chill-out versions."

Their own tracks this year have included the boisterous beats and subdued trance stylings of 'Jaguar' and surging bass drills of 'As We Speak', whilst the immediate future will see the pair collaborate with Jonathan Mendelsohn on another new single.

As well as reporting an increasingly essential scene in their homeland of Malta — where the likes of Creamfields already plays out annually — they cite gigs in "Singapore, Ibiza and a debut sell-out in Argentina" as some of their fondest memories of 2013, but we're sure 2014 will be just as fruitful. **KRISTAN J CARYL**



**65** 15  
**TENISHIA**

**From:** Malta. **Style:** "Trance." **Best known for:** "'Where Do We Begin' or 'Piano On Demand'." **Tune of 2013:** Alex Morph feat Sylvia Tosun 'Angel's Love (Andrew Rayel Remix)'. **Breakthrough DJ/producer of 2013:** "Andrew Rayel."

**Have DJs' fees got out of hand?** "Depends, people think that all the fee goes straight to the DJ, but really there are many entities like agents, managers, PR agents and taxes to be paid." **Has dance music become the new pop?** "It's more a case of pop producers trying to jump on the dance music bandwagon to sell records than vice versa." **If you could be any animal what would you be?** Joven: "A lion, so I'll be king." Cyprian: "A shark, so I could eat everyone." **Should DJs do 'heart hands'?** "We do not see anything wrong with that. Music is about getting people together." **Do DJs have a duty to speak out about drugs?** "Don't think so. Police and councillors don't have the duty to speak about music." **What would be on your fantasy rider?** Joven: "Megan Fox serving drinks." Cyprian: "Rihanna pre-show massage."

WHEN Tiësto remixes one of your tracks you know you are onto a good thing, and their track 'Get Loose' has been making some big waves for Dutch hard EDM duo Noisecontrollers. However, Bas Oskam and Arjan Terpstra have been operating as Noisecontrollers since 2005 and have plenty of other hardstyle anthems under their belts. So what makes the genre unique?

"Most of all the energy," they tell DJ Mag, "you can't stand still on hardstyle."

Citing Technoboy and Zany/Donkey Rollers as being to hardstyle what Elvis Presley was to rock 'n' roll, the duo are yet another breakout act hailing from the Netherlands. Why does their homeland produce so much dance talent? "I guess that has to do with our history and the fact that most dance genres are founded here," they explain. "Cos of the Dutch success in dance, it's logical new talents are attracted, which keeps the scene alive."

With their jaunt to Seoul being a highlight of this year — "Such an overwhelming city and great crowd" — Noisecontrollers are looking forward to 2014 because "every year keeps overruling the year before". **DAVID MCCARTHY**



**66** 39  
**NOISECONTROLLERS**

**From:** Holland. **Style:** "Hard EDM." **Best known for:** "'So High'/'Get Loose'." **Tune of 2013:** "'Get Loose'." **Breakthrough DJ/producer of 2013:** "Too much new quality to name only one."

**Have DJs' fees got out of hand?** "It's a demand and supply situation. If the quality is above standard, then there is a high demand for a certain DJ." **Has dance music become the new pop?** "I don't know if such a comparison would make any sense." **If you could be any animal what would you be?** "For sure something that can fly and not low on the food-chain." **Should DJs do 'heart hands'?** "Whatever they feel like." **Do DJs have a duty to speak out about drugs?** "I don't think so. There is no such thing as acting to be a good role model. They should just be themselves and only speak their mind about topics when they truly mean it." **What would be on your fantasy rider?** "Nothing more than we already have. Most importantly, a good soundsystem."

"I play with CDs because I don't want to stare at a laptop when I'm partying with a crowd," says Mike Candys. "Most of the tracks I play for only two or three minutes, just to get the essence of them; which for me is one break and one drop."

Mike started out producing and remixing for other DJs before leaping from behind the scenes in the late-2000s with a slew of nostalgia-fuelled, sample-laden electro house tunes, made in collaboration with Jack Holiday.

In 2008, they released 'La Serenissima' and everyone sat up.

"It was our remake of Faithless's 'Insomnia' that changed everything for me as a DJ," says Mike. "Suddenly everyone wanted to book me as a DJ."

Then, he says, the release of 'One Night In Ibiza' and '2012' stepped things up another notch. "Since then my booking schedule has been completely full," he says. "Headlining to 30,000 people at the Donauinselfest Vienna festival this year has definitely been the high point." **CLAIRE HUGHES**



**67** 19  
**MIKE CANDYS**

**Have DJs' fees got out of hand?** "When DJs attract the same crowd as a big rock band I think inflated fees are ok." **Has dance music become the new pop?** "Definitely, because of the collaboration between different styles and artists." **If you could be any animal what would you be?** "I'd be a wombat because they are more intelligent than dogs and even more cute." **Should DJs do 'heart hands'?** "The audience likes doing these hearts, so why not?" **Do DJs have a duty to speak out about drugs?** "I don't think so. I'm just really happy that I never took drugs at all." **What would be on your fantasy rider?** "The only thing that's really missing on my rider is my girlfriend and more sleep."

**From:** Switzerland. **Style:** "A mash-up styled mix of the latest chart tunes and EDM classics, I play my own bootlegs too." **Best known for:** "Apart from my music, my 'trademark', the yellow smile mask that I wear at my shows." **Tune of 2013:** "Avicii 'Wake Me Up'." **Breakthrough DJ/producer of 2013:** "Too many to name one."

IN 2013, the sky has been the limit for glistening pop-house producer DJ Antoine. No, really — it's been all about releasing and touring his seventh studio album, 'Sky Is The Limit', which kept him plenty busy in the first half of the year. A season of summer festival-hopping was no less demanding, taking in Donauinselfest in Vienna, We Love Asia in Kuala Lumpur and Spirit of London in São Paulo, amongst others.

"I really enjoyed performing that much at big festivals. I just love to be with my fans and really appreciate their great support," says Antoine. "It has been an awesome year so far. I was able to travel a lot around the world, got to know other cultures closer and met a lot of interesting people." **TRISTAN PARKER**



**68** **NEW ENTRY**  
**DJ ANTOINE**

**Have DJs' fees got out of hand?** "I wouldn't say that the DJ fees got out of hand, as there was always money in the music business." **Has dance music become the new pop?** "Yes, dance music has become the new pop music. What my experience taught me was that the meaning of a DJ became more and more important." **If you could be any animal what would you be?** "I would definitely love to be a tiger. It's an unbelievable aesthetic animal, with a lot of pride and elegance." **Should DJs do 'heart hands'?** "Sure. To show their fans so much love. Give them back what they give to you." **Do DJs have a duty to speak out about drugs?** "DJs have the privilege to be a role model. So they also have to fulfil their obligation that comes with it and show the people who look up to them the right way." **What would be on your fantasy rider?** "I want to capture all the moments where my fans are really in the musical flow and passion during my performance, and keep those feelings forever."

**From:** Switzerland. **Style:** "Dance/pop/pumpin' house." **Best known for:** "'Welcome to St. Tropez' and 'Ma Chérie'." **Tune of 2013:** "DJ Antoine 'Bella Vita'." **Breakthrough DJ/producer of 2013:** "Showtek."



**69** **05**  
**QUENTIN MOSIMANN**

**From:** Switzerland. **Style:** "Electro and progressive house." **Best known for:** "Energetic live performances, 'I Drum U' and 'Pogo Pogo'." **Tune of 2013:** "Tony Romera 'Pandor'." **Breakthrough DJ/producer of 2013:** "Reepublic."

**RETURNING** for his second year as an unusual entrant into the Top 100, Quentin Mosimann is a former winner of the French reality-TV show *Star Academy*, a performer who combines his already proven vocal talents with some massive EDM tunes behind the decks. However, he asserts that his history as a DJ stretches back to before he ever went in front of a TV camera.

"I was already a DJ for three years," he told DJ Mag. "I was playing in the funky room of Pacha Ibiza, and the show was really interested in how I mix and sing at the same time."

Following his win in *Star Academy*, and the release of his two electro-pop albums, by 2010, Mosimann followed the call of EDM. "A lot of 'haters' didn't believe in me, so I worked hard every single day, went on tour to spread the word to different crowds, I released electro and progressive house tracks, and then boom! I entered the Top 100 poll last year. I worked for my own convictions, and it paid off, so I'm glad to be free now to do what I want."

Keep an eye out for his third album later this year. **ANGUS PATERSON**

**Have DJs' fees got out of hand?** "As soon as there will be people ready to invest, I don't know why DJs wouldn't ask for it." **Has dance music become the new pop?** "It has and it's good news, EDM is still on an upward slope." **If you could be any animal what would you be?** "I'd be a lion, to date Katy Perry and roar with her!" **Should DJs do 'heart hands'?** "For sure, until death! As long as they don't forget to put their hands on the turntables..." **Do DJs have a duty to speak out about drugs?** "DJs are the first vector of communication with youth, so I feel it's like a duty." **What would be on your fantasy rider?** "Flying drums Slipknot style, Jamie Cullum on the mic, CDJ2000 wireless, Moulin Rouge female dancers..."



**71** **NEW ENTRY**  
**BLASTERJAXX**

**From:** Holland. **Style:** "Electro/progressive house." **Best known for:** "'Fifteen', 'Adagio For Strings (Remix)' and 'Koala EP'." **Tune of 2013:** "'Fifteen (Hardwell Edit)'." **Breakthrough DJ/producer of 2013:** "MAKJ."

**ONE** of many debuts in this year's Top 100, Blasterjaxx (Thom Jongkind and Idir Makhlaf) typify the sound of young Holland. Influenced by trance, house and hardstyle — their own productions a conflation of them all with a searing electroid backbone — tunes like 'Fifteen' released through Hardwell's Revealed label, elevated the duo to the big league in 2013.

They're ecstatic to have entered the poll this year, describing it as one of the highlights of their year along with hitting the Beatport No.1 spot with Hardwell's edit of their aforementioned mega-hit, and remixing Tiësto's evergreen trance version of Samuel Barber's 'Adagio For Strings'. Promising plenty of new productions over the next year, their ambitions for the future include "playing the best festivals, the most beautiful clubs and [to] keep showing our fans love in musical form". **JAMES SMITH**

**Have DJs' fees got out of hand?** "They earn a lot of money by playing music and we think that all DJs who can live from DJing are privileged, for sure! But of course there are also other professions which make a lot of money." **Has dance music become the new pop?** "Yes, every decade has its own sound and dance is the sound of this moment." **If you could be any animal what would you be?** Idir: "A chameleon, I'm a calm guy who's flexible." Thom: "A fox, yes, I'm a really smooth guy haha!" **Should DJs do 'heart hands'?** "Yes, why not? It's a way to show your crowd you appreciate the love and bring them love by your music." **Do DJs have a duty to speak out about drugs?** "Maybe... they are seen [as] role models and they have the power to change the world. But the medallions has two sides..." **What would be on your fantasy rider?** "Koala bears (living, inflatable, fluffy it doesn't matter in what form haha), fat cottage cheese. Protein shakes. Monster energy."



**70** **30**  
**PROJECT 46**

**From:** Canada. **Style:** "Progressive house." **Best known for:** "Pancakes." **Tune of 2013:** "Kaskade & Project 46 'Last Chance'." **Breakthrough DJ/producer of 2013:** "Krewella."

**CANADIANS** Ryan and Thomas are currently giving fellow countryman Deadmau5 a run for his money as the country's biggest dance export.

"Joel brings a lot of attention to electronic music and he's extremely talented," they tell DJ Mag, "if his music is the first Canadian dance act people hear, we're OK with that, we would just say he's Canadian and awesome!" By using the immediacy of the net to give fans around the world access to new tracks, Project 46 are open about the effect that platforms such as Soundcloud can have. "We currently have over four million plays and 40,000+ followers, so for us it's very important." **DAVID MCCARTHY**

**Have DJs' fees got out of hand?** "DJs are paid relative to what the promoter makes. DJs are making a lot of money but they're selling a lot of tickets, so it's really a give-and-take relationship." **Has dance music become the new pop?** "Pop trends to what genres are big at that moment. Why are they heading towards electronic music? Because it's awesome. There are so many different sides to electronic music that I feel like everyone can relate to it in their own way." **If you could be any animal what would you be?** "Ryan would probably want to be something that he could explore the ocean, like a whale or shark. Thomas would want to be a dragon, preferably fire-breathing." **Should DJs do 'heart hands'?** "We think any interaction between the fans and the artist is good, and the 'heart hands' are just showing your appreciation for the people at the show." **Do DJs have a duty to speak out about drugs?** "We don't think it's the social responsibility for DJs to speak out on drugs. We think it's the entire electronic community's responsibility to use common sense when making decisions about narcotics." **What would be on your fantasy rider?** Ryan: "Flights and accommodation for my family and friends." Thomas: "Something along the lines of teleporter, light sabre or fire-breathing dragon."



**72** **08**  
**D-BLOCK & S-TE-FAN**

**From:** Holland. **Style:** "Hardstyle." **Best known for:** "[Our] big-room sound, high energy level, 10 years of hardstyle." **Tune of 2013:** "Crypsis 'Break Down Low'." **Breakthrough DJ/producer of 2013:** "Tim van de Stadt/Atmozfears."

**LONG** regarded as one of hardstyle's key acts, D-Block & S-Te-Fan have had a huge year, not least because of increased interest in the genre they represent.

"We did some tracks which inspired the scene to create different varieties of songs within hardstyle. Besides that, hardstyle got more and more recognised... they are finally accepting it."

Even aside from scene developments, D-Block & S-Te-Fan have encountered great success in 2013, racking up 35 festival appearances, an Australian tour and more live shows than ever, alongside new releases such as the highly melodic — yet still thumping — 'From The Hard'. The duo will, as ever, continue to use their music to feed the genre they love, aiming, they say, to "create a scene, in which everyone who loves this music has a city or club nearby that they can visit to hear hardstyle. This kind of music is there to dance to and hear LOUD!" **TRISTAN PARKER**

**Have DJs' fees got out of hand?** "It is more like a trend than something that got out of hand. People love to party and a big group of people don't really care about the costs." **Has dance music become the new pop?** "Basically it is. The production of almost every pop song is a dance production." **If you could be any animal what would you be?** "Definitely a bird. Wouldn't it be amazing to just take off and fly wherever, whenever?" **Should DJs do 'heart hands'?** "Sure, why not?" **Do DJs have a duty to speak out about drugs?** "We don't think they have. We are not really the ones that need to educate the people in front of us, we just want to give them a good time." **What would be on your fantasy rider?** "Always the best crowd! We are in it for the people, so if we get the best crowds out there guaranteed, we would be the happiest people alive!"

**DILLON** Francis is a busy man these days and his self-described sound of "moombahton, luvstep, and everything in-between" means the 25-year-old from Los Angeles has been much in demand. For someone with a bit of a reputation for playing around with the media, as in telling us the best place he's visited this year was Taco Bell, he's also known for saying what he thinks, so it was strange that Dillon was unusually reluctant to answer DJ Mag's standard poll questions about DJ fees or drugs. Quizzed on the future of moombahton and moombahcore Dillon tells us: "If I knew it... I would do it. I'm just going to keep making music and hopefully that becomes the future of it". As to what the essential elements for a moombahton track are, he lets us into his secrets. "A dembow (the drum beat) which is 105 to 112 bpm, influences of Dutch house and Latin music, and a lot of fucking swag," he says. **DAVID MCCARTHY**

**Have DJs' fees got out of hand?** Not answered. **Has dance music become the new pop?** "All pop artists are taking influence from dance music now... so yes." **If you could be any animal what would you be?** "A dolphin because they like to have sex." **Should DJs do 'heart hands'?** "No." **Do DJs have a duty to speak out about drugs?** Not answered. **What would be on your fantasy rider?** 1x Tiësto's airplane, 1x Steven Seagal, 2x action movies on DVD from the years 1986-1995, 1x sock puppet replica of Bruce Willis, 1x potato chip that looks like any relevant celebrity, 1x lock of Tiësto's hair, 2x nipple clamps, 1x super soaker squirtgun etc...."

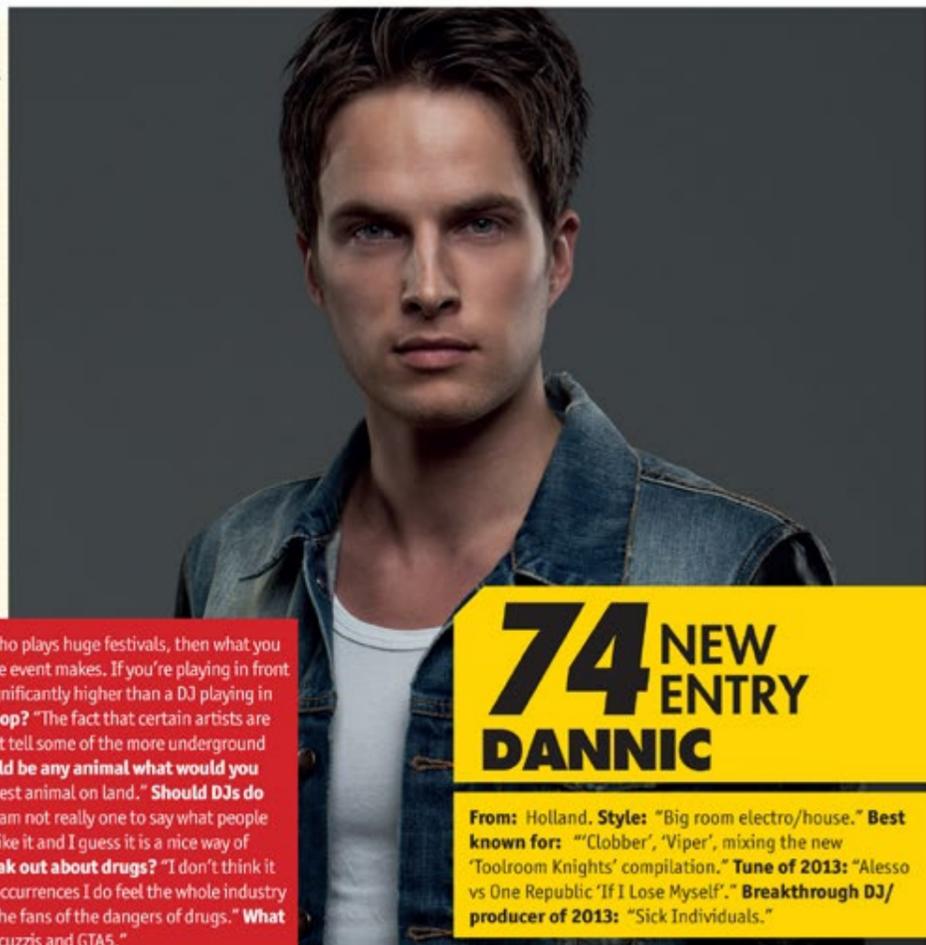


**73** NEW ENTRY  
**DILLON FRANCIS**

**From:** USA. **Style:** "Dillon Francis." **Best known for:** "Not giving a f\*ck of sh\*t." **Tune of 2013:** "'Without You'." **Breakthrough DJ/producer of 2013:** "DJ Snake."

**DUTCHMAN** Dannic's mix for the 'Toolroom Knights' series this year signified his wider ascension into the EDM big league, with all signs showing he'll shortly be joining his countrymen Hardwell, Nicky Romero and Dyro on the main stages. "I guess that is the direction I am heading," he told DJ Mag. "I've released a lot of records on Hardwell's Revealed Records label, and this has definitely taken my music to a wider audience. For me it's really important to be unique and get my sound out there. Coupled with playing at the bigger festivals and clubs this year, it's also helped my profile grow significantly." His mix for Toolroom Records saw him flexing his main stage muscles over 33 tracks of EDM madness, and he says it's a great representation of his sound. "Not only of my productions, but also what one may expect from my DJ sets. I tend to keep my tracks danceable and a little bit groovy. I am really pleased with how it came out, and it feels like a landmark release for me." **ANGUS PATERSON**

**Have DJs' fees got out of hand?** "If you are a DJ who plays huge festivals, then what you are being paid is relative to the amount of money the event makes. If you're playing in front of 80,000 people, you would expect the fee to be significantly higher than a DJ playing in front of 500." **Has dance music become the new pop?** "The fact that certain artists are doing so well in the charts is amazing, but I wouldn't tell some of the more underground producers they were making pop music." **If you could be any animal what would you be?** "A cheetah, a beautiful animal and also the fastest animal on land." **Should DJs do 'heart hands'?** "It is a personal preference thing. I am not really one to say what people should or shouldn't be doing. Certain fans seem to like it and I guess it is a nice way of connecting with them." **Do DJs have a duty to speak out about drugs?** "I don't think it is down to the DJ specifically, but in light of recent occurrences I do feel the whole industry needs to make a point of looking to better educate the fans of the dangers of drugs." **What would be on your fantasy rider?** "A Ferrari, two jacuzzis and GTAs."



**74** NEW ENTRY  
**DANNIC**

**From:** Holland. **Style:** "Big room electro/house." **Best known for:** "'Clobber', 'Viper', mixing the new 'Toolroom Knights' compilation." **Tune of 2013:** "Alesso vs One Republic 'If I Lose Myself'." **Breakthrough DJ/producer of 2013:** "Sick Individuals."



**75** NEW ENTRY  
**ADARO**

**From:** Holland. **Style:** "The harder side of hardstyle." **Best known for:** "'The Haunter Of The Dark'." **Tune of 2013:** "'Ran-D & Digital Punk 'Rebel To The Grave'." **Breakthrough DJ/producer of 2013:** "Digital Punk."

"MY year so far has been a roller-coaster ride," Adaro tells DJ Mag. "It's been non-stop producing during the week and touring on the weekends." If that sounds like a lot to take in, then you obviously haven't reckoned with the capabilities of the Dutch hardstyle sensation. So what does it feel like to make the Top 100? "It's really a dream come true. The hardstyle scene has got a really dedicated fan-base and I am so thankful for all those who voted for me." While he's remaining relatively tightlipped about his future plans, what Adaro can tell us with some certainty is that he's working on a number of "exciting things", both solo-wise and as Gunz For Hire. It seems we'll be hearing his name for some time yet... **STEPHEN FLYNN**

**Have DJs' fees got out of hand?** "The hardstyle scene doesn't really have crazy high DJ fees. But I read and hear about these numbers in the mainstream dance scene. It's just the market, someone gets what he/she is worth." **Has dance music become the new pop?** "I think so. DJs are pop stars right now and the EDM breakthrough in the USA has played a big role in this." **If you could be any animal what would you be?** "A lion. My birthday is the 29th July, so in astrology I'm a lion. Since I was a kid, lions have fascinated me. And also I like the candy bars too!" **Should DJs do 'heart hands'?** "I don't care if other DJs do, but it's not for me. It doesn't fit my style of music or personality." **Do DJs have a duty to speak out about drugs?** "I don't think it's a duty. But of course the opinion of some DJs would matter to some fans. So if some DJs have something wise to say about drugs, why not?" **What would be on your fantasy rider?** "Unlimited Lion bars!"



**76** <sup>02</sup> NEW ENTRY  
**RICHIE HAWTIN**

**From:** Canada. **Style:** "Bassline-driven techno that builds with intensity, while always remembering its roots in house." **Best known for:** "At the moment, pissing off vinyl purists." **Tune of 2013:** "Tale Of Us' 'Another Earth EP', on M\_nus." **Breakthrough DJ/producer of 2013:** "Recondite."

"WHEN I think of today's definition of DJing it actually makes me realise that I'm not even really a DJ anymore," muses techno ledge Richie Hawtin. "To the masses, someone standing up on stage with their hands in the air while they play the same playlist they've played for the last bunch of gigs makes me wonder sometimes what we can say real DJing is, any more." Well, just to put things straight, 42-year-old Richie is about as real as it gets if we're talking about the realness of DJing. As part of Detroit techno's second wave of artists [he's from Windsor, Ontario in Canada, just over the Detroit River] he pioneered the minimal techno sound in the early 1990s, most famously via his productions made as Plastikman. And that's before we even mention his record labels Plus 8 (founded with fellow techno man John Acquaviva) and M\_nus. This year, his ENTER. parties — every Thursday at Space — were a highlight of the Ibiza summer season. And, since then, he's been working towards this month's mega-gig at the Guggenheim museum in New York (4th November). "I'm literally working on it as I speak," he says. "I want to create some special music and a special place for what will be a unique moment in time." **CLAIRE HUGHES**

**Have DJs' fees got out of hand?** "More like their egos." **Has dance music become the new pop?** "Dance music has flirted with pop since the early 1990s with C&C Music Factory, Madonna's use of Roland/techno sounds and so forth. Have the masses become more accustomed to 'electronically produced sounds'? Yes, but this still does not mean they are ready for what our scene is really all about." (Richie declined to answer the other questions).

FOR tennis-loving Martin Solveig, it was audience participation that gave the pop-coloured electro-house DJ his most memorable moments of 2013. "Surfing a couple of impressive crowds, like in Tomorrowland, even if I lost my clothes in the process, or in [Belgian festival] Laundry Day," Solveig's other (fully-clothed) shows included two big residencies. "I've been surprised in a good way by my first shows as [a] Pacha Ibiza resident, and decided to do more next year. I'm enjoying my XS/Encore Beach Las Vegas residency a lot." In terms of production, Solveig is just finishing a video project for 'Blow', his heavier electro collaboration with Laidback Luke — a slight departure, but one that Solveig is fully onboard with. "It's been a transition year and I love it. I'm working on new directions, new projects. Love the change." **TRISTAN PARKER**

**Have DJs' fees got out of hand?** "Maybe a bit, because new acts wanted to get a position on the market and their only way to do that was to offer more than the established ones. In the end it will balance itself." **Has dance music become the new pop?** "The time when dance music was a massive influence for pop artists is already over. But, there is more space for legitimate dance/electro artists to become pop stars." **If you could be any animal what would you be?** "I'd be a zebra, for the style. Stripes are my thing." **Should DJs do 'heart hands'?** "We should all do it even more. It's all about love, man." **Do DJs have a duty to speak out about drugs?** "It's a bit complicated for me to talk about drugs, since I have never, my whole life, taken ecstasy or cocaine or anything other than a joint when I was 18. I feel illegitimate to talk about something I haven't experienced." **What would be on your fantasy rider?** "Whatever, I always end up in the other artists' trailers and steal their things."



**77** <sup>029</sup>  
**MARTIN SOLVEIG**

**From:** France. **Style:** "Open." **Best known for:** "'Hello'." **Tune of 2013:** "Avicii 'Wake Me Up'." **Breakthrough DJ/producer of 2013:** "Carnage."

THIS year Felipe and Gustavo have been touring with their biggest production structure so far. A 10-person crew with eye-widening lights and super-duper effects has been lugged to the likes of Tomorrowland, Lollapalooza and Rock In Rio, where they witnessed a heavy metal crowd headbanging to their electronic beats. "Of course we changed our set a little bit. It was a blast." It's all been part of their 'Slice & Dice' EP tour, celebrating the release of their six-track package, a massive summer release. Rebuilding their studio to a brand-new "2014 version" has been a major highlight for Felguk. "We have re-edited and remastered old tracks, mashing up with our newest stuff, and the feedback has been outstanding." All in all the format is set: to party hard and take their huge production into the New Year. **HELENE STOKES**

**Have DJs' fees got out of hand?** "We've heard of astronomical fees of some super DJs, but if they sell tickets and make profitable events for the promoters, then it's all fair." **Has dance music become the new pop?** "Due to its popularity lots of pop artists have been using dance music sonority on their new tunes, and likewise some dance music producers have gone in a more radio-friendly direction. But we don't see this as a necessarily bad thing." **If you could be any animal what would you be?** "Fel: A nyan cat." "Guk: A ninja cat." **Should DJs do 'heart hands'?** "Kind of a cliché but if they really feel it, I don't see why not do it." **Do DJs have a duty to speak out about drugs?** "Not necessarily, although they are in a perfect position to deliver this message. They are idolised by their fans and they represent a scene stigmatized by drug use." **What would be on your fantasy rider?** "Brazilian all-you-can-eat 'Churrascaria'."



**78** <sup>012</sup>  
**FELGUK**

**From:** Brazil. **Style:** "Rock 'n' house." **Best known for:** "Our hairs." **Tune of 2013:** "Dimitri Vegas & Like Mike, Tujamo & Felguk 'Nova'." **Breakthrough DJ/producer of 2013:** "Tujamo."

"IT'S a great time to be a DJ," say Myon & Shane 54 in answer to whether 2013 has been a good year for them. The mash-up-loving melodic trance duo have every reason to feel positive, particularly with the launch of their new label, Ride Recordings, which has been a big focus point. "Launching our label was very important to us, as we wanted to have total control over what we were releasing," say the duo. "Now we set the release schedules and put out material that really excites us." As well as the launch of the label — which has already notched up an impressive five releases — Myon and Shane have worked on several collaborations and big remix projects this year, including their chunky electro take on Stafford Brothers' collaborative track with Lil' Wayne and Christina Milian, 'Hello'. Looking at the big picture, the duo are once again optimistic about how 2013 has played out for them. "Dance music is popular everywhere," they say, "and we're one of the lucky few to travel and play all over the world. Best of all, we added a lot more fans. We love every one of them." **TRISTAN PARKER**

**Have DJs' fees got out of hand?** "If a DJ attracts huge crowds and brings in a ton of money for promoters and venues, it only seems fair the DJ should get a proper share of that." **Has dance music become the new pop?** "Maybe, depending on what 'pop' means. It's definitely more popular." **If you could be any animal what would you be?** "Dolphins. They work well together and everybody loves them." **Should DJs do 'heart hands'?** "Why not?" **Do DJs have a duty to speak out about drugs?** "They should if they feel the need for it." **What would be on your fantasy rider?** "The perfect crowd, every time, AND Jessica Alba."



**79** <sup>001</sup>  
**MYON & SHANE 54**

**From:** Hungary. **Style:** "House/trance." **Best known for:** "Mash-ups, International Departures radio show." **Tune of 2013:** "'Strangers' (Our collaboration with Seven Lions and Tove Lo)." **Breakthrough DJ/producer of 2013:** "Maor Levi."

FOLLOWING extensive international tours on the back of the swathe of hits that came from their late 2011 'Wake Your Mind' album, German trance veterans Cosmic Gate returned this year with new singles 'Storm Chaser', 'Crushed' and 'So Get Up'. Nic Chagall and Bossi told DJ Mag it's a matter of balancing their signature trance sound with the desire to move forward. "It's different styles all over again, but always with our signature that people can recognize. We don't want to be predictable, we'd get bored doing the same things in a studio over and over." 'So Get Up' was the first single on their new Wake Your Mind label, and it caps off what's otherwise been a massive year of touring that's seen them hosting festival stages in Australia, joining A State of Trance in Ibiza as residents, as well as staging several "Wake Your Mind in Concert" events, featuring guest vocalists to compliment the Cosmic Gate experience. While the pair are supportive of the trance scene's recent push towards old school sounds, they maintain it won't have a massive impact on their next album, that they're currently working on. "We've been there already, and it wouldn't feel right for us to go back to where it all started. We prefer to develop our sound by combining different styles to create something new." **ANGUS PATERSON**

**Have DJs' fees got out of hand?** "Indeed, the amount being paid to certain DJs is really high compared to recent years, but at the end of the day, the market is regulating the price." **Has dance music become the new pop?** "We think it has. As dance lovers we all should stay positive about it. After all, it's better than only hip-hop or rock on the radio, right?" **If you could be any animal what would you be?** "Little mice, so we can spy on what the results of this year's Top 100 poll will be!" **Should DJs do 'heart hands'?** "Should DJs use a microphone? Should they dance? Should they use a laptop? In the end it's up to the DJ to decide what's right, and the audience decides by showing up to the gigs." **Do DJs have a duty to speak out about drugs?** "We definitely think we have a responsibility to show EDM and drugs do not necessarily belong together. On the other hand, people are responsible for their own life and choices." **What would be on your fantasy rider?** "We'd really like our existing rider served up by Miley Cyrus and Kim Kardashian."



