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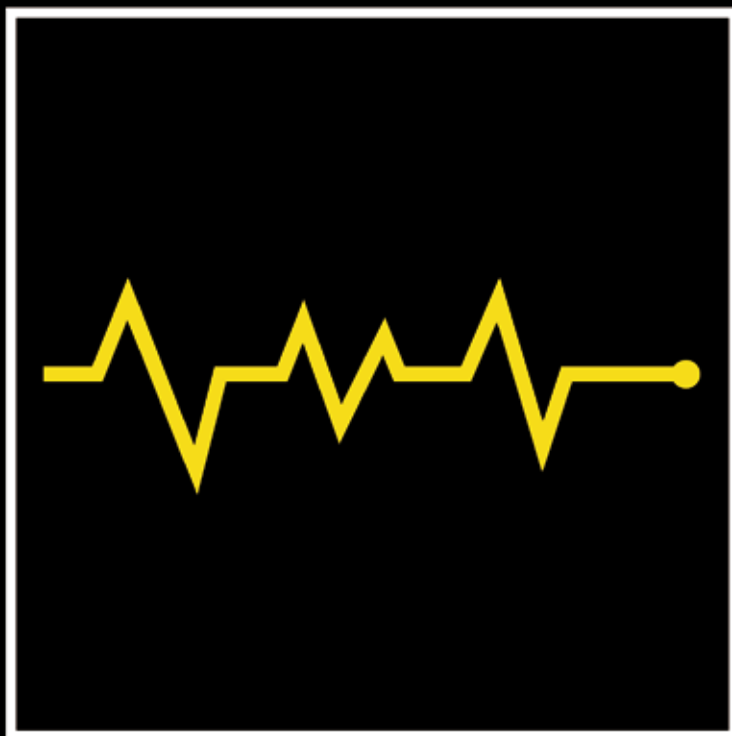
AMSTERDAM
DANCE EVENT
SPECIAL

15TH
INTERNATIONAL
CONFERENCE
AND FESTIVAL
FOR ELECTRONIC
MUSIC

AN INITIATIVE
OF BUMA



EVOTIONS PRESENTS:
MINUS AMSTERDAM DANCE EVENT SPECIAL



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22.10.10 The Powerzone Amsterdam

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SATURDAY 23RD OF OCTOBER - POWERZONE AMSTERDAM
TIME: 22:00 - 06:00 - ALL INFO AND TICKETS: WWW.EVOTIONS.NL

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[LIFE AFTER SKATE]

2010

We Activist LADY TIGRA
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CHERYL DUNN
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ADE #15

Fifteen years nowadays easily represents an era. When the Amsterdam Dance Event was held for the first time, you could not Tweet that. It was not possible to Google some of the artists. Connecting with a delegate you just met via Facebook was not possible, let alone using your TomTom to get to the Felix Meritis conference centre or to obtain your in-depth ADE info via DJBroadcast. You did not have to worry about your new album being available via some dodgy Ukrainian download site for free before it was even released. You could not get that record you loved so much, because the guy behind the counter at your local record store did not think you were cool enough to sell it to.

You could smoke wherever, whenever. You could find your car wheel-clamped if you forgot to pay for parking. You could go to a club and not hear the same three hits over and over again, but instead just two (!) long sets by DJs who paid more attention to their vinyl collection than to their outfit. You could get into music production, but it would cost you a hell of a lot of money.

So I guess that, based on the empirical evidence presented above, we can now agree that fifteen years is a long time. All the more reason to be proud of the fact that the ADE is still here and that it has become a cornerstone of the global dance scene. It still is incredible to see people from all over the world gathering to celebrate the music we love so much, to see how Amsterdam becomes the capital of dance, if only for a few days.

I would like to thank everyone, because the ADE would not exist if it weren't for you guys, all the people who try to make a living in our silly little world. Let's go for another era, for fifteen more years! But enjoy this one first, cheers!

