

FREE.

The **HARD DATA**

Summer 2015 A.D.

**EDC LAS VEGAS BASSCON &
AMERICAN GABBERFEST REPORTS
NOIZE SUPPRESSOR INTERVIEW**

**THE VISUAL ART OF TRAUMA!
DARKMATTER 14 YEAR BASH**

<http://theharddata.com>

**HARDSTYLE & HARDCORE TRACK REVIEWS,
EVENT CALENDAR & MORE!**

EDITORIAL

Last issue's feature on Los Angeles Hardcore stirred a lot of feelings, good and bad. There were several reasons for hardcore's comatose period which were out of the scene's control. But two factors stood out to me that were in its control, "elitism" and "moshing."

Some hardcore aficionados in the 1990's would denounce things as "not hardcore enough," "soft," etc. This sort of elitism was 100% anti-theatrical to the rave idea that generated hardcore. Hardcore and its sub-genres were born from the rave. Hardcore was made by combining several music scenes and genres. Unfortunately, a few hardcore heads forgot (or didn't know) they came from a tradition of acceptance and unity. Granted, other scenes disrespected hardcore, but two wrongs don't make a right. It messes up the scene for everyone and creativity and fun are the first casualties.

Moshing... truthfully, I liked moshing when it first happened. It was another music and dance merged into the unity of rave. However, a few knuckleheads took it too far. Respecting a person's physical space should be our top priority. Not everyone wants dragged into the pit. Even if they do, some people physically can't do it for whatever reason. Respecting an event or a venue's policy on the matter is important too. There are places that are ok with moshing. Definitely support them! But remember, many places and people aren't prepared for it—or even like it. There are many hi-energy dances one can do in the alternative, and the hard dance scene should always be innovating new moves anyway.

Until next time, the rhythm is life and death!

DJ Deadly Buda

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TALES OF DISTRO: Spaceland 2015



By DJ Deadly Buda

I'm booked to play a little party in the Southern California desert, Spaceland 2015. The party looks good on paper. Four stages, it's on an Indian reservation. It goes twenty-four hours straight. Angel is Spaceland's main promoter. His last party got busted. Don't sweat it. If a promoter's never had a party busted, they aren't trying hard enough.

"Hey man, can I get a ride?"



That skinny guy with the dreadlocks is my pal D. Bene, a.k.a. Pink Abduction Ray. He's a squatter. His day-to-day life is making crazy techno tracks on a laptop while siphoning power from an abandoned building—which he usually sleeps in as well (until a construction crew kicks him out).

I point to stacks of The Hard Data, "No problem, man, just

help me with these."

Two hours through the trip and D. Bene's dreadlocks haven't gotten us pulled over or harassed by natives. We're just miles from Spaceland, but for SoCal desert raves, certain things are always the same:

1. Forget Waze or any navigation system you have. It won't apply. The "roads" leading to the party are marked more likely with abandoned tires and



maybe a couch, than street signs.

2. Your car will get completely f'ed up. Most roads are pot-holed, with two foot drops, and should only be driven on with a

monster truck. But you'll drive your Camry or Civic there, oblivious to the danger.

We rigorously test the car's suspension, and... actually, maybe the directions are correct... we roll up to a bunch of hooligans in a tent. They point us to an impromptu, surprisingly packed, parking lot.

Angel's at the gate, "You got four AM to five AM."

He means when I play. Hardcore at four AM... It's a desert rave. Sometimes you just gotta roll like that.

Delta 9 from Chicago is rocking the decks at the hardcore stage. We kick up some dust dancing with our homies. We meander around the maze of cars and tents and check out the drum 'n' bass and techno stages—the place is jumping!



D. Bene grabs stacks of The Hard Data, "Let's hit the cars!"

I stick a copy on the windshield of every car on the left side of the party. D. Bene takes care of the right. We make friends with people chilling at their tents, pumped to get the new mag, then rendezvous at the hardcore stage.

"I'm filming the whole thing!"

D. Bene's is frantically aiming his phone at a fracas behind the DJ decks, "the dude without a shirt is going off!"

Wait a second... that's Angel!

Another desert rave staple: The DJ set-time fight. Some DJ is gaming a time slot. Angel ain't having it.

The fallout moves the hardcore stage. I'm now assigned to a remote sound system with no lights which currently entertains two girls dancing to house music. No one knows I'm going to play there, and three-quarters of the party is asleep in their cars or tents.

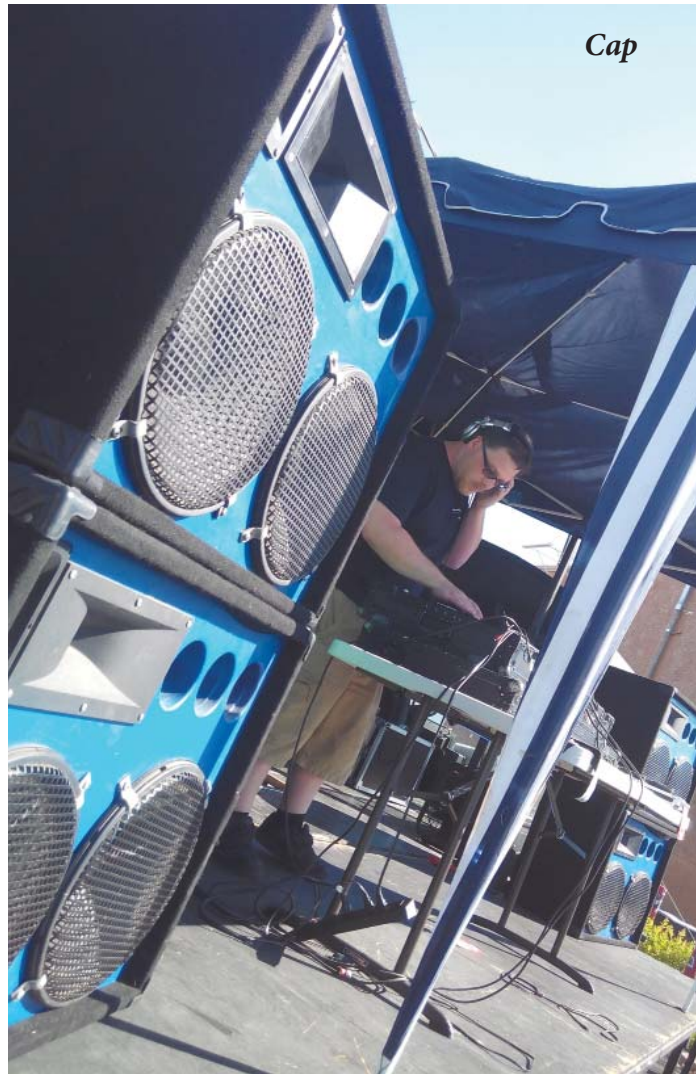
I play my first track. The two dancers flee.