**80** <sup>041</sup>  
**COSMIC GATE**

**From:** Germany. **Style:** "Cosmic Gate." **Best known for:** "'Wake Your Mind'." **Tune of 2013:** "Mat Zo 'Pyramid Scheme'." **Breakthrough DJ/producer of 2013:** "Andrew Bayer."



**81** NON-MOVER  
**HEATBEAT**

**From:** Argentina. **Style:** "Trance combined with everything from electro to dubstep, techno and even trap." **Best known for:** "Rocking dancefloors." **Tune of 2013:** "Martin Garrix's 'Animals'. We played five different versions of it. It's a 100% party track." **Breakthrough DJ/producer of 2013:** "Chris Schweizer."

"If you want to party in Buenos Aires, you should come to our Heatbeat nights at the Mandarin Club," says Matias Faint, one half of 20-something Argentinian trance duo Heatbeat. "We spend all our time these days DJing and working on our new album." Heatbeat met on an Argentinian web forum called Nightclubber where they both used to post up rudimentary tunes they'd made. It was after Agustin Servente, the other half of the pair, sent Matias a private message about a tune he'd made that they met up face-to-face, and hatched a plan for Heatbeat. And, since the 2008 release of their prog house tune 'Push Over' put their name out there, they've been attracting bigger crowds every time they play. Paul van Dyk was the first to pick up on the tune. "When we were making that track we knew it was dark and filthy," says Matias. They played that tune at the UMF in Buenos Aires this year, when they were DJing to a crowd of over 15,000 just as a big storm was coming in. "You could see rays and lights all over the sky and then it started thundering too," says Agustin. "We were playing some kick-ass beats and it really was a moment to remember." **CLAIRE HUGHES**

**Have DJs' fees got out of hand?** Not answered. **Has dance music become the new pop?** Not answered. **If you could be any animal, what would you be?** "We'd both like to be bats, because we live in the night and sleep in the day." **Should DJs do 'heart hands'?** "Yeah, why not?" **Do DJs have a duty to speak out about drugs?** "No, but we think that if you're a real dance music fan, you don't need drugs to enjoy it." **What would be on your fantasy rider?** "Fruit, loads of fruit. It's much better than alcohol."



**83** 008  
**WASTED PENGUINZ**

**From:** Sweden. **Style:** "Hardstyle/hard dance." **Best known for:** "Most euphoric melodies in the hardstyle scene." **Tune of 2013:** "There's no way of choosing just one." **Breakthrough DJ/producer of 2013:** "Rebourne."

2013 for Wasted Penguinz, much like 2012, has been all about smashing the hardstyle scene, performing across the globe in their trademark extra exuberant fashion. "We've been playing our gigs, and working on our album. It's been pretty hectic. But it's always fun when there's a lot of stuff happening at once," Pontuz and Jon tell DJ Mag whilst on some rare downtime in chilly Sweden. Their gigs have doubled and most importantly they've been making an impact at bigger events: playing main stages. With this in mind what are their plans for next year? "Keep making music and enjoying the fact that we can live off what we love to do." And what about those voters of yours? "We love our fans, we consider ourselves to have some of the most dedicated fans within our scene and we want to keep it that way." **HELENE STOKES**

**Have DJs' fees got out of hand?** "DJ fees are different from scene to scene and how big of a name you've got in the scene you're in. Being a DJ/producer isn't a walk in the park, even though it may seem like the best lifestyle it can really fuck with your health if you're not careful." **Has dance music become the new pop?** "You can see that both pop music and rock music isn't what it used to be. You can also see that house has become the new 'pop' music. Hip-hop and pop artists doing vocals on 'house' beats." **If you could be any animal what would you be?** "An eagle, and fly to all the gigs." **Should DJs do 'heart hands'?** "It has become a way of showing your love back to your fans. We have no problem with this." **Do DJs have a duty to speak out about drugs?** "Drugs are everywhere, it is up to yourself as a human being to take it or not. Hate the fact that EDM music is considered to be the genre of drugs." **What would be on your fantasy rider?** "Probably real penguinz on stage with us."



**82** RE-ENTRY  
**JOHN O'CALLAGHAN**

**From:** Ireland. **Style:** "Trance." **Best known for:** "Subculture." **Tune of 2013:** "Aly & Fila 'Mysterios Unfold'." **Breakthrough DJ/producer of 2013:** "Tomas Heredia."

It has been "an incredibly busy year for touring" for trance heavyweight John O'Callaghan. As the Irish DJ and producer points out, "there are so many events worldwide now for trance, and it's growing rapidly". For O'Callaghan, this has meant touring his Subculture shows (O'Callaghan's radio show and compilation series, which grew into a label and events brand) to Australia, Argentina, the US and Europe. One Subculture event also provided O'Callaghan with his most memorable moment of 2013. "Our recent Subculture event in Argentina, where we had over 8,000 passionate clubbers dancing until the sun came up, was a massive milestone. They are the moments you don't forget." But amongst a gruelling touring schedule, O'Callaghan — who describes his sound as "genuine trance, with melody and emotion, mixed with tech trance influences" — also found time to hit the studio. "I had a bunch of remixes, and I'm saving the originals for a possible new album. I made a lot of exclusive versions of other tracks for my sets too, which helps to set yourself apart as a DJ." O'Callaghan has enjoyed 2013 for several reasons, the main one being the opportunity it gave him to keep playing for his legions of loyal fans around the globe. "Musically, it has been a pleasure to play to the people that come to my gigs, because there is such a high chance now that people could sway to the other styles of 'music' that is rammed down necks worldwide, so there is a huge feeling of appreciation in terms of seeing that dedication and love for real trance itself. Also I have accumulated more air miles in 2013 than any other year, so I think it was a good one!" Being an integral part of the trance scene, it's encouraging to note that O'Callaghan sees the genre as having been "very healthy" over the year, with more to come in 2014, he says. "Watch and see how many people come back to trance in 2014." **TRISTAN PARKER**  
*(John declined to answer DJ Mag's other questions)*

TRANCE music is undergoing something of a turbulent time. In the wake of EDM, the form has grown less popular with new producers and even some of the established old guard are jumping ship. Tiddey, who celebrates 10 years in the game this year and a return to the poll after a five-year hiatus, is not one of those. "My plan is to continue to work in trance," he says resolutely. "Armin released 'Who's Afraid of 138BPM' this year, which is a sign for producers to carry on. I don't want to change style just because something else is more popular at the moment." As well as releasing his own trance concoctions, he is also on a mission to bring more of the euphoric stuff to his homeland. "The Polish scene is very commercial. 2002-2008 here were the best years of trance. My dream is to bring trance back to mainstream clubs and I think being back in the Top 100 will help me do this." His next release will be another life-affirming trance anthem, this time on Ron van den Beuken's "legendary" label. "I'm just glad my fans still believe in me and still believe in trance," he says proudly of his return to the poll. **KRISTAN J CARYL**

**Have DJs' fees got out of hand?** "If someone is really an artist and puts all their heart into music, they deserve a good fee." **Has dance music become the new pop?** "Yes, everything's gone in strange directions for me recently." **If you could be any animal what would you be?** "A cat, because I like cats." **Should DJs do 'heart hands'?** "It is the choice of each artist as to how he likes to communicate with fans." **Do DJs have a duty to speak out about drugs?** "If this can help the fight with drugs, of course yes!" **What would be on your fantasy rider?** "Every rider gives me gladness!"



**84** RE-ENTRY  
**TIDDEY**

**From:** Poland. **Style:** "Trance and prog." **Best known for:** "'Savage Emotions'." **Tune of 2013:** "Orjan Nilsen 'Violetta'." **Breakthrough DJ/producer of 2013:** "Orjan Nilsen."



**87** NEW ENTRY  
**TENASHAR**

**From:** Singapore. **Style:** "Progressive, electro, big room." **Best known for:** "My mash-ups and energetic shows." **Tune of 2013:** "Tenashar 'Bird Of Prey'." **Breakthrough DJ/producer of 2013:** "Martin Garrix."

"It's beyond words how ecstatic I am!" Tenashar tells DJ Mag when we present her with the news that she's entered the Top 100 DJs poll. Even shedding a few tears, she's clearly blown away with the excitement of it all. "I live for being a DJ and there really couldn't be a better reward than celebrating with my fans." Her very earliest roots in performing to a crowd started when she was a drummer in a band at six-years-old. She lives in Hong Kong but because she has a Spanish grandmother, has spent many years in Spain. "Being in Ibiza and going mental on a console only seemed like a natural progression," she says of her early club experiences. Tenashar might be described as a 'model DJ' but her heart is set on rebelling against premixed, commercial pop music. "My passion is EDM and I intend to stay true to that," she reveals. "DJing comes first of course, but like every DJ, we do need to do photoshoots to promote albums, tracks and flyers." **HELENE STOKES**

**Have DJs' fees got out of hand?** "They haven't got out of hand in my humble opinion. DJs that command a high fee, are also the DJs that bring a strong and large following." **Has dance music become the new pop?** "Not at all. Mainstream pop is still very much apparent, and EDM holds true to its passionate roots." **If you could be any animal what would you be?** "I would be an octopus. I'd have enough arms to spin, go mental on the drums, as well as sync the fireworks and visuals!" **Should DJs do 'heart hands'?** "I think DJs should use whatever symbol helps them communicate with their fans." **Do DJs have a duty to speak out about drugs?** "DJs have a duty to rock the decks, taking drugs is a personal decision." **What would be on your fantasy rider?** "It would include a philharmonic orchestra, and the Blue Man Group."



**88** 006  
**BOB SINCLAR**

**From:** France. **Style:** "Stylish house for divas and fashion lovers." **Best known for:** "His amazing body." **Tune of 2013:** "Bob Sinclar 'Summer Moonlight'." **Breakthrough DJ/producer of 2013:** "The Cube Guys."

2013 has been another solid year for smooth French pop-house DJ Bob Sinclar. "Apart [from] the mega hits years, 2013 has been one of my best years so far in terms of clubbing," Sinclar explains. "I made the choice to choose quality before quantity." There have been big club shows, of course — including a residency at especially-mega Vegas mega club Hakkasan, appearances at Pure Pacha parties in Ibiza and Paradise Club Mykonos — but Sinclar also unveiled several new musical projects, including 'Paris By Night', a compilation featuring music from both the man himself (including hit track 'Summer Moonlight') and collaborations with upcoming DJs. Always a man known for his love of fashion, surely even Sinclar must have made one style faux pas in 2013? Apparently not. "I never make any fashion faux pas!" he declares. "I try always to be hip to what's new with all the designers I love, and to be clever [and] mix it with flea market treasure." **TRISTAN PARKER**

**Have DJs' fees got out of hand?** "It's just a question of offer and demand. DJs have a lot of success now. They can fill up huge clubs and festivals under their names." **Has dance music become the new pop?** "People love to dance, they need instant energy. Clubbing is the last community place in the world where people can enjoy the moment." **If you could be any animal what would you be?** "I will be a cockerel, but I love to be surrounded by hens in my bass court." **Should DJs do 'heart hands'?** "Yes of course, when a song is talking about love." **Do DJs have a duty to speak out about drugs?** "I always associate my image to a healthy life with no drugs, alcohol or cigarettes. I am very proud when a very young kid asks their parents if they could be a DJ." **What would be on your fantasy rider?** "I live my fantasies every night. Don't need to ask for it."

"It was amazing when John Legend came to perform my single 'Dance The Pain Away' with me at Coachella in April," says the Italian DJ/producer. "I do love American festivals." Born and bred in Italy, Benny now divides his time between the "small village in the country in Northern Italy" where he lives and "lower Manhattan, which is slightly less peaceful". With tunes such as the 2003-released, synth-laden electro house hit 'Satisfaction' and the lesser-known, dark electro-groover 'Love Is Gonna Save Us' under his belt, Benny's already proved he can make a chart-buster as easily as he can craft an underground tune. "I trace all of my musical influences back to when I was a kid, in the 1970s, and first listened to Giorgio Moroder," says Benny. "It's no coincidence that Daft Punk roped him in to work on their album. He's a legend." When he's not DJing at festivals, Benny spends time in the studio, working on his new album that's coming soon. "There are some songs on there that'll be balanced with a few loud club tracks," says Benny. "Got to do some bangers so the hardcore fans will know I still mean it." **CLAIRE HUGHES**

**Have DJs' fees got out of hand?** "I don't want to talk about money. It's a side-effect of what I do." **Has dance music become the new pop?** "Yes it has and I don't know why. But I'm glad it has." **If you could be any animal what would you be?** "A dachshund. They're really smart." **Should DJs do 'heart hands'?** "Haha. Maybe politicians and football players should." **Do DJs have a duty to speak out about drugs?** "I don't take drugs and have no opinion or judgement about those who choose to." **What would be on your fantasy rider?** "Fantasy tonic water and fantasy orange juice."



**89** 019  
**BENNY BENASSI**

**From:** Italy. **Style:** "Noisy and groovy." **Best known for:** "'Satisfaction', I think..." **Tune of 2013:** "Lana Del Rey 'Young Beautiful (Cedric Gervais Remix)'." **Breakthrough DJ/producer of 2013:** "I really like Audion but there's so much young talent out there."

MATT and Chris, aka Stafford Brothers (no The please), recently signed to Cash Money Records and had huge success with their Lil Wayne and Christina Milian release. They relocated to the States earlier this year and to say that they're stoked to be in the Top 100 DJs poll is an understatement. "This is something we've wanted for a long time, so it's an amazing feeling to actually make it. We will definitely celebrate at one of our shows, but to be honest, we don't need any extra nights partying at the moment." Currently they are playing around four shows a week including their residency at Light in Las Vegas. "We're really enjoying the experience in the USA and want to keep the momentum going. America is definitely our focus at the moment." And it's nice to see that the guys are sharing the love with their own educational website called DJ Master Course, a clothing brand Sushi Radio and a DJ agency, 360. **HELENE STOKES**

**Have DJs' fees got out of hand?** "No! The bigger the better!" **Has dance music become the new pop?** "It's definitely heading that way. We had a single that was double platinum in Australia this year, which was definitely a dance/pop crossover single." **If you could be any animal what would you be?** Matt: "I'd like to be a lion, the king of the jungle." Chris: "I'm a Leo so I'm definitely a lion too. There'll have to be two brother lions as the kings of the jungle." **Should DJs do 'heart hands'?** "This is one thing we hate. I'm sorry but it's just not for us. It's very cute when Taylor Swift does it." **Do DJs have a duty to speak out about drugs?** "I don't think it's our duty. People are always going to party hard no matter what music they're into." **What would be on your fantasy rider?** "All the Victoria's Secret Angels waiting in our dressing room naked with champagne and vodka on ice. I think we could work it out from there..."



**90** NEW ENTRY  
**STAFFORD BROTHERS**

**From:** Australia. **Style:** "Electro house/big room/progressive." **Best known for:** "Going mental on stage!" **Tune of 2013:** "Matt: 'Martin Garrix 'Animals'.' Chris: 'Alesso vs One Republic 'If I Lose Myself (Alesso Remix)'." **Breakthrough DJ/producer of 2013:** Matt: "Will Sparks." Chris: "Krewella."



**DJ BL3ND** is the US sensation soon to break out onto European shores. The last year has seen him go from bedroom DJ to smash hit sensation, all because the series of DJ videos he uploaded to YouTube went viral. "2013 has been a great year so far," says the young, unnamed star who has a terrifying mask glued to his face the whole time. "I played a lot of shows for my fans around the US and I also have been locked up in the studio working on a bunch of fresh new stuff." He's amassed some dizzying stats this year, including over 200 million YouTube views, 3 million Facebook fans and 20 million music downloads. Said music is a high gloss, high impact, maximalist sound that takes the most spikey elements of EDM, biggest drops of dubstep and most sawtooth synths, and welds them together into a hellish soundtrack that gets his fans "raging". "Now I'm ready for my international tour coming up in 2014," he says, so you'd better watch out... **KRISTAN J CARYL**

**91** NEW ENTRY  
**DJ BL3ND**

**From:** USA. **Style:** "Raging!" **Best known for:** "BL3ND energy." **Tune of 2013:** "Too many to just choose one." **Breakthrough DJ/producer of 2013:** "All the underground DJs who are making a name for themselves."

**Have DJs' fees got out of hand?** "I like to be booked for a reasonable price, so all my fans can come and enjoy the show at an easy cost." **Has dance music become the new pop?** "By pop you mean mainstream? If so, then yes. I'm glad it is mainstream because it shows how strong and big electronic music has become." **If you could be any animal what would you be?** "Most of my fans (BL3nders) already consider me an animal on stage! Running around going wild and fierce!" **Should DJs do 'heart hands'?** "I don't see why not. I do it all the time to symbolize love to my fans. I also make them put up their middle finger, and that symbolizes love in our world also." **Do DJs have a duty to speak out about drugs?** "I promote BL3ND ENERGY, and that's having a good time just with music and the people that surround you." **What would be on your fantasy rider?** "Having Funktion One speakers everywhere I play. Those speakers are amazing for electronic music."

"**THERE'S** everything from two-step to glitch hop to disco house on my new album," says DJ/producer Mat Zo, whose debut album 'Damage Control' is out this month on Anjunabeats. "The tempo range is from 70bpm to 150 bpm so it's pretty varied." Slap-bang in the middle of his Damage Control world tour, the British DJ/producer's sets are as eclectic as his productions. It's this wide-ranging, fresh, raw potency that was distilled into last year's quirky electro 'Biopolar EP' and, more recently, 'Pyramid Scheme', featuring Chuck D. "Noisia have had the biggest impact on my development as a producer," says 23-year-old Mat. "They set the bar for what is possible with electronic music." And after a year of DJ gigs and white-hot album tasters it seems anything's possible for this enfant terrible of electronic music. "I'm most proud of my album though," he says. "It's me stepping out of my comfort zone." **CLAIRE HUGHES**



**93** **021**  
**MAT ZO**

**From:** UK. **Style:** "I play music for dancing." **Best known for:** "I don't know!" **Tune of 2013:** "Daft Punk's 'Get Lucky'." **Breakthrough DJ/producer of 2013:** "Botnek."

**Have DJs' fees got out of hand?** "No. We get paid to live in airports, airplanes and hotels half our life without home-cooked meals and to put our bodies under constant stress with sleep deprivation and hangovers. We DJ for free." **Has dance music become the new pop?** "Pop has always been mostly music for dancing, the only difference now is instead of people with perms it's people with computers." **If you could be any animal what would you be?** "A dolphin because it's so unconcerned with the prospect of getting eaten that it has time for casual sex." **Should DJs do 'heart hands'?** "I don't but if that's what you like doing, knock yourself out, literally." **Do DJs have a duty to speak out about drugs?** "Not really. It's not so much a duty as a good deed. I think parents and teachers need to do more if anything." **What would be on your fantasy rider?** "A koala and caipirinhas served by Robert DeNiro wearing a sombrero."



**92** **023**  
**PAUL OAKENFOLD**

**From:** UK. **Style:** "Melodic." **Best known for:** "Trance." **Tune of 2013:** "Beatman & Ludmilla 'Bazantar'." **Breakthrough DJ/producer of 2013:** "Danny Howard, he's pioneering electronic music at BBC Radio 1."

**DJ Mag** remembers thinking when Oakey went to Vegas that there was no chance that dance music was going to catch on over there... "It's ridiculous, there's more billboards for DJs than there is for anyone else now," Paul replies, likening it to Ibiza in the old days. "It hasn't been about crooners and slot machines for years." He started his residency in Vegas four years ago, when there was no electronic music there. "I thought with the right team working in the same direction, the potential was huge," he says. "Then a lot of other clubs started thinking that, cos we were doing so well." Oakey's new comp, 'Ibiza To Vegas', attempts to showcase the two different sounds of those destinations. "Arguably, the two most important parts of call when it comes to electronic music. America has the big room sound which dominates, and I think it's quite melodic and has its big trance moments, and then Ibiza is a lot more underground — and the tempo's faster," he says. Chelsea fan Paul tells us that he's been touring a lot as a DJ again recently, "and finishing my record up". Like his previous two artist albums, he says, it's full of melodic songs with beats, "but what's changed is house music is pop music, so I think the songs will be very well-received. Now we're mainstream". He's just done some music for Leonardo Di Caprio and Martin Scorsese's new film, and thinks it's a good moment for everyone at present. "Electronic music is in a great place, and the pie seems to be big enough for everyone," Paul says. "Just embrace it and be in the moment and enjoy it. That's where I am with it. I'm not focusing on what anyone else is doing. I'm just in the moment having fun and enjoying what I'm doing. And making music — love it." **CARL LOBEN**

**Have DJs' fees got out of hand?** "No, I don't think they have. People go to the clubs to listen to certain DJs." **Has dance music become the new pop?** "Yeah, of course. House music is pop music now. I don't see why that isn't a good thing, all music's there to share and if you make a song that becomes popular, what's wrong with that?" **If you could be any animal what would you be?** "I wouldn't, I'm happy being myself. I don't have to be an animal, I'm fine being myself — hahaha." **Should DJs do 'heart hands'?** "No fucking way, that's cheese! That's the cheesiest thing you can do, Gareth Bale does it all the time and how many cool footballers do you know?" **Do DJs have a duty to speak out about drugs?** "No, it's down to the individual. You are responsible for your actions, not the DJ. Once you're 18 and allowed into a nightclub, you're responsible for your life — whatever you do in life is nothing to do with a DJ." **What would be on your fantasy rider?** "A pair of season tickets to see Chelsea on the bench each game. I'd be a player — super sub. Last 10 minutes."

**DIEGO** Miranda has teetered on the edge of the Top 100 over the past few years, so this year he's more than delighted to be involved. "It's another dream achieved and is a confirmation and recognition of all my hard work," he tells DJ Mag. "But above all else, it gives me a greater urge to keep working hard on my music." Miranda's music is laced with up-tempo house-tastic energy, as big-room tracks such as 'Ibiza For Dreams' and his remake of Underworld's 'Born Slippy' would attest. A resident at Ushuaia in Ibiza, he also played in Green Valley, Brazil this year and even found time to unleash his latest album, 'Say Yeah'. How the next 12 months play out is anyone's guess, but if they're as incident-filled as the last, it's safe to say Miranda is in for a whale of a time. **STEPHEN FLYNN**



**94** NEW ENTRY  
**DIEGO MIRANDA**

**From:** Portugal. **Style:** "House." **Best known for:** "'Ibiza For Dreams', 'Born Slippy' remix." **Tune of 2013:** "Martin Garrix 'Animals'." **Breakthrough DJ/producer of 2013:** "Blasterjaxx."

**Have DJs' fees got out of hand?** "Not really — it's just a standard case of supply and demand. If people are willing to pay a certain amount, then it's only natural the artist will get paid accordingly." **Has dance music become the new pop?** "Yeah, I think so. I used to run a techno label, but more recently I've turned my focus toward commercial music." **If you could be any animal what would you be?** "A bird, just to taste that feeling of freedom." **Should DJs do 'heart hands'?** "If they want to, then sure, why not? It's about the true power of music and getting wrapped up in the moment. It's become a way for DJs to interact with the public and demonstrate love." **Do DJs have a duty to speak out about drugs?** "One doesn't necessarily imply the other, but I think we have some responsibility because we're an example to many." **What would be on your fantasy rider?** "I'd have to fly by private jet to all my gigs!"



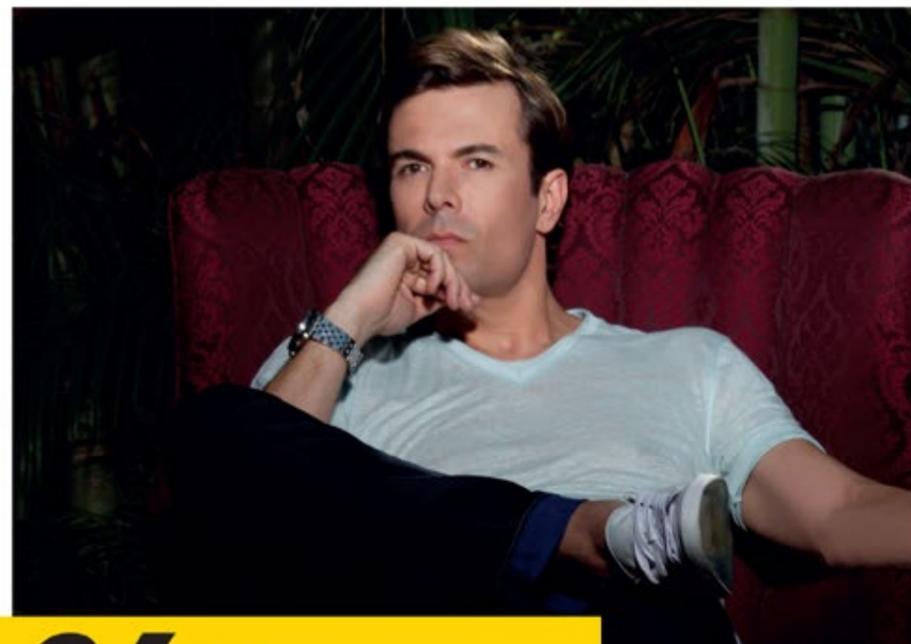
**95** NEW ENTRY  
**DJS FROM MARS**

**From:** Italy. **Style:** "Alien electro/bastard pop." **Best known for:** "Mash-ups/bootlegs/remixes/rock 'n' roll." **Tune of 2013:** "Snoop Lion 'No Guns Allowed'." **Breakthrough DJ/producer of 2013:** "Daddy's Groove."

LAS Vegas' EDM scene is big business these days, and one such pairing who've really benefited from Sin City is DJs From Mars. The duo, comprising of Max Aqualice and Luca Ventafunk, enjoy a special and reciprocal relationship with the city, with their longstanding residency at Vegas' globally renowned Hard Rock Cafe the epitome of the fact.

"It feels like shit is just getting serious," they giddily tell DJ Mag. "We've been touring and releasing music for over four years, but entering the DJ Mag Top 100 is like a graduation. Now, when people ask us what we do, we can finally tell them we're DJs — and prove it!" **STEPHEN FLYNN**

**Have DJs' fees got out of hand?** "It's just the market. If soccer matches have 100,000 people paying for a ticket, they can make big money. It's nothing strange — it's just economics." **Has dance music become the new pop?** "EDM is everywhere now. You work/study all week, and when the weekend comes, you want to forget about everything and just dance. That's the vibe in the air these days..." **If you could be any animal what would you be?** "A platypus! They swim, but they can walk. They're mammals, but they lay eggs. They look like a duck, but also like a rat. They're definitely the animal projection of what we try to do with music: contamination." **Should DJs do "heart hands"?** "It's so clichéd." **Do DJs have a duty to speak out about drugs?** "It's the parents and politicians who should speak to the kids. DJs are just entertainers — it's sad that artists are expected to shoulder responsibilities that society can't handle." **What would be on your fantasy rider?** "A friendly backstage panda, a sushi buffet, local live bands to jam with, a beachside location — and at least two days off in every city we play!"



**96** RE ENTRY  
**MATT DAREY**

**From:** UK. **Style:** "Prog and big room style/the deeper side of electronic beats." **Best known for:** "Nocturnal radio show." **Tune of 2013:** "All deep house and mainly new artists." **Breakthrough DJ/producer of 2013:** "I love so many new deep house artists!"

2013 has mainly been about production for Matt Darey. The long time producer of main room prog sounds finally decided the time was right to make his debut album, 'Blossom & Decay'. As well as that, he also turned out his first remix in years after making his name with them in the '90s before focusing on his own material.

"I wanted to start remixing again cos I kinda miss it," he says. "But I'm being very selective. I love rock bands so it was a good place to start with 30 Seconds to Mars."

In the wake of the debut album, Darey has been exploring a new sound and has fallen in love with lots of contemporary deep house. "I started off in a guitar band, then made drum & bass, then big house in 1993, then breakbeat, then trance and progressive. I'm taking all this production experience and putting it all into the melting pot, so to speak."

As well as lots more remixes, a second album and more touring ahead, Matt continues to do his weekly Nocturnal Sunrise podcast each week and recently passed the 400 episodes mark... a fair commitment for someone as busy as him. **KRISTAN J CARYL**

**Have DJs' fees got out of hand?** "I guess the commercial pop end of 'EDM' is so popular now, clearly into the realms of the pop artist filling massive venues, and big fees come with the territory." **Has dance music become the new pop?** "For sure, just the commercial end of it, simply cos it's crossing over into the mainstream pop charts." **If you could be any animal what would you be?** "I guess party animals have the most fun." **Should DJs do "heart hands"?** "Guilty! Ha, been a while though, kinda feels a bit wrong nowadays." **Do DJs have a duty to speak out about drugs?** "Yeah, at a time when dance music has exploded like never before, more kids are doin' drugs for the first time and it's so easy for them to lose perspective, and some let it get out of control." **What would be on your fantasy rider?** "All I need is a good after party and I'm set, low maintenance!"



**97** ↕38  
**UMEK**

**From:** Slovenia. **Style:** "Stuck right between techno and tech house." **Best known for:** "Mayhem on the dancefloor with DJ sets, productions and remixes." **Tune of 2013:** "Groovebox's 'Brooklyn'." **Breakthrough DJ/producer of 2013:** "There's two: Groovebox and Mike Vale."

"I am currently in LA for three months," says 37-year-old Uros Umek, who otherwise lives in his hometown of Ljubljana.

"This year big American promoters such as Insomniac have been pushing me onto the main stages at festivals so, at the moment, it makes sense to be closer to all that." Umek started DJing in 1993, inspired by rare imported vinyl 12s such as Royal House's "Can You Party?" and releases from German techno don Westbam. Now, 20 years later, he's one of the few responsible for putting Eastern Europe on the global EDM map. His Behind the Iron Curtain radio shows continue to spread the techno and tech house sound he loves across the region, and beyond. His own productions — such as his 2007-released deep, liquid, melodious tech house hit "Ricochet Effect", that came out as part of his "Print This Story EP" — sum up the maverick spirit of his sound. "I love that buzz of creating music from scratch," he says. "I produce music based on the energy I get from the dancefloor." **CLAIRE HUGHES**

**Have DJs' fees got out of hand?** "DJs' fees are the reflection of how much people are prepared to pay to experience their gigs." **Has dance music become the new pop?** "If you mean pop as popular, it's hard to argue against that. The electronic sound has taken over the radios, clubs and charts." **If you could be any animal what would you be?** "A bird. Being able to fly would give me an amazing feeling of freedom." **Should DJs do "heart hands"?** "Why not? You can't argue with love." **Do DJs have a duty to speak out about drugs?** "No, I think it's a very personal thing." **What would be on your fantasy rider?** "A good teleportation device for taking me to and from gigs!"



**98** RE ENTRY  
**SOLARSTONE**

**From:** UK. **Style:** "Pure trance." **Best known for:** "The Pure Trance movement and Solaris International Radio Show." **Tune of 2013:** "Simon Templar 'Meltwater Part 1 + 2' (Touchstone Recordings)." **Breakthrough DJ/producer of 2013:** "Orkidea."

A re-entry this year, Solarstone's presence at the tail end of the poll serves as a refutation to the presumption that traditional trance is getting whitewashed by chart-friendly "EDM". Nobody is more purist than Solarstone and over the past couple of years he's made a significant comeback.