Richard Zijlma



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20-24 OCTOBER
MELKWEG



WED 20 **GOLDFISH** - SOLD OUT
ADE OFFICIAL OPENING CONCERT
CARL CRAIG / DERRICK MAY /
GREG GOW / JUAN ATKINS /
KENNY LARKIN /
KEVIN SAUNDERSON /
KYLE HALL / MOODYMANN /
MONTY LUKE / STACEY PULLEN
D25 - ADE OFFICIAL OPENING PARTY

THU 21 **FLYING LOTUS /
DORIAN CONCEPT**
BOYS NOIZE / AEROPLANE /
VILLA / HOUSEMEISTER /
JOAKIM / DJEDJOTRONIC
SUPERRAUW BY DECKED OUT, BNR & RAUW

FRI 22 **GOLDFISH** - SOLD OUT
DAVE CLARKE / GREEN VELVET /
ROBERT HOOD / ABE DUQUE /
PSYCATRON
DAVE CLARKE PRESENTS

SAT 23 **MIDNIGHT JUGGERNAUTS
SHAPESHIFTER**
JAMES HOLDEN / KATE WAX /
LUKE ABBOTT / AVUS
BORDER COMMUNITY NIGHT
UNTOLD / RAMADANMAN /
PANGAEA / JACKMASTER
SONIC WARFARE - HEMLOCK NIGHT

SUN 24 **SANDER KLEINENBERG / SASHA**
SANDER KLEINENBERG PRESENTS

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www.amsterdam.dance-event.nl

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EFFENAAR

11 sep **AKA Dommel-
Vallei**

11 sep **Nope is Dope**

18 sep **WE ALL LOVE
80's & 90's**

18 sep **Sine Dubstep:
o.a. Walsh (UK)**

25 sep **NOTE:
vieze dieren!**

08 okt **DJAX IT UP** with:
Frank Kvitta

15 okt **The Opposites**

02 nov **Jamie Lidell**

06 nov **Minimum**

24 nov **Jónsi**

28 nov **Atari Teenage**

Riot

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www.effenaar.nl

colophon

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PRINTING

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SOCIAL NETWORKS

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djbroadcast.hyves.nl
myspace.com/djbroadcast

DJBroadcast Magazine is published by Blueprint Media BV

EDITORIAL ADDRESS

DJBroadcast.nl
P.O. Box 3952
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FABULOUS

27.11.2010

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Employee of the month **Angela Verleun**

We'd like to put the spotlight on our writer Angela this month. Between studies she found it difficult to find a temporary job. Let alone a job in which she could learn something relevant for the future. She studied journalism, so it's no surprise she wanted something in which she could show her experience. An internship at DJBroadcast is the result. Of course such an internship couldn't have existed without a love for music, festivals, books and beautiful words. Living in Utrecht makes getting at the office an adventure time and time again. At this moment next to her internship she's occupied with a photography course. Lucky she's got a nice camera for her birthday. Enjoy the fame Angela!



Now on **DJBROADCAST.NL**

Podcasts by Palmbomen, Stefan Goldmann, Delta Funktionen, Dubbyman, DJ Qu, Taras van de Voorde, Roberto Auser and more.

Partypics of Zirkus 8Bahn, Valtifest, Mysteryland, Solar Weekend, Welcome to the Future, Shoeless, Rockit Open Air and more

Specials Red Bull Music Academy

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HUB SONG AND CHESS

Two pair of new shoes by Hub. The khaki Song is for girls, the black Chess for guys. Winter is looking pretty comfortable.



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The result of the collaboration between one of the world's best known board brands and one of the world's best known dj gear brands. A trolley which combines the practicality of the UDG trolley with the handsomeness of Carhartt. Nice one.



Check page 49 for some free ADE stuff

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WHY ADE // /

RICHARD ZIJLMA ON 15 YEARS OF AMSTERDAM DANCE EVENT

The Amsterdam Dance Event (ADE, 20-23 October 2010) is a unique blend of daytime conference for music business professionals and nighttime dance music festival, attended by audience and professionals alike. This year, dance professionals from 52 countries around the globe will visit ADE, which – apart from the conference - offers a bill of thousand-plus dj sets, gigs and showcases at over forty Amsterdam clubs. “ADE really is the dance scene”, says ADE director Richard Zijlma.