(Continued on page 10...)

AMERICAN GABBERFEST 2015 REPORT

By Austin Jimenez (DJ Daybreaker, Utah Hardcore Syndicate)



It's the final weekend in June. The summer temperatures have reached their peak, and hundreds of thousands of people are traveling from all over the world to arrive in one of the hottest cities in the US—Las Vegas, Nevada; the infamous and notorious “City of Sin”—to indulge in their deepest-rooted vices and enjoy the summer spectacles. There are a select few however that have arrived looking for their mecca, their celestial home away from home, the meeting ground for delegates from all over the nation, to come together to embrace and empower the US Hardcore scene. This mecca has become known

as The Great American Gabberfest!

For the second year in a row, the American Gabberfest, aside from being an all-out weekend rager for fans of the harder genres of electronic music, has become a meeting ground for delegates all across the US to connect and discuss their native Hardcore scenes, to brainstorm new ideas, and to become more involved and aware in this ever-growing scene. This year showed a double-fold of capacity and delegates from even more cities such as, Los Angeles, Salt Lake City, Phoenix, Denver, Chicago, and New York City. Two days of madness and destruction was bestowed onto the most dedicated gabber heads and The Hard Data has the in-your-face details of the entire show!

Day 1: 11am, Hard Hat Lounge—With temperatures already above 100, people have started arriving, drinks in hand, ready to go hard. We see breakfast sets from Las Vegas locals System Malfunction on the Outdoor Stage and the Kickoff Show featuring Tribal Grooves and Anonymous X. Next, we move onto the Los Angeles delegates, Symtek outdoors, and Delusion indoors, a ruthless blend of Raw Hardstyle and Mainstream Hardcore sounds.

Later that afternoon, there's more people, more sun, more BPM as Los Angeles keeps picking up the pace on the Outdoor Stage while Phoenix delegates are insidiously making their way onto the stages. DJ Phox is the first we see on the inside, bringing the Hardstyle sounds, perfectly paving the way for the AZ heavyweights, DJ CIK, Cap, and K.O.R.E. of the Arizona Hardcore Junkies on the outdoor stage—the highlight of the day. My “Best Set of the Day” award

(Continued on page 14...)



ELECTRIC DAISY CARNIVAL LAS VEGAS 2015, BASSCON WASTELAND REPORT

By DJ Deadly Buda



Insomniac's Electric Daisy Carnival Las Vegas 2015 gave the harder sounds a great looking and sounding area this year, Basscon's Wasteland. The dystopic theme was done near perfect: abandoned cars and storage containers spray painted by Los Angeles' CBS graffiti crew, wicked lasers, fire, video screens, and a ruined Statue of Liberty that doubled as the DJ riser. The sound was kicking all three days.

One thing I really liked was the grass and dirt dance area. Jumping, jacking, and shuffling to those big, fast, distorted kick drums for hours can be hard on the knees and exhausting if you're on a really hard surface. And dance they did! I hung out at the Wasteland area more than any other. Every day, the crowd was going for it all the way to morning. If you like Hardstyle, you got more than you could handle this

year, with artists like Brennan Heart, Da Tweekaz, TNT, and Ran-D (just to name a few). You almost couldn't leave the area without missing something. Like the fact you literally were surrounded by the biggest rave in America with seven other major dance areas, amusement rides, plays—you get the idea.

As you might have guessed, two of my favorite sets over the weekend were by Noize Suppressor (filling in for Angerfist who was a no-show because of an ear infection) and Darren Styles, representing the hardcore and happy hardcore genres respectively. That said, Carnage's Hardstyle set was right up there with them. I wasn't familiar with Carnage's harder sound, but he made a believer out of me. It could be argued that Carnage stole the show at the Basscon

stage this year, and perhaps maybe of all EDC.

Although Noize Suppressor and Carnage played Hardcore at the end of their sets, fortunately there was no moshing. I'm not against moshing, but frankly some people get out-of-hand and it's one of the reasons we don't get a lot of Hardcore at the bigger shows these days. This might be a good sign we'll see more Hardcore on the Basscon line-ups over the coming year.

All things considered, the Basscon Wasteland stage delivered the goods this year, so much more than other big festivals that claim to represent EDM or rave culture yet fail to program its most endemic offspring, Hardcore and Drum & Bass. If you spent \$300 on a ticket this year, you got your money's worth, and then some.