"Eighteen months ago I was totally disillusioned with what the trance scene had become, and was seriously reconsidering my place within it," says the Welshman, Richard Mowatt. "But what started as one man raising his voice and making a case for a roots return for trance has grown into a fully fledged worldwide musical movement, and a personal renaissance for me as an artist. It couldn't have been a better year."

The "movement" he is referring to is his Pure Trance project, a club night (and CD) concept that has encouraged DJs, producers and clubbers to stick true to the undiluted principles of the trance genre as a reaction against the commercialisation of the sound within the world's stadiums and festivals.

"[The US dance explosion] has created a large audience who are hungry for what I play," he says. "People who discovered dance music via the 'EDM' sound are subsequently seeking alternatives — and many of them are hungry for Pure Trance."

This year, singles such as 'Please', 'Jewel' and 'Breath You In' (feat Betsie Larkin), plus 'Pure' remixes for the likes of Alex M.O.R.P.H., John O'Callaghan and Zoo Brazil, have helped place Solarstone at the forefront of a wave of producers rejecting progression at the expense of integrity — and it's proving just the ticket for today's newly initiated generation digging deeper. **ADAM SAVILLE**

**Have DJs' fees got out of hand?** "Only for a small minority — anybody who earns an exorbitant amount of money should follow their conscience when deciding what to do with it." **Has dance music become the new pop?** "I think people have always danced to pop records!" **If you could be any animal what would you be?** "Dogs have masters, cats have servants — I'd be a cat every time." **Should DJs do "heart hands"?** "Yeah, why not? I despise snobbery in the dance music world, it's pathetic — and elitist — bullshit." **Do DJs have a duty to speak out about drugs?** "No, people should be free to make their own choices in this world without being lectured to by the likes of me." **What would be on your fantasy rider?** Not answered.



**99 NEW ENTRY**  
**UMMET OZCAN**

From: Holland. Style: "Electronic." Best known for: "Being a sound geek and producer of very usable electronic tunes." Tune of 2013: "The Code". Breakthrough DJ/producer of 2013: "DVBBB."

IF 2013 is the year for high energy EDM, it's been in no small part thanks to Ummet Ozcan. The man responsible for rig rippling sounds such as 'Here & Now', 'Airport' and 'The Cube', he reached the No.1 spot on Beatport with 'The Code', and collaborated with Nervo and R3hab ('Revolution') for one of stadium dance's biggest crackers — and that's just this year alone. He's also just toured Asia, Australia and the US and admits the recent resurgence of dance mania over the Atlantic has added extra fuel to the Dutch/Turkish DJ's already raging fire, spurring him to develop the trance formula crafted during the early part of his career on releases for Doorn Records and Reset even further. "I am definitely inspired by what's going on in the US at the moment," he tells DJ Mag. "The US crowd is craving for almost any electronic style, so it gives me the freedom to be creative in my sets. My sets are always evolving, it's a dynamic thing. It has become more energetic and diverse. I use a lot of vocals for mash-ups." Coming up for 2014, we've got another Nervo collaboration — this time with Dimitri Vegas & Like Mike — and another slew of solo work to look forward to. "Be prepared," he says. **ADAM SAVILLE**

**Have DJs' fees got out of hand?** "I've heard about these astronomical figures as well, but I guess it's all about supply and demand." **Has dance music become the new pop?** "Dance music has always been popular, so nothing new." **If you could be any animal what would you be?** "A lion, I am the king." **Should DJs do 'heart hands'?** "If they'd like to do it, why not?" **Do DJs have a duty to speak out about drugs?** "A DJ can be a role model, so by speaking out they can help to prevent people to use drugs. But in the end it is an individual choice." **What would be on your fantasy rider?** "A personal female robot."



**100 @12**  
**RAN-D**

From: Holland. Style: Hardstyle. Best known for: "Raw sound and energetic performances." Tune of 2013: "Chain Reaction 'The Record Breaking'." Breakthrough DJ/producer of 2013: "Hard Driver."

"I think America is ready for hardstyle," says Ran-D without even a smidgen of irony. It might have been a statement likely to arouse ridicule a few years ago, but it's one that comes from experience. "Last weekend I played at Tomorrowworld, Atlanta," he adds. "The vibe at Tomorrowworld was amazing." Still, the appearance of harder-edged styles within the sets of EDM titans — the likes of Laidback Luke, Hardwell and W&W — over the past 12 months, not to mention the appearance of Wildstylez, Adaro and his side-project Gunz For Hire alongside Ran-D in this poll in recent years, is not making an ounce of difference to what one of the leading stars of the scene is making or playing, wherever he is in the world. "I just play the music that I love," says Ran-D. "So if I'm playing in Holland or in the US, there's no big difference. If you book Ran-D, then that's what you're gonna get — raw and energetic sets." It's this dedication and unwavering loyalty to the hardstyle formula that's encouraged this man's followers to repeat vote in their droves this year. Add to that a rapid flow of super octane techno bangers — 'I Need You', 'The Twilight Zone', 'Never Scared' — smashed to high heaven by all and sundry at hard dance's biggest events Defqon.1 and Qlimax, and we have ourselves a hard man to beat. **ADAM SAVILLE**

**Have DJs' fees got out of hand?** Not answered. **Has dance music become the new pop?** "I think it will never replace pop, it's just something different. Pop has a lot of live performances, EDM still has a lot of DJ performances." **If you could be any animal what would you be?** "A bull, if you fuck with the bull you get the horns." **Should DJs do 'heart hands'?** "Depends on the style of music you play I guess. You won't see me do it." **Do DJs have a duty to speak out about drugs?** "No, I don't think it's our duty. But if a DJ wants to share his views on the risks of taking drugs it might be of value." **What would be on your fantasy rider?** "A backstage jacuzzi."

**THE NEXT 50**

Bubbling under, these are the DJs who're making giant strides and might just crop up in the Top 100 next year — or the DJs whose popularity is on the wane...



Paul Kalkbrenner



Disclosure



Boy George



Netsky



Borgore



Dirty South

- |                        |                        |                    |
|------------------------|------------------------|--------------------|
| 101 Psyko Punkz        | 118 Roger Shah         | 135 Shogun         |
| 102 Giuseppe Ottaviani | 119 Quintino           | 136 Bassnectar     |
| 103 Boy George         | 120 Pete Tha Zouk      | 137 Mark Knight    |
| 104 Thomas Gold        | 121 Joachim Garraud    | 138 Neelix         |
| 105 Frequenkerz        | 122 Netsky             | 139 Gabry Ponte    |
| 106 Matisse & Sadko    | 123 Bryan Kearney      | 140 Danny Avila    |
| 107 Deorro             | 124 BT                 | 141 Mark With a K  |
| 108 Simon Patterson    | 125 B Front            | 142 Francis Davila |
| 109 Dirty South        | 126 Feed Me            | 143 Indecent Noise |
| 110 Zeds Dead          | 127 Borgore            | 144 Hard Rock Sofa |
| 111 Bloody Beetroots   | 128 Radical Distortion | 145 TJR            |
| 112 Paul Kalkbrenner   | 129 York               | 146 Morgan Page    |
| 113 Major 12 Inch      | 130 Disclosure         | 147 DJ Kura        |
| 114 Mastiksoul         | 131 Atmosfears         | 148 Will Sparks    |
| 115 Crypsis            | 132 Carnage            | 149 Alvaro         |
| 116 Alex Morph         | 133 Tritonal           | 150 Khomha         |
| 117 Swanky Tunes       | 134 Justice            |                    |

# DJ MAG'S ALTERNATIVE CHOICE

Beyond the Top 100 DJs poll 2013, there's a whole world of underground DJs pushing the boundaries of their art-form and championing the most forward-thinking new music. The DJs in our annual Alternative Choice feature represent the selectors DJ Mag would love to see in the poll next year...

words: ADAM SAVILLE, JOE ROBERTS



## ANDY WEATHERALL

A paid-up member of the UK original acid house crew, Andy Weatherall — OR just Weatherall as he's known to his devout fans — has lived a musical life oscillating between obscurity and popularity, stepping up to the brink of fame on numerous occasions but seemingly always following his nose back to the margins.

This is the man, after all, who was part of Junior Boys Own, produced Primal Scream's seminal 'Screamadelica' and more recently recorded a triple-CD compilation called 'Masterpiece' for Ministry of Sound, the soundtrack to his current club success, A Love From Outer Space, the brand he runs alongside Sean Johnston.

Along the way he's delved into everything from dub and rockabilly to techno and electro, run nights like Bloodsugar and Haywire, as well as numerous labels from Emissions Audio Output to Bird Scarer, and worked with the likes of Jagz Kooner and Gary Burns as Sabre Of Paradise, Keith Tenniswood as Two Lone Swordsmen and Timothy J. Fairplay as part of The Asphodels, his latest project.

In fact, he's as much a Great British national treasure as Stephen Fry, displaying the same engaging wit, eloquence and underlying intelligence in his candid interviews.

## JAN KRUEGER

In a world where DJs are picked more for the pulling power of their latest Beatport hit than their skills on a pair of turntables, it's refreshing to have people like Jan Krueger on the planet. In-between unearthing subterranean house and techno gems from the likes of Vera, Kate Simko and Seuil alongside Daze Maxim, the Hello? Repeat co-boss travels the world, a dying breed, one of the few DJs left recognised solely for his ability to play records. Spoken of in revered, hushed tones inside low-key circles of crate-digging heads, the Berlin resident is an inspiration for all DJs concerned with doing things properly. His vinyl-only sets, steered by his encyclopedic knowledge of electronic music across the board, are any head-scratching tune-spotter's wet dream. Constructed of only the most prime tunes ever melted onto wax — modern classics from Soul Capsule, Laid and Jus Ed slipped strategically, and impeccably, alongside newer, tech-y tracks from people like Patrice Meiner and Bruno Pronsato — his sets weave a seamless narrative that segues effortlessly between deep house to techno, from techno to deep house. Regardless of all this, though, it's the patience — the calculation and precision — that Jan tells his story with, that really sets him apart as one of the world's most priceless pickers.



## APOLLONIA

While each member of Apollonia — Dan Ghenacia, Shonky and Dyed Soundorom — could make the DJ Mag Alternative Choice individually, in their own right, it makes sense to group them all together here for triple effect. Besides, it's their three-way partnership behind the booths of the world's most desired clubs that caused the most hype over the past 12 months. DC10, Rex Club, Fabric... they've all witnessed the wonder of that trio of Frenchmen who, as a collective, wish they were (or with) Prince's girlfriend. But it's not just their skills on the decks — their deft ability to drop and blend house classics from New York, Chicago and San Francisco into the newest, finest breed of (real) deep house out there, all with a certain "je ne sais quoi" — that marks them out as a DJ crew of distinction. Through the imprint of the same name they launched last summer — along with the stripped-back tech house sound they've defined via their DJ sets — they've taken the (sub)culturally defining steps required to take the "deep house" movement to its next phase. Thanks to Apollonia, aspiring DJs feeling a little tired and in need of inspiration now know where to look.

## ANDY BLAKE

There are always musical commentators harking back to David Mancuso and Larry Levan, but there are few DJs today who can build their clubs around this kind of residency, rather than relying on the modern paradigm of a guest DJ who, in actuality, has been booked because of their production reputation.

While Andy Blake's DJ history dates back to 1989, and includes a successful stint playing tech house in the late '90s, his current cache came initially from his part in Dissident, the label that he launched in 2007 and sank a few successful years later.

Though this might have helped with guest spots at clubs such as the venerated Panorama Bar, his reputation as a DJ — and his wide knowledge of dance music in its myriad forms — has been proven with the rise of World Unknown, the party he runs alongside fellow resident Joe Hart. From the finest machine-crafted house and techno to disco and New Beat, via anything else of note from the last 40 years, World Unknown is more an extended family than a club — a devoted following placing their trust in the endlessly giving shelves of Andy Blake.



## DJ EZ

'The greatest UK garage DJ that ever lived' might sound like a phrase ripped from a flyer for an Essex student union, but, when it comes to DJ EZ, make no mistake: this guy is no high street novelty act. Blessed with the sort of turntable skills you'd expect from the genetically modified offspring of Grandmaster Flash and DJ Craze, EZ has thrived over the past few years, enjoying the best of the recent '90s revival. Mixing up two-step, pop and 4/4 garage — ubiquitous hits like 'It's The Way', 'Gotta



Get Thru This', 'Sweet Like Chocolate' — into a noxious tidal wave of high-energy party mayhem, scattered and laced with US classics from Mike Dunn and MK, all at 135bpm, he tops it all off with a cheeky "DJ EZ" vocal ident. Cueing and triggering his sets in Rekordbox, this man is a modern DJ in the truest sense, even with his vintage vantage, embracing the technology that the CDJ2000Nexus has to offer, using his apparatus to cut and paste quick-fix bombs to devastating effect without disturbing the essence and flow of his sets. EZ by name but not by nature, this diminutive DJ sure packs a punch.



## GATTO FRITTO

Having clocked up over a decade behind the counters of various record shops since DJ Mag met him at the turn of the millennium, Gatto Fritto — aka Londoner Ben Williams — is inexplicably unrated as a DJ, despite the internet revealing that almost everyone is obsessed with cats doing weird things. Possibly frying them is a step too far, though it might be that the cosmically mind-blowing scale of tracks such as 'Hex' or 'Hungry Ghost' is too hard for some to digest in an age of easy-to-mix dancefloor functionality and attention deficits. But behind the decks, Gatto Fritto has an awe-inspiring musical fluency and technical ability that can flow from Detroit techno to Afrobeat, stoned Balearica to obscure Kraut-rock. That he's planning to pack up his 10,000 records and move to Berlin says much about the mindset and appetite of the UK club scene, which is happier binging on hype, novelty and bluster than taking a punt on someone genuinely mind, and ear, expanding.





Godskitchen

VISUAL JEDI:  
EPISODE #09  
CONTINUED...

**"I WANTED TO CREATE CUSTOM ONE OFF 'CUBE' ANIMATIONS TO COMPLIMENT THE STAGE, USING THE ARTISTS LOGO AND HAVING SQUARE REVEALS, BOX TRANSITIONS ETC... TO REALLY CAPTURE THE ESSENCE OF THE EXPERIENCE GODSKITCHEN AIMED TO GIVE THE CROWD"**

15 minutes before his show was about to start and we all head to the Godskitchen arena, it felt like we were all on our way to a movie premier although the red carpet was swapped for a dirty muddy walkway but that didn't matter, nothing was gonna take away the shine off this performance. Straight to FOH (Front of House) and the Jedi plugs into the system, designed by world renowned production company 250s, the stage, housed in a giant tent was packed, being under cover may have given a sanctuary to the clubbers offering shelter from the rain, but in all honesty, if this was out in the open it would still be packed, nobody was going to miss this for the world.

As the lights black out, the anticipation in the arena hits fever pitch, a 60 second introduction for the next artist is previewed on the cube, using the stage design to the max, the company 'Eyesupply' showcase their talented production with an awesome animated piece, which in all honesty, was so good, it made us feel could the

Jedi's intro match that? Suddenly silence turns to ticking, glowing gold cogs from a clock start turning on the cube, the whole arena is illuminated purely by the gold shine from the stage and as crowd films every second on their phones, the intro moved into full mode as mechanical chums ripped through the screens with the artist logo embedded into the 3D world. It felt like an epic blockbuster movie was starting, for many clubbers it actually was, with the DJ having the starring role.

With the intro fully launched and on cue, it was time for the Jedi to move in full VJ mode, grabbing his Livid Base controller to trigger the next array of customized visuals he explains "I wanted to create custom one-off 'Cube' animations to compliment the stage, using the artists logo and having square reveals, box transitions etc... to really capture the essence of the experience Godskitchen aimed to give the crowd". Having seen and followed many of the Jedi's shows, I could see the difference cosmetically from his previous



shows and the tailor made set he designed specially for this festival really worked. As yet another set closed, it was time for reflection, "That was stage amazing, it was a pleasure to do a visual show on this rig", as the Jedi packs up, we can only say you had to be here to see it, a stunning stage at a festival that sure lives upto to the legendary status, for those across North America, you may have your EDCs and Ultra's, but if you ever have chance to experience an old school UK festival like this we highly recommend it, the atmosphere in European always seems different than across the pond and is well worth the trip the find out why!

Next Episode: Visual Jedi goes to the world famous Wireless Festival!

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VISUAL  
**JEDI**  
AUDIO VISUAL BEATS

WRITTEN BY  
SI EDWARDS

# #TourLife

EPISODE 023

WRITTEN BY  
**SI EDWARDS***"THE DISTINCTIVE GUIDE TO CLUB CULTURE WORLDWIDE"* Destination: Rimini, Italy

Event: Molo Street Parade

Upon arriving at this small relatively unknown holiday resort in Northern Italy, the rumours I had heard about this place had me buzzing for what I was install for. 150,000 people partying on a harbour by the ocean as the sun sets behind a line up of docked boats has me thinking this was more like a carnival than a parade!

**LOCATION:**

Italy has to be one of my favourite countries to visit, you have great food, beautiful people, amazing fashion stores, fantastic culture and heritage plus after growing up on Italian Piano House music, I do have an extra soft spot for this nation because of its rich musical history.

Now then, all of the above tends to be found in the heart of the major cities, from Rome to Venice and from Milan to Naples but could Rimini, a small seaside town offer just as much, it certainly did, and more!

This place during the daytime could dream, it seemed very laid back, everyone with one agenda, to relax and soak up the sun on the golden sandy beaches. What you couldn't imagine was how this place transformed during the evening into a helled of cool bars and clubs lining the shores.

**LOCAL NIGHTLIFE:**

Many of the bars and clubs had huge outdoor areas, after all this was a holiday resort with its trade based on the weather so having a great outside terrace was the main focus for all the venues I went in.

In typical resort town style, the nightlife is more commercial, aimed at those holiday makers here for 1 week, to let loose. Although the music was too cutting edge, it was still full of big house beats from Deadmau5 to Mark Knight with lots of David Guetta and Afrojack thrown in for the vocal heads.

**LOCAL HOTSPOT:**

Would have to say the club 'Coconut', it had a great layout, 2 music rooms, superb outdoor terrace with a booming sound-system and amazingly cheap drinks, just £1.50 a drink!

*"A true hidden festival gem on Italy's sun drenched coastline"***EVENT / FESTIVAL:**

I thought I'd seen it all on the festival circuit but this was truly different than anything I've ever experienced. A vibe unlike anything I'd felt before, there was a different love in that crowd than other events I'd been too. Local love!

Obviously the location made this very special, to host a festival of this size on a harbour was impressive, add to that the fact the lineup of docked boats were transformed into individual stages each with their own music genre which varied from deep house to dubstep and from pop to hardcore rnb, this had something for everyone, and good job too as the crowd was a mixed bag of all ages, couples to singles, families to party groups, overymin and his dog was here, all 150,000 of them lined the harbour to eat, drink and dance the night away.

**GUEST DJS / LINEUP:**

I was located mainly on the main stage, or largest boat in this case which had Boy George rocking some seriously deep house beats. For those that don't know, please don't think he's just another celebrity jumping on the new DJ bandwagon, George was one of the original DJs who has actually been spinning since before his fame in 80's group 'Culture Club'. Now in his 28th year on the decks, he's still doing what he loves by playing some pure grooves and

creating a sexy atmosphere on his dancefloor. While many may think he might play a set of commercial music or even some 80's throwbacks couldn't be further from the truth. His set oozed through some of the coolest house music, which is no wonder his recent shows included sets at Ultra Music Festival in Korea alongside the likes of Carl Cox. As he finished his set a bevy of paparazzi surged to the front of the boat to get that all important picture of the iconic artist. Boy George was in Rimini of all places and he rocked it.

CONTINUED



# #TourLife

### SPOTLIGHT:

The Location! Wow as you can see from this picture  The harbour is completely packed, you can also see the old school traditional style fishing boats docked, these were actually transformed into stages, each having its own sound system, lighting rig and even LED walls hanging from the boats mast.

What was impressive about this location was the fact its a fully function fishing harbour, the captains give up their boat for 1 night each summer to allow this festival to take place. Its very traditional, the harbour has a special atmosphere, the age range is so varied, the music genres from each boat are so different yet it all works seamlessly throughout the harbour.

Finally, I made the effort to visit the harbour the following morning after the event, as the clean up operation began it was quite the sight to see everything back to normal and the regular fishing trade setting sail as though nothing had ever happened. The annual Moio Street Parade maybe be over for another year but for many local promoters, they're already planning the 2014 parade!

CONTINUED...



### OVERALL REVIEW:

I love to find cool new places that I'm sure many people will never have heard of, Rimini is a perfect example of this.

It may not offer enough to the discerning clubber in terms of venues to attend while staying here, its no summer party place like Ibiza, but the Moio Street Parade is definitely one to add to your calendar if you in this region.

If you can make a trip to Italy and combine a stay in Rimini during this wonderful festival then I'd highly recommend it. Having attended so many major events around the world from Coachella to EDC from Ultra to Global Gathering, this Street Parade may not have the epic DJ lineup like those mentioned above but it certainly is a once in a lifetime experience in a truly stunning location.

As I look back on my 2 days here, all I can do is smile, the people were super friendly, the music was superb, the atmosphere was amazing and I love the fact this was an event I've never heard of before. If there was ever an example of how being on tour can really throw up some hidden gems, then this would be one at the top of my list.

In the next episode of #TourLife I'll be heading to Guatemala to find out if this small Central American country can really party like its legendary neighbours, Mexico. Expect pictures and more videos so stay tuned and follow our journey.

## #TourLife "TOP 10" by Si Edwards EPISODE 023

1. Dash Berlin feat. Christina Novelli - Jar of Hearts (Original Mix)
2. One Republic - Counting Stars (Thomas Jack Mix)
3. Vanilla Ace - Bring it Back (Original Mix)
4. Arty feat. Flora - Grand Finale (Original Mix)
5. Imagine Dragons - Radioactive (dBarrie Remix)
6. Krewella - Live for the Night (Remix)
7. Ellie Goulding vs. ATB & Dash Berlin - Apollo Lights (Dashup Mix)
8. Adrian Lux - Damaged (Original Mix)
9. Madsen - Technicolor (Original Mix)
10. Krafty Kuts - Children of the Night (Hashtag Mix)

#TourLife Throwback:  
Ten City - That's The Way Love Is



Follow my travels around the world on Twitter  
@DJSiEdwards and don't forget to hashtag  
#TourLife @DJmagCanada





**Deetron**  
Rhythm feat Ben Westbeeck  
Music Man  
**9.0**

There was only one real choice for this month's Money Shot, and it's the Swiss supremo Deetron's stunning collaboration with Ben 'Breach' Westbeeck whipped from his debut album, 'Music Over Matter'. If you've been anywhere near a discotheque over the summer, it's likely you've already been beguiled by the swelling magnificence of this piece of most sterling work. It soars, it swoops, it makes the hairs stand up on the back of your neck. Complete with two dark, ruff-as-buggery mixes from Will Saul and October, and another from Baltimore's eminent Karizma, this is among the singles of the year.

**Anonym**  
Crazy Says What EP  
Lokee  
**7.5**

Only three releases old, the label run by party people Lokee is already impressively exporting the sounds from its dancefloors. Here Detroit's Anonym — who, as you might surmise from the name, retains a certain degree of anonymity — presents a sturdy two-tracker, opening with 'Chick Flick', a 4am freak-out with an unsettling breakdown. There's also the title track 'Crazy Says What', a slab of sub-aqua deepness. Jozif's mix of 'Chick Flick' gets the A\* here, though, a heavy, dark disco devastator of the first water.

**Catz Eats Dogz**  
Stinky Lollipop EP  
Pets Recordings  
**7.5**

The triumvirate of Polish pair Catz 'N Dogz and Eats Everything, Catz Eats Dogz feels like it's an overdue excursion. Mr Everything describes the track thusly: heads down, hands up. It's both of those things. 'Evil Tram' is fierce, but in an understated fashion, if that is indeed possible, where 'House' shuffles and shakes before unleashing almost uncontrollably loose hi-hats. Rydim comes with his own mix of 'Evil Tram', which begins quite unassumingly, but soon its nagging percussion gnaws its way into your psyche.

**CTEPEO 57**  
The Missouri Breaks EP  
Tartelet  
**8.0**

Those Danes at Tartelet are back presenting three tracks from CTEPEO 57, who, seemingly, we may know but under other aliases. It's intricate and layered, but thankfully never over-complicated, and despite obvious craft, it never loses its sight of the dancefloor. 'The Missouri Breaks' slams dissected funk and soul breaks into sublimely deep house music, while 'Sputnik 1' cross-references the glory days of Etienne De Crecy's 'Super Discount' album. 'Mono 66' wins by a nose, laden with neck-snapping funk and clattering drums.

**Seb Wildblood**  
Feel  
Church White  
**8.0**

The first release from Church's new side label, Church White will put its focus into original productions, with this first foray from Seb Wildblood, formerly seen on Kerri Chandler's Madtech label, setting out the stall. 'Feel' is heavyweight gear. Moody, soulful and quietly magical. Apes' 'Sam Jam Mix' jettisons the subtlety in favour of a frenetic techno workout.

**tINI**  
4th Street  
Supplement Facts  
**7.5**

Munich's tINI delivers two, honest-to-goodness, heads-down chuggers for Guy Gerber's Supplement Facts. 'Hat Baxx', featuring Joe Le Groove on the vocals, feels airy and sparse, but without that 'big room' sound, reverb-heavy atmosphere. On the flip, 'Turn Around' features Charlotte C.A. on the vox duties, a more syncopated rhythm which builds layers of percussive swing over haunted vocals. Classy stuff.

**Vin Sol**  
It's House  
Soo Wavay  
**8.0**

It bloody well is house, too. Drum machine nut Vin Sol teams up with the legendary Tyree Cooper for Cali's Soo Wavay label. An innocuous beginning — with some spoken word knowledge from Mr Cooper — breaks into ice-thawing Mr Finger pads, then jittering drums. It's beautiful. The Zanzibar mix ups the shuffle count considerably, simple but devastatingly effective. 'Real Fresh', with label mate Matrixman, is sparse machine music, while 'Out The Box' builds thrashing snares before dropping a Mayday-style bassline. So good.

**Waifs & Strays Vs. Lukas Gimme Luv**  
HPJJ  
**7.5**

Bristolians Waifs & Strays go head-to-head with Futureboogie type Lukas for Heidi's Jackathon Jams imprint. Oh, and pleasingly Chi-Town don DJ Sneak is involving himself in the dancefloor affray too. The title track is a bubbling, heads-down jam, with an extremely solid dub also provided. Over, 'Dance Me' employs a quite monstrous Hoover bass, while Sneak's version of 'Gimme Luv' ups the BPMs for a Derrick Carter-esque boompty workout. Very classy.

BEN ARNOLD ben.a.arnold@gmail.com

QUICKIES

**Acumen**  
Love The Popo Vice  
Time Has Changed Records  
**7.5**

Four great tracks here from Acumen. This is on the Frenchman's own imprint, with the EP closer 'Perspectives' the pick of a delectable bunch.

**Cormac**  
Is This Love?  
WetYourSelf!  
**7.5**

Whitesnake asked a very similar question. Hailing from Fabric's Sunday night session WetYourSelf!, Cormac drops four slabs for their own imprint. There's much to recommend it, notably the wonky, slightly unsettling 'Retrace'.

**Jovonn**  
Body N' Deep EP  
Dogmatik  
**7.5**

Old school don Jovonn gives it some New Jersey welly, with the excellent 'You' a straight chugger, while 'Let It Ride' is spooky, slightly off key, and irresistible.

**Kyle Watson**  
Throwback EP  
Gruuv  
**7.5**

No need to overcomplicate matters. South African producer Kyle Watson knows how to work a garage groove, and here there's four of the bastards, each with more poke than the last.



RICHY AHMED HOT CREATIONS

01. RICHY AHMED FEAT KEV KNAP 'It's The Drums' *Hot Creations*  
"It's the new one forthcoming on Hot Creations."
02. MINEO 'Turn Out The Lights (Jamie Jones Remix)' *Hot Creations*  
"This is a wicked EP with a fresh remix from Jamie."
03. CREEPY AUTOGRAPH 'Mind Image Made' *Ultrafunk*  
"Absolute massive nasty synth track from Zeele."
04. SOUNDSTREAM 'Love Jam (Maceo Plex Remix)' *White*  
"Loved the original and Maceo has turned it into a peak-time bomb."
05. RICHY AHMED '101 Jam' *Hot Creations*  
"The B-side to my first Hot Creations full EP."
06. TREVINO 'Another Life Time' *The Burning Spirit*  
"One of my favourite producers at the minute. Epic track."
07. DUNGEON MEAT 'The Fuck Off Track' *My Love Is Underground*  
"Does exactly what it says on the tin."
08. DENSE & PIKA 'Colt' *Woolfish*  
"My favourite Dense & Pika track so far. Love the piano."
09. KENNY LARKIN 'Integration' *Plus A*  
"Old techno track from the master."
10. FLYNN ROGERS TONG 'Pressure' *White*  
"This totally went off at Paradise closing."

JONATHAN BURNIP jonathanburnip@gmail.com

QUICKIES

**Jagwar Ma**  
Come Save Me  
(Pachanga Boys  
Remix)  
Marathon  
**8.5**

Hypnotic dancefloor delirium as Rebolledo and Superpitcher, the unstoppable Pachanga Boys, work the Aussie trio into a 12-minute trip.

**Machete Savane**  
Widowmaker/  
Afterburner  
Cynic  
**9.0**

Bad Passion Project's Andy Bainbridge with Saul Richards are Machete Savane, who drop a killer rock/disco hybrid, 'Widowmaker', for 'Foolish' Felix Dickinson's Cynic label. The dreamier disco mood

'Afterburner' is on the flipside.

**Munk feat Mona Lazette**  
The Beat (Remixes)  
Gomma  
**8.0**

Loose, tropical-flavoured disco-not-disco from Munk released as a teaser to a forthcoming album. Remixes from Kolombo and Social Disco Club.

**Terje Bakke**  
J'adore  
Visionquest  
**8.0**

Visionquest put the next promising-sounding Scandinavian disco producer in the spotlight, with this EP of blue-eyed disco rhythms and deep, ultramarine-washed house music.



SANO CÔMEME

01. SANO 'Sano' *Cômeme*  
"Hard work pays off."
02. WILLIE COLON 'El Malo' *Tonic Records*  
"Willie Col and Hector Lavoe together for the first time. Timeless recording."
03. DAM-FUNK 'Adolescent Funk' *Stones Throw*  
"Fearless, passionate, raw and dirty. The most inspiring album for me in the last years."
04. FRANKIE KNUCKLES/JAMIE PRINCIPLE/RON HARDY 'Bad Boy (Ron Hardy Reel to Reel Re-Edit)' *Not on Label*  
"The story behind this collaboration and the dirty sound deserves a place in my heart."
05. CHARANGA 76 'No Nos Pararan' *TR Records*  
"Disco? Salsa? Both? Definitely one of my beloved ones. Revolutionary lyrics, outstanding interpretation."
06. CRUNCH 'Cruise' *Peoples Potential Unlimited*  
"This record made me jealous. I wish this place were mine."
07. MATTIAS AGUAYO 'The Visitor' *Cômeme*  
"How to reinvent yourself? I've seen how this piece has been developed in the last two years and the final result couldn't be better."
08. BLAKE BAXTER 'Blake Techno!' *Red-Zone Recordings*  
"Poetry and rhythm is Blake's style, also mine. I take it less serious but this record defined me."
09. RAHEEM HERSHEL 'Gotta Have The Pokey' *Creme Organization*  
"Danny Brothers doesn't take himself too seriously. Fake names and stories behind his work are my faves. Definitely I've learned something from the master Raheem!"
10. VARIOUS 'One Night in Cômeme Vol. 3' *Cômeme*  
"The sound of the label is taking new directions. We have been inspired by each other and this is an example of the paths we are leading together."