ADE started out in 1996: a daytime conference, augmented by nighttime club events at Paradiso, Melkweg (Milky Way) and Escape. “Dance music was growing from strength to strength”, Richard Zijlma says, reflecting on ADE’s humble origins. “In fact, it was booming, not just the music but its supporting industry as well. Dutch dance was booming too and part of the idea was to promote Dutch dance internationally via a Dutch dance business conference for the worldwide dance scene. Miami had the Winter Music Conference and Buma Stemra, through Buma Cultuur, came up with the idea to set up a place or an event in Europe where everybody could meet.”

DJB: So first and foremost ADE is a place to meet, a central hub?

Richard Zijlma: “Definitely. That’s its primary function. What the Cannes Film Festival is to the world of cinema and the Buchmesse is to the world of books and literature, ADE is to the global dance scene. For a couple of years, it was the record industry that came to ADE. After the initial period, I decided to expand ADE’s scope and to include not just the record industry, but the complete infrastructure that supports the artist – managers, bookers, agencies, labels, the lot. That coincided more or less with the drop in record sales and the onset of mp3 and filesharing. I developed a platform, Live Dance Music Conference (LDMC), to attract that part of the dance industry. Subsequently, LDMC was integrated into ADE. Live musicians bridge the gap between conference and audience. In our opinion, the nighttime club programme functions as one huge display window for artists, promoters and labels to show the scene and the audience what they’re about.”

DJB: That shift in focus coincided with a slump in Amsterdam nightlife: Roxy burned to the ground, iT closed its doors, so did Mazzo – the three iconic clubs were gone.

“And new clubs took their place, like Panama, Sugar Factory and Bitterzoet. Which was a good thing, because ADE needed locations and club space in order to grow. These days, ADE’s nighttime programme has ballooned beyond recognition. It really is stunning to look at ADE’s club programming, it concentrates an outrageous number of top acts on a few square miles. The city of Amsterdam can feel proud. On a global scale, ADE is premier league.”

DJB: One important feature of ADE, which differentiates it from the rest, is the accent on face-to-face contact. That feature has become more and more important in the increasingly digitized global network society.

“Trust and admittance are key factors for doing business, in particular on an international level. ADE’s network is a crucial factor. Newbie visitors need three years on average to figure out how the ADE network operates. It’s ADE’s central asset, the network it offers and facilitates.”

DJB: Another important feature of ADE is its unique blend of professional environment and relaxed, informal atmosphere.

“Last year, a friend of mine, coming from a completely different background, visited ADE. His reaction: In the corporate world it is extremely rare to see someone who stays at a € 35 a night hostel doing business with a CEO who stays at the most expensive suite of a five-star hotel. The beauty of dance music is its universalism. Mental borders have dissolved. Another special feature of dance: it sustains very long careers. On average, it takes ten years to break out, followed by an international career of twenty, even 25 years. That’s special. A lot of people think a career in dance is brief and fast. On the contrary.”

DJB: That’s two of ADE’s unique features. More?

“What makes ADE special is this: it’s one huge collaboration, it’s teamwork to the umpteenth power. ADE really is the dance scene: clubs, promoters, artists, labels, everyone joins in. In that respect ADE has become bigger than itself.”

DJB: And let’s not forget the much appreciated blend of daytime conference and nighttime club festival...

“That causes a flurry of dance media activity – magazines, websites, blogs, fora, whatever you have – in the months and weeks leading up to ADE. It is just impossible to ignore. Stop for a minute and think about it: that’s just unbelievable.”