DigiTrack Reviews

by Mindcontroller

[facebook.com/djmindcontroller](https://www.facebook.com/djmindcontroller)

[soundcloud.com/mindcontroller2011](https://www.soundcloud.com/mindcontroller2011)

Re-Style—“Vicious” (Masters of Hardcore)

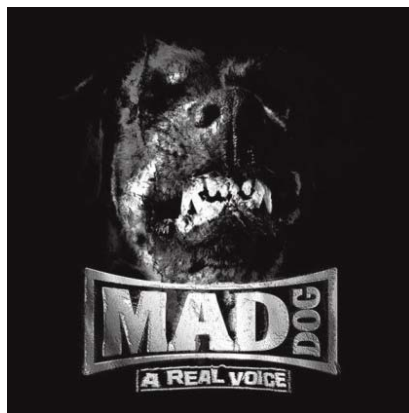
Awesome track. I’ve worked this track into all my recent sets, and it has gotten a good response on the dance floor. In typical Re-Style format you get a great melody, nice distorted kicks, and some great Hip Hop vocal samples. This 175 bpm track will not disappoint!! THAT’S HOW IT’S GOING DOWN, FU, FU, FU, FUCK THAT!!

Elliphant ft. Skrillex—“Only Getting Younger (Mindcontroller Remix)” (Hardsource LA)

It’s easy to hate on Skrillex, but I personally think he’s a great producer. This collaboration with Elliphant is no exception. What better than to hardcore-ize an already awesome track? The remix manipulates the original samples. The melody is modified and de-tuned, plenty of distorted kicks, and even a small D&B breakdown. Make sure to check this one out. It’s available as a free download on my Soundcloud page.

Javi Boss—“I’m Here” EP (Masters of Hardcore)

This is a great EP from fellow Spaniard Javi Boss. This EP covers all the current spectrums of Hardcore. You get the hard fast-paced craziness from the title track. “Let’s Go Crazy” covers the slower side of Hardcore with plenty of screeches and distorted chaos. Last but not least, “Don’t You Fall In Love” is more of an anthem with vocals, epic piano/synth melodies, and hard distorted kicks. I highly recommend this EP.



Noize Suppressor—“Ears Bleed” (Noize Records)

The Hardcore Italian Noize Suppressor is back with a menacing single. This 180 BPM monster features a recognizable Michael Jackson Thriller sample at the breakdown. The buildup is great and leads into a synth

pattern which is reminiscent of 90’s hardcore. “Ears Bleed” will get you moving!



Tha Playah, Neophyte, and The Viper—“Rebel Dizz” (Neophyte Records)

What else can you expect when you combine three of the most influential Hardcore producers of all time?

A massive track that really goes off on

the dance floor! This track clocks in at 160 BPM and features old school Hip Hop samples from Public Enemy’s “Rebel without a Pause”. I can go on and on about how great this track is, but do yourself a favor and just purchase a copy.

Advanced Dealer—“Hellscream” (Traxtorm Records)

Nothing but greatness. Advanced Dealer has really established himself in the Traxtorm family with previous releases including “Army of Me”, “We are the Freaks”, and my personal favorite “Showtime.” “Hellscream” adds to his credibility and is an energetic track you must add to your collection.

DJ Mad Dog ft. MC Jeff—“A Real Voice” (Traxtorm Records)

DJ Mad Dog is back, teaming up once again with MC Jeff. “A Real Voice” is hard hitting and filled with what you expect from a Mad Dog track—hard screeches, solid kicks, and melodic riffs during the breakdown. Add in MC Jeff, and this is a winning formula. Make sure to also check out “Namaste Motherfuckers” featuring Rob Gee... You will not be disappointed.

The Viper & Nosferatu—“Kingdom Come” (Neophyte Records)

This track is sure to be one of this summer’s top festival anthems. “Kingdom Come” features a sample from Linkin Park’s “Until It Breaks” along with Hip Hop samples from Lil Jon. Hard-hitting kicks and rough screeches throughout the entire track. Take a listen and don’t forget to REPRESENT YOUR CLIQUE!!

Reviews by Vigor

facebook.com/VigorHardstyle
soundcloud.com/dj-vigor-music

Transuterz—“So Far”

This song is definitely on the melodic side. The breakdown has a good summer feel. The intro is full of energy. The song has been chosen as the “track of the month” in the new XXlerator podcast by MC Villain.

A great production. facebook.com/transeuterz

FMNT—“Elite”

An amazing, uplifting groovy production, with a warm Australian reverse bass line with a touch of melodic feel.

Definitely a floor

banger. It has a great breakdown with an amazing unique twist to keep you going. The siren side chain sounds very nice with the reverse bass on the outro.

facebook.com/djfmnt

CGK—“The Gift”

A pumping floor stomper with screaming effects and hard gated, reverse kick drums. The breakdown is super dope. The outro has a very awesome unique changeover into hardcore high-speed BPM. The sound design is dark and very cutting edge. This song makes me want to get up and rage. Chugukom is definitely pushing the Rawstyle barrier, representing Nutty Traxx record label.

nuttytraxx.co.uk

facebook.com/CHIGUKOM

Mrotek & MC Heretik—“The Reaping”

When two talented artists team up, a masterpiece is born. The intro is dark and straight to the point—no messing around. After the breakdown there’s a screech that sounds like someone screaming in terror, like something out of a horror movie. It gave me goose-

bumps. These Arizona natives are making their way straight to the top, setting the standards for the American revolution of Rawstyle. facebook.com/MrotekDJ,

facebook.com/MCHeretik

Reviews by Flapjack

facebook.com/flapjackdj
soundcloud.com/flapjackthekandikid

Defekt, Skeets & Ian K Feat. Lee Johnstone—“Be With Me (Joey Riot vs. Starkiss Remix)”