**C.A.R**  
Hijk (Remixes)  
Kill The DJ  
**9.5**

Not immediately sure who's behind this latest for Ivan Smagghe's Kill The DJ label, but notes on a cryptic press release lead me to believe it's someone very familiar — regardless, this haunting, new-wave ditty prompts a chill with its deadpan vocal and sinuous guitar phrases. Remixing, Timothy J. Fairplay takes a moment from his Asphodels project to work some death-disco into 'Hijk', whilst Krikor bangs an industrial rhythm. Pilooski makes an appearance under his Discodaine guise, flipping some loopy glam-rock-style touches.

**Djedjotronic**  
Abyssal EP  
Zone  
**8.0**

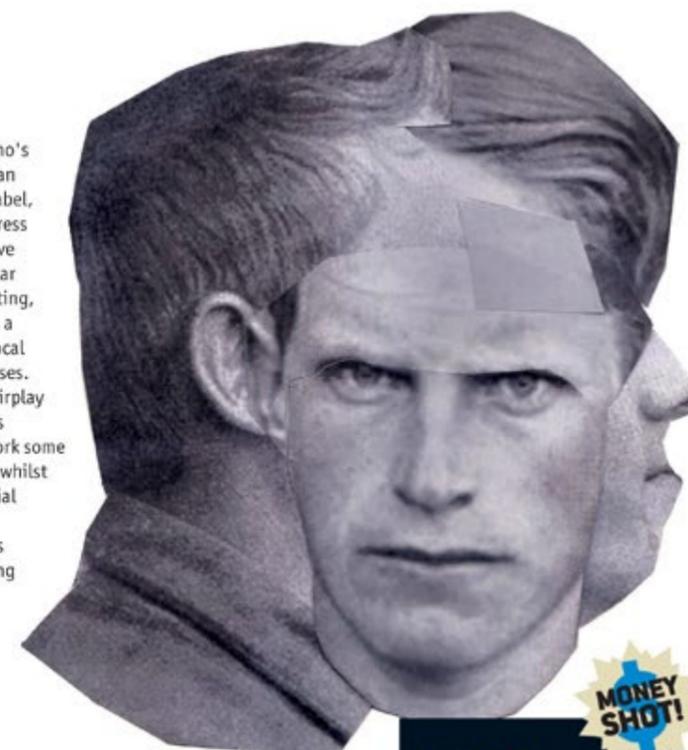
Gesaffelstein and The Hacker ramp up proceedings for this new release on their label, Zone. Following a single for Boys Noize last year, French producer Djedjotronic, aka Jeremy Cottureau, drops three cuts that span the spheres of icy cold minimal synth/electro that nods to Drexciya/Der Zyklus, to robust, noir-ish EBM and the rogue end of primitive techno.

**Musiccargo**  
Harmonie  
Emotional Response  
**10**

The not-so-prolific Musiccargo feature (after a four-year-long break) on Emotional Response with this stunning EP. This limited, vinyl-only release sees the duo, Gerhard Michel and Gordon Pohl, faithfully recreating the sound of humming wires and the hypnotic motorik synonymous with their musically historical home, Düsseldorf; namely the motorik style led by the likes of Neu!, La Düsseldorf, Cluster and Harmonia — and they're even coining it "adult kraut".

**Nadia Ksaiba**  
Virtual Lover  
Phantasy Sound  
**9.0**

Going solo for a release on Erol Alkan's Phantasy Sound label, Nadia Ksaiba whips up this snappy, noir-ish disco/proto-house fix, 'Virtual Lover'. Sounding like Nite Jewel with a touch of Grace Jones' audacity, Ksaiba's vocal delivery is direct and very sassy, working perfectly



**Ali Renault**  
Sansicario/Shnin  
Vivod

**10**

New wave/electronic disco sentinel, Ali Renault, makes it release number four for his supercool Vivod label, and this double-header is nothing short of being absolutely heroic. Not as hard-nosed as his previous release for Unknown To The Unknown as Cestrian, these two tracks, with their racing arpeggios and crisp analogue kicks, ooze classy Italo-style sophistication without being too polished or squeaky clean. Absolutely essential purchase!

with the illuminated, neon disco fx. Topping things off, Jimmy Edgar makes a surprise remix appearance, sharpening the original into a raw Chicago house-style jam. Killer release.

**RAC feat Kele & MNDR**  
Let Go (Krystal Klear Remix)  
Virgin/EMI  
**8.5**

Krystal Klear goes for it and weighs in a monster, '80s boogie-inspired dynamic over the syrupy slo-mo pop of RAC's original. The instrumental version, with its growling bassline, is the necessary choice here; filtering and chopping the vocals to a snappy rhythm and the silkiest keys lures the dancers into the most infectiously funk-up swing. To accompany, Sir Sly's remix flips the mood into a delirious, avant R&B dream.

**Route 8/Dorylus**  
EP  
Bokhari  
**9.0**

This quality consistent, vinyl-only label, have, since last year, eked out their catalogue with strong releases from the likes of Mark E, and aided by the likes of Neville Watson and Vakula. Release number six is a split single from Hungarian producer Route 8 and the mysterious Dorylus. Three first-rate tracks, the majority by Route 8, mould primitive, proto-house nuances that nod to the deep, panoramic house style of early Larry Heard.

**The KDMS**  
Part Time Lovers (Remixes)  
MB Disco  
**8.0**

Big ol' remix package on Martin Brodin's Sweden-based imprint, with the likes of Iron Curtis, Acid Washed, Peter Visti and more flexing their production savvy. Switching between EBM, proto-house, Italo revival and new-wave, highlights here come from the above; especially Iron Curtis' luxurious Euro-disco pastiche and Visti's wandering, Balearic fantasy. A solid release with plenty to choose from.



**MONEY SHOT!**

**2K Subs**  
**Disco Damnation**  
Corsair Records

**9.0**

With their third single, 2K Subs have pulled together all the sophistication and style of 'Haunted' and 'Caprice' and added a whole new level of gloss and sheen. Ex-Lo Fidelity Allstar studio wizard Martin Whiteman is no stranger to making world-class standard productions and in tandem with partner Max Quirk the sublime disco electro tech house hybrid they create really does nudge ahead of the very best in the field with this 10 minutes of disco-damned bliss.

**Aufgang**  
**Ellenroutir EP**  
InFiné

**8.0**

Arnaud Rebotini has had more than his fair share of ink on this page over the past few years and here he is again with a remix for French band Aufgang. It's the stand-out track on a package that also includes versions by Anton Zap and Leem, and it pulls together all the elements of the original but with Arnaud's own unique twist. As usual, it's an analogue delight.

**Crookers**  
**Ghetto Guetta**  
Ciao Records

**4.0**

Crookers were part of the lunatic fringe that made the whole loose-bounded 'electro' scene such an exciting place a few years back. However, as with quite a few others who have been sucked into the whole USA/EDM phenomenon, what started off as pushing boundaries now comes across as hopelessly formulaic. Whether or not the title is jokingly ironic or not, it's a shame to find things seem to have hit the barriers in so many ways.

**Demon**  
**Therapy/Frontline**  
6 Feet Below Sound

**8.0**

Known for his work as frontman of Macabre Unit, here Demon releases a double-tracker on his own 6 Feet Below Sound label. The result on 'Therapy' is the kind of dark acidic pulse you might expect from Justin Robertson, as it might be seen through Andrew Weatherall's genius glasses. 'Frontline' is a more broken beat affair that stutters around an equally dark but slightly unsettling groove. This is very good stuff.

**FredFromFrance**  
**Game Over**  
Arcade Pony

**8.0**

Arcade Pony have been putting out some consistently good releases for a while now and this is the best of the bunch so far. On 'Game Over' a thumping bottom end gets squiggled all over the place, with slinky, distorted oscillated lines that keep everything moving even through the mega drops. I've no idea if Fred is actually from France, but he has a touch that has created one of this month's real highlights.

**Killafaw**  
**Broken Idol**  
Wall of Sound

**9.0**

A dance/rock crossover can be a powerful bastard genre at its best and new Wall of Sound signing Killafaw know all about how to make it really work. Breathing a new lease of life into a massively under appreciated label in terms of UK dance history, Killafaw's powerful and often politically astute vocals are merged with a Chemical Brothers-level beats 'n' bleeps production. This is the rock & rave chimera at the top of its game.

**Mr Norberto**  
**Ordinary Bitch**  
NumberOneBeats

**4.0**

It's quite a few years since Riva Starr's 'I Was Drunk' hit in at the right time with a quirky beat that was too infectious to ignore. If you've got that track, you can get quite a good impression of this one by looping any part and playing it for three minutes. After that, simply add some traditional diva style "our house"/"feel the rhythm" vocals, add a vaguely offensive title and you've got this.

**Pixel82**  
**Untitled Love EP**  
Filigran

**7.0**

With a decade of productions under his belt for both major and independent labels alike, you'd expect Pixel82's debut on Filigran to be a polished and sophisticated affair, and so it is. The main track 'Untitled Love' shimmies around the edges of a tech-house smoothness whilst retaining enough oomph to give it a justified inclusion on this page, but B-side 'Give It To Me' strays a little too far into bar DJ territory.

**Sirkus Sirkuz**  
**Annihilating Rhythm EP**  
9G Records

**8.0**

Sometimes a pure, straightforward acid throb is what you want and exactly what you need for full dancefloor effect. This is a nice example of that and it comes with a great package that includes plenty of other flavours via additional remixes from Joe Farr, TCF, Thing and Replicants. For trivia fans, the video includes footage from an old sci-fi film featuring David Hasselhoff in one of his first onscreen appearances. So it's a dead cert for success in Germany!

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QUICKIES

**Elite Force**  
**Stay With Me**  
U&A

**6.0**

I've loved what Elite Force has come up with to date and this slower, more soulful track hits some very different laidback buttons, but has its own unique charm.

**IDC**  
**The Man With the Last Laugh**  
Corsair Records

**9.0**

On promo earlier in the year, this 21st century John Barry-style megatune gets a much deserved full release. The campaign for a dance track James Bond theme starts here!

**Kid Cedek**  
**Rave 2 Da Grave**  
On The Rise Promotions

**6.0**

A fast-paced kick off drops down to a Beatport genre-defying boombastic bounce for the new release from this Atlanta-based party starter who will be familiar to Hypemachine regulars.

**Psymon Spine**  
**Karate EP**  
EnferRecords

**8.0**

An experimental dance band from New York all aged 18 come up with a psychedelic electric rock mixup that covers a lot of ground and squashes in plenty of ideas.



LO FI BEATS DEAF BY RECORDS

- 01. BEATS** 'Yeah, Like This' *Deaf By Records*  
"Our first release on D&R mixing hip-hop with disco, still gets a great reaction when I play it out."
- 02. FIRE FLOWERZ** 'Sheets' *Heavy Disco*  
"Italian duo Fire Flowerz take things slow and smooth on this beauty."
- 03. FKJ** 'Between Moods' *Rouge Musique*  
"FKJ or French Kiki Juice squeezes the funk from every last inch of this track, love it."
- 04. M.U.I.R** 'Infrared' *Deaf By Records*  
"D&R co-owner David Muir crafts the perfect sunset soundtrack."
- 05. DPPLNGRS** 'Sardo (Spatial Awareness Remix)' *Hottwerk Records*  
"Atmospheric dancefloor business here, more great music coming from Southend, there must be something in the water."
- 06. CHROME SPARKS** 'Send The Pain On' *Chrome Sparks*  
"This is the first Chrome Sparks track I heard and I've been hooked since."
- 07. FEADZ & KITO** 'Wettext (Cashmere Cat Remix)' *Ed Banger*  
"Cashmere Cat just killing this remix, so fresh and original."
- 08. CHVRCHES** 'Recover (Cid Rim Remix)' *Goodbye Records/Virgin*  
"Hands up if you saw a drop like this coming!"
- 09. YOUTH CLUB** 'Tunnel (Lo Fi Beats Remix)' *CDR*  
"Great new band from Southend starting to make waves, keeping the summer alive with this remix — and best of all, it's free to download."
- 10. CHROMEO** 'Over Your Shoulder' *Atlantic*  
"So good to have them back, effortlessly cool as always."



**MONEY SHOT!**

**Lerosa**  
**Woman Flew Home**  
Photic Fields

**9.0**

The Dublin-based Italian delivers a killer release that unites jak, Italo and electro. 'Some Things Endure' is a shimmering synth jam, Lerosa's melodies underpinned by a gurgling acid line and shuffling 808s. 'Nebula Raider' is more straightforward, as a jacking rhythm supports the swelling synths and 'Dream Of Flight' suggests a more stripped-back approach, led by a grungy bass and heavy claps. But Lerosa returns to his diverse approach on 'Postmodern', which rounds out this impressive EP by fusing electro bass and grinding funk shapes.

**Brooks Mosher**  
**Get Ready EP**  
Release Sustain

**8.5**

Mosher may have taken the slow road to recognition, but 'Ready' proves that his approach was worthwhile. 'Encroachment' matches a churning Larry Heard-style bassline with breezy chords. In contrast, 'Get Ready' and 'Memory Flash' are tracky, bugged-out arrangements, with the former revolving around a repetitive vocal and the latter featuring tranced-out keys. Fred P, another late bloomer, works his magic to turn the title track into a deep, dreamy house groove.

**Dopplereffekt**  
**Tetrahymina**  
Leisure System

**9.0**

It's been six years since the last Dopplereffekt record. In the meantime, Gerald Donald has been busy working on other projects and electro has re-emerged, but despite these developments, 'Tetrahymina' shows that no one can touch Dopplereffekt. The title

track pits splurging black waves of bass against epic synth builds, both beautiful and ferocious. The white noise of 'Zygote' crackles and hisses in a manner reminiscent of the last Dopplereffekt album, but it can't compare to Donald bearing his soul, as he does on the razor-sharp drums and reflective melodies of 'Gene Silencing'.

**Kirk Degiorgio**  
**Unreleased 1991-1992**  
Indigo Area

**8.5**

As the title suggests, Indigo Area is putting out music that has been sitting on Kirk Degiorgio's shelf for over 20 years. Despite this time lag, the material hasn't aged; 'Exteriors' moves from moody synths into rippling eerie bass licks and 'The Factory' is based on stripped-back beats and a menacing low-end. The rest of the EP veers back towards this writer's favourite part of Degiorgio's back catalogue, with the brittle percussion and introspective mood of 'The Leading Edge' reminiscent of his best As One material. Kudos to the label for curating this release.

**R Zone**  
**R Zone 6**  
R Zone

**8.0**

The latest release on Creme Organization's offshoot label sees the unnamed producer dip once again into the rich source material that is early '90s rave and hardcore. 'Night Level 2' is populated by woody synths and rasping breakbeats, while 'Romijn Ravine' prefers a more dramatic approach, as rave riffs sweep in over jagged rhythms. Still, the sense of wonder remains, audible on the track's breakdown and on 'Rebecca In The Hall'. There, an acid segue and a jacking rhythm lead the listener to a succession of breathy sequences that are as mushy as the warm afterglow of a virgin Mitsubishi.

**Redshape**  
**Made of Steel**  
Present

**7.0**

It sounds like Redshape is letting what remains of his hair down. 'Made Of Steel' sees the mysterious one in housey mode, with a kooky vocal chopped up over a pulsing backing. The 'Punked' version isn't quite as playful, but it does have the added bonus of a sinewy bassline and lithe breakbeats providing the backing for the swirling, building waves of synths that have become Redshape's signature.

**Ricardo Tobar**  
**If I Love You**  
Desire Records

**7.0**

A taster for Tobar's debut album, 'Love' shows that he does a neat line in Isolee-style brittle house rhythms and tranced-out melodies. However, with the exception of the uptempo, busy Low Jack remix, the remixes really make this package worth obtaining. D'Marc Cantu transforms the original with dramatic synth sweeps and niggling acid lines, while Samuel Kerridge delivers a version based on death march beats and an epic, orchestral climax.

**Sync 24**  
**Life Scenes EP**  
Electric

**8.0**

Adding greatly to the electro revival is the re-emergence of Electric. Fans of underground bass will fondly remember Billy Nasty's label from a decade ago, and thankfully its direction has not changed radically. 'This Life' leads with insistent bleeps, cold, metallic hats and a buzz-saw bass, while 'Night Scenes' marks out a deeper, more sinister sound. The Exaltics and ESC remixes turn 'Life' into a synth-heavy affair, but punishing subs are never too far away as Carl Finlow's take on 'Night Scenes' resonates to the sound of wobbly bass licks.

**Rivet**  
**Driftwood**  
Skudge

**8.5**

This Swedish producer has always had a different perspective to most of his peers, irrespective of whether he was delivering punishing tracks as Grovskopa or under his current, more nuanced Rivet guise. 'Crane Dance' is littered with such intricacies, with a creepy intro and eerie vocals littered amidst the stuttering groove. 'Driftwood' has deranged piano riffs, squelchy acid lines and sumptuous strings that fade in and out of the mix. Finally, 'Line Of Moments' shifts from stripped-back beats and a relaxed tempo into a wild acid coda.

RICHARD BROPHY, [richardbrophy@gmail.com](mailto:richardbrophy@gmail.com)

QUICKIES

**Dualit**  
**Dualit EP**  
Earwiggle

**8.0**

Sunil Sharpe's label impresses again with a hard-hitting release by Dualit. Channeling the sound of 'Game Form'-period Joey Beltram and the primal ghetto of Armani, 'Dualit' is raw, relentless and, thanks to a remix from Bleaching Agent, near essential.

**Innershades**  
**Nina at the Boiler Room**  
Crème Organization

**8.5**

TLR's label showcases another new talent on 'Nina'. The title track is laced with crashing snares and a tortured acid line, while 'No Stopping' and 'The Future' veer towards the label's deeper side courtesy of building chord sequences.

**Servent**  
**Fragments EP**  
Downstream

**8.0**

Damon Vallero delivers a killer techno release that touches on broken beats ('Fragmental'); acidic workouts ('Fragments') and the raw tribal rhythms of 'Fragmentize' and 'Fragmented'. It's a pity that it's limited to a digital-only release.

**Vatican Shadow**  
**Remember Your Black Day**  
Hospital Productions

**8.0**

'Black Day' finds Dominick Fernow in typically menacing form, irrespective of whether he's delivering droning dirges like 'Muscle Hijacker Tribal Affiliation' or frenetic, primal techno workouts like 'Contractor Corpses Hung Over The Euphrates River' and 'Enter Paradise'.



DJ DEEP DEEPLY ROOTED

- 01. DAX J 'D1'** *Deeply Rooted*  
"Very happy to welcome this talented young Londoner for the restart of the label."
- 02. MARCEL DETTMANN 'Dettmann II'** *Triger*  
"Excellent second album from Mr Dettmann!"
- 03. ROMAN PONCET 'SSN02 (Truncate Remix 2)'** *Figure*  
"This very talented young French producer gets the Truncate magic touch = hnl!"
- 04. ASTRONOMICAL TELEGRAM 'Near-Heart Object'** *Best Choice*  
"Super funky dark and obscure techno, just the way I like it!"
- 05. BEN SIMS 'Orbit'** *Heavy*  
"I'm a big fan of the British legend that is Ben Sims and this track is awesome!"
- 06. PFIRTER 'Iteration'** *Midnight Music*  
"Wendip has delivered a unique, edgy hard techno record that swings, and I'm a fan of Pfirter!"
- 07. HISS 'Known For Being Awkwardly-Shaped Spaces'** *Document3d*  
"Francis X teams up with Opuswerk and delivers a very good 12."
- 08. JEROEN SEARCH 'The Future Is Ours'** *Figure*  
"Dive Angels and Jeroen Search always deliver pure techno, this solo release by Jeroen on Figure is an absolute bop."
- 09. KAT ALICE 'Rabbit's Hole'** *WMDL*  
"Excellent house, Chicago style, but by one of Detroit's pioneers."
- 10. ELBEE BAD VS LB GOOD 'These Mutha Fuckin' DJs'** *Document*  
"The NY legend strikes again!"



**MONEY SHOT!**

**Jubei**  
The Moment  
Metalheadz

**9.5**

Jubei's long-anticipated album is about to feed the awakened appetites of a mass of headz, but first he offers us a tasty little morsel in the form of a signed, hand-numbered limited edition cut of Headz history, an EP so rich in flavours and including ingenious ingredients from Flowdan, Marcus Intalex and MC DRS. At its base 'The Moment' is a deep, shuffling roller slightly peppered with a dash of electro and a pinch of fire from the dramatic synths, and topped with some big big bars from Flowdan.

**Callide & Intraspekt**

**Axis**  
The Zooon

**8.5**

Launching from the floor and blasting you full throttle into galactic 'battle', this all-out onslaught on your ear drums lures with a spacey intro before dropping full pelt. Drenched in sci-fi sfx and including a good helping of laser ray synths, its ongoing crashing drums keep the energy at the highest level throughout. Get your guns ready, those little pixelated aliens are about to descend to a dance near you.

**Disept**

**It's My Heart**  
Dark Manoeuvres

**9.0**

Dark Manoeuvres are still in the infancy of their life as a label, and at only their fifth release are showing promising signs of pushing some beautiful music. A light and floating flute tune worthy of Zelda's pipe begins the intro and continues throughout, before dropping into an understated drum

pattern and a laidback chanting vocal. The entire track is draped in a magical feeling haze, which accentuates its mystifying allure.

**Fade**

**Guideline**  
Beta Recordings

**8.5**

Guideline is one of those face-scrunching, spine-hunching undeniable system-crunching bangers that will undoubtedly be magnetically nestled into the sets of Andy C, Noisia and Spor for months and months to come. Powerful distorted synths make up the main body of the track, and a paranoid underlay adds even more depth. With 'Song Of The Stars' still blasting through speakers and his new EP firing on all cylinders, it seems that we will be hearing a lot more of Fade.

**Mefjus & Icicle**

**Contemporary**  
Critical

**7.5**

There is absolutely no questioning the production values on any tracks on this EP, but however good these pieces are, I can't help but feel a little bit bored of this techy, hard-hitting, fast-paced sound. For an artist to make an impact within this ever-popular sub-genre, they really need to do something very very different. Sure-fire hit, however, with a massive amount of heads still lapping it up.

**Mutated Forms**

**Tension**  
Pilot Recordings

**8.0**

The last year has seen Mutated Forms and their total aversion to sub-genre conformities release on a diverse spectrum of labels spanning from CIA to

Grid, and ticking off Hospital and Spearhead on the way. Now the trio bring their talents to Pilot with this eclectic five-tracker. 'Tension' has the uneasy feel that its name bestows, a shuddering beat with a grimey set of bars the main focus until an uncomfortably offset, mismatched jungle break emerges.

**Need For Mirrors**

**Sling Blade**  
Dispatch

**8.5**

Minimal pops of piano chords and the odd brassy horn bring an authentic funky feel to this track's core, but the unshakably contagious beat, inducing a toe tap and a head nod, are unstoppable symptoms. A dark sub sits quietly lurking beneath the surface and will serve to devastate the floor and get some bass faces raging. Could this be the last track we see them collaborating on as NFM?

**Wilkinson**

**Afterglow**  
RAM

**9.0**

Wilkinson's reputation as the National D&B Awards 'Best Breakthrough Producer' is snowballing and gaining momentum with every turn. His latest single — puncturing the UK top ten as we speak — comes neatly packaged with a trio of remixes, where Cyantific flies the flag for team d&b. 'Afterglow's' intro builds with a poignant piano piece, with Becky Hill's powerful vocals kicking in followed by an unassuming nostalgic jungle beat, all before the initial drop. Now comes the booming bassline beginning, and we hear the full extent of the precision production Wilkinson has become famed for.

WHISKY KICKS whiskykicks@live.co.uk

QUICKIES

**Annix**

**Inception**  
Playaz

**9.0**

Haunting and harrowing breaks with a jump-up vibe that will keep the dirtiest of floors sinking low. The jewel in the crown comes from the sparsely used vocal sample.

**Noisia feat Calyx & Teebee**

**Hynas**  
Vision Recordings

**8.0**

This ghostly roller is Noisia's first release on their Vision Recordings imprint since May 2012, and is surely worth the wait as it sees the heavyweights lock horns with another of the scene's colossal pairings. This is a punchy, techy bit of bass which is instantly recognisable as Noisia.

**Rhyming In Fives**

**Hindsight**  
Narratives

**8.0**

A well-respected producer under a new alias invites us to embark on a euphoric and utterly relaxing trip. The shimmering, emotive track slips perfectly into the Narratives sound bag, stunning Sunday sessions vibe.

**Spectrasoul**

**Play The Fool**  
Shogun Audio

**9.0**

Their first solo release for a while, Spectrasoul are back to doing what they do best with another sophisticated, chilled vocal roller. As always, 'Play The Fool' showcases the duo's musicality, which so comfortably glimmers through the disguised darker undertones.



**WILKINSON** RAM

- WILKINSON** 'Afterglow' RAM  
"This has been a moment in my sets since the start of the summer. I know it's my own track but it just reminds me of so many great shows."
- DIMENSION** 'All I Need' CYN Music  
"Again, this has been a massive summer track for me, uplifting vibes throughout the tune."
- KARMA** 'Salute' CYN Music  
"This is a new guy on the block, the bass in this tune cuts right through you and it smashes it in dark sweaty clubs!"
- KOVE** 'Night Thought' NFM  
"This tune is so different, it's like house vs drum & bass and it's always fun to mix with."
- CHASE & STATUS** 'Gangster Boogie VIP' Mercury  
"I love Kyniro's vocals on this track and there are so many great sections to it. It kills the dancefloor!"
- HAZARD** 'Time Tripping' Playaz  
"Hazard never fails to disappoint, this has been in every set I've played since I got sent it. It always gets the dancefloor moving."
- AUDIO** 'Headroom VIP' Virus  
"The original was amazing and the VIP mix just goes in harder!"
- CHASE & STATUS** 'Count On Me (Andy C Remix)' Mercury  
"This is such a party track! '90s rave on heat!"
- WILKINSON** 'Heartbeat (Calyx & Teebee Remix)' RAM  
"Not to seem like I'm plugging my own tunes but when they sent this over I blew me away! I had no idea what to expect but they did an amazing remix!"
- CYANTIFIC** 'Your Love' CYN Music  
"Massive summer anthem from my good friend Cyantific. This reminds me of a sunny sunny day on the beach."

CARL LOBEN, carlloben@hotmail.com

QUICKIES

**Dub Pistols**  
**Alive (Benny Kane & Dr Specs Remix)**  
Sunday Best

**8.0**

One of the biggest tracks from the Dubs' unstoppable live show is magicked into a warping future garage piece by the two talented Urban Knights dudes. A free download from the Dubs Soundcloud.

**The White Riots**  
**Everybody Needs Electro**  
Electrosnik

**8.0**

Named after a Clash song, TWR drops this electroid beastly which builds as it progresses by cranking up the 303-sounds before dropping into a body-poppin' section. Goes off after the drop. Cute.

**Charlie D feat Amie Burns Walker**  
OT  
Rocstar

**9.0**

This retelling of Shakespeare's Othello in a grime stylee works brilliantly, with production by Polar Snare and very clever up-to-date reschooling of the classic jealousy story in suitably 21st century street lingo by the lyricists. Ace.

**Massive Attack**  
**Teardrop (Vinyl Junkie & Sanxion Re-Fix)**  
FREE download

**8.0**

This beezer beats pairing bravely take on Massive Attack's splendid 'Teardrop', featuring the wonderful Elizabeth Fraser from the Cocteau Twins on vox, and re-make it into a haunting Omni Trio-style future jungle piece. Tops.



**Serial Killaz**  
**Gold Dubs**

**Slayer Soundclash**  
Round Two  
Sub Slayers

**9.0**

The series where assorted Sub Slayers artists face off against one another continues. Gold Dubs, formerly just Gold, teams with King Yoof on lead track 'Tempo Dub', that utilises a familiar weed-smoking refrain. A dubwise breakbeat skank rolls out into junglist riddims as it burns down, while 'Unreal' with Aries starts in a future jungle stylee that unfolds like an EZ Rollers cut on Moving Shadow but with added warping bass. 'Separation', with Max Pow, is Babylon-burning broken bashy bizness, and 'Babylon Man' — also feat Max Pow — is like 1995-style d&b by Shy or Roni.

b-line, big bastard beats and some nicely flowing, languid male rhythms. 'The Shake' features gonzoid Indonesian YouTube sensation Lloyd Popp on a funk-fried backing, riddled with some face-melting bassline warp and incongruous trumpet, and 'The Rumble' rolls out a doomstep intro but falls shy of going for the face-melt thang, instead bobbing along like a head-nodder. Good EP.

**Koshii**  
**Raving Shoes**  
C4

**8.0**

We've bigged up this Camden-based trap kru ever since they formed a couple of years ago — and have they given us a word of thanks? No. Still, that's not what it's about, and here 'Raving Shoes' — featuring UK rapper Elian Grey — is riddled with space invader noises, a burbling bass and sparse beats, with Elian's vox commanding throughout. 'Wake Ya Whole Block' is also taken from their forthcoming 'Made In Camden' album, dramatic old skool synths and muted bassline making it surprisingly subdued.

**Nuphlo**  
**Book of the Jungle EP**  
Studio Rockers

**9.0**

This is superb. Nuphlo utilises a smidgeon of tabla, a slice of steel drums and some bashy beats on 'No Me Nah', which is ridden by DJ Lantan from Luton's vox. Middle Eastern funky as reimagined by Bandulu, it comes with an instrumental version and a 160bpm footwork revamp that is smartly loose-limbed and skittery. Title track 'Book of the Jungle' is like

an intricately percussive Photek cut from his 'Ni Ten Ichi Ryu' era, a sorrowful sitar and sweet birdsong painting a picture of assorted rainforest shenanigans, and 'Nona' — featuring Nona Kalra from Birmingham — is a gorgeous wailing trip-hoppy cut. Out of this world music.

**Big Beat Bronson**  
**Nothing**  
Bad Boys

**8.5**

We like BBB, with their big 'taches and afros and '70s cop show ephemera. The original here has ravey diva vocals and a male rap vox over half-time beats that switch up into breakbeat tempo every so often. Soloing electric guitar enters the equation later on for a song-based cut that deserves to be a radio hit, in a Stanton Warriors kinda way. Mike DeLiquent turns it garage, Bordertown make it tech house and goth rockers Calling All Astronauts add more guitar and housier beats.

**Broken Eye**  
**Optic EP**  
Broken Robot

**7.5**

'Reality Check' is a bassline-driven tech-funk power-driver that features snippets of male and female vocal samples that allude to dream states. A nice mid-set groover, it's followed by a similarly-paced 'Invasion' that boasts a raspy bass, panoramic whooshes and timpani flutters. Title track 'Optic' also places most emphasis on its grinding bottom end, while 'Gorilla Tech' is more of a 110bpm glitch-hop piece.

**Strange Rollers**  
**The Nerve Endingz EP**  
Top Drawer Digital

**7.0**

Taking its cue from Blame's seminal early '90s opus 'Music Takes You' in parts, the title track here is basically a bass-heavy slab of breakcore that nods heavily to old skool hardcore heaven. 'Living Bass' is punchy squat party electro/techno, 'Cool Face' starts with 'Mentasm' stabs before slipping into rolling loose-limbed jungle tekno, and 'Pushin' is low-key artcore.