Here are some testimonials of last year’s ADE visitors:

“The Amsterdam Dance Event is the place to be for creatives of all different mediums like film, photography and music.”
Derrick May, US

“It’s a really important part of my planning every year to make it to the ADE and to be able to meet up with all the people whose opinion I trust and value to be able to keep my myself up to date with all the stuff that is going on. The way it all comes together for ADE is really unique as they manage to keep a proper balance between having amazing panels, discussion and tightly focused events and at the same time present a really stellar line up at all the different parties.”
Francois K, USA

“The atmosphere at the Amsterdam Dance Event is very special, there are many music enthusiasts and I like it.”
Henrik Schwarz, DE

“The Amsterdam is a real conference unlike the Winter Music Conference as everyone registers, the panel discussions are really informative and interesting and the events at night are incredible.”
Ken Jordan, The Crystal Method, USA

“The Amsterdam Dance Event has become like a yearly birthday to celebrate the mighty uprise of dance music all around the globe! And I am happy to be invited to a party that seems to get bigger and bolder every year!”
Don Diablo, NL

“It is a fact that the Netherlands has the most electronic Music Events in the World and Amsterdam is an amazing city, so my expectations of the ADE were huge and I was not disappointed. Great location, great event, great flow, so many artists at so many parties, basically everything you wanna have and more! I will definitely be back next year with my Label CLR and all its Artists.” Chris Liebing, DE

“Amsterdam is a great city to come to and every year the business side gets better, the parties get better you see some great friends and get great music.”
Simon Dunmore, Owner & founder of Defected Records

Once again we came away from ADE inspired and impressed. It’s a uniquely well-run and relevant conference which truly understands its audience. One of the best measures of ADE’s usefulness is that every time we attend, we strike up positive business relationships with people who we met randomly in the conference venue. At the same time, we can also hold meetings with the key companies we already know. You can’t ask for much more than that.”
Record Of The Day



TIME WARP

SAT 4/12/2010 HOLLAND

SPORTHALLEN-ZUID, AMSTERDAM 20 - 07 H

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SPEEDY J • KAROTTE • CHRIS LIEBING
STEVE RACHMAD • MATTHIAS TANZMANN
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TICKETS: WWW.TIME-WARP.DE & WWW.EVOTIONS.NL JOIN US ON WWW.MYTIMEWARP.DE



TIME WARP NEDERLAND DOES SPORTHALLEN ZUID

After two successful editions at the Maassilo, Time Warp Holland goes Amsterdam. The venue for the upcoming edition is Sporthallen Zuid, infamous for hosting some of the very first raves in The Netherlands. And it still has the magic it has in those first days. Not only on the visitors, but also on Cosmopop and Evotions, who will continue to join their forces.

It may be no surprise that Sven Väth, Marco Carola, Loco Dice and Karotte are jumping on the bandwagon. Next to that, Laurent Garnier will be playing a five-hour set, together with Scan-X and Benjamin Rippert. That's something worth mentioning. But let's not forget about the three-hour set Dixon will be playing. And how about performances by Mathias Tanzmann and Cui Boratto? A bit darker are the sounds of Speedy J and Chris Liebing, who will be doing some sweet solo-sets. Luke Slater will be present with his Planetary Assault project and the relatively unknown Sandwell District - Regis and Function - will play themselves a bit more in the picture. Dutch input will come from Steve Rachmad, Darko Esser, Arjuna Schiks, Daniel Sanchez, Olivier Weiter, Pete Bandit & Jason Shae and Joey Daniel.

www.evotions.nl www.time-warp.de



ADE BLOG IS UP AND RUNNING

Same as last year, ADE will be blogging around in the run to and during the Amsterdam Dance Event. In advance to the festival there is room for backgrounds on artist and locations, introductions and of course there's room for the lesser known locations in Amsterdam.

In that way you can see the blog as a little specific cityguide. Or maybe festival guide. ADE will be highlighting artists that will be attending the conference and ADE Next, but also festival artists will be given their fair share of attention. And because there's more to see than just Felix Meritis, the Dylan hotel and the clubs around town we will pinpoint some other places to visit. After all, for most people Amsterdam isn't their hometown. blog.amsterdam-dance-event.nl

EXPERIENCE TODAY'S BEATS IN TODAY'S CAR



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SAE AUDIOBOT COMPETITION WITH DARKO ESSER

Loyal readers might know what we're talking about right now. For those who don't know: the SAE Audiobot competition is for producers that are not really satisfied with their tracks or production skills. For producers who like their tracks to be revised by a known producer. And on top of it all, want to hear their tracks in a professional studio.