Well-known hardcore hero Joey Riot and Lethal Theory’s recently signed DJ Starkiss team up to show their take on this three-way uk-hardcore collaboration by Ian K, Defekt, and Skeets from two years back. The result of the two’s styles coming together definitely complement each other in a fantastic and unique way, resulting in a remix that definitely does the original track justice. The addition of the punchy powerstomp-reminiscent beat, along with the melody of the track’s chorus make for a classic UK Hardcore tune. This is one of my favorite tunes involving the Pennsylvania-native DJ Starkiss. Definitely keep an eye on him in the near future—he is not one to fuck around.

soundcloud.com/djstarkiss

soundcloud.com/joeyriot

Ian K—“You Make Me”

Long-time American happy hardcore DJ, producer and Seattle resident Ian K has made many great tunes over the course of his career, and this is no exception. Sampling “Teenage Dream” (as sang by the cast of TV’s Glee), this upfront UK Hardcore track will get the crowd jumping instantly. The stabs throughout the track that make up the melody compliment the vocal samples perfectly. The melodic breakdown is evocative of the piano chorus from “Hardcore Vibes.” The breakbeat breakdown is stellar. Ian K is an incredibly talented artist and you can see him at various events all over the world. He is not one to be missed!

soundcloud.com/iank

Rize/Maromi/Sparrow—“Tiny in Tokyo”

These three Arizona native DJs team up to create a refreshingly bouncy Happy Hardcore classic. With a very unique sound slightly similar to Luna C’s “Crash”—a take on pop/indie-rock—yet very, VERY different. Sampling Martin Solveig & Dragonette’s “Big in Japan”, this smash hit never fails to energize a crowd and get the party started! The unique guitar stabs in the chorus and upbeat melody throughout the track definitely makes it a must-have for any Happy Hard-

(Continued on page 11...)



NOIZE SUPPRESSOR ROCKS EDC!

Interview by DJ Deadly Buda



Buda: Noize Suppressor, who are you and what are you about?

NS: I'm from Italy. I was at EDC Las Vegas last year as a spectator. This year I get a chance to play. I wouldn't say I'm nervous... but I'm very curious. I haven't performed in the US in a while, and I'm not familiar currently with the US scene. That's why I can't wait to get on stage.

Buda: You've been doing this for 20 years.

NS: I was born in Rome. I started DJing when I was 13 years old, spinning records at school.

Buda: What were you listening to and playing at that time?

NS: A mix between techno and the very beginning of Gabber. That period included Drum & Bass. I used to play everything hard. Then Gabber got well defined—when the distorted kick got quite fast. Then the sound became Hardcore and Noize Suppressor came about that time, '94 to '95. I released my first record as Noize Suppressor in 1996 on D-Boy Records.

Buda: What led you to Hardcore?

NS: My first rave party was 1988. I was the youngest at the parties. I used to walk around the party for the first five minutes, then would just stand in front of the DJ booth, studying what the DJ was doing. They were my idols. I spent most of my weekends at the rave parties.

Sometimes you fall in love with somebody. You can't explain why. It's a bunch of things combined at the same time. You get this strong sensation inside of you that you can't describe just with words. That's what happened to me in this period of my life. When I heard this, this distorted music, this sort of kick—

that's what I fell in love with, this 909 distorted kick drum. It was huge amount of energy. It was totally new.

I already had my studio—more like a room in a basement. I had the 808, 909, the 303. I tried to understand how to distort a kick drum. I didn't have any idea, so I went to a bunch of music stores. As soon I mentioned, "Okay, I'm looking for a distortion" they said, "What guitar you got?" "No, I don't have any guitar. I got a drum machine." "Get the fuck out of here." That's exactly how they'd answer. Not one, a bunch of stores.

Then finally someone listened. I made a deal with this guy. I came back the day after with my 909, headphones, and a turntable. I started testing the distortion pedals. There was one from Roland called "Noise Suppressor." I linked it to another distortion pedal which was extremely aggressive but couldn't be used without a noise gate—and that's what the Noise Suppressor did. I bought them both. I went back home, boom, boom, boom. Within one or two days, I made this huge kick. It was like a new world for me. I liked it so much, I called myself Noize Suppressor with a Z instead of the S.

I started playing mostly in Italy, where I



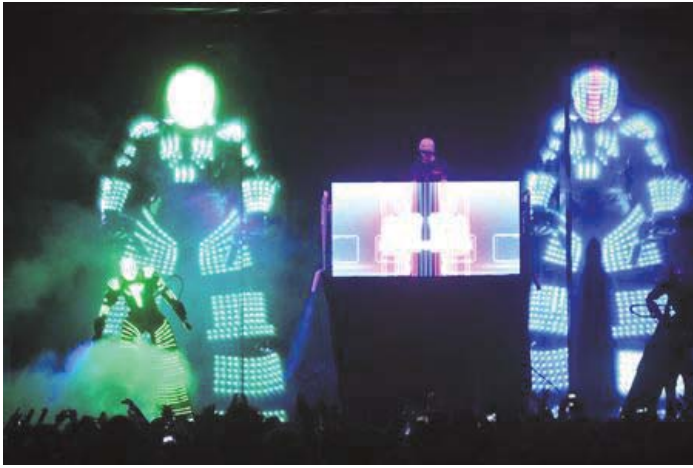
thankfully met MC Rage and Digital Boy. I sent them my first demo on a TDK 60 cassette. Four tracks. I didn't hear anything. I was very disappointed, but I knew I had something.

One day, I was at a friend's house. His mom picked up the phone and yelled to me, "It's your mom. It's urgent." "What's going on?" "Somebody from Milan called. It's a record label." I was shaking—like, "Oh my God. Are you kidding me? Okay, Mom, be serious and tell me straight away what's going on." She says, "You got an appointment, but I don't know what to say." I say, "Tell them I'm coming over. I'm coming over." I got in touch with these guys and boom—I took the train. I crossed the

(Continued on page 14...)