**Eat Rave**  
**Eat Rave EP feat Kutski & DJ Twista**  
Passenger

**8.0**

Otherwise known as Black & White and AI Storm, Eat Rave here teams up with fellow rave legends Kutski and DJ Twista for this four-tracker. 'Original Muffin' brings raggamuffin rave breaks and dubwise horns back inna da dance splendidly, while 'Knightmare' is darkside doomstep in an old skool Pendulum stylee.



**UTAH SAINTS** SUGARBEAT

- KILL THE NOISE** 'Thumbs Up For Rock N Roll (Kill The Noise Remix)' DWSLA  
"An end of set monster tune for us. It seamlessly weaves its way through cut-up 4/4, drumming and ends up at drum & bass."
- A.S.A.P ROCKY** 'Wild For The Night (Dog Blood Remix)' DWSLA  
"Dog Blood, aka Skrillex and Boy Nalze, have finally put this track out there — a straight up audio assault that we have been hammering as a set-closer."
- LUXURY** 'We Do' Method Music  
"A future bass/electronic number with a quirky vocal sample. Original sounding, with real depth and soul. Feelgood vibes."
- HERBGRINDER** 'The Nod EP' Bombstrikes  
"Three tracks from bass funk to P-funk on a 110 BPM tip. A debut release from an artist we will be hearing a lot more from in the future."
- SUB FOCUS** 'Original' Ram Records  
"One of those tracks that's hard to pigeonhole but yet is original sounding and can be used as a good bridging record between styles."
- SID BATHAM** 'All Lies (Brookes Brothers Mix)' Bite  
"This drum & bass mix is very tight on the production and retains a lot of the vocal of the original, but cuts it up in a very clever way and is full of warmth and soul."
- DOG BLOOD** 'Chella/Middle Finger Pt 2' DWSLA/Boysnoize  
"Old school meets new school fun party tune with speed-up vocals, vocoders and classic '92 rave riffs — and the kitchen sink thrown in as well."
- JACK BEATS** 'Knock You Down (Major Lazer vs Jack Beats)' DWSLA  
"Jack Beats' production and killer riffs always destroy any dancefloor and this release is one of those tracks that will still be in your playlist for the next six months."
- PEGBOARD NERDS** 'Fralnbreeze' Monstercat  
"We do occasionally drop into the 110bpm glitch-hop style at the end of our sets to break it up a bit. This track totally has the funk."
- DRUMATTIC TWINS** 'Get On Up & Dance' Sugarbeats  
"Nick and Lani just have a great knack of making killer club tracks. This packs awesome beats and an infectious vocal hook so strong that it seemingly registers instant recognition as if it's already planted in your subconscious."

QUICKIES

- Vessel**  
**Misery Is A Communicable Disease**  
Liberations Technologies  
**8.0**  
Dope three-tracker from Vessel here, employing a distorted vision of electronic euphoria whilst clearly clunking about in an avant-garde fashion in his dad's shed. Like.
- Demon**  
**Therapy**  
6FBS  
**6.5**  
Something a little more experimental from the 'dyed in the wool' dubstepper. Brooding acidic techno on 'Therapy' and more swaggering syncopated tech on 'Frontline'.
- Singularity**  
**Rift EP**  
Play ME  
**0.5**  
I can't even find the words to explain what this is? Popstep? OK, how about weak, sickly white? Now excuse me while I go wash my mouth out.
- Will Ward**  
**Violiners**  
Deadplate  
**6.5**  
'Violiners' is the joint to absorb here, a wavey, bassy number with delicate synth work and vocal snippets that get the pathos receptors firing.



V.I.V.E.K. SYSTEM/DEEP MEDI

- V.I.V.E.K. 'Rockers'** Dubplate  
"New lit from myself, where I mixed it live on a desk. I have five versions of this track. Dubbed out with a deep sub-line."
- V.I.V.E.K. 'Chopsticks'** System Music Dubplate  
"Far Eastern flavours with spaced-out atmos and deep sub-line."
- KAHN 'Over Deh So'** Dubplate  
"Love this one from Kahn, wicked groove on the bass as per and great percussion."
- KROMESTAR 'Here Shere VIP'** Dubplate  
"From killing it with a re-tick of one of the dubplates at the wo... whenever I play this, instant riddim!"
- PINCH 'Tropical Fever'** Dubplate  
"Pinch at his best... amazing percussion on this one."
- GANTZ 'Second Nature'** Dubplate  
"Eastern strings with classic Gantz groove. Defto one to watch."
- LAS 'Malfunktion'** Dubplate  
"Brutal track from LAS, love the bass on this."
- GOTH TRAD 'Sunbeam VIP'** Dubplate  
"G! goes in, for me, one of his best tunes, and flips it to a lurching 70bpm wanstler!"
- ISHAAN 'Namika Dub'** Teratonic Dub  
"Bagged-out Bristolian flavours... sick sick riddim."
- V.I.V.E.K. 'Mantra'** System Music  
"Forthcoming on my next release. Music I like to think so."



Mumdance & Logos  
**Genesis EP**  
Keysound Recordings

**8.5**  
You can always tell the ones that innovate from the ones that emulate. These chaps are firmly in the former camp. I mean, have you heard 'In Reverse PIV'? It's feckin' bonkers. Still, that aside, the rest of the EP is soaked in UK dance music empathy — grime, drum & bass, garage, hardcore — but twisted and mutated into beautiful bastardised formats that vary the musical gene pool, rather than muddying it. Hurrah to that.

**Mark Pritchard**  
**Make A Livin'**  
Warp  
**7.5**  
Retiring Africa Hi-Tech, Harmonic 313 & 33 in favour of his birthing name is a shame really, as they were all pretty good. There are other culprits who should defto take a leaf from his book of non de plume creation. Still, 'Make A Livin'' is a killer four-tracker from the Antipodes-dwelling beatmaker incorporating high-octave footwork, jungle and an echo of 8-bit wonkery, yet it's the title track that comes through strongest. Solid as ever.

**Mssingno**  
**Mssingno EP**  
Goon Club Allstars  
**8.5**  
"Make sure you frisk me good, check my panties and my bra" is a regular saying in my bouncer/doorman repertoire, which therefore makes 'Skeezers' by Mssingno a bona fide anthem. A big, belly number with bass

reverbering the Right Guard off the bedside table. The rest of this trap-come-grime EP is also worth a listen, with '124th' rounding things off nicely with some darkside screwface action.

**Pearson Sound**  
**Lola**  
Hessle Audio  
**8.0**  
'Lola' is a delicate flower of a track, mincing along at a delicate 116bpm. Only to get showered by a grimy puddle as the juggernaut of 'Starburst' hurtles by at least 17.3 miles an hour over the speed limit, as punchy basslines rage from the Yorkie-chomping, Daily Sport-littered truck cab. Best thing from ole PS in a while.

**Plastic Soul**  
**I Got It EP**  
West Norwood Cassette Library  
**7.5**  
WNCL head honcho Bob Bhamra teams up with old buddy Paul Bateman to form Plastic Soul, which sounds like a blatant opportunity for them to piss about making badass dance music with plenty of bass, pace and sanctified soul. Tight 4/4 garage skippery provides the foundation across this EP, with plenty of subtle gospel, disco and popcorn soul references throughout. A strong DJ tool if ever I heard one!

**Rain City Riot**  
**Rain Maker EP**  
Rain Maker Records  
**7.0**  
"Stop your grinning and drop your linen" is definitely a classic line for any wannabe Lothario, and got me listening to this tidy EP from newbie Mr RCR, who has decided to debut his first release

on his own label. Brave move, you say? Well, Defected and Toolroom aren't far behind. And you can hear why. 'Dim' is a solid, party-starting bumping garage/house groove, 'Your Clothes' is sadly forgettable in comparison, but 'Waiting For Me' rallies quickly with a sleaze-infested electro moocher.

**Torus**  
**Feel**  
Sonic Router  
**8.0**  
The second EP from the young Dutch producer is everything you'd expect from an artist who likes to delve into thick, gloopy melodic structures, wallowing and splashing about with esoteric abandon. 'Feel EP' moves on in a delicately progressive fashion, with six tracks infused with deeper melancholy and a clearer maturity and focus than his 'Yard Sale EP' released back in March. Check 'Chopsticks' and 'Feel' for the standout moments.

**V.I.V.E.K.**  
**SYSTEM003**  
System Music  
**6.5**  
Flying the flag of the 'original' dubstep sound must be getting a bit lonely for the System boys, but props to them for running the only real dubstep soundsystem left in the UK. But I digress. We skip past the washy 'Mantra', straight to 'Show Me', with its progressive Rhythm & Sound-style dub techno elements, which is actually quite nice. Shame then that the 'Soundman VIP' doesn't really seem to add anything to the original, and 'Asteroids VIP' only gets a bit more "choral".

BASS REVIEWS



**Pearson Sound**  
**HES026**  
Hessle Audio  
**9.0**  
Yes, I'm a massive fan of David Kennedy's production work and yup, it's most definitely been a while since he's committed anything as focused or as pointedly stunted as 'Lola' to vinyl, but it's just the way that he manages time and again to impeccably capture short form ideas as club tools that's really impressive. Like, 'Power Drums' is more of a downer than its title suggests, but it's also the perfect rig tester, built to scrum the fuck down.

**BD1982**  
**Casings**  
Diskotopia  
**9.0**  
There's something about BD1982's seven-track 'Casings EP' that simultaneously feels like he's biting Jam City and yet fully producing some of his most interesting work to date. Tracks like 'Casava' and 'Rituals' whir with a similar mechanical voice but it's his exploration into rolling dub on the title track and his command of the minimal elements on tracks like 'Bakkwaa', 'Blud' and 'Clear Walls' that undoubtedly makes this his most 'Colour and the Shape' like moment to date.

**Joe**  
**Slope/Maximum Busy Muscle**  
Hessle Audio  
**9.0**  
A producer whose sense of style and rhythm is simply unparalleled, the unassuming producer's third 12" proper for Hessle screams maturity on one side and completely cuts loose on the other, displaying the two sides of his infuriatingly perfect poise.

**Mssingno**  
**Mssingno EP**  
Goon Club Allstars  
**7.0**  
Mssingno's the dude who made the Verve-sampling beat for CAS's 'Drugs Don't Work'. That's probably only really important if you've actually heard the tune in question, considering it takes a brave producer to chunk a thing so brazenly but, conversely, his work on beats like 'Skeezers' and '124th' very much show that Mssingno's got both the skill and the foresight to tackle multiple styles. From hoods up to panties down, he seems able to really nail it.

**Mumdance & Logos**  
**Genesis EP**  
Keysound  
**8.5**  
After collaborating on 'In Reverse', one of the stand-outs from the recent Keysound compilation, London-based producers Logos and Mumdance serve up four more slices of their co-made machine music with the 'Genesis EP'. It's home to the PIV mix of 'In Reverse' and the incendiary 'Wut It Do' — two tracks that have already set chat rooms ablaze — but it's the inclusion of the brutalist eight-bar 909 exploration 'Turrican 2' that should really have you reaching for the bazooka emoticon.

**Objekt**  
**Agnes Demise/Fishbone**  
Objekt  
**9.0**  
When you come storming out of the blocks in the manner Objekt did, people will surely start to expect a certain something special from you. Exactly what that thing is, is probably quite hard to put your finger on considering that you got known for dumbfounding a lot of cats but Objekt? he's a wily dude. A guy who'll simply hit you with two slices of impossibly well-produced, rhythmically caustic, bruk techno and then bounce.

**Palms Trax**  
**Equation EP**  
Lobster Theremin  
**8.0**  
Palms Trax's music is pretty much a deft reflection of this brand-new label's taste. Cut loud to inaugurate the Lobster Theremin imprint there's three original productions (and a Willie Burns 'Dance Remix' of the stand-out 'Late Jam', whose scuzzy compression technique positively

shines on his re-rub) that all strut with a heavy focus on clattering drum interplay and unctuous chord progressions. All thick impact and impressively confident stuff; the breakdown on 'Equation' is rewardingly deep.

**Pev & Asusu**  
**Remnants/Surge**  
Livvity Sound  
**8.0**  
If you've not really been following the rampant technoid explorations of the Bristolian trio that make up Livvity Sound (namely Peverelist, Kowton and Asusu) then it definitely bears repeating that they've become a go-to outfit for strikingly original, wonky club-techno-weapons. Ahead of their eponymous album's release, their eighth vinyl drop harbours a duo of collaborations from Pev and Asusu that both rely on an incredibly squat and solid kick drum, whilst their collective tendrils tease high into the top lines.

**Will Ward**  
**Violiner/Concentrated**  
Deadplate  
**8.0**  
It's fantastic that there's so many labels releasing club-centric music that's so discernibly raw and wantonly experimental. Root it to a drum beat and you've got tools that manage to just stand the fuck out and actively challenge people. Please, carry on just doing something different and do it so well that next time, you've got to come with something amazing to better it. It's gonna take something pretty special to outdo the weird dub of Will Ward's 'Violiner' though...

QUICKIES

- Death Comet Crew**  
**Galacticoast**  
Citinite  
**8.0**  
I've always loved the free-wheeling passages of improv noise in krautrock, so Death Comet Crew's textural bazaar for the Citinite label, 'Galacticoast', is a bit of a double-edged sword for me. Delightfully weird and unsettling in equal measure.
- Ghost Mutt**  
**Rumble Pak**  
Donky Pitch  
**7.0**  
It's been a couple of years since Mutt graced the roster of the Brighton-based Donky Pitch label, but you can rest assured his return is a pretty emphatic slice of rave-referencing hyper colour that manages to sound incredibly individual.
- Onoe Capone**  
**Milkyway 1311 (Djrum Remix)**  
2nd Drop  
**7.5**  
It really would take someone of Djrum's production calibre to properly flip a rap jam as visceral and unique as Onoe Capone's 'Milkyway 1311'. Soon to be released on a limited edition 10" alongside a reworking of Royce Wood Junior's 'Jodie'.
- Downliners Sekt**  
**Balt Shakt**  
Infine  
**7.5**  
Seemingly masters of their own sonic reinterpretation, the Catalan duo, Downliners Sekt, return after a period of relative radio silence with 'Balt Shakt': a welcome double-sided blast of static-soaked 4/4 that hints at the direction of a new LP.



BD1982 DISKOTOPIA

- M. BUCKLEY 'Tekkies\_Housesitting...'** Matool  
"Swirling tape-saturated jackin' grooves from the other side of the universe."
- A TAUT LINE 'Returnee'** Diskotopia  
"This tune is testament to how great the forthcoming album really is."
- FITZ AMBROSE 'Mind Ringa'** Cascade Records  
"Abstractions of boogie breakbeat grooves done like no other."
- ASAP FERG 'Make A Scene feat Haad Moïse'** RCA Records  
"Standout album cut from the Trip Lord."
- SERIFU 'Prince of Tides'** Diskotopia  
"Broken rhythms, beeps and bloops, ominous strings and gliding square menace washing up on the shores of E3."
- TILTMODE 'Outer Heaven'** Matool  
"The Aberdeen native is rare form here with a club-ready tune, equally heavy and contemplative."
- SHARDA 'U Don't Know Me'** Unreleased  
"Shards is on some next-level baseline business, taken to a boiling point degree."
- NEANA 'Arrest Mode'** Unreleased  
"Pure ruffage from the Gang Fatale general Yung Neana."
- RABIT '40 Below'** Diskotopia  
"Introspective glacier ghetto music for the laser gun generation from the Houston badman."
- PAUL WHITE FEAT DANNY BROWN 'Street Lights (Dabrye Remix)'** One-Hundred Music  
"Unbelievable return from Dabrye, sounding like a grime 'Periculator' remix at 93bpm."

## QUICKIES

**Diplo & DJ Fresh Earthquake (LNY TNZ & Yellow Claw Remix)**  
Free DL

**8.0**  
A little tip-off here. Rotterdam trap superstars Yellow Claw team up with jump act LNY TNZ to deliver a remix of this hit, with a distinct hardstyle flavour. And it's free!

**Frequencerz Rockstar**  
Fusion  
**8.0**  
Rawstyle beats here with great use of a strong rap sample, combining twisted,

sinister beats and haunting melodies to devastating effect.

**Open Source Selection**  
Gearbox Digital  
**7.0**  
Gearbox are always breaking new talent on the scene, and this new hard techy monster from Open Source has all the makings of a solid hard dance release, fusing multiple genres into a dark moody track.



## FRACUS &amp; DARWIN HARDCORE UNDERGROUND

01. FRACUS & DARWIN FEAT POISON RAIN 'About To Fly' (Hardcore Underground)  
"Original vocals and plenty of melodies; we've always loved writing really musical tracks."
02. RAMOS, MOB & SC@R FEAT BECCI 'Find U' (DJ Recordings)  
"A great collaboration packed with musicality, catchy original vocals and pounding beats."
03. KLUBFILLER 'Your Own Groove' (Klubbed Tip)  
"Definitely a track for the summer. Tough beats, hooky uplifting pianos and vocal ticks."
04. AL STORM & EUPHONY 'Mind Over Matter (CLSM Remix)' (K117)  
"A tremendously powerful breakbeat remix. Haunting vocals, big riffs, heavy basslines."
05. A. B. 'This' (Steering Records)  
"A superbly progressive and energetic track with furious beats and musicality finely balanced."
06. FRACUS & DARWIN 'Free From Form' (Hardcore Underground)  
"Probably our summer anthem, and a fusion of catchy riffs and melodic breakdowns."
07. BRISK & REBEL ALLIANCE 'Floor Friction' (Steering Records)  
"Raw music at its most energetic, with frantic beats, rap samples and fizzy bass fills."
08. SKINNY 'Drop Now' (Hardcore Underground)  
"A perfect blend of tough beats and melodic breakdowns, all energetically programmed."
09. JAZAKID 'Make It Work' (Aural Adventure)  
"An eclectic and intricately put-together track with plenty of ravey and electro elements."
10. FRACUS & DARWIN 'The Good Inside' (Hardcore Underground)  
"One of our more popular breakbeat tracks, it's modern sounding with some retro elements."

## Antolini &amp; Montorsi

**Bad Kids**  
Hard Progress Recordings  
**8.0**

Italian hard trance legends Luca Antolini & Andrea Montorsi have been really pushing the tougher electro sounds on their label this year. This new release takes their stance to the next level with some seriously dirty hard drops mixed up with an old school-sounding trance breakdown reminiscent of the late '90s releases, all fused together with hard-hitting snares and pitched-up vocal snippets.

**Dark By Design Alone (DJ Husband Remix)**  
CDR  
**7.5**

Fast and furious hard dance here from the UK's leader of the darker sounds Dark By Design, remixed by Australian act DJ Husband. This remix keeps the DBD power ethos running throughout, with loads of energy and pitched vocals. I think DJ Husband tried to match the DBD style a bit too much here, though, instead of letting his own unique sound shine through. He still delivers a solid remix, nonetheless.

**Miss K8 Breathless**  
Masters Of Hardcore  
**9.0**

Fast-rising star in the European hardcore scene, Miss K8 is back with a brutal EP on Masters Of Hardcore. Don't be fooled by her innocent looks, this little lady packs a punch when it comes to beats. Tearing up speakers with distortion and high energy melodies at 170+ bpm, 'Breathless' will quite literally leave you as the title suggests! A must-have for the harder dance music fan.

**Phil Ty A Kay A (Da Tweekaz Remix)**  
Titanic  
**9.5**

This quirky hardstyle turned into somewhat of a cult classic back in 2009, but slowly faded into the back of DJs' minds. So how excited I was to see a refresh of this for 2013 by the kings of quirky, Norwegian production duo Da Tweekaz! Keeping all the charm of the original, but with an even more pumped kick and bass mid intro, epic melody and fresh '2013 kick' for the climax, this is everything this remix had to be!

**Ruthless & Dr Phunk Drop It**  
Dirtyworkz Bounce  
**8.5**

Big collaboration here from these two leaders of the Belgium jump scene, featuring uplifting triplet



**Audiofreq feat MC Shureshock Speekaz Kikk**  
Dirty Workz  
**10**

The Aussie hardstyle who has been taking the Euro scene by storm is back with this brutal fusion of underground styles ahead of his forthcoming album. Combining elements of reggae and hardstyle may sound a little left of field, but using the 'hype' elements from both genres actually makes perfect sense. Judging by the dancefloor reactions, this melting pot of diversity is a winner all round.

melodies in the first break before dropping with some seriously heavy jump kicks and well arranged screeches. It leads into a big melodic-filled breakdown before dropping again with pure power — and no melodies in sight. Nice refreshing arrangement made for the harder floors.

**Subkilla Urban Slayer**  
Subground  
**9.0**

2013 has seen hardstyle and house become very resemblant in the sounds and productions used between the genres, sometimes only really differing in the bpm and mixdowns of the track. Activator's Subground label sits tightly in the middle, creating these genres in your sets, and this new release is perfect with hands-in-the-air chord melodies and nasty drops.

**TNT Tarantula**  
Titanic  
**10**

No strangers to this page, the Italian duo of Technoboy & Tuneboy are back with another dancefloor killer. With recent releases being supported by a range of DJs from Tiesto to Headhunterz, these guys have never been hotter. Their latest offering, building on the momentum of 'Contrast' and 'Skinner', has the EDM-style arrangement of hands-up melodies, roof-raising builds and dancefloor destroying drops.

## TRANCE REVIEWS



**Progesia feat Linnea Schössow Fire Fire Fire**  
Anjunabeats  
**9.0**

De facto first team-up between the all-DJing, all-producing, all-singing Schössows, bro Marcus (in Progesia guise) and sis Linnea have finally become trance music's answer to The Osmonds. Throughout the intro, Linnea (definitely) hoos and haars up a storm, while Marcus (presumably) gives it a 'Moments In Love'-style vox-chop. Cross-cutting the full soulful burn of 'Fire Fire Fire's vocals with some electrifying (and very-live-sounding) orchestral strings, this flies very high indeed.

**Andy Duguid feat Jaren 7even**  
Magik Muzik  
**9.0**

'Music Box' was a nice-idea-on-paper track. Its follow-up, 'In This Moment' an anthemic, chasm-leap improvement. '7even', however, is where the 'On The Edge' long-player gets exceptional. Supported by Duguid's impressively composed, intricately nuanced prog-trance framework, Jaren's enigmatic lyrics draw you in. With their message cyphered, her voice seeks and succeeds in driving their meaning home. A track that works just as well off the floor as it does on.

**Cosmic Gate So Get Up**  
Wake Your Mind Records  
**8.0**

A perceptible deviation from Cosmic Gate's known-for sound here. The first release through their new Wake Your Mind Records deal with Armada, 'So Get Up's genesis is Rui Da Silva's still-daisy-fresh Underground Sound Of Lisbon classic. Through squat beats, intense electro-house pitch refractions and a blistering hard trance trim, they repurpose the once doomy, apocalyptic vocal into a club-floor rallying cry.



**Ferry Corsten feat Jenny Wahlström Many Ways**  
Premier Recordings  
**8.0**

A first new vocal outing, post the 'WKND' album crop, from Corsten. Ferry's 'Original Mix' of 'Many Ways' employs skilfully programmed drums and percussion and pleasantly winding note arrangements. These set up Jenny Wahlström's vocal and that's clearly where the heart of the track lies. Her sing-song Swedish tones are given extra lilt and intonation and are hyper-quick to sink in. By the time Ferry toughens the riff post-drop, the hard work is all but done. Magical stuff.

**Lange Imagineer**  
Lange Recordings  
**8.0**

In and amongst the month's towering mp3 pile, 'Imagineer' stands out like a big bashed thumb. Boomingly sonorous, its forthright sound palette (not least the thermobaric techno line that runs near end to end) will leave floors in tatters. Never sounding like it's propping up the track, its hooky spoken vocal adds extra effect and seals its deal. Different, and that much better for it.

**Luke Bond Reflections**  
Future Sound Of Egypt  
**7.5**

Sometimes you hear a track and you can just tell that the producer has had a ton of fun making it. Such is the case with Luke Bond's latest. While there's a degree less hell-bent freneticism than your average FSOE release, it has near limitless zip to the production and genuine zeal to its intuitive, native riffs. Add to that a could-listen-to-for-days female vocal harmony and it's impossible to envisage any other scenario.

**ManMadeMan Ooze**  
TIP Records  
**7.5**

What makes 'Ooze' great? Is it that old Goa perennial, the hard-cranked, frenziedly EQ'd 303? Possibly it's the half-chanted/half-rapped male vocal, which, given time, you can see being awaited floor-side with high anticipation. The unexpectedly (non-psy-like) trance riffs, that crop up from time to time maybe? It could be any of them, or simply that the track has an invigorating 'runaway train'-like energy. There's only one way to find out!

**Pants & Corset Malice In Wonderland (Full Tilt Remix)**  
Full Tilt Recordings  
**8.5**

In 2002 Cenith X's '95 classic 'Feel' was reconstituted by south coast duo Pants & Corset into 'Malice In Wonderland'. Spin forward another decade and the track has gone from Euro-techno to hard house to (in Full Tilt's hands) trance. The coronary-inducing speed of the 'Original' may have gone, but not an ounce of the power has been lost. The legendary riff — just as strident, resonant and floor-effective as ever — still slays.

**Sean Murphy & Julie Harrington Enchanted**  
Aria Recordings  
**7.5**

Sean Murphy may not be prolific, but when tunes do find the studio door, they tend to be high-grade gear. With its chugging rather than racing tempo, 'Enchanted' coolly sweeps a trance-progressive path to the floor. The rock-hard stabs build the tension to Julie Harrington's likeable vocal. A single mix is your lot for now, but 'Enchanted' would more than benefit from a remix expansion into one of a number of areas.

## QUICKIES

**A.R.D.I. In Another World**  
Arisa Audio  
**7.0**

Strong outing from the Pole here. Convincing note construction, plenty of shift and movement in the sequences (never standing it still for long) and a great Jeff Wayne-ish, 'War Of The Worlds'-y wistfulness to the prominent sub-melody.

**Eco feat Carly Burns Hurt**  
Enhanced  
**7.0**

Someone's broken Carly's heart (the wretch) and now it looks like she wants to get even by breaking ours too. A painfully beautiful song, with Eco's melodic-cum-euphoric production well up to par too.

**Giuseppe Ottaviani feat Seri Gave Me**  
Black Hole Recordings  
**7.5**

'Gave Me' is one of the best song-led tracks from 'Magenta'. Seri (who has previously sung in English, Hindi and Cantonese — presumably not at the same time though) puts her suitably exotic vocal skills well on show.

**Rex Mundi Explore Heaven EP**  
Armin  
**7.0**

Another fine Rex-collection of trancers from across the stylistic range. The title track's throbby and atmospheric with lovely drum programming, while 'Aureolo' back-sweeps hard with sidechain compressed energy. Then 'Voodoo People' is canyon-deep prog.



## ANDY DUGUID MAGIK MUZIK

01. ANDY DUGUID FEAT AUDREY GALLAGHER 'In This Moment' (Magik Muzik)  
"This is one of my favourites, taken from my new album 'On The Edge'."
02. OMNIA 'Immersion' (Armin)  
"I love the flow of this single, integrating classic trance sounds and sweeps."
03. AIRBASE & ANDREW RAYEL 'Modus Operandi' (Armin)  
"Driving yet beautiful is a hard combination to achieve but this single has done just that."
04. JOHNNY YONO 'Orion (Jamie Walker Remix)' (Armin Recordings)  
"The sad operatic vocal tone hits me hard every time and Jamie's chords suit it perfectly."
05. ANDY DUGUID FEAT JAREN '7even' (Magik Muzik)  
"This single has a very sad-but-inspiring back story, so it will always hold a place in my heart."
06. JAREN & FARUK SABANCI 'Discover (Rafael Frost Remix)' (Armin)  
"Rafael constantly takes an original, chews it up and spits out a monster remix. Play it loud!"
07. HEATBEAT & CHRIS SCHWEIZER 'Nasty' (Armin Recordings)  
"Hear this on a big system and you will see why this is in my top 10. Absolutely huge!"
08. MARLO 'The Future' (Expanding Sounds)  
"Gitchy-ass trance at its best."
09. ESTIVA 'Dion drums' (Armin)  
"This is deep and sweet all in one! One of the standout producers of the last couple of years for me."
10. CURTIS YOUNG 'Tequila Sunrise (Andy Duguid Remix)' (Armin Recordings)  
"I grew a set and raised up to 1340pm for this remix and I love it. I might be a changed man. What do you think?"

QUICKIES

**Meek Mill**  
**Make Me**  
Warners  
**1.0**

Apparently, as he reveals on this autotuned crotchshit, MM's haters only 'make him worse'. Was thinking mebbe I should hold off but actually, Meek, it's not POSSIBLE to be worse than this. So go on fuckface, show me how bad you can get. There's no further down to go from 'Make Me' beyond the sound of paramecium flatulence and frankly even that would be preferable to this big bowl of fuck-all. Gwan man. Hit your nadir.

**Project Pat feat Juicy J**  
**Be A G**  
Relativity  
**7.5**

Mike Will produces this like a man possessed by a lunatic urge to drive all high-frequencies out of existence with the thickest, ugliest bass sound he can find. Don't ask questions, just enjoy.

**Termanology**  
**You Ain't Safe**  
Brick Records  
**7.5**

Most emphatically not for the club. For that guy down your street that you see through his window hitting a punchbag into the wee smalls. Survivalist, scary shit. Me like.



TONY TOUCH TOUCH ENTERTAINMENT

01. TONY TOUCH FEAT D-STROY 'Touch N D-Stroy' Touch Entertainment  
"Intro for my 'Pleasemaker 3' album... sets the tone."
02. BUSTA RHYMES 'Twerk It' Cash Money  
"Rockin' the clubs right now!"
03. JAY-Z 'Tom Ford' Def Jam  
"Sonically it's an incredible song."
04. DRAKE 'Versace' JLO Sound  
"Another guaranteed club banger."
05. TONY TOUCH FEAT TOO SHORT, XZIBIT & KURUPT 'V.I.P.' Touch Entertainment/Red River  
"Another banger off of my album."
06. SONI WITHANEYE FEAT RAEKWON 'Get It Together' Rhyme  
"This record has feeling..."
07. WILLIE THE KID & ALCHEMIST 'Shake Dice' 44  
"Underground hip-hop at its best."
08. ACTION BRONSON FEAT STYLES P 'Gateway To Wizardry' (feat) Gold  
"More boom bap that I enjoy."
09. N.O.R.E FEAT PETE ROCK 'Vitamins' Conglomerate/1  
"As you'd expect from Pete Rock — great production."
10. TONY TOUCH FEAT EMINEM 'Symphony In H' Touch Entertainment/Red River  
"Off the 'Pleasemaker 3' album... saving the best for last!"



**Run The Jewels**  
**Get It**  
Fool's Gold Records

**9.0**

Run the Jewels are Killer Mike and EL-P and you can imagine what a freaked-out slab of fuckery this is: 'Get It' impacts the head with a bleak harshness to the synthetic textures balanced beautifully by the sheer chunky joy of the 808 beats and looming vistas of smeared bass that drag everything to a primitive-futurist nadir devoutly to be wished. The album also features Prince Paul and Big Boi and should be one of the highlights/blowbacks of the whole winter. Absolutely essential.

MONEY SHOT!