For those we offer this competition, together with SAE. This time the dyed in the wool producer is Darko Esser. He just released his album Balans, but is also the booker for Nijmegens best known music temple Doornroosje. And let's not forget he's been a deejay for years. Just the right person to fine tune your track a bit with. You only have to upload your track on Soundcloud and send a link to michael@djbroadcast.nl. www.sae.edu



Wednesday Oct - 20
Drumcode Meets 15yrs Ovum Recordings
Air Amsterdam
Adam Beyer, Josh Wink
Cari Lekebush, D'Julz
Ida Engberg, Alan Fitzpatrick
KiNK (live), Shlomi Aber

Thursday Oct - 21
Re:play - five years of made to play tour
BC12/Boom Chicago
Jesse Rose, Oliver \$, Riva Starr
Round Table Knights, Zombie
Disco Squad, Homework

Saturday Oct - 23
Systematic Recordings
BC12/Boom Chicago
Gorge, KiNK (live), Marc
Romboy, Robert Babicz (live)
Rodriguez Jr (live), Spirit
Catcher (live), Stephan
Bodzin, Terry Toner

Saturday Oct - 23
Electronation & Plantage 13 present
BC12/Boom Chicago
Stephan Bodzin (live)
Oliver Huntemann, Andre
Winter (live), Andreas
Henneberg Nicolas Maseyef,
Super Flu (live)

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THE FUTURE OF SOUND



ROTTERDAM BEATS THE URBAN DRUM

Late Novemeber – Friday 26 and Saturday 27, to be exact - will see the launch of a brand new event in Rotterdam: Buma Rotterdam Beats (BRB). It's a two-day celebration of the musical styles that are loosely centred around the catch-all term 'urban': hip hop, R&B, dubstep, soul and reggae. BRB includes music conferences, workshops, seminars and a night time music festival across four venues, plus a talent program. BRB aims to nurture local and international talent. The event is organised by Rotterdam Beats Foundation, an initiative of Buma Cultuur and De Nieuwe Oogst ('the fresh harvest'). The city of Rotterdam's De Nieuwe Oogst is the first ever local government-led initiative in the Benelux aimed specifically at the artistic and cultural needs of urban youth.

Buma Cultuur, organizer of the Amsterdam Dance Event, EuroSonic Noorderslag Conference, Buma NL, Toonzetters and Jazzdag, hopes to see Buma Rotterdam Beats grow into an international conference. A place where know-how is shared, business deals are done, and where the best new talent gets a chance to shine. "With Buma Rotterdam Beats, a new festival is born that in terms of styles, talents and music perfectly matches the diversity of the city of Rotterdam", says festival director Roger Brouwn.

www.buma-rotterdam-beats.nl

FABULOUS ANNOUNCES LINE-UP

On the twenty seventh of November the Brabanthallen in Den Bosch are turned into a party location in which you can spend your whole night. There are four rooms, where house, techno and electro will make you dance the whole night long. But not just simple four to the floor, without any form of passion. Quality is the main goal of Fabulous.

Music will be the centerpiece of the festival, but there's also room for some entertainment, lifestyle, fashion and glamour. We may proudly present you the line-up of this night out. There are still a handful of names to be confirmed, but this should be more than enough to convince you to visit the Brabanthallen.