The Visual Art of Raves : An Interview with Trauma's Sid Z.

by DJ Deadly Buda



Sid Z. is doing the visuals at Trauma: Oldschool for the Headstrong on August 15, 2015. SoCal's rave intelligentsia knows what this means—it's going to be dope. I caught up with Sid while he was chowing some pizza with Kari Lambau, Trauma's promoter, and DJ Demigod. Here's what I got outta him.

Buda: Sid, for the fans unfamiliar, give us some of your history in the rave scene.

Sid: The first event I did was in November 1994, inspired by Mr. Kool-Aid's events. He was doing these Double-Hit Mickey parties where he rented water parks, theme parks...obscure locations for parties.

I noticed then, and still appreciate, his event's production values. They were different and unique experiences. I wanted to do that too, and that's exactly what we're doing for Trauma—creating environments where people can escape from their realities.

Buda: What were some of your best installations?

Sid: One I really liked putting together was Datsik's closing set at Coachella. Giant 12-foot robots in LED suits came out and floated over the crowd. Visuals made it look like the entire stage and the audience were shaking using strobe effects, lasers, lights, and custom made graphics. Then we shot confetti cannons over the crowd. It was an epic way to end the night.

On a smaller scale, at an early event I created a Play-doh action table. I set up black lights on it, and eventually it became a 20x20 foot area for people to

go and trip out on molding Play-doh. People still talk about it.

Buda: What inspired you to create environments for rave parties?

Sid: I liked that I could go to raves and escape. The first event I got involved with, I was actually selling some t-shirts at a Moby show at Hollywood Park in Inglewood. I saw the load-in and analyzed and assessed everything that was going on. I peeked around and asked people if I could help. The next thing I know, I'm involved with something called CPU 101 and their event called Circa.

Buda: What advice would you give people that are throwing smaller parties?

Sid: Everyone likes surprises. If you give them something as simple as a free CD, or a t-shirt, they're going to take that home and remember that you personally gave them something to take home from this experience.

Ultimately, all we have at the end of the day are memories. If you give somebody a memory, I think that's a win. There isn't a price value on creativity. If you can't do a massive, there's always alternatives. If you asked me five or ten years ago how much money is available for visuals... there never was. It was always a second thought to promoters.

Buda: What's on the horizon technologically?

Sid: Several years ago, we (I was part of the Coachella staff for twelve years) did a 2-Pac hologram at Coachella. Everybody thought it was new high tech technology, but it goes back to the 1930's. People used mirrors then to create these holograms. It's about creating a story with your visuals by incorporating some of the old technology with the new. At Trauma, we want to give people that high quality experience on a smaller more intimate level.

Buda: Can you divulge anything you have planned for Trauma?

Sid: I can tell you that because this is an "old school" event, we'll have some video game visuals. Like, people playing a giant Pac-Man board that might be 16 feet by 20 feet. There will be live painting using black light reflective paints, but in a way a lot of people haven't seen before. The visuals outside the party will be custom created. There will be some live video feeds. That's what I'm allowed to tell you. The rest you'll have to see yourself.

(Continued on page 14...)

Q&A with CIK & Cap of the Arizona Hardcore Junkies & Yoke I of the Blunt Bros. & Utah Hardcore Syndicate

By: Austin Jimenez

Austin: After taking part in the American Gabberfest, how do you feel personally about the state of the US Hardcore scene and where do you see it going?

CIK: “I think the US Hardcore scene is in a rebuilding phase; a lot of Americans have done a lot for the overall scene, and think that everyone dropped their egos and actually tried to work together, instead of against each other. I think with this transition, we could make leaps and bounds.”

CAP: “The US Hardcore scene is small but dedicated. I see it getting better slowly over time, but the biggest leaps will be when Hardcore somehow makes the leap to “mainstream EDM” or when US artists are supported by local fans.”

Austin: In what way do you feel that Arizona is responsible for furthering the Hardcore scene?

CAP: “From what I see of Arizona, we seem to be mostly producers lately as opposed to just DJs and we’re trying to develop other producers around the country as well as here. We are focusing on getting releases and trying to make a mark on the whole scene in that regard. Party-wise, we seem to have more parties dedicated solely to Hardcore than in the past, so hopefully we can build that dedicated fan base here.”

CIK: “I’m obviously going to be biased here so I hope this won’t be taken too heavily, but Arizona basically stepped in on the world-wide HC scene when other cities that used to be meccas of Hardcore had gone back underground. We booked a lot of artists and stayed true to our sound. A lot of big artists had their first USA appearances in AZ. We stepped in, and were recognized by people, artists, and agencies alike. We have definitely put in work for the overall promotion of hard music.”

Austin: What was it like for the Blunt Bros. to be playing out of state for the first time? What kind of impact do you feel you left behind at the festival with such a different sound?

Yoke1: “Playing out of state was a breath of fresh air for us; to have people support, and embrace hardcore was empowering because we are from a state

where Hardcore does not exist. I feel like the Utah Hardcore Syndicate as a whole coming out to a festival like this is helping us leave our mark in the US Hardcore scene in general and we love that thought of being able to be known and supported on our difficult journey here in UT.”

Austin: How do you feel about the current state of the Hardcore scene in Utah? Any future plans for it?

Yoke1: “Right now, there is not much of a Hardcore scene, but we do have a small cult following; however, harder music is getting more attention in Utah. The Blunt Bros. are definitely going to be busy this year. We will be playing WTF! July 18th in Salt Lake City Utah, as well as “Journey Beyond the Darkness” which will have a Utah Hardcore Syndicate stage!



Distro (...Continued from page 3)

Fortunately I brought a new Finnish sound called “Shamancore” and it’s practically made for outdoor raves involving tents and generators. I mix it with the hardcore. It sounds right at home here in the desert night and some people finally show up. Things are turning out nicely and the sun rises as my set ends.