**Problem Child**  
**Quickting**  
Potentfunk Records

**9.5**

Problem Child are Illaman, Dubbledee & Dabbla, with production by Sunjii, and 'Quickting' is the first thing I've heard by them. It's fucking nuts. Theremin, dutty dutty bass, crisp vintage electro bits, derangement in the mix kicking off everytime, the helium voices and queasy aggravation bleeds in on the chorus. Absolute fuckin' sickness and by several country miles the most compelling slab of madness I've heard all week. Album drops soon. Get ready for the end times.

**Aztech & Reel Drama feat Big Shug**  
**Can't Stop**  
NA

**8.0**

Sweetness on the mix from Reel Drama, obviously touched by the influence of Premo but cut with a speedy grace that's pure post-Kanye and with sudden moments of brooding doom amidst the luscious Rhodes and jazz-funk. A track that's not happy just staying in one place, that hits all kinds of different pleasure buttons across its breathless, gorgeous two-hundred-odd seconds. You owe yourself this deliciousness.

**Grayskul feat DJ Spark**  
**Come On**  
Fake Four Inc.

**7.5**

2009's 'Graymaker' was an unsung underground masterpiece (but way more accessible and palatable than that suggests), in 2013 Seattle crew Grayskul are ready to drop a new opus 'Zenith', from which 'Come On' forms a blistering opening salvo. Razor-sharp rhymes and beats and on the flip check the

Aesop Rock-produced 'Not Going Anywhere' for some truly diseased '80s electro-funk that sinks as low down and disturbing as a John Carpenter soundtrack. Superb.

**Madlib & Freddie Gibbs**  
**Deeper EP**  
Madlib Invasion

**8.5**

The title track drowns a poignant couple of string and vocal loops in an ocean of echo and dub, Freddie keeping the only semblance of flow going against the steadily engulfing sense of blissful dread. 'Harold' is even more skin-puckerably awesome, a held moment of exquisite tension kept going for an almost-unbearable length, the beats part-Outkast-party, part-minimal nu-skoool. As you'd imagine from these guys, absolutely vital you own this launchpad into infinity as soon as possible.

**Professor P & DJ Akilles**  
**Brews & Good News EP**  
Pro & AKHB/III Adrenaline Records

**8.0**

'Killing Time' featuring A.G is the highlight here, great scratches and production from Pro P & DJ Akilles, A.G bringing total authority and command to his verses. Also check out 'Lamp Posts & Neon Lights' for some reflective, sharp rhyming from Blu and a backdrop that seems to breathe and exude the rain-swept mystery of the city night. Old skool perhaps but with ever-new poetic things to say. I'm here for hip-hop fans, no-one else.

**Shabaam-Sahdeeq**  
**Seasons Change/Relax**  
King Underground

**7.5**

"I'm light years ahead of your thoughts kid" — Sahdeeq's skills you should be familiar with from

his work with Polyrythm Addicts, Lewis Parker's production smarts you should know from... what the hell you still doing here? Y'heard me! Lewis Motherfuckin' Parker, man! The sumptuous, smoky, addictive 'Seasons Change' is taken from the forthcoming SS album 'Keepers Of The Lost Art', on the flip of this check out 'Relax' for a truly lunatic few verses and then keep 'em peeled for the LP in the new year.

**Sonnyjim & Kosyne**  
**The Death Defying Saga**  
Eat Good Records

**8.0**

The first single from the Sonnyjim & Kosyne debut EP 'It's About Time', hilarious rhyming, astonishing headnodic production from Kelakovsk. The EP also features production from Apatight & Dag Nabit, and is totally free to download from Sonny or Ko's Bandcamp pages now. One of these days someone's gonna come up to Birmingham and make these people the international superstars they deserve to be. Until then, find, download, share the shit out of this brilliance.

**Wu Tang Clan**  
**Execution In Autumn**  
Soul Temple Entertainment

**7.5**

Fantastically dank, squalid production from Frank Dukes, norralot to it but what there is accumulates a head of black steam beautifully, occasionally giving way to strange funkless moments of static arrhythmia, typically engrossing verbals from RZA, U-God, Rae & Deck. Fingers crossed, necks snapped that this is just an offcut from a new album soon-come.

QUICKIES

**Belleruche**  
**Minor Swing/Eastern Lights**  
Tru Thoughts  
**8.0**

Lifted from the 'Best Of'. Classic pumped-up jazz breaks from Belleruche, who say farewell. Albeit temporarily, we hope.

**Fuck Buttons**  
**Brain Freeze**  
ATP

**7.5**

More exhilarating oddness from Messrs Power and Hung. 'Royal Flush' is the track to head for here. Oddball, fucked up electronic music for late nights and early mornings.

**Gulp**  
**Play**  
E.L.K. Records

**8.0**

It may have that playful, carefree and gently

psychedelic, cinematic pop feel, but make no mistake, this four-piece (led by Super Furry Animals' Guto Pryce) definitely mean business.

**Proviant**  
**Audio-Once**  
Paper Disco

**7.0**

Head directly to the Prins Thomas edit for a more discreet-yet-punchy take on the original.

**Tuung**  
**So Far From Here**  
Full Time Hobby

**8.0**

This latest single (lifted from their forthcoming album 'Turbines') finds the Tuung collective in playful mood. "It's their sci-fi rock album," according to founding member Mike Lindsay. Intriguing!



TUNNG FULL TIME HOBBY

01. DEUX 'Game and Performance' Andre Records  
"I love finding interesting female/male duets, as this is how Tuung set up, and this is definitely one of them — electronic and tender!"
02. OSBOURNE 'Hold Up (feat Joe Goddard) (Joe's Dub)' Glenside  
Introduction  
"Another lovely song, mixing electric vibes, and a reflective vocal."
03. AD BOURKE 'Mirage' Clavin  
"Reminds me of Loose Ends, but with some lovely modern twists, me and Becky from the band love our '80s r&b."
04. AEROC 'For Sake' (feat) International  
"And he's doing us a remix — we are honoured. Love the gently rolling vibe of this."
05. TAME IMPALA 'Skeleton Tiger (Canyons Remix)' Jade In The Sky  
"Great band, great mix, Tame Impala always impress."
06. JAMAMIWIHOAMI 'O' To Who Is Play Concern  
"Just into them via their amazing videos and my mate Nat, always fascinating/ magical."
07. MOUNTAIN MAN 'River Song' Belle Chain  
"My fave accapella at the moment — strong and fragile."
08. COCO BRYCE 'Rucpen Phunck' Hussy  
"Baseline, defo very phuncky."
09. FX RAMDOMIZ 'Uw' Stouffville  
"We played a show with Joseph Sucky, and he gave me this — dank!"
10. WOEBOT 'So Wakt' Hollow Earth  
"Just enjoy!"

**Mark Pritchard**  
**Make A Livin'**  
Warp

**6.5**

In terms of Mark Pritchard's long and varied list of production credits, there's very little to fault. From Jedi Knights to Troubleman and from Harmonic 33/313 to Africa Hi-Tech, there has always been that underlying sense of innovation; a sense that he always had something to 'add'. Sadly, here, it feels as though that sense of innovation is a little lacking. I get the whole retro rave thing, but surely there are enough producers already wading knee-deep in that uninspiring, well-trodden ground.

**Samuel**  
**Falling Star EP**  
Technicolour Records

**7.5**

Falling somewhere between the haunting, spatial minimalism of James Blake, the soulful sweet-spot of Frank Ocean and the expertly crafted electronic subtlety of Dirg Gerner, this debut EP from new Technicolour signing Samuel certainly speaks of a very promising future. 'Falling Star' and 'Steam Train' are the standouts: soulful, electronic music with a definite sense of direction and purpose!

**The Field**  
**Cupid's Head**  
Kompakt

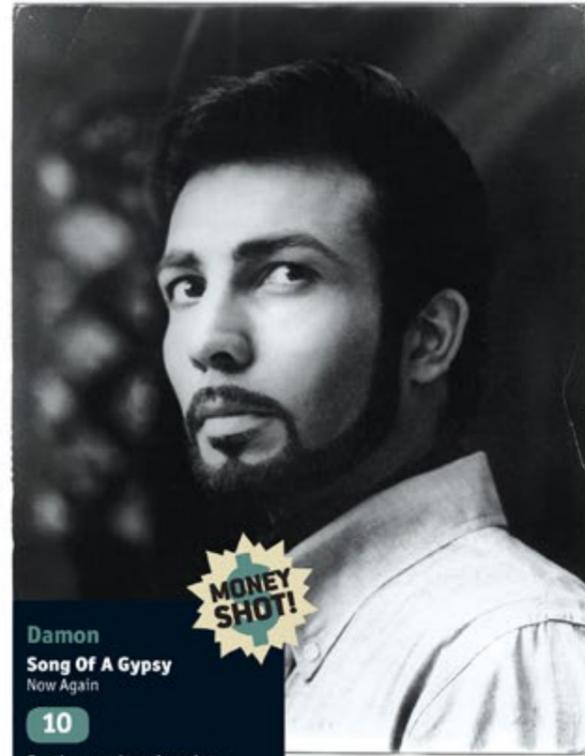
**8.5**

One of the most successful crossover artists in the last couple of years to bridge the gap between electronica and deep techno re-emerges with more sonic beauty on Kompakt. Following on from 'Looping State Of Mind', it's another record of forthcoming new album. Suffice to say it's the simplicity of the evolving 'Circles' that caught our ear here, reminiscent of early fare on labels like Type and Warp.

**Larry Gus**  
**The Night Patrols**  
DFA Records

**8.5**

Absolutely loving the Gus output on DFA recently. This is no exception. Another sprawling arrangement that still manages to combine a sense of songmanship into a track that ebbs and flows through peaks and troughs without meandering or deviating from the groove. Remixer James Pants does an admirable job, but why tame a wild beast that is this good?



**Damon**  
**Song Of A Gypsy**  
Now Again

**10**

Further explorations into rare, psychedelic nuggetry courtesy of Egon and the Now Again crew. This time it's the privately pressed, holy grail LP 'Song Of A Gypsy' by unknown, '60s, fuzz-folk-rock don Damon. Pressed in limited numbers and going for upwards of £2k, this is one LP that rarely surfaces and even when it does, it only finds its way into the hands of the deepest-pocketed collectors. Thankfully, now us mere mortals can experience its majestic psychedelic delights!

**Ducktails**  
**Wish Hotel**  
Domino Records

**8.0**

Widescreen psychedelic pop music courtesy of Matt Mondanile, who displays a clear penchant for the tempered side of tripped-out music. Washes of sound dominate his work, although a strong sense of melodic purpose prevails at all times. 'Honey Tiger Eyes' is the centrepiece, although the rising and falling 'Jazz' that is definitely influenced by the folk rock of McDonald & Giles, also contends.

**Harleighblu**  
**Forget Me Not**  
Tru Thoughts

**7.5**

Got to hand it to Tru Thoughts, as they do have a habit of championing the best of rising female UK soul talent. Harleighblu is no exception, coming off like the spirit of Amy Winehouse

MONEY SHOT!

and Macy Gray rolled into one. Her cover of 'Who's That Girl?' shows a sense of humour, whilst tracks like 'I Believe' show her true sincerity. Tipped by all the usual suspect tastemakers, this Nottingham-based soulstress is definitely one to keep tabs on.

**Kit Grill**  
**Album Sampler**  
Get Me Records

**7.0**

An emotive slice of electronica from newbie Kit Grill, who clearly shows an appreciation for the sounds and sonics of experimental overlords Steve Reich and Philip Glass. Limited info on this sneak peek from his forthcoming new album. Suffice to say it's the simplicity of the evolving 'Circles' that caught our ear here, reminiscent of early fare on labels like Type and Warp.

**L. Pierre**  
**Surface Noise**  
Melodic

**9.0**

Anyone in any doubt of the 'value' or 'meaning' of vinyl should pay close attention to this latest Melodic release. From the beautiful, vintage, gramophone-inspired artwork and typeface, to the carefully re-constructed hiss, crackle and pop of L. Pierre's exquisite, pastoral, classical music, this is a wonderful record conceived with a sense of love, care and attention, so often missing from modern releases. A record made by record lovers.



9.5

**Deetron**  
**Music Over Matter**  
Music Man  
**Dee best!**

Sam 'Deetron' Geiser's first album was released in 2006. Since then, and in fact since the late '90s when he made his first electronic forays for labels like Intec and Belgium's Music Man, he's played the long game, releasing solid, finely engineered techno. In recent years his tempo has slowed, and he's in more demand than he's ever been. 'Music Over Matter' is a snapshot of where he's at right now, and it's breathlessly thrilling. Despite the various collaborations seen here — Seth Troxler, Ripperton, Cooly G among them — this is his show. There are tracks that producers could wait a career for. 'Rhythm' with Ben 'Breach' Westbeeck, and 'Rescue' with George Maple are vocal house tracks as good as any to have ever graced a soundsystem. Meanwhile, 'Come Away Further', 'Sing' and 'Can' show an effortless mastery of the dancefloor. It's not, perhaps, the best house album of the year, but the best several. **Ben Arnold**



**Special Request**  
**Soul Music**  
Houndstooth  
**10**  
Good for the soul

IT'S not often that a producer confounds your expectations completely. But Paul Woolford's transformation from techno DJ into breakbeat-flailing, sub bass disembowelling junglist warrior as Special Request takes the cake. Initially conceived as a project dedicated to pirate radio — and the underground rave transmissions it's emitted into the ether in a variety of different genres — it began in 2012 with the fiery, reinforced metallic 4/4-meets-Ed Rush bassline of 'Lolita (Warehouse Mix)', but has rapidly crystallised into a cyborg take on jungle and hardcore. 'Soul Music' collects the single releases to date, adding new cuts and remixes to complete the picture. The title is ironic. This isn't soul in a conventional sense. It's obsidian in tone, consistently hard and heavy, and vocals are delivered in sample snippets: a diva wail here, a scattershot MC there. But its relentless, collapsing drums, hyper spliced beats and dark rave riffs are exhilarating, euphoric, cathartic. It's uplifting to the soul, a world away from the identikit blandness that's become house today. And in its sampled breaks, culled of course from the soul records of the past, it's got its

own android funk that departs from the walking tempo of house into a far more thrilling parade of unexpected drops and counter-rhythms. The crisp breaks of 'Broken Dreams' are pushed onward by a raw analogue tech bassline and robotic parps that could only be made in 2013, but its avalanche of drum science, a morass of different drum segments chopped into a million micro shards, could give Squarepusher a hernia; the choppy waters of 'Forbidden', its stop-start electro drum hiding a monstrous leviathan Reese bass, emerges into the light with glints of synth sun; while the mid-tempo artcore junglism of 'Undead', with its lush vocal cuts, could be a new Omni Trio cut. 'Lockjaw' is pulse-quickening dark d&b, its constantly shifting breakbeats like sliding down a treacherous rockface, far more intricate than most within that scene have bothered to spend the time on in years, while a VIP version of his remix of Lana Del Rey's 'Ride' is all ominous rave hoovers, and a wicked little bass lick from a classic jazz funk tune. 'Soul Music' is an album to get lost in, to be listened to over and over, to be cherished. Perfect. **Ben Murphy**



9.0

**Gesaffelstein**  
**Aleph**  
Parlophone  
**The real deal**

It's ironic probably the coolest, most aloof character we've ever encountered is releasing his much-awaited debut LP on the same label responsible for a Guetta/Akon collab, but then again everyone from Grandmaster Flash to Madonna has converted to 'EDM' in recent years. Those expecting the Bromance mainstay to get hyper with high-octane drops and a barrage of fluorescent, E-number synths will be sorely disappointed. Instead, you can expect all the noir-chic Gallicism of the Bromance family — and that's just his brogues. 'Aleph' is as bloody-thirsty and uncompromising as any Gesaffelstein fan would hope. 'Pursuit' is a more banging extension of Justice at their most macabre, 'Hate Or Glory' is ghoulish techno actually fit for Berghain and 'Duel' adds the odd-ball sensibility of Mr Oizo. However, it's in the stripped-back hypnotics of the album's tacking tracks that 'Aleph' impresses most. **Adam Saville**



7.0

**Booka Shade**  
**Eve**  
Embassy One/Blaufield Music  
**They're back!**

At one point a few years ago, Booka Shade were ubiquitous scene darlings. Their 'Body Language' tune defined a mini-era and their live shows were spectacular. In the wake of EDM's extravagant emergence, though, they appear to have gotten swallowed up and forgotten. Seems they've had their own personal demons too, as the pair were reportedly on the verge of splitting during the making of 'Eve', which was actually written in a Manchester studio. From the first poppy house clicks and sumptuous sax opening of 'Many Rivers' though, it's as if the duo never went away. Dark and organic instrumentals, anthems in the making like 'Love Inc' and moody textural sketches like 'Ballad Of The East' make up the rest of the album (and it is a real album) and remind us just how inventive a duo this really is. **Kristan J Caryl**



8.0

**Snuff Crew**  
**Behind The Masks**  
BPitch Control  
**Killer Chicago house revivalism**

Not a lot is known about Snuff Crew, and with a habit of hiding behind old school artwork and productions which quote heavily from the jackin' sonics of Chicago, their ski masks are staying pulled down. In fairness, 'Behind The Masks', their third record, sees them delving even further into the record collections, excavating, of all things, hip-house on 'Work It Out' (featuring both Chi-town legend Tyree Cooper and the 'Ha Dance' vamp), classic electro on the parodic 'What Is Electro?' and raw as fuck acid on 'Bass'. Somehow, it sounds remarkably fresh, a coup attributable to their own irreverence towards the source material. Where house revivalists can feel a little choked by tradition — and their software — Snuff Crew know when to have a laugh with a form that was, after all, characterised by its sense of joyous experimentation. **Louise Brailley**



7.0

**Debukas**  
**I Am Machinery**  
2020Vision Recordings  
**Too little too late?**

It's been a long-time coming, but Debukas has finally dropped his debut album onto 2020 Vision. Consisting of all the bubble gum textures and sugary sweet vocal touches you'd expect from the man who dropped 'Some Days' two years ago, it's obvious the ex-Bis man is unable to shake his pop roots. 'Hold Back The Sea' could be Hot Chip, while 'Shake' combines the under girth of 'Can You Feel It?' with a New Jersey shuffle and a flurry of candy-floss synths. 'Love Plant' flirts with the modern modes of garage/house, but falls way short of today's other chart-bothering contributions. The off-kilter 'Rings', however, displays Debukas and his angular house machinations at their best, but all-in-all the album feels a bit flat — a drawn out version of a formula that felt far more distinguished 18 months ago. **Adam Saville**



7.0

**Tim Paris**  
**Dancers**  
My Favorite Robot  
**Genre-bothering Parisian**

Never one to be shackled to the slavemaster of genre, London-based Parisian Tim Paris is at home bashing out cheesewire punk-funk for Items & Things one minute, deep house collaborations for 2020 Vision the next. Feeling the pinch of the album format, debut 'Dancers' bears more similarity to a showreel or tasting menu: fragmented, eager to please and a bit of a mess. Laden with guests and stylistic handbrake turns, one minute Suuns' Ben Shemie is doing his best Alan Vega impression over spindly guitar, the next we're strapped in for a cosmic pastiche on 'Outback, Stones & Vinyl'. There's also the odd clunker, most notably 'Rain', on which an off-the-peg post-punk bassline and sheets of slurring guitar act as a knobby spine for an Ellen Allien-circa-'Dust'-style synth-pop noodler literally about a cold weather front. Ambitious? Undoubtedly. Fun? At times. **Louise Brailley**



9.0

**Exercise One**  
**Tales Of Ordinary Madness**  
Exone  
**Not so ordinary after all**

The live techno duo that is Exercise One traverse chaos and stability with their latest album and accompanying vinyl remix EPs, 'Ordinary Madness'. The story behind the LP is straightforward: they created nine new tracks to go on the album and commissioned 10 remixes for the EPs to mark a decade of the group's existence. Their DIY ethos, in no small part related to years of activity in Berlin punk bands and related scenes, makes itself known from its blend of punk/goth/industrial influences as well as being released on Exone, one of their two acclaimed independent labels. Exercise One's fragile immediacy is at once methodical yet always about to come apart at the seams. The remixes, all by their close mates, range from Ewan Pearson to Donato Dozzy to Peter Van Hoesen. Not surprisingly, there isn't a dud amongst them. **Zara Wladawsky**



9.0

**Sano**  
**Sano**  
Cómeme/Kompakt  
**Colombian wonderkid comes good**

After a debut EP on Matias Aguayo's Cómeme imprint, Medellín's Sano returns to the label with a 10-track album that fans of vocal maverick Aguayo will lap right up. It's a controlled frenzy of indigenous instrumentation and local sonic fingerprints (claves, noir salsa, Latin flair and dark disco) that is riddled with a sense of menace and mischief that you feel compelled to explore. Tracks like 'Boquerón' are tight arrangements of amped-up piano stabs, scattered percussion and swirling pads that balance on a knife edge, whilst 'Me Without You' is a more floor-focused house jam lit up with searing synth work and marbled with muffled voices. It's atmospheric, charismatic stuff that veers from dark and insalubrious to tripped out and disco-fried without ever losing an overall sense of cohesion. A fine debut indeed. **Kristan J Caryl**



**Sequence Report**  
**Secromance**  
Tevo Howard Recordings  
**9.0**  
**Robotic romance**

ONE of the more prominent figures producing original Windy City sounds these days, Tevo Howard has ventured even further backwards on his third studio album — his first under the Sequence Report alias — to glean a world of frosty, computer-generated proximity. Sharing more with cold wave innovators Kraftwerk or techno inspirer Manuel Göttsching than Chicago originators Larry Heard or Frankie Knuckles, 'Secromance' is pitched as Howard's exploration of his personal interpretation of pop music. Held together by automated vocals and characterised by its chilly, haunting synthesis, 'Secromance' charts a transitional period in electronic music when techno was taking embryonic form from electro as an experimental offshoot of '80s synth-pop; an aesthetic freshened up by Darkstar's 'Aidy's Girl Is A

Computer' in 2009. Howard's approach, however, is entirely retrospective, opting to craft his crystalline sound from a combination of analogue equipment and digital suites. 'Emotion Number Eight', as the title suggests, is a modern glance at 'Computer Love' with shuffling 909s and wiry 303s. 'Tragedy' and 'Possession' offer variations on the theme, before the wintry and morbid 'Body Count' takes on the spacious echoes of AFX's 'Ambient Works Vol. 1'. Drawing on the past to paint a pertinent picture of house and techno today, 'Secromance' not only offers a worthwhile insight into the history of a genre, but into the anthropological mind of one of Chicago's most pre-eminent producers. It's also incredibly beautiful, so buy it! **Adam Saville**



9.0

**Om Unit  
Threads**

Civil Music  
Nice threads, man

Londoner Jim Coles finally releases his debut album under his Om Unit alias after many years (and three studio albums) under various guises that have explored bass music, footwork, hip-hop and beyond. 'Threads' culminates these experiences in an LP that is rich in inspiration, wholly original in its genre blends, and delightfully poppy in that it's catchy, accessible on many levels, and generally a lovely listen from start to finish.

The junglist and dubstep influences on tracks like 'Jaguar' and 'Governor's Bay' sit comfortably between the dancefloor and a solitary headphone listen. Personal favourite and album closer, 'Roads', with a powerful reading from Charlie Dark (an urban poet and all-round legend in the capital) lingers long after the music stops and secures 'Thread's position as an exceptionally strong release for both Mr Coles and Civil Music. **Zara Wladawsky**



6.0

**Feed Me  
Calamari Tuesday**

Sotto Voce  
Squid's in

Hertfordshire producer Jon Gooch claims to have created this album alongside the eponymous Feed Me: his 3ft tall green homunculus. Which, like a toddler blaming mess on his 'imaginary friend', could be a way of deflecting the ire on d&b messageboards for turning his back on his Spor project in favour of 'shitty house music'. Or it could be an idea he's nicked off Deadmau5 — who has released Feed Me tracks on Mau5trap and with whom Gooch has toured — especially since the trance-y electro on much of 'Calamari Tuesday' suggests that pretending to be a cartoon character isn't the only influence the Canadian has had on his protege. Tracks like 'Lonely Mountain' also feature EDM drops so heavily signposted he could have produced them on a Sat-Nav, although the reggae influence of 'Ophelia' and the Crystal Fighters collaboration 'Love Is All I Got' take more interesting directions. **Paul Clarke**



7.0

**Klute  
The Draft**

Commercial Suicide  
Forward motion

Split between gothic bangers, pop-songfulness, ambient pieces and tuneful d&b, Tom Withers' seventh Klute outing shows he still knows how to aim for the floor without succumbing to constant movement — few seem able to layer their tracks as intricately without losing forward momentum. So while Klute has an easy way with bittersweet melodies that immediately grab you, he's no slouch when it comes to full-tilt beats either. But while the gnarly riffs and clomping snares of 'Sick Drive' will please the d&b hardcore, the meat of 'The Draft' sees soft top layers laid over taut frames. It's best heard on 'Turnaround' where a child-like motif is draped over sinister bass or 'Last Words', which evokes both Outcaste and a double-time Shackleton. Though it's tempting to think this might work better as four separate EPs, it's another welcome smorgasbord to show off Klute's considerable wares. **Sunil Chauhan**



7.5

**Daedelus  
Drown Out**

Anticon  
Hyperactive odd-hop

Super-sideburned, prolific beat-chopper Daedelus' first album for LA alt-hop label Anticon is — perhaps fittingly, considering his labelmates — a wonkier (and darker) affair than even he's known for, but it's still got the Daedelus stamp all over it. This time around, all his eccentric production flourishes and frenetic ideas are put into the blender, turned up to 11 and hoofed out madly — sometimes brilliantly — together. The twitchy beats and colourful chords are all there, but don't expect (quite) the same catchy, sample-happy dream-hop of previous albums. Instead, 'Drown Out' finds the dandy-ish producer sprinting through choral, angelic sweetness ('Tiptoes'), grand electronic pomp ('Frisson'), melted hip-hop ('Paradiddle') and super-skewed bleepy wormholes ('Keep Still'). Some will find it just way too restless, but for those with patience there are weird and beautiful patterns of manically marbled colour to marvel at. **Tristan Parker**

QUICKIES



**Daniel Bortz  
Patchwork Memories**

SUOL  
7.5  
Slickly stitched together

Bortz gives ample room for his shimmering house and disco-leaning productions to breathe on his debut album. By stripping everything back but retaining a soulful warmth, it's an unusual and understated sound that he captures, but also an accessible one that you'll want to keep exploring. **Tristan Parker**



**Connan Mockasin  
Caramel**

Phantasy Sound  
8.0  
Lo-fi candy

Merging the fey, halcyon psychedelia of an artist like Ariel Pink or Bobby Conn with the hypnagogic drowsiness of, say, oOoOo, Connan Mockasin's new album for Erol Alkan's label creates a mode of arty pop that's simply marvellous. Sepia-tinted and deliciously languid throughout, 'Caramel' is rich, sweet and viscous. **Adam Saville**



**Lazare Hoche & Malin  
Genie**

I Don't Sync So Vol. II  
Lazare Hoche Records  
7.5  
Just in time...

The second album project from this French-Dutch axis finds Hoche & Genie in some impressive form. Seemingly one Kerri 'Kaos' Chandler is a fan of their studio meddlings, and you can see why. This is precisely his kind of gear — solid, groove-laden, unfussy house music for dark, discerning dancefloors. **Ben Arnold**



**Alex Barck  
Reunion**

Sonar Kollektiv  
8.0  
Shimmering solo success

Jazzanova founding man goes solo with an album of glistening, soulful, neon dance-pop. Advanced and endearing — and floating through a whole Indian Ocean's worth of western electronic and African influences — it's kinda like Jamie Lidell's electro-soul workouts at times, but less engineered and just much better. Massively enjoyable. **Tristan Parker**



**NRSB-11  
Commodified**

Weme  
9.0  
Hi-tech soul

Gerald Donald and Sherard Ingram are Dopplereffekt and DJ Stingray, whilst Donald was part of Drexciya. NRSB-11 sure do have some heritage, but what they come up with here is fresh and original. Slow and slurred deconstructed electro to glistening metallic space voyages via molten sonic landscapes, it's a real trip. **Kristan J Caryl**



**Ø (Phase)  
Frames Of Reference**

Token  
9.5  
The many phases of techno

In the fast-paced world of modern techno, a debut LP 12 years in the making is either a calculated masterpiece or procrastinated flop. In the case of the UK's Ø (Phase), the result is the former. 'Frames Of Reference' encapsulates the subtle yet densely layered (and expertly sound-designed) hallmarks of the genre. **Zara Wladawsky**

REPEAT THE LPS WE CAN'T LEAVE ALONE...



**Darkside  
Psychic**

Other People/Matador  
8.0  
Nico Jaar and Dave Harrington beautifully obscure the rock-rave dialectic.



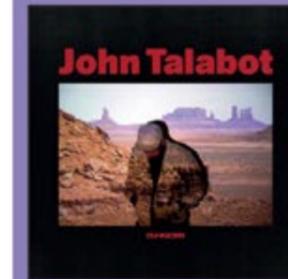
**Washerman  
Raw Poet**

Drum Poet Community  
8.0  
Washerman's lush deep house LP is a rough diamond.



**Daniel Avery  
Drone Logic**

Phantasy/Because Music  
8.5  
Proto, primitive and prophetic, 'Drone Logic' is an industrial treat.



**John Talabot  
DJ Kicks  
!K7**

9.0

Melodic odyssey

HE'S a slippery chap, John Talabot. Reluctant to reveal his face to the press, his music is equally elusive, difficult to pin down as house, disco, techno? Maybe even pop... or something else completely. Truth is, he's all these things, by no means for the sake of it. Emerging at the beginning of 2012 with 'Fin' — one of the most stunning debut LPs we've ever encountered — his unique style is one fashioned out of all of the above, yet only his entirely. On his mixed contribution to the eminent 'DJ Kicks' legacy, his diverse array of musical touch points are arranged to create a linear mass of organic texture. Majestic pop, harmonic house and orchestral techno are all sown together as a downy-feathered quilt of stodge warmth, the rich vein that's become Talabot's trademark texture. That's not to say it's homogeneous — quite the opposite. On first listen, it's spilling with so many ideas it feels very much like a cluttered canvas.