Room 1: Booka Shade live, Don Diablo, Dr. Lektroluv, The Subs live, Joost van Bellen, Mightyfools
 Room 2: Paul Kalkbrenner live, Dave Clarke, Len Faki, Gregor Tresher, 2000 and One & Bart Skils, Warren Fellow
 Room 3: Fedde Le Grand, John Dahlback, Avicii, HouseQuake, Chocolate Puma, Baggi Begovic, Sherry Flavour, Mitch Crown and very special guest Mark Knight
 Room 4: Gregor Salto, Real El Canario, Vato Gonzalez ft. MC Tjen, Billy the Klit ft. MC Smilez, The Flexican ft. MC Sef The Partysquad, Gelazer, Groovenatics, Melvin Reese

www.fabulous2010.nl

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PIONEER COLLEGE HOTEL

Ever dreamt of being a DJ? Well here is your chance to getting one step closer to living out that dream! Check out all the latest Pioneer DJ gear at the Amsterdam Dance Event, taking place at The College Hotel in Amsterdam. Pioneer will be organising DJ workshops and master classes on several levels, for beginners who have never used a CDJ before, to semi-professionals who may already be DJing at gigs. The master classes will be given by the Pioneer DJ School, and will be a great opportunity to learn first hand tips and tricks.

It will also give you the chance to test out the latest DJ products! Would you like to try out the latest Pioneer CD-players? (CDJ-350, CDJ-850, CDJ-900, CDJ-2000), and mixers? (DJM-350, DJM-2000). If so register yourself now at www.pioneer.nl/dj and get one step closer to becoming a professional DJ!

Registration from 17th September till 20th October 2010. Workshops are free for ADE delegates. Registration is required. www.pioneer.nl/dj

HDE AS PART OF ADE

The past years the harder styles of dance where a bit ignored during ADE. "After three years of discussion it's finally there" says Rogier Werver of Q Dance. "If we would just organize a party under our name, we'd probably only get our regular visitors, and almost none of the ADE visitors. That's why we've chosen for this concept, a day at our office, with meeting rooms, workshops and seminars. Doing that we can bring the harder styles of dance under the attention of the regular ADE visitors." Until now there wasn't really a place where hard dance professionals could unite. Q Dance now hops into that gap to fill it. It's a bit like Felix Meritis, but just for the harder styles.

The Hard Dance Event aims to connect professionals in the harder styles of dance music. As an official part of the program of the Amsterdam Dance Event it allows artists, promoters, entrepreneurs and other professionals to discuss, experience and continue current and new developments. Hard Dance Event will be free to all, and people who will attend HDE will also get a discount on their regular ADE tickets. HDE will take place on Thursday the twenty-first, in the amazing Q-Dance headquarters. If you're a professional you only have to register at the website to get your personal invitation.

www.harddanceevent.com



SEMI-FINALISTS DANCE/PRODUCER GROTE PRIJS VAN NEDERLAND ON AIR

The semi-finalists of the Grote Prijs van Nederland – The Big Price of The Netherlands, a price which encourages new talent to develop themselves – are announced, and they will be touring Holland in September and October. Except for the semi-finalists in the category Dance/Producers. They will not be visiting stages throughout the country, but they will go on air.

In three radioshow from the Red Bull Music Academy Sound Gallery in the Sugar Factory they will present themselves to the public. The shows will be streamed live via www.djbroadcast.fm, but they will also be offered as a podcast. The schedule is as follows:

Thursday 9 September 19:00 – 21:00: Audiomilch, Boom Boom du Terre, Dual Overdrive, Mok-C

Thursday 23 September 19:00 – 21:00:

Ferreck Dawn, Egber, Gumnaam, Individualism

Thursday 30 September 19:00 – 21:00:

June Miller, DION47, Kalzoku, Daniel Zuur

www.groteprijsvan.nl

LOVELAND ADE SPECIAL

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angela verleun

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27

/ /// / STUDIO/K

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Price Presale 19,- Euro | At the door 25,- Euro Tickets www.loveland.nl and all Primera Shops

WWW.LOVELAND.NL



Right between the bathhouses, funky but cheap fruit & vegetable shops, coffee-houses (that's houses) and lots and lots of drycleaners in the – sometimes neglected - eastside of town, you'll find Studio/K. A restaurant, cinema, theatre and nightclub, all blended into one place.

"Being located in the eastend of Amsterdam does make it more difficult to attract an audience sometimes", Studio/K's Dick Broggel starts off. On the other hand, the people who do make the effort really want to be here. And that makes it all that more 'gezellig', the one word no Dutch person will know how to translate. A mixture of fun, friendly and cosy is what comes closest.