I crawl back to the car, adjust the seat down, and drape my hoody over my face—I’m too tired to pull out the blanket and pillow I brought. I munch a few grapes. The sugar rush jolts my memory. We have to get home!

Angel is at the gate, exhausted. Some raves, everyone has a good time except the promoter. It’s like he gave his energy to everyone else at the party. I try to remind him, “You made a great party man.” He mumbles something and we bump fists.

Back on the road, D. Bene and I reflect on the party—realizing and establishing profound lessons about life, music, the universe... everything.

I drop him off and continue home; it seems our revelations escape like pixies from my mind. Do these revelations exist only in the midst of the rave? Is that why we keep going back?

(...Continued from page 7)

core DJ of today. Definitely check out all three of these DJs, they are absolutely fantastic! soundcloud.com/djmaromi, soundcloud.com/thesuperscience, soundcloud.com/jamesrize

Jakazid—“Have 2 Survive”

Jakazid is an absolutely brilliant Hardcore producer and DJ, constantly releasing countless upfront Hardcore jams on various labels. He most often contributes original tracks for various compilations both in the United Kingdom and Japan and has been featured in Konami’s Dance Dance Revolution X2. This new melodic Hardcore tune, recently released on Aural Adrenaline, is a great example of what you can expect from Jakazid. Melodic oldskool piano riffs alongside classic breakbeat loops, complimented by nu-school punch bassline beats, and 90’s Gabberesque stabs mixed in with creative sampling. This song will definitely get anyone dancing, no matter what type of Hardcore you’re interested in. Definitely check out more of his work, he is always churning out new bouncy tunes to dance to. soundcloud.com/jakazid

DJ Ron—“Gabber Barbie”

This oldskool party-Gabber tune released in the year 2000 is an absolute favorite of mine. It had a limited release on PTP Records and is a rare record to get a hold of. If you DO get a copy, hang on to it and treat it proper. It is an absolute SMASHING tune that very obviously samples Aqua’s “Barbie Girl”. The Gabber stabs, 90s booming bass kicks, and echoing piano melodies ride over the original sampled song—an instant crowd favorite. Ravers always go bonkers to



this hit. DJ Ron still spins hardcore music and has posted some of his unreleased tunes from this era online. soundcloud.com/dj-ron-ptp

DDZion—“Blue Sky (There Is No Law Mix)”

This record is a rare one to get your hands on. It was released by Twilight Records in 1996, the label of the

hardcore ‘Club Twilight’ in Barendrecht/The Netherlands that was (reportedly) destroyed by fire some years ago. The label had only one release which was a hit in the club itself. It is a 90s happy Gabber take on the Happy Hardcore song ‘Blue Sky Day’ remixed by DDZion (DJs Daminion, Damage, and Zion.) This dance floor slammer is a bouncy upfront party-gabber tune like no other. It samples a clip from the movie Class of 1999 at the beginning of the track, then jumps into a heart-pounding drum beat. A guaranteed party-slammin’ jam that gets kids up off the floor and keeps them up for the duration. A true classic. discogs.com/artist/108182-DD-Zion



Darkmatter 14-Year Anniversary

By Deadly Buda (with help from the Fiend)



It's rare that any party crew lasts more than a couple years. Considering Darkmatter has consistently held events showcasing hard, experimental, and creative electronic music, their longevity is nothing short of amazing. For fans that have followed DM over the years, their anniversary was extra special because it brought together all the folks over the 14 years that made it happen, along with the obligatory special guests of course. For this party, these special guests were Xanopticon from San Francisco (originally from Pittsburgh!), Electric Kettle from Germany.

The show showcased the Darkmatter ethos. There was music made played on controllers, turntables, synths, laptops, drum machines, Gameboys, and Traktor. The styles were varied but cohesively arranged throughout the night. I was most looking forward to DM's own, Minion. In DM's early days he cranked out crazy digital madness during his live PAs and it seemed like an eternity since his last show. His return was noisy as ever and did not disappoint! Baseck did an improvised live PA with a variety of patched synths. Wet Mango utilized the



aforementioned Gameboy and some Korg gear, and Pink Abduction Ray abused his laptop once again to the crowd's delight. Diskore and Dynasty spun an old school Techno set on vinyl. Nemeton and Shrill also rocked the decks, but with slower, industrial Techno. Monotek's set went in all sorts of crazy directions, basically encapsulating the entire show's randomness in one hour. WMX from East LA was a whirling dervish behind his controller. I'm not sure what he was using, but it was cranking mad sounds. Electric Kettle wowed the crowd with a multi-layered live mix down of his breakcore tracks and Xanopticon set was like an out-of-control Velociraptor attacking the crowd with sonic mayhem.

The spirit of Darkmatter shows are reminiscent of the seminal parties that foretold the rave era. The emphasis is on creativity, and the crowd is comprised of folks from various different underground scenes that dare to abandon their usual clique for the night.

The artists are generally very accessible—one can have a conversation with the person who just played—



and there is a genuine feeling of acceptance in the air. Everyone is certainly accepting of all kinds of wild noise on the sound system. It's a great place to meet cool people.

"We feel there is more talent in the bedroom than in the million dollar studio," says DJ Fiend, a longtime Darkmatter member. "Essentially we throw the parties so we can hear stuff we never hear anywhere else. We really want people to check out these sounds and expand their minds through the music." Darkmatter accomplished this goal once again at their 14-year anniversary. And if the first 14 years are any indication, the next 14 are going to be even better!

Top Left: Dynasty spins. Diskore and Fiend in background. Bottom left: Nemeton. Right: Xanopticon

Henry Chalfant

Henry Chalfant's Graffiti Archives!