**John Talabot  
DJ Kicks  
!K7**

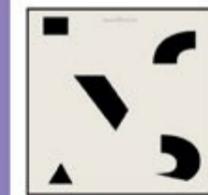
9.0  
Melodic odyssey



**Rhadoo  
Fabric**

9.0  
Bleak, brilliant dispatch from Romania

Raised against the backdrop of communism, Rhadoo now spends his time fostering a two-way musical dialogue between his city of Bucharest and the once-distant global clubbing community. Like fellow [a:rpia:r] label head Petre Inspirescu's Fabric dispatch, Rhadoo demonstrates the compelling techno sound coming out of the city (mainly because of the all-local talent tracklist). Crafting a seamless, exquisitely slow building mix, his feel for dislocated percussion and scorched earth dead-space is reminiscent of Villalobos, edging his way through the live snare thwacks of Vincentulian's 'Rman 2', the malfunctioning arrhythmic grind of Tulbure's 'Stalker' and his own grizzly 'Circul Globus'. A jaw-dropping detour into the more experimental realms of minimalism. **Louise Brailey**



**Various  
Y-3 10 Year Anniversary**

9.0  
Sounds from the vanguard

You probably know the Y-3 brand — it is a coming together of Adidas and avant-garde Japanese designer Yohji Yamamoto. For a decade the two style powerhouses have been collaborating and now celebrate with a fine double-disc collection of equally stylish sounds. As well as some well-known names (Frank from Ame, disco don Daniel Wang and Mano Le Tough) there are plenty of gems from lesser known/as yet undiscovered stars. The first of these is Blackjog who turns in the rising post-jungle breaks of 'Soubise', whilst Kaoru Inoue's offering is also a loveably idiosyncratic slo-mo track stuffed with digital textures, wiry synths and metallic hues. The familiar names are in fine form too: Larry Heard's 'Three Spheres' is a lush bit of deep, downtempo and apocalyptic disco and Maurice Fulton's 'Asteroids Playing Ping Pong' does exactly what it says on the tin, making this a fine collection overall. **Kristan J Caryl**



**Various  
Kehakuma Mixed and Selected**

8.0  
By The Organ Grinder & Studio Barnhus

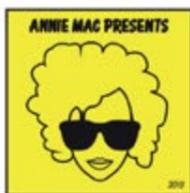
Put together by British garage head The Organ Grinder and Axel Boman, Kornel Kovács and Petter Nordkvist's Studio Barnhus imprint, this two-disc comp is not necessarily what you'd expect from the same night that brought techno talent such as Sammy D, Edu Imbernon and Levon Vincent to Space Ibiza this summer. Nonetheless, the former is a palatable mix of nu-garage and house that launches with Organ Grinder's own harmonic two-step/house gem 'Black Microdot' and features tracks from Citizen, MCDE and KINK, before getting dark and tech-y with Ben Sims and Jesper Dahlback & Cari Lekebusch late on. CD2 traces the quirky and idyllic soft-core styles of the Studio Barnhus staple, before moving into grubbier house territory with tracks from San Proper, Move D and Efdemin to complete a very playable package. **Adam Saville**



**Various  
Indian Summer**

8.0  
A Touch of Class Records  
Class comp

Pillowtalk producer Michael Tello and Ray Zuniga's A Touch of Class imprint, having variously worked out of San Francisco, Los Angeles and now Berlin and New York, presents 'Indian Summer', a quite glorious collection of inventive, emotive, melodically sophisticated, occasionally joyous leftfield house music. Kenneth Scott's masterful 'Lost Behind Her Eyes' is mesmerising. LuLo and Caballero's 'Prompt' is peerless, moody electro pop. Navi + Lamb and Soul Clap crew member Navid Izadi excels with 'School's Out', resplendent with a silken vocal from Jesse Rennix. Then there's Jamaica Suk's 'Forever More' and Tennis's 'Monocraft', both fabulous things. So little hyped house music lives up to anything approaching its hype. But this, with little hype to be seen, makes you want to keep digging. There's gold in them there hills. **Ben Arnold**



8.0

**Various**  
Annie Mac Presents 2013  
Virgin  
Return of the Mac

Voice of a nation's youth, cultural tastemaker and barometer for all things poppy and cool, the Radio One diva with a curly barnet is back with another round-up of choice sounds troubling her airwaves over the past 12 months. A lot can happen in a year, especially in a world where tunes blow up and get shared even before they've been released, and it's only made Annie Mac's role in modern music more important. Disclosure, Duke Dumont, Breach and Shadow Child are the names making up disc one, as you'd expect, while CD2 puts more emphasis on electronic pop (Chris Malinchak, Cyril Hahn, Sam Smith) before embracing radio-friendly rap, grime and dub (ASAP Rocky, Wretch 32, Shy FX). Serving as today's more credible alternative to the 'Now That's What I Call Music' series, it's telling that such a package is a mixed one. **Adam Saville**



7.0

**Various**  
Fresh Meat Volume 3  
Cheap Thrills  
Meat on the dancefloor

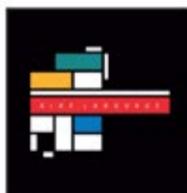
Young electro upstart Hervé may have given his Cheap Thrills label a deliberately tongue-in-cheek name, but that's basically what it provides — immediate, dancefloor-focused cuts that get in there, do the job and get out again. There's no nonsense or pretence to the label, and that's where its appeal lies. This latest compilation in the 'Fresh Meat' series continues to shine a light on newer talent, and there's a definite '90s-house/old-skool/jackin' vibe to the whole thing, very much reflecting what's tickling clubland's underbelly at the moment. Odysseus' 'Never Gonna Let You Go' goes full-fat revival, with a chunky, rave-flecked house highlight, while others take a similar approach, via deep house (6A), and bouncy electro (Mob Serenade). It can get a little derivative, but if you're after some cheap, bassy thrills to get your dancefloor rocks off to, look no further. **Tristan Parker**



7.0

**Various**  
Bloc Party Tapes  
!K7  
Bloc rocking beats

An indie disco used to mean trying to snog a Goth by pretending to like the Manic Street Preachers whilst someone from Inspiral Carpets played James in the background. These days, if !K7's 'Tapes' compilations are to be believed, it means discussing Carl Craig remixes whilst Kele Okereke from the infinitely-cooler Bloc Party plays 10-minute long Afrobeat tunes. Following on from The Rapture, Big Pink and Foals, Kele gives us the obvious spiel about how there's always been a dance element to their music together with a few obvious anthems like Double 99's 'RIP Groove' and Wookie's 'Battle'. There are also some more curveball choices like Fela Kuti and psych-rock band Do Make Say Think, as well as bassier bangers from Wiley and French Fries, on a mix which would cut it more in Fabric's Room Three than on the sticky carpets of a student union. **Paul Clarke**



7.0

**Various**  
Sine Language  
Subtitles  
Sine of the times

Ending a quiet year for Teebee's long-running label, 'Sine Language' features Subtitles regulars Stealth, Xtrah and Ulterior Motive sticking loyally to those murky areas around the techstep and neurofunk axis with reliable results. Highlights come in the form of Fanu's 'Rendlesham' where haunting vocals weave in and out of tension-building drumfunk, Hybris' playful 'Bug Thump' and the raw, rubbery riff of Mark System's 'Tune for Teebee', a tribute to the Subtitles founder. Chris Su, Seba and ASC ensure liquid styles get an airing but largely, this is a comp that resides in d&b's harder, meaner corners. It's not adventurous — you might lose patience with jagged bales and ominous low-end — but it's a tight and sharp set that does what it sets out to do. Boasting a wealth of newcomers alongside the likes of Ed Rush, dark d&b is in safe hands. **Sunil Chauhan**

QUICKIES



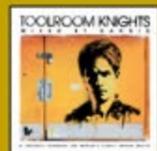
**Various**  
Treasure Hunting Vol 2  
Astro Lab Recordings  
7.0  
Grubby gold

Analogue machines are the object of affection for Laurent Pastor and his Astro Lab Recordings imprint, and rather than digital synth pop and fluorescent French house, his entourage — the likes of Eskimo Twins, The Deadstock 33s and People Get Real — only have eyes for disco fit for a coal mine. **Adam Saville**



**Various**  
Luke Vibert Presents Nuggets Vol. 3  
Lo Recordings  
8.0  
Diggin' up gold

Wonky electronica producer Vibert dusts off an array of spacey, funky, jazzy, disco-y synth jewels from a classic production library to school and entertain us on the joys of library music. Everything here is dripping in sci-fi soundtrack vibes and '70s nostalgia, which just adds to the funky fun. **Tristan Parker**



**Various**  
Toolroom Knights mixed by Dannic  
Toolroom Records  
6.0  
High-octane house

Fast-fuelled tech house and progressive from Hardwell protege for the latest 'Toolroom Knights' instalment featuring tracks from Prok & Fitch, Umek and Dannic himself. Chocked full of stomach-churning drops and hyperactive pops, it's not subtle, but ticks all the main room boxes. **Lisa Loveday**



**Various**  
Red Hot + Fela  
Knitting Factory  
7.0  
Respect paid

To celebrate Fela Kuti's 75th birthday, an assorted range of artists have adopted Afrobeat as a homage to the late Nigerian icon, and to raise money for AIDS awareness. Spok Mathambo, tUnE-yArDs and members of TV On the Radio all offer alternative takes on Fela classics without desecrating the good man's name. **Lisa Loveday**



**Various**  
The Real Ibiza Sampler Part 1/2  
Chronovision  
6.0  
Juicy Beefa

Two-part package from an Ibiza label responsible for cuts from the likes of DJ WILD, Darius Syrossian and Audiofly since its inception at the end of last year. The first sees nascent names (Sossa, JP Chronic, Jack Steinel) throw jazz, acid, dirty funk and soul at the deep house formula, while the second goes at it hammer and tongs with tech house. **Adam Saville**



**Various**  
Brazilian Beats 7  
Mr Bongo  
6.0  
Favela chic

Baile funk, favela jazz and samba — even trap — make up the next generation of Brazilian dance music according to Mr Bongo and their latest 'Beats' compilation. At times rambunctious, others rustic, it's an entertaining insight into Brazilian backstreets, but not for everybody. **Lisa Loveday**

REPEAT THE LPS WE CAN'T LEAVE ALONE...



**Various**  
Traxbox Harmless  
8.0

Definitive box-set collection from the revered Chicago imprint, Trax.



**Various**  
Classic Jams  
Poker Flat  
8.0

Classics from NY, Chicago and Europe lovingly dusted off by Steve Bug.



**Trevor Jackson**  
Metal Dance 2  
Strut  
9.5

The Output Recordings founder dips deeper into his pool of dark proto-dance.



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# LIFE IN COLOUR

words by: Ryan Hayes  
photos by: David Paddock and Pooya Nabei Photography

Neon pink, green, and blue paint rained over six thousand Vancouverites enraptured in apocalyptic euphoria while 2013's best line up, Mord Fustang, Clockwork, Cazzette, and Gareth Emery, spun from an elevated DJ booth adorned with colossal LED screens and technicolor acrobatic performers.

By the time Clockwork, a Blueprint favorite, took over the reins of the Pacific Coliseum the crowd had already unanimously decided that this was a night deserving of going all out. With Cazzette and Gareth Emery still to come Clockwork didn't push the envelope and instead choose to propel the energy in the arena even higher by sticking to crowd favourites. In true big room electro fashion Clockwork blew the roof of the Pacific Coliseum with his mashup of The Killers vs. Arty vs. Hardwell & W&W - Humans Jump Together. Transitioning into his remix of Sebastian Ingrosso & Tommy Trash smash hit Reload, Life in Color nymphs graced the stage with all the whimsy of an exquisite neon fairy-tale: fire hoses in hand the audience braced themselves for another shower of unadulterated energy—paint drenched the crowd with all they energy infusing hysteria of a jaeger bomb.

Almost passing without notice Clockwork stepped back from the DJ booth making way for Sebastian Furrer & Alexander Björklund of Cazzette. Opening their set wearing their trademark cassette heads Cazzette launched into a Knife Party homage. Ripping through the majority of Knife Party's Haunted House EP interspersed with tracks like the Albert Neve remix of Guetta's Play Hard, it became evident that as a dub-house duo Cazzette held Knife Party as a guiding light. Nonetheless, Cazzette are undeniably talented and their original productions and remixes were the main highlights of their hour set: I Surrender featuring Niles Mason, Beam Me Up, and the Cazzette Trapleg mix of Tim Berg's Alcoholic all elicited a massive crowd reaction.

By this time in the night the mystifying powers of Life in Color paint had officially freed six thousand souls from any morsel of confining inhibition. Those that thought they could escape the glory of the paint canons by moving to the back of the crowd forget to consider the hundreds of paint tubes Blueprint had been selling throughout the night—regardless of where you stood; the Pacific Coliseum

had been transformed into a thriving luminous jungle. Over the course of an hour Cazzette harnessed the crowd energy Clockwork had created and turned up the aggression. Rage-faces abounding, Cazzette capped off their time in Vancouver with their 'That Shit Cray Mix' of Jay-Z & Kanye West Ni\*\*as In Paris.

Temporarily plunged into darkness—it was time for Gareth Emery—a world renowned trance DJ at an event which represent nearly everything but trance. With a flash of light, hundreds of giant white balloons, and gleaming neon Cirque du Soleil style performers, Emery began his set by easing the audience into his progressive sound. While his set may have started out big-room-generic (including Out of My Mind by the Bingo Players, Animals by Martin Garrix, and Apollo by Hardwell) there was something undeniably elegant and graceful about his mixing which set him apart from previous acts. Even as countless mainstream trance acts are transitioning towards more progressive and heavier house sounds, Emery managed to prove that it is still possible to keep the essence of unity and beauty both trance audiences and artists are known for.

As paint and upbeat melodies washed over the Pacific Coliseum the emotional shift was palpable. People were coming together, dancing, and singing by the time Emery began to break out softer hits Language by Port Robinson and One Republic vs. Alesso If I Lose myself. Making sure not to leave diehard fans behind the second half of Emery's set including a varied selection of trance hits woven in amongst melodic progressive house. Standout tracks included: original productions Meet Her in Miami and Concrete Angel, as well as Wayfarer by Audien and On a Goof Day by Above & Beyond.

As Emery set came to a close in a flurry of paint and beaming light it was clear that Vancouver was satisfied. Life in Color had been a night of brilliant production value, new experiences, and varied sets from talented artists.

Under a haze of neon paint, smiling faces, and sweat—anything is possible. Hurry back Life in Color.



# TECHNEWS



## ONE FOR THE ROAD

Can Audio Artery's new digital DJing software be the ONE every DJ is looking for? p.228



## SONIC BOOM BOYS!

James Murphy and the 2ManyDJs brothers want to immerse you in the purest sound with their new Despacio project. p.232



## EVOLUTION OF THE SPECIES

Native Instruments' updated version of Traktor Kontrol X1 MK2 is an evolution of their Traktor controller. p.236



## SILVER FOX

Sennheiser celebrate 25 years with their new HD-25 Aluminium headphones. p.238

## TECH PRODUCER

Assorted tips and tricks to help your productions on their way. p.240



# FULLY LOADED & UP TO SCRATCH

Pioneer and Serato cosy up in bed together, with DVS support coming to Serato DJ. Alas, this means that the final bells toll for the beloved favourite Scratch Live...

After ten years, 40 updates and over seven million downloads, Serato have called time on one of their most popular products — Scratch Live. They've done this by announcing that there will be no new versions of the ever-so-popular DJ software. While this would normally be a sad day for Scratch Live users, it is actually good news for all DJs using Serato software because Digital Vinyl

System support has been added to Serato DJ, and Scratch Live users will be given a free upgrade to Serato DJ. The death of Scratch Live is not a complete shock. With Itch being discontinued some time ago, it was only a matter of time before Scratch Live suffered the same fate, but Serato's move to combine their DJ software into one package is very good news for Serato fans. By combining all of their DJ software into a



### PRICE

Serato DJ - 1.5 £175  
Pioneer DDJ-SP1 - £329  
Pioneer DDJ-SR - £499  
Pioneer DJM-900SRT - £1799

### CONTACT

Serato.com  
pioneerdj.eu

for the Rane SL1 and TTM57SL is being dropped, so owners of those products will need to upgrade their hardware to use Serato DJ 1.5.

Any DJs who are perfectly happy with Scratch Live and are in no rush to upgrade will be glad to hear that support will continue up until 2015. Updates to fix major bugs or compatibility issues will keep coming until the cut-off date, and Serato have promised to keep Scratch Live available for download beyond 2015, as well as continuing to provide technical support. Serato DJ 1.5 will be instantly familiar to Scratch Live DJs and while there are a few differences thanks to a plethora of improvements, DJs will feel right at home with this new interface — and will soon wonder how they ever did without it. Visually, Serato DJ is improved with a bigger BPM display, cleaner interface, streamlined cues and loops area, and a lot of the clutter has been removed. There are more cue points, with eight now on offer compared with the five found in Scratch Live, and one of the nicest additions are the brand-new effects created by iZotope which are of outstanding quality. This new version of Serato DJ heralds a new era for users bringing a fantastic set of new features to an already killer DJ platform, as well as deeper partnerships as with the Pioneer hook-up.

Pioneer has teamed up with Serato to develop three new products that are compatible with Serato DJ 1.5 and make fantastic use of the new features available. Each of these new products will suit different DJs' needs perfectly, with two controllers and a mixer on offer. The DDJ-SR is a compact version of the award-winning DDJ-SX controller, the DJ-SP1 is an add-on controller which has many of the features of the DDJ-SR without the mixer and the DVS controls, and the final mouth-watering offering is the DJM-900SRT, a four-channel mixer with a built-in Serato soundcard for native control of Serato DJ. For DJs looking for a full-blown Serato workstation, the DDJ-SR is a perfect choice. It features two deck sections with CDJ-style platters, and a performance section with performance pads that can be used in various ways including sampler, hot cues, roll and slicer modes. The DDJ-SR comes with a fully featured professional two-channel mixer with crossfader and channel EQs, and while the mixer is only two channel it is possible to use the DDJ-SR to control four Serato decks. The build quality and performance of the DDJ-SR are flawless, and this really is a fantastic Serato workstation.

Of course, not everyone is looking for a Workstation-style controller, with many DJs quite happy to use vinyl or CDs for their mixing. But who wouldn't also like the option of using the extra performance features offered by Serato DJ 1.5? The DJ-SP1 is the answer to those DJs' prayers. The DJ-SP1 has the same performance pad sections as the DDJ-SR, with eight pads per deck that can be used in seven modes including cue, slicer, sampler, loops and rolls. The DDJ-SR also offers four-deck control, CDJ-2000 Nexus-style Slip Mode, and has full MIDI support so it can be used with software other than Serato DJ. If a new mixer is on the cards, then the new DJM-900SRT is one of the first that Serato DJs should check out. The DJM-900SRT is basically Pioneer's award-winning DJM900 Nexus but with an inbuilt Serato soundcard which provides native plug and play support for Serato DJ 1.5. DJs can connect the DJM-900SRT to their laptop and use the included CD/vinyl control discs to mix and scratch with Serato's four decks without the need for an external soundcard — as it used to be previously with Scratch Live. This mixer also has six studio quality sound colour effects, thirteen beat effects, X-Pad control link and a high performance crossfader.

single code base, it will allow Serato to release updates much faster as well as the promise of improved testing — and most importantly improved stability, which is what matters most to DJs. The new Serato DJ architecture also allows updates and improvements to be added in a much slicker way, and ensures that all Serato users benefit. Well, almost everyone, as support

## SOUNDBYTES



### ROUND TWO

Native Instruments has just released updated versions of their popular Kontrol S4 and S2 Traktor controllers. Both units now offer an improved look and feel with added control over the latest Traktor Pro 2 features. Not only that, both the Kontrol S4 and S2 can be used to control Traktor DJ, Native's popular DJ app for iPad and iPhone. native-instruments.com



### NEXT GENERATION

Brilliant news for turntable fans as the resurgence of the humble DJ tool is making a welcome comeback with Reloop's new RP-8000 digital turntable. The RP-8000 brings the turntable bang up to date with inbuilt capabilities to control digital DJing software directly from the deck. The decks can be linked via USB, just as DJs can with CDJs. reloop.com

### BACK FROM THE DEAD

Technics have released nearly their first DJ product since it turned its back on the mighty 1200s. The new Technics DJ headphone range are perfect for aspiring and Pro DJs yearning for crisp, quality sound. The Panasonic Technics headphones bring a much-loved brand back. £169 - £199 panasonic.co.uk



## TECH NEWS

# DJ DOCTOR

Dear DJ Doctor, I am just starting out and I am looking to improve my DJing and production skills. Can you please tell me if there are any online sites or physical schools I can go to to get my musical education sorted? Johnny Craig

The good news, Johnny, is that these days there are a huge amount of places that can teach you how to DJ and produce music, with many of them offering online courses so you won't need to travel if you live in another town — or even another country. Of course, not all schools are the same and some have great reputations, while others have received less than glowing reviews from previous students, so it is important to do your research before you part with your hard-earned money. It is also important to have considered carefully between an online course and going there in person, to ensure your needs are met and that you will gain the most from the experience. While courses offer a great head-start, the main route to success is practice, so whichever school you choose be sure to put the time into your practice sessions.



# TECHTALK

YOUR SELF-HELP FROM THE FORUM

Hi, I want to explore digital DJing and there appears to be so many avenues: iPad/tablets, laptops, all in one systems — as a newbie, what should I be looking for? Kate Jackson, London

Your choice will depend on how seriously you take your DJing and how much time and money you are prepared to part with. If you are just looking to play at home for fun and at friends parties then a cheap iPad, iPhone App could be fantastic for you, but if you want to take things to a professional level then you will need to buy the same equipment as the pros — like Traktor, Serato or Pioneer. But these aren't cheap and will take time to learn to use properly. Jim Jones, Bournemouth

Look at what electronic equipment you already own that could be used to DJ on. If you have an iPad or iPhone, the Traktor DJ App is very user-friendly as well as being powerful, and only costs £14. If you have a laptop, make sure to download all of the demo versions of DJ software like Traktor, Serato, Virtual DJ and anything you can find to see which of them suits you best. Rodger Wright, Dradford

If you already have turntables, a DVS system like Serato or Traktor will be a good starting point. If not, make sure you look into getting a hardware controller that suits you. Tim Milton, Birmingham



SANKEYS IBIZA RESIDENT **DARIUS SYROSSIAN** CAN'T LIVE WITHOUT KORG EMX-1 DRUM MACHINE

"My Korg EMX-1 is something that gives me that particular sound I am known for when I am programming drums and percussion for my tracks. Personally I find really clean totally quantised tracks really stale and they don't excite me, I need tracks to have some rawness to them. Ironically, the EMX-1 does give a very clean sound and is really tight on the drums, unlike the days when you would use Midi and there would always be at least something a little out of time here or there. But I can really manipulate drums and percussion with this, when exporting I actually record in manually, and make sure something is a millisecond out of place, and I mess with the pitch to make it crunchy.

"The EMX-1 uses a combination of PCM drum samples and digital wave shapes for sound generation. Basic envelope generator controls and filter options allow the sound to be shaped, but the real power lies in the modulation section in the top-right-hand corner. Here, an oscillator (LFO all the way up to audio rate, with BPM sync option) can be used to modulate parameters such as pitch, filter cut-off or oscillator settings. It's a relatively simple but highly effective system, and the range of sounds on offer is phenomenal.

"I have used this so much and I always get told I have a unique sound, and I don't really want to change how I work, so for that reason I cannot live without my Korg EMX-1."



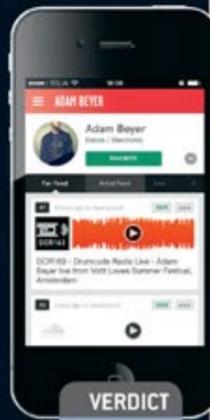
## APP REVIEW



APP NAME: SEENTH.IS  
DEVELOPER: GOLD & DRAGON STAR AB  
FORMAT: IOS DEVICES  
PRICE: FREE

While the internet revolution has been a godsend for DJs who can now buy the most obscure tracks from anywhere on the planet while sitting at home in their underpants, it has also created a large amount of unwanted noise. The internet is huge, and with everything that is happening being reported in real time — the amount of information that is being pushed out every hour of every day — it has become all but impossible to try and stay upfront on things that matter to you without wading through vast amounts of irrelevant information. However, there is an App that can cut through the clutter and ensure that you are kept up to date with only the things that matter to you personally. Its name is Seenth.is (pronounced Seen This), and while this App is still in its infancy it looks to have a very bright future ahead. The Seenth.is App is designed to keep users up to date with news, music and photos of their favourite artists in real time. All of the irrelevant information

is rejected and only the things that are important to each individual user are reported. Seenth.is is a social media platform, so it is also possible to see what is hot right now based on other users' opinions and makes it possible to follow all the latest news, listen to tracks as well as the latest videos from the artists on Seenth.is. With even more artists coming to the platform, as well as an Android App, Seenth.is could become very popular indeed.



VERDICT  
7/10

## BLAST OFF!!!

Here's your chance to blast off into space with Numark's new Orbit controller. The Orbit recently won a DJ Mag Tech Award in the Innovative New DJ Product category with its imaginative design and novel way of controlling Digital DJing software. One lucky reader can win this unique and innovative piece of kit simply by sending in an email to [competition@djmag.com](mailto:competition@djmag.com) with your details and stating why they should win this stellar piece of kit. [numark.com](http://numark.com)



## VOLCANIC ERUPTIONS

Following in the footsteps of the Monotron, Monotribe and MS-20 Mini analog synthesizers, Korg have released the all-new Volca series. Volca is a new line-up of analogue synths for the electronic dance producer. Coming in three distinct models: the Volca Keys lead synthesizer, the Volca Bass synthesizer, and the Volca Beats rhythm machine. These powerful and fun-to-use true-analog devices deliver a fantastic array of sounds that are more powerful than the size of these little boxes suggests. Each Volca is also equipped with sequencing/recording capabilities, and multiple units can be linked together. They're also a powerful addition to any DJ/producer set-ups. [korg.com](http://korg.com)



## SOUNDBYTES

### STREETS AHEAD

Bowers and Wilkins are known for their pro quality speakers, with their 800 Diamond range being found in top of the range studios all over the world. Taking technology straight from these mammoth monitors and putting them into a headphone was no mean feat, however they have achieved this with their new P7 range of headphones that deliver a sound that is unrivalled. Equally at home in the studio or on the streets, the P7 are a revelation in sound. £329 [bowers-wilkins.com](http://bowers-wilkins.com)



### WHEN IT RANES

Rane continue their close association with Serato with the release of the Sixty-Four mixer for Serato DJ software. The Sixty-Four has been designed to take advantage of the new features in Serato DJ whilst still allowing DJs to use it with DVS, digital set-ups or a combination of these platforms. The Sixty-Four offers DJs plug-and-play connectivity with tight integration with Serato DJ software providing intuitive control of Serato DJ features like Libraries, Sync, Slip, Jump-to-loop and Samples, all without taking your eyes or hands off the mixer. [rane.com](http://rane.com)

# A MOMENT OF YOUR TIME

## PAUL OAKENFOLD

PAUL OAKENFOLD has been championing the trance sound with his Perfecto and Perfecto Fluoro labels for over three decades. With a career that has been scene-defining, he has been credited with bringing the Balearic Ibiza sound back to the UK — as well as exporting EDM to the American masses — with his weekly residency at the legendary Rain nightclub in The Palms, Las Vegas. DJ Mag spoke to Paul about his latest compilation 'Vegas To Ibiza', musical adventures and deep-rooted passion for the dance music scene and his long-awaited next artist album...

**How do you go about putting together a compilation like 'Vegas To Ibiza'? Is it about taking inspiration from the time that you've spent in these two locations?**

"That's exactly right. Both of these destinations have played important roles in my life, so making an album that was dedicated to them was always going to be about finding music that was an accurate representation of what I play there."

**When you first started to play in Ibiza, did you ever envisage how the island and the dance music scene would develop into what it is today?**

"When I first started maybe not, but when the internet took off, there was never any doubt. Yes, the scene has exploded in the last few years — certainly in the US — but I think everything will continue to grow.

Everyone is connected with each other. Everyone can share and discuss their music, their tastes and their experiences."

**You're still producing and remixing quite a lot of music, has there ever been the urge to slow down and take a back seat?**

"You sometimes have moments when you are in the middle of a heavy touring schedule with four or five shows per week and long flights between... but generally speaking, no. I love being on the road, love gigging and love the sense of adventure that comes with being in a different country every night."

**What have you been working on recently?**

"Well, other than the 'Vegas To Ibiza' compilation that I've just finished, most of my studio-time is being taken up with the new album — 'Pop Killer' — and a few remixes, including one I have just finished of a new single from Beatman and Ludmilla, which is really hot. Those guys are so talented. I'm also remixing Leama's Perfecto back catalogue classic 'Requiem For A Dream', which is getting a re-release."

**Tell us about your current studio set-up?**

"The studio in my house is now pretty scaled back. It's more of a writing suite with loads of interesting instruments that I've amassed over the years. When I do go into a studio to record I have various guitars,

amps, percussion and drums set up in a live room, and then for the computer side of recording I use a few different software set-ups. But 90% of the time I'm on Logic, occasionally using Ableton for fast edits, time stretches and cuts."

**Are you quite hands-on in the production process?**

"Yes, absolutely. I'm very hands-on with all sides of the production. In terms of the material I am working on right now for my new album, which is mostly made up of collaborations, the songwriting process is definitely a shared input with the singer or songwriter I am working with at that time."

**When can we expect to see the next Paul Oakenfold artist album?**

"Release date is the most common asked question and sadly I still can't give one, but we're close. I'm collaborating with Azealia Banks, Miguel, LP, ZZ Ward, Alan Stone and a bunch of other young unknown acts that I've discovered while on tour."

**What plans have you got coming up for Perfecto?**

"The plan is to continue releasing music from fresh up and coming talent that we believe in. We have so many talented guys we are working with across the two labels — names like Beatman & Ludmilla, Disfunktion, Felix Leiter, Moe Aly, Simon Patterson, Astrix, Thomas Datt, Neelix, Blazer, Eshericks, Yahel..."

Audio Artery One DJ  
words: ALEX BLANCO

# ONE FOR THE ROAD

Can Audio Artery's new modular-based digital DJing software be the ONE every DJ is looking for?

In the late '90s, there was a perception of DJs as vinyl-hugging technophobes who relied on a 20-year-old turntable design and swore by headphones launched in the '80s. It used to be an utterly fair stereotype — after having reviewed the very first Traktor back when it ploughed into the scene, trying to convince my clubland chums that it was “the future”, I was met with pity and derision. Of course, things have changed now. Every DJ in the scene can't wait to check out the latest bit of kit and technology that shapes how we drop our sets. But when was the last time we saw something really new to challenge the domain of Traktor, Serato, even Mixvibes and the rest? Well, enter Audio Artery

and ONE DJ. So what is ONE DJ? Well, Audio Artery are curiously vague in their description, relying on a string of bold claims about remixing on-the-fly, unlocking creative potential and lots of other marketing spiel. So here's DJ Mag's take. ONE DJ is just like every other bit of DJing software, except that DJs can construct a virtual modular set-up and, critically, each deck can also function as an audio sequencer. Let's look at those two facts in order.



Audio Routing



Flexible routing to various soundcards & controllers



## Radical

First, DJs are able to construct their own custom set-up. Any number of decks (from one to more than DJs could ever use), any number of effects modules, any number of mixers, any number of browsers, the routing of all of the modules and the placement of all the modules on screen, with all modules in a given signal path colour-coded (including deck waveforms). Take a deep breath... whether DJs need three mixers or five browsers is debatable, but we love the open-ended design. All cool so far, but what's so radical here? Let's look at that second feature, that really starts to mix things up. The decks can be used like arrange pages, as in Ableton Live. In ONE they are called 'timelines' and they let the DJ/performer lay out as many audio files as they want in one view. A simple example might be placing an acapella

and an instrumental together side-by-side. Of course, DJs can do this with four decks, but by placing it all in the same deck 'window' users can trigger them as one, on a whim, mid-set. Imagine those times thinking, "Wow, that would make a great mash-up" mid-set, making a mental note to knock it up in Live for that next gig? Well, it can now be done pretty much on-the-fly. ONE is flexible enough to enable this. Or to take another example, let's say a track is playing and the first floaty breakdown has gone down like a lead balloon, but the groove is rocking. Simply jump ahead in the track's timeline, go into 'edit' mode, and just snip out the part that is not needed, while the track is still playing. These are just two examples of how ONE can be innovative. Effectively, ONE is the merging of a sequencer and DJ software in 'one' package. The creative potential is really exciting and backed up by the same z-plane warping technology as found in Live (and numerous other DJing applications), allowing auto-time-stretching, beat matching and even complex beat grid editing.

There are a number of modes that really add to the creative feel ONE is out to achieve. Advanced grid editing is pretty flexible — the grid can be easily set even when the tempo of a track changes. Just select the area and enable adjustments from the drop-down menu. This is especially helpful for merging audio with different bpm's.