Dedication is also what best describes the people behind Studio/K. Three years ago a group of former colleagues came together to create this place that mixes culture, food and nightlife. Today there are about 50 people working here, all of them being students. "That gives us a chance to learn

and manage a place like this", Dick explains. "We do everything ourselves, from programming to cooking and management. This way, if someone has an idea for an evening and that person can get it done, it's on. One time someone booked this gypsy kind of band from Eastern Europe. Not one of us had heard of them, but once they got here the place was packed; we had people coming in from everywhere. A lot is possible."

Opera from the elevator

And by 'a lot', they mean practically everything. Entering the place, the creative anything-is-possible vibe is directly noticeable. The artwork on the walls "changes every four weeks", the posters announcing upcoming events; Studio/K is buzzing. During the day, students and people from the neighborhood enjoy a meal or a freshly brewed coffee; at nighttime the place transforms into a nightclub, while retaining the cultural atmosphere. And the capacity of 900 people and different areas makes it easy to shift between a intimate gathering to a downright fairly-sized festival.

Mixing art with nightlife has brought the boys and girls of Studio K a load of memorable nights, like the one with the opera singer, singing from the elevator, or the one with Electric Alleycat or Petr Passive. But the crew has a hungry ambition and having just celebrated their third anniversary, they are ready to turn things up a notch. Like a steady clubnight every Saturday and a free night on Fridays. Slowly but surely Studio K is becoming the place where you can find undiscovered bands, fresh artwork and films. But mostly just a good night out which, during ADE, will last until 11 the next morning.

You'll find Studio/K at Timorplein 62. ADE programme: (Thursday) Soulrock with Onur Ozer, Kornel Kovacs & Carlos Valdes; (Friday) Non Records & Elevator People with Palmbomen, Salgado & Fader; (Saturday) Vrijbuiters go Berlin Underground with Sven, Tetteroo & David Labeij live.

www.studio-k.nu



photo: alexander basile
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FRANK HELMINK



This time the mixtape is compiled by Frank Helmink, since 2009 president of Buma Cultuur. Although his personal taste mainly consists of heavy metal he gathered some more danceable tracks for this new mixtape. A task for which he could go back in time, and think about the tracks being played at TMF back in the days. After all, he was programme director at this music channel between 1995 and 2000. He used to be the presenter of Heavy Alternative on Kink FM, wrote for Oor and Aardschok, both acclaimed music magazines in The Netherlands. Let's see what Frank selected for us.

Ferry Corsten - Punk

Great and modest man, with a specific way of getting to the basis of music: make heads move. I remember, over the last year, that every Ferry Corsten-song that got my (heavy metal-wasted) attention was an instant shaker.

Vengaboys - Boom, Boom, Boom

Darn. I think their targetgroup with their new songs has been changed a little, but what a great Dutch export product that was, back in the days. I remember hearing (Wessel van Diepen's) Venga-songs on the radio in almost every country I flew into. From the United Arab Emirates to the whole of Europe, the States, Fiji a.s.o. a.s.o.

Bloody Beat Roots - Warp

Italian dudes with a great taste of music. Heavy, fast, aggressive and some of their mixes are based on metal and punk from the 90's (Refused for instance). One of the heaviest acts at Lowlands 2010.

Dave Clarke - The Wolfe

Great guy with an unbelievable large sized fanbase. For a simple metalguy almost impossible to get (the music he creates), but once you visited a show (club or festival) you will just have to admit that Dave Clarke is king of techno. Seen as alternative, but worldwide with one of the largest fanbases in dance-history.

Darkraver - Komtiedan

This sure brings back sweet memories. As a guy that rather visited Sensation Black than Sensation White, I especially remember the hardcore tracks with some humor. This is one of the best and funniest ones.

Prodigy - Omen

As a father of 4 (little) kids, I'm not completely in charge of what's played in the car. But if for all 4 of them Prodigy is a favorite, you can't complain. Great comeback of a bunch