- Volume 1: The Vamp Squad & Crazy Young Artists
- Volume 2: Rolling Thunder Writers & Soul Artists
- Volume 3: The Crazy 5 featuring Blade
- Volume 4: The Art of UA featuring Seen
- Volume 5: The Art of CIA & ROC



Available on the iBookstore

Gabberfest 2015

(...Continued from page 14)

goes to Cap, no contest. The majority of his set was primarily his own tracks. His precise, deep mixing and gradual build up to harder, filthier tracks made him stand out the most. I honestly feel this man is the most underrated DJ in Arizona.

Day 2: Even after the events of day one and the second night of Insomniac's Electric Daisy Carnival (EDC), it's amazing to see how many people are dedi-



cated enough to sleep minimally and arrive on time for day two! This day presented much more experimental sounds alongside the very best of Los Angeles! Nightstalker is the first to introduce the Hardcore Drum & Bass sound (AKA Crossbreed) to the festival with Arcid right behind him—really roughing up the crowd with a Terror/Speedcore arsenal. Both stages are seeing a California flood (ironic, isn't it), as Archon & Nutype lock down the outdoor stage.

The inside stage remains the most popular throughout the day (mainly due to the crazy heat) until a new force arrives on the Outdoor stage from a very unlikely place: Salt Lake City. It's a Utah Hardcore Syndicate takeover! It was DJ Daybreaker, the founder of UTHCS helping the Blunt Bros. (DJ Menic & Yoke1) make their first out-of-state appearance. Switching up the vibe to an almost early/happy Hardcore sound, Blunt Bros. took to the stage first, and showed Gabberfest that they aren't to be taken lightly. Daybreaker followed with a damaging Crossbreed set which left a very difficult-to-top emotion for the closing acts. After this point, it was inside that I found day two's "Best Set of the Day" with LA's Deadly Buda! Not only was his sound experimental, but he also had

a mixing style that was unique and had very attention grabbing variations, of which I feel like you don't see very much from DJs anymore. The entire festival was closed out by the live act, Acid Enema—a two-piece Speedcore/Black Metal band from Las Vegas, who played their first show in ten years to a very positive response. It was the cherry on top of a perfect weekend.

All in all, this festival has been a very positive experience for all involved. The US Hardcore scene is definitely in its rebuilding stages. So it's great to have such a valuable forum where the entire nation can come together and keep each other up-to-date and celebrate. This is that lifeline, the foundation this scene will be able to build and thrive on. We can't wait for next year!

Noize Suppressor

(...Continued from page 14)

country, and we met. That's how it all started.

Buda: What inspires your music?

NS: I listen to everything except Hardcore because I get inspiration from everything else. I listen to a lot of radio. I'm not looking for something specific. Totally random stuff—usually when I'm in the car.

Buda: What message are you trying to convey?

NS: It's not up to me to find the message, it's more up to the audience. My signature is the energy, to trigger a reaction. It's mostly instinct. I just do what I feel. My message is the kick drum. That is the base, the foundation of the whole track.

Buda: Hey, you better get to the stage. Is there anything you want to tell the American audience?

NS: I wish they all were here, if not, it's a shame. I love you all, and I hope to see you soon, starting in, let's see... in 40 minutes. Here we go!

Sid Z.

(...Continued from page 14)

For me, it's really exciting because it's one of the best hardcore lineups I've ever seen. It's going to be a great experience. I hope a lot of the newer cats can understand and appreciate it. It's not always about 100,000 people. Let's have a nice crowd of 2,000 people and we'll know each other at the end of the night. We'll come back again for the next Trauma party and keep this thing rolling.

EVENT CALENDAR

ARIZONA

August 8

Phobia by SDK Events
Nobody, Hardphonix,
Cap, and more. Hardcore,
Hardstyle, and more
[facebook.com/events/
1443876729245043](https://facebook.com/events/1443876729245043)

October 9 -October 10
HTID USA by Hardcore
Til I Die

Hixxy, Dune, Ophidian,
and many more. Happy-
core, Hardcore, Hardstyle
[facebook.com/events/
1592048391034334](https://facebook.com/events/1592048391034334)

December 19

Hard Holiday by SDK
Events
Lineup TBA, Hardcore,
Hardstyle, and more
[facebook.com/events/
1391359024500785](https://facebook.com/events/1391359024500785)

CALIFORNIA (Northern)

July 31 - August 2

Northkore by Northkore
Collective
Nobody, Lostboy, Simon
Apex, and more Hardcore,
Happycore, Gabber
[facebook.com/events/
761457007282752](https://facebook.com/events/761457007282752)

August 22

Hard Attack by
Witz Militia & CCHD
Witz, Greenhart, Snor-
lax, and more. Hardstyle,
Hardcore

[facebook.com/events/
384657265052592](https://facebook.com/events/384657265052592)

September 5

Earthquake by Hardstyle
Till I Die
DJ Stephanie, Moxie,
Kreation, and more
Hardstyle, Rawstyle
[facebook.com/events/
1585238551728851](https://facebook.com/events/1585238551728851)

CALIFORNIA (Southern)

August 1-2

Hard Summer
Chemical Brothers, Ratatat
and more, Hard Dance
hardfest.com/

August 7

Summertime Hardness
Nick Justice, En3rgy, Ryan
Kore, and more. Happy-
core, Freeform, Gabber
[facebook.com/events/
79162807429147](https://facebook.com/events/79162807429147)

Saturday, August 15

Trauma: Old School For
The Headstrong by T99
Events
Rotterdam Terror Corps
Live, Chosen Few, Buzz
Fuzz, Gizmo, Human
Resource, Altern-8, Hard-
core, Early Rave
[facebook.com/events/
647060622061978](https://facebook.com/events/647060622061978)