## Credit To The Edit

Live editing is another handy feature. When in the edit mode, DJs can move around the track without affecting the play position. This allows users to manipulate future events of the track while the song is still playing in the same player window. Not only can users get deep down and dirty when it comes to mixing up their audio tracks, ONE DJ also allows DJs to create hot cues or position markers anywhere in the audio timeline. This means that multiple tracks can be cut up and hot cues can be added anywhere within the track or mix. ONE DJ's modular approach and flexible audio routing system means that there is freedom to place effects and various modules anywhere in the audio chain. This means that effects can be placed between the virtual deck players and mixer, or used in the master section to change the overall sound of the set-up. This approach mirrors how it would be done if DJs were creating a track in a conventional DAW, and is especially useful for broadcast and podcast mixes.

Whilst ONE DJ is a clever bit of software with a vast amount of possibilities, it is still very much a work in progress and at the moment can't quite live up to its full potential, for a number of reasons. Timeline is an awesome feature and DJ Mag has really enjoyed playing with it, but with only basic EQ and level automation and control



for the individual tracks within a timeline, users are really restricted in what they can do. Also, the lack of an 'undo' may soon drive many crazy. In their defence, some of these issues will be resolved in the forthcoming update but there are other things that need to be addressed. No third-party plug-in support as yet, some questionable button placements (effect 'bypass' next to effect 'remove') and other little design quirks. One gripe is that in timeline/arrange mode, audio files can be placed on top of one another and both will play, which can lead to some embarrassing results if DJs have left a small snippet of audio in their timeline and forgotten about it. These irritations pretty much encapsulate DJ Mag's impression of ONE DJ as a work-in-progress. It also illustrates why we like it, and are genuinely looking forward to seeing it go through its various progressions and developments. As they say, Rome wasn't built in a day and if you look back at the very first version of Ableton it was nowhere near as refined as what we have today. For every issue we encountered and challenged, the developers were either receptive or actively on the ball already to get a fix in place.

### Flaws

Possibly the single most important feature of live performance software is stability. DJ Mag tried ONE DJ with two kinds of Mac (an older Core Duo 2 MacBook Pro and a newer i5 model) and found it largely to be very stable, with one functional exception: when switching from a four-deck set-up preset to a two-deck set-up preset during playback, we experienced two crashes. And with no 'last set-up' back-up, everything DJ Mag had been playing (timeline layouts, loaded tracks etc) was lost — had we been live we would have had to

start loading tracks again from scratch before the crowd heard music again. All this said, if you read the ONE DJ site carefully they only recommend use with newer Macs and i-series processors, and we experienced the crashes on the Core Duo 2. And as DJ Mag didn't use a PC for testing, we can't comment on how stable it is on this platform, but doubt there are many major issues if any at all.

ONE has a MIDI-learn feature that's easy to use and it supports the HID protocol, so compatible controllers can offer super-low latency, but at the moment the amount of controllers that are supported as standard is sparse. There will be templates released very soon for the likes of Vestax, Hercules, Numark and companies like that, but some of the major players are currently missing. This is a tricky area to approach as ONE is a modular design and effectively will be used differently by different people — this means making standard templates is tricky, as how the software is set up depends on how DJs use their controllers. We think they should have made standard basic mappings for every major controller before launch. Maybe it's something that a DJ would want to explore for themselves. With this ethos, it is easy to build an impressive hardware controller set-up using various manufacturers' pieces of kit to control the various elements of the ONE.

We've got used to everything being handed to us on a plate. The gripes mentioned above will only affect the DJs who don't want to get their hands dirty, other jocks may just love getting deep into the whole process of creating their own layout and mappings and a unique DJ and live performance set-up that will cater for their

individual needs. And so, all in all, ONE DJ feels like a version one, but Audio Artery know it, and are actively developing it. Critically, though, what is here is great, and the fact that they hold their hands up about things that could be improved and have assured DJ Mag that they're on the case is surprisingly rare. The ONE could have an amazing future, and after all Ableton Live has been around for over 10 years — imagine what ONE will become in another 10 years?

At just £45, ONE DJ is cheap but doesn't feel budget, and it is really worth checking out. There is great potential here and the more of us that give it a try, the more impetus (and resources) they will have to improve it.

### VERDICT

BUILD QUALITY	7.0
EASE OF USE	7.0
FEATURES	7.0
VALUE FOR MONEY	9.0
SOUND QUALITY	8.0

### HYPE

Innovative modular design and arrangement features, plus all the usual features (decks, fx etc).

### GRIPE

Needs a lot of refinement and broader processor compatibility.

An exciting first attempt and worth checking out, but needs swift development.

PRICE  
£45

CONTACT  
one.dj.com

7.8/10

In The Studio with Despacio

words: MICK WILSON

pics: BABYCAKES ROMERO

# SONIC BOOM!

James Murphy and 2ManyDJs want to immerse you in the purest sound with their new Despacio project. We talked to them to get the lowdown...

Despacio is the new project from DFA and LCD head honcho James Murphy, with more than a little help from his DJing buddies the Dewaele brothers, more famously known as Soulwax/2ManyDJs, and legendary New York studio designer John Klett. It's a club night dedicated to the maxim of good times and good music all experienced on a mammoth soundsystem, designed to truly surround the partygoer in an immersive experience that is often lost in traditional clubs and venues. The idea being that once you step onto the dancefloor, you experience the music how it is intended to be heard — every nuance and detail without compromise. All this, and a soundtrack from three of the world's most in-demand DJs playing some of their favourite tracks all night long. Sounds like the making of a night to remember. But don't take our word for it. We linked with the cats behind the night to learn more...

### How did Despacio come about?

**James:** "Despacio came about from talking with Dave and Steph from 2ManyDJs, it was over dinner or on a flight, something like that. Just one of those things that we spoke about but didn't know if it would ever go anywhere. We often roll ideas off each other and whilst I never get to do mine, they always seem to get theirs done. I've worked with John Klett for over 20 years, he's done consoles in my old DFA studios and has designed stuff for me from forever, and we just go way back, so it seemed like everyone involved would make great partners to get this accomplished."

**Dave:** "It seemed to grow to the point where we were lucky that we had a team around us that were happy to get on board and see it through."  
**John:** "In a way you could say we have been working toward something like this since the mid-'90s, but if I had to put a date on this specific system, I guess it would be right when the last LCD release happened... I can sort of trace the conversational beginning to around May 2010 and it evolved from there."

### Is that what made you want to start this new project?

**James:** "Yeah, that's one of the things, I like hearing the different stories from when people go to clubs relaying different elements of the night, not all talking about just the same thing, enjoying different experiences throughout the



whole night. So that's what we wanted to do with Despacio."

**Dave:** "The original idea never came from 'Let's build a soundsystem', it always came from 'Let's do a night where the three of us would DJ together, no one else just us', instead of what we do on a weekly basis, as in just showing up at a club that's not necessarily set up to play the kind of music we play at Despacio, partially due to the soundsystem and partially due to the conditions. Just the culture of how things are in clubs today, where there will be a headliner and three other DJs or more. With Despacio we wanted to do something that was quite special, doing a whole night where every detail is exactly how we wanted it to be from the DJ booth to obviously

the records, to the lights, the bar, and yes, the soundsystem. And out of this whole concept the biggest coup was the soundsystem. It's an incredibly extensive set-up, it's worth just under a million, so to have a soundsystem like this is incredible but it is just part of the whole idea."  
**James:** "Also, I don't typically like how many soundsystems sound, and I don't like many club set-ups, so David, Steph and I have always complained about stuff like this. And as I used to be a system designer, we felt it was kind of like the right thing to see if we could design a system for the night."

**What is the technology that goes into the Despacio system set-up?**



**John:** "As little as possible, without getting too technical, the system uses up to eight 'stacks' of speakers and amps. The stacks are crossed over into five bands so we have subs, bass, lo-mid, hi-mid and UHF. We went for McIntosh amplifiers for everything but the subs. The subs are bought-in units and we have two of those per stack."

"The bass and lo-mid speakers are simple vented boxes with two 15" drivers in a roughly 10 cubic foot box for bass, and two 12" drivers in a roughly four cubic foot box for the lo-mids. The boxes are rectangular and the vents are not ducted — that means that the length of the vent is simply the thickness of the front baffle. The vents are larger in area and really follow a design paradigm that goes back to the earliest 'reflex' cabinets. The vent velocities are very low. The cabinets are 'tuned' lower than we are using them."

"The hi-mid horn and its driver are from JBL, the UHF drivers are 40-degree conical 'bullets' from Faital, an Italian company."

**I guess it's a pretty loud soundsystem?**

**James:** "Yes it is loud and can deliver a seriously loud sound, but that's not the point. To us it is like driving an old-fashioned muscle car rather than a perfectly-tuned modern day sports car with all its computer-aided engineering. A lot of new systems have a lot of digital processing before they hit the amplifier stage and this complicates the issue, messes with the sound. With our system it's just a raw big sound. We've got oodles of power under the hood. We've got a lot of power packed in but we don't have to flaunt it. We know it's there, but we can control the sound, we don't have to run it into the red. You'll never get anywhere near hitting the red, it's pretty much bottomless power. It just means that we can allow the music to move through the system."

"A modern day track is going to be louder than a Fleetwood Mac tune, but with our system we have the ability to play both tracks at the same volume levels, not compromising on what we can deliver."

**John:** "The goal is not about making the loudest system but as a by-product of what we are doing, the system can get pretty ridiculously loud. I have measured some peak levels that are pretty high — I mean, look, we have about 10,000 watts per stack. Take out the subs, as they are their own universe. This leads to a pretty powerful and loud system."

"In practice we are running about 15 or 20dB under what the system is capable of doing so the

whole thing is loafing along and running cool, effortless... that is the whole point — no stress, take it easy, relax, enjoy. It's really about being relaxed-sounding."

**So has the soundsystem become the most important element of Despacio?**

**James:** "Yes and no, I think you just want sound that is right for the party, for me you get people who are starting to DJ more at festivals or on stages, you get all these line arrays that are really good for bands but I feel not good for DJs, as they are not surrounding you in sound, immersing you in sound, they are just hitting you in the face with sound. We were thinking about how clubs used to be, which is more about people



being with each other, so that was the most important thing for me, are people having fun? That's what I wanted to go back to."

"We wanted to create a system 'in the round' where the kind of music we wanted to play — which was not like just the latest and greatest, just anything we wanted to play — would hit people with enough bodily force and with enough clarity that it would be quite beautiful and quite physical, it was more about giving people the chance to have a different experience when listening to the song, that would sound puny in a normal club as most clubs offer a sound that is quite compressed. We wanted to offer a sound that would reflect good on a wider range of music."

**Why vinyl only?**

**James:** "Vinyl only wasn't us trying to make a point or trying to be like, 'Vinyl is the only way', I play digital tracks, too, it's fine. The difference when you're playing on a modern DJ mixer between the vinyl and the CD or digital file is not that great, but if you want to take advantage of the system, you definitely need something that sounds good enough to take advantage of it. I just don't think that CD players or digital things you can mix with sound that good, and with the system like this, you would definitely notice that and it would be a waste."

**How was the gig at the Manchester International Festival?**

**James:** "It was great — we played three gigs: Thursday, Friday, and Saturday. All of them were quite different. Thursday was really open, fun, really relaxed, Friday was a bit more of a 'trainspotting'-type night, people kind of staring up at us, it was a little bit more hard work, whilst Saturday was perfect, people just letting go and just more open, having a really good time to the music and the Despacio experience."

**Where will you be touring Despacio next?**

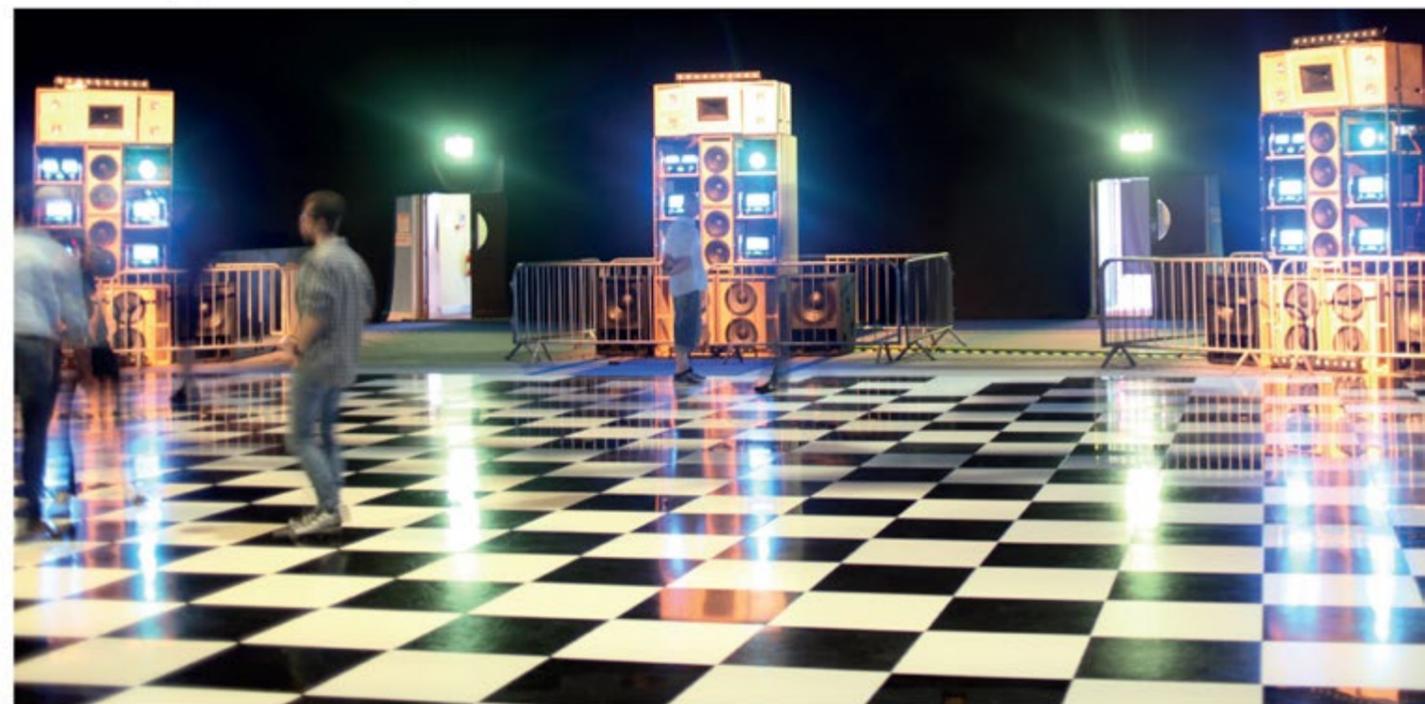
**James:** "We are hoping that we do another thing



in the UK, Glasgow or London or something, but we need to do three nights, as it's expensive to put on and it really should be for a club size that holds 700-1200 people for it to work. It's not for 10,000 people, so it's finding spaces and finding out how we want to do it, either on our own or with third party promoters. Eventually I hope it finds a home in Ibiza."

**Dave:** "Yeah, the original idea was to do a weekly night in Ibiza, and play what we call truly Balearic music — a mix of all these weird new-

wave to disco, old records, to novelty to new beat to acid house, all that kind of stuff which to us is truly Balearic. Ibiza didn't happen and we ended up doing it at the Manchester International Festival. The attention is with the soundsystem, but clearly for us it's about the whole thing, the whole package. It's a really truly special thing in our lives that we are very happy to do again, so we are looking now to do more gigs or events, but they would have to be the right kind of thing."



## EVOLUTION OF THE SPECIES

Native Instruments' updated version of Traktor Kontrol X1 MK2 is an evolution of its uber-popular Traktor controller...

Native Instruments have a knack of creating fantastically user-friendly products that manage to tick all the right boxes for DJs, especially on the all-important build quality and value for money fronts. In recent times their compact range of controllers — which include the F1, Z1 and the X1 — have received a whole lot of love from the DJ community, and here in the DJ Mag Tech department the only time our F1 and Z1 are not connected to our in-house DJ booth is when they are out on the road with us at gigs. So the news that Native Instruments have released their Traktor Kontrol X1 MK2 will be of great interest to many DJs the world over, not least to all of us here at DJ Mag HQ who have been very keen to get our grubby mitts on this shiny new compact controller.

This new MK2 version of the Traktor Kontrol X1 is an evolutionary upgrade of the original. It sticks to the same general layout but adds some very tasty new features into the mix. The size of the X1 MK2 remains exactly the same as the original version, which will be welcome news to those upgrading because their stands and cases are compatible with this new version. Setting up the Traktor Kontrol X1 MK2 is a breeze as everything is plug and play, and as long as the latest update to Traktor is installed, the controller will work as soon as it is plugged into a computer — with the least amount of fuss. Of course, this controller is fully MIDI-compatible, so extra functions can be mapped to the buttons on the control surface within Traktor, as well as the possibility of using the X1 with any other MIDI-compatible software.

The top section of the control surface which is dedicated to FX control has changed little from the original version, with the same four back-lit buttons and four knobs. However, some of the functions have changed, with a new Mode control added that switches effect control from single to triple control modes. Located just below the FX control section is a completely redesigned track browsing and loop control section that has some lovely new features that are bound to excite NI aficionados, in the form of two loop length displays and a touch-sensitive strip controller that has been put to use in some very clever ways. Some stereotypes exist for a reason, and in typically efficient German style, NI have taken the two browser/load encoders found on the original X1 and combined them into an uber-efficient one-knob arrangement with a new touch-sensitive rotary encoder. This changes Traktor's display mode to browsing when touched. Two new arrow buttons below the encoder allow tracks to be loaded into the corresponding left and

right decks. Thanks to this innovative combination of controls in one knob, the resulting space left over from the original X1's control surface has been used to place the loop length displays. The two LED displays which show the current loop length come as a most welcome addition to the X1's arsenal and are each situated above an encoder, which provides loop control and editing functions such as loop size and position. The redesigned Transport section found at the bottom of the control surface benefits from new multi-colour LED backlights which have been fitted to the hot cue buttons, with colour used to indicate the type and position of the cue points. Some buttons found on the original X1 are gone, but few if any will miss these.

One of the most exciting new features of this latest incarnation of the Traktor Kontrol X1 is the multi-functional touch strip, which manages to pack an incredible amount of control options into a tiny space. Depending on the mode selected, the touch strip can be used as a pitch-bend, with the left side of the strip controlling the left deck and the right side controlling Traktor's right deck to give DVS-style control. Holding the shift button down turns the strip controller into a CDJ2000-style strip-search. When playing loops, holding the middle of the touch strip and then pressing the top of one of the loop encoders will activate loop control. Effect control parameters can also be controlled with the touch strip by holding the middle of the strip and selecting the effect to use. The result of Native Instruments' improvements to the

X1 is a subtly redesigned control surface that retains the original X1's minimalistic and down-to-business approach while adding extra functions, without creating clutter or fiddliness. In order to keep the slick and uncluttered control surface, Native Instruments have removed a few of the functions found on the Traktor Kontrol X1, but these will not be missed by most and can always be mapped for those who find their absence irksome. All in all, the Traktor Kontrol X1 MK2 is a fantastic controller and is sure to sell like hotcakes.



### VERDICT

BUILD QUALITY	8.5
EASE OF USE	8.5
FEATURES	9.0
VALUE FOR MONEY	8.0
SOUND QUALITY	N/A

### HYPE

Killer new features include LED displays for loop length, hot cues that now have multi-coloured LED back-lit buttons and a fantastic multi-function touch-sensitive strip controller.

### GRIPE

There is no software included, and this controller will not work with Traktor DJ for iOS.

A new and improved version of Native Instruments' popular compact controller for Traktor that manages to keep the slickness of the original controller while adding killer new features.

# 8.5/10

### PRICE

£169

### CONTACT

native-instruments.com

## SILVER FOX

Sennheiser celebrate 25 years of loyal service with their new HD-25 Aluminium headphones...

There are few — if any — headphones that have the same reputation and long-lasting appeal among professional DJs that Sennheiser's HD-25s have earned for themselves. The best comparison that can be made is with that other clubland favourite, the Technics SL1200 turntable. Both are seen every night in countless clubs across the planet, and while technology has moved on — and other products have come and gone — the classic design and high quality of these products has meant that they have continued to be popular without ever falling out of fashion. This is because they do the job they were designed for very well and are ultra-reliable.

After 25 years of faithful service to the DJing community, it is only fitting that Sennheiser have released a special anniversary edition made from aluminium to celebrate what is probably clubland's favourite set of cans.

The key to the unusually long-lived success of the HD-25 cans is the functional elegance of the initial design that manages to do everything just right. These headphones are comfortable, long lasting and have just the right kind of sound and volume levels needed to cue tracks in outrageously loud club environments. Of course, the big problem with getting something right first time is that it is very hard to improve on perfection. Therefore, the improvements made to this anniversary edition are hardly revolutionary. But given the cool aluminium ear-cup bodies and styling, we doubt Sennheiser will have any trouble convincing DJs to take the HD-25 Aluminiums home with them, and with Christmas coming up it might be a good time to start dropping heavy hints to girlfriends, boyfriends and any other cashed-up loved ones! When first seeing the HD-25 Aluminium, the most obvious difference from the plain old garden variety are the ear-cups, which are lathed individually from a single block of high-grade aluminium — making every set of headphones unique. The look of the HD-25 Aluminium is very similar to the short-lived high-end HD-25 Amperior version, and closer inspection reveals that other features found on the Amperior have found their way onto this anniversary edition.

The aluminium ear-cups are much stiffer than the standard plastic ones and as a result handle the drivers in a much more confident and noise-free manner. The result is that the harshness in the top-end that the HD-25 is known for is reduced, and the sound quality benefits from this. While the improvement to the sound reproduction is noticeable in a quiet listening environment, it probably won't be noticeable in the DJ booth — but it certainly won't hurt.

Another departure from the norm is the inclusion of a headphone case. This has been something that was completely missing from the HD-25SP headphones, and the thin plastic case supplied with the regular HD-25s is only really useful for keeping dust and liquids away — providing little, if any, impact protection. The case supplied with the HD-25 Aluminium is a soft padded affair with a nice internal pocket to keep the cable



### VERDICT

BUILD QUALITY	9.0
EASE OF USE	9.0
FEATURES	8.0
VALUE FOR MONEY	8.0
SOUND QUALITY	8.0

### HYPE

The legendary HD-25 has improved sound quality, thanks to the sexy single-piece aluminium ear-cups. A proper carry case is also included.

### GRIPE

These headphones do not fold up, so they are bulky to carry.

Sennheiser celebrate the 25th anniversary of their HD-25 headphones with a special edition lathed from a single piece of high-grade aluminium. A great set of cans that look the part.

# 8.5/10

### PRICE

£209

### CONTACT

en-uk.sennheiser.com

and will last a very long time — and that will likely sway the decision of many. While the HD-25 range has stood the test of time, there are other headphones with newer technology and features in this price range, so DJs would be wise to do their homework before purchase.

# TECHPRODUCER

We reveal some handy tips and tricks to help you on the road to wicked productions...

## KILLER SOUNDS How to create the freshest sounds on the dancefloor...

## HARDROCK SOFA'S DUBSTEP BASS



**DENIS CHEPIKOV** from Russian DJ and production duo Hardrock Sofa details how they got the Killer Sound on their dancefloor smash 'Quasar'...  
 "During one of our summer Russian tours we came up with an idea for 'Quasar'. When we got back home we already had the track almost done. It took us a week to master it and we sent it to Axwell. He was impressed with the break but advised us to work on the main drop to make it more powerful. We tried quite a few different basslines, playing the test versions at clubs and festivals for a month or so, but still weren't fully satisfied with the sound of it.  
 "Eventually we came up with the idea of using the dubstep bassline, blending it with the melodic sound of

progressive house, keeping it at 128bpm. In the process, new ideas were constantly coming to us and we really enjoyed creating something we had never done before. To make this dubstep-sounding fat bass we used a few synths like Logic EFM1, Sylenth1, Synplant and Gladiator, switching the waves, changing decay, sustain, release and LFO.  
 "When we sent the final version to Axwell everybody in the Axtone crew was really impressed and thought it was awesome. After its release, right before the Ultra Music Festival and during Miami Music Week, almost every house DJ used it in their sets. We were happy that it turned out so sweet and everybody enjoyed it."

## SAMPLE TANK: LOOPMASTERS 'QUANTUM THEORY — ENTRAPMENT'

THIS month's Sample Tank takes a look at the bass music genre and its trap variation. Loopmasters deliver a trap-inspired sample pack, put together by Quantum Theory.  
 They're dedicated to bass, be it moombahton, dubstep, trap, or any other incarnation of heavy-hitting music. The Quantum Theory sound has many fans on the dancefloor. They've taken that extensive knowledge and applied it to this new sample pack. Anyone who is producing heavy bass music should check out this pack, inspired by the productions of the likes of Diplo, Mayhem, Antiserum, gLAdiator and OZ. It comes loaded with plenty of low-end theory and is guaranteed to add that bass-house edge to productions.



VERDICT  
**7.0/10**

'Quantum Theory — Entrapment' comes in the style of construction kits, 13 in fact. Each kit folder holds a mixture of broken down stems and one-shot samples, including drum and percussive elements, synth loops, sub kick and bass melodies, vocal shots and phrases, and SFX. All these elements can be arranged, mixed together and/or slung into productions to create dancefloor killers. The kits come in a range of compatible keys, with tempos ranging from 140-170bpm for easy mixing and matching. As per usual, Loopmasters' 'Quantum Theory — Entrapment' comes in all the usual audio and sample formats.

PRICE  
£29.99  
CONTACT  
loopmasters.com

## PLUG IN CORNER

Welcome to Plug-in Corner, our monthly exposé of some of the best plug-ins around for creating electronic music

sponsored by  
**PLUGIN BOUTIQUE.COM**

PLUG-IN: ADDICTIVE DRUMS  
DEVELOPER: XLN  
FORMAT: VST, AU, RTAS AND AAX  
PRICE: £150

THERE is an age-old problem for modern producers trying to recreate that "live" drum sound and feel using software or samples. It can often be a difficult area to get right. However, XLN's Addictive Drums aims to help with this little conundrum.  
 Addictive Drums is one of the most powerful and popular drum software programs on the market. It lends itself well to any genre of music, so electronic producers who are after that real drum feel will benefit from XLN's program.  
 It comes with three pristine drum kits, 100+ producer presets and thousands of MIDI rhythms that can be easily dropped into sessions. Load a complete drum kit with mixer settings and insert effects with one click — it's designed to be easy to use.  
 In use there are thousands of beats and fills played by professional drummers to choose from. Drag and drop the beats into a DAW and start building a drum track, simple! DJ Mag was immediately struck by how vibrant the basic sounds were. We opened a track we'd been working on but had parked due to the song sounding a little flat. Drums had been added, but we replaced them with the Addictive drum sounds and the track immediately came to life. It sounded beefier, spikier and more urgent.

Producers can expand Addictive Drums by purchasing expansion packs with other excellent kits and grooves. One of the highlight kits is the vintage kit. Any producers looking to recreate those classic Mark Ronson drum sounds on a budget will not be disappointed. The '70s kit is also very good, covering those thick dry sounds. Add more room sound or adjust the level of the overhead mics: perfect for creating the right amount of space for drums within a track. Addictive Drums is hands down one of the best drum plug-in programs on the market.



VERDICT **9/10**

Plug-in corner is sponsored by **pluginboutique.com**, your login for plug-ins!



## BRUTE FORCE

Korg's monster synth from the '70s is back in the form of the MS20 Mini...

ASK any serious fetishist their Top 10 list of synthesizers they would love to own and all but the most awkward will list the Korg MS20 in a very high position. However, owning one of these classics is a costly endeavour, assuming one can be found at all. But now thanks largely to the rising popularity of hardware synthesizers within the production community it is possible to own a brand-new MS20 Mini, which is a faithful recreation of the Korg MS20, for a fraction of the cost of the original.  
 When creating the MS20 Mini, Korg have clearly tried to stay as close to the original design as they possibly can, both athletically and at the electronic component level. However, this is not a truly faithful reproduction of the original: the size is smaller and given the age of the original MS20, not all of the original components are available, so modern replacements have been substituted. But make no mistake — the sound and character of the MS20 is unmistakably there.

The reduced size is actually an advantage, especially when taking this beast on the road, and the modern manufacturing process along with the rather excellent build quality will ensure the MS20 Mini will be

around for many years to come. The sound of the MS20 Mini is extremely close to the original MS20 synthesiser, with the same chunky VCOs that can produce heavy basses and cutting leads. The low-pass and high-pass filters are fantastic and can be overdriven as well as made to self-oscillate, and completely reflect the glory of the original MS20's filtering. The range of sounds that the MS20 Mini can produce is impressive and means that this is a very versatile synth that will be in constant use for everything from leads to kicks and basslines.

### RETRO LOOK

One of the coolest things about the original MS20 was the upright control panel, complete with knobs and patch cables snaking around giving it the look of a missile launch control system from a '60s sci-fi film. The MS20 Mini retains this cool retro look and having complete control over synthesis via knobs and patch cables is always a joy. Hardware synthesizers force producers into a different workflow pattern and the result is often very different than when working with software synths. The unique control surface of the MS20 Mini inspires the sort of creativity and experimentation which can often be

hard to come by in the studio. While soft synths have put a huge dent in the market for hardware synths, the tables seem to be turning with more and more producers seeking out hardware to use in the studio rather than being tied to a mouse. Products like Arturia's Spark and MiniBrute have gained massive popularity and paved the way for more manufacturers to release old school synthesizers in hardware formats that manage to stay true to the original sound and character, but are available for a much more sensible price. Owners of the original MS20 have nothing to fear however, as it is unlikely the MS20 Mini will have a big impact on the price of the highly collectable original synthesizers. But this younger sibling will definitely bring the MS20 workflow and sound to many more producers and that can only be a good thing.

The MS20 Mini is a fantastic synthesiser that sounds amazing, is very versatile and stays faithful to the original MS20 sound and ethos. The smaller size and modern touches like standard MIDI and USB MIDI connectors add to the desirability and will ensure the popularity of this impressive synthesiser. The build quality is excellent and the new

design manages to capture the spirit of the 1970s original without feeling dated. Given the versatility of the MS20 Mini it is hard to imagine any studio that would not benefit from having one on hand, it really is that good.

## VERDICT

BUILD QUALITY **9.0**  
EASE OF USE **9.0**  
FEATURES **9.0**  
VALUE FOR MONEY **9.0**  
SOUND QUALITY **9.0**

### HYPE

The same oscillators, filters and character as the original MS20 but with the advantage of MIDI and USB connections, housed in a more portable and lightweight package.

### GRIPE

None — the MS20 Mini is too cool not to love.

A faithful reproduction of the sound and character of the original MS20 synth in a smaller package — and a much cheaper price tag.

**9/10**

PRICE  
£499  
CONTACT  
korg.com

### TAKE YOUR OWN NEEDLES

If you are playing vinyl then it makes sense to take your own cartridges and needles with you to gigs to ensure a flawless performance, especially when using DVS software.

### KEEP A SPARE

Headphone cables and their connectors have a horrible habit of breaking at the worst possible moment, so carrying a spare set in your DJ bag makes a lot of sense.

### PROTECT YOUR INVESTMENT

Electronic equipment isn't cheap and can take a battering on the road so make sure to buy proper luggage and cases to ensure your kit has a long life and keeps looking good.

### KEEP UP-TO-DATE

Making sure your computer's operating system, software and firmware for your various devices is up-to-date will ensure stability as well as getting rid of annoying bugs.

TIPS



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