August 29

Summer of Hell by
Soundsquatch Tampax
Delta 9, Fiend, Hardcore
[facebook.com/events/
351457438383635/](https://facebook.com/events/351457438383635/)

September 4-6

Nocturnal Wonderland
by **Insomniac**
Darksiderz, Lady Faith,
Demigod, Sid Z., Deadly
Buda, and more, hardstyle
and other rave genres.
[facebook.com/events/
1445324599096559/](https://facebook.com/events/1445324599096559/)

September 26

Raveamaniacs by 840 Pro
Lineup TBA. Hardcore,
Hardstyle, and more
[facebook.com/events/
388007978065776](https://facebook.com/events/388007978065776)

Hardstyle event TBA by
Fresh Entertainment
Lineup TBA. Hardstyle,
Rawstyle
[facebook.com/events/
1612215472364570](https://facebook.com/events/1612215472364570)

October 24

Terror Train by Techno
Belligerent
Deadly Buda, Fiend
(LIVE), RPM, and more.
Hardcore, Gabber, Speed-
core
[facebook.com/events/
1609176509337508](https://facebook.com/events/1609176509337508)

December 12

Together by Dream
Catchers
The Cyber Demon (LIVE),
Fiend (LIVE), Mindcon-
troller B2B Lostboy, and
more. Hardcore, Happy-
core, Gabber
[facebook.com/events/
980290668689819](https://facebook.com/events/980290668689819)

Return of Harmony by
KOTC
Lineup TBA, Happycore,

Hardcore, Gabber
[facebook.com/events/
100732333596395](https://facebook.com/events/100732333596395)

NEVADA

July 30

Apocalypto II by
Ravealation
Tuneboy, Adrenalize, Skel-
lism, Hardstyle, Rawstyle
[facebook.com/events/
899342496827118](https://facebook.com/events/899342496827118)

TEXAS

August 15

Guilty By Association by
Briokids
[facebook.com/events/
356198531250219](https://facebook.com/events/356198531250219)

UTAH

August 22

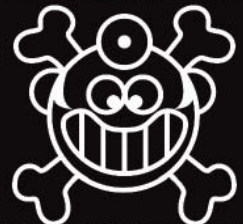
Journey Beyond the
Darkness
Daybreaker, Blunt Bros.,
[facebook.com/
events/635490316579787](https://facebook.com/events/635490316579787)

WISCONSIN

August 14

Speaker Kreatures
presents **Deadly Buda**
Jedediah, The Hermit, and
more. Hardcore.
[facebook.com/events/
386666834873892/](https://facebook.com/events/386666834873892/)

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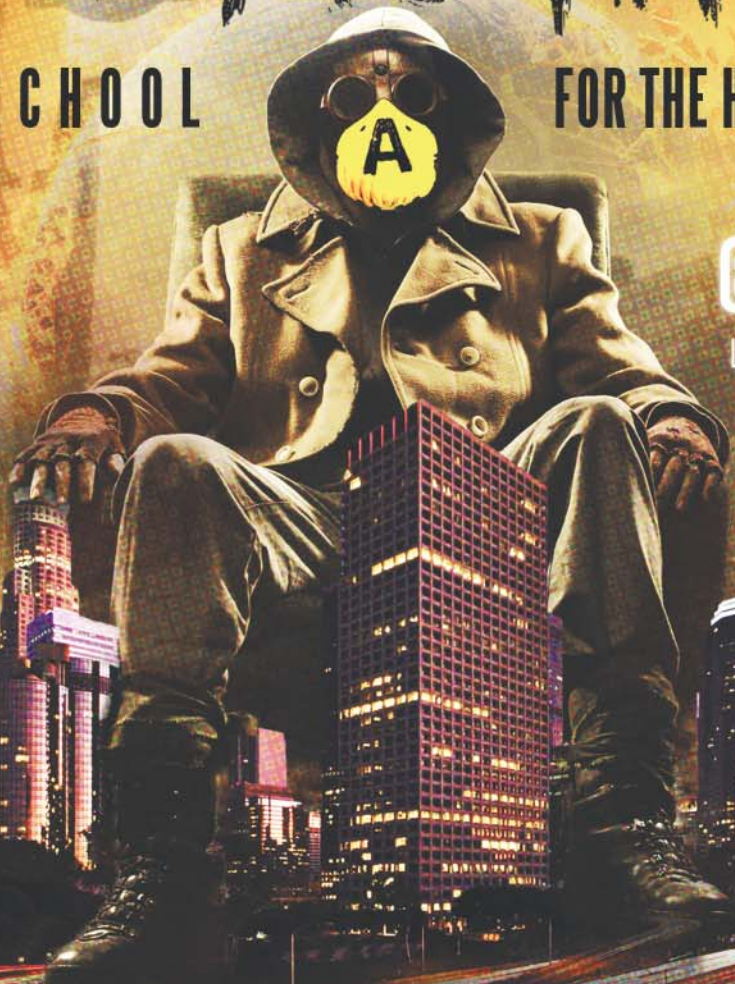
FOR THE HEADSTRONG

8.15.15

AUGUST 15TH

@ LOT 613

LOS ANGELES



IN ALPHABETICAL ORDER

ALTERN-8 LIVE - ALEXANDER - BUZZ FUZZ - CHOSEN FEW - DENNIS MOORE - DIONE
DYEWITNESS - FESTER - HUMAN RESOURCE - KENNY KEN - MOJO - RON D CORE
ROTTERDAM TERROR CORPS LIVE - THE COUNTER TERRORIST - THE MASOCHIST

- HOSTED BY THE ORIGINAL LA KLUB KID - ROCKY 'THE DIVA' RACCOON



21+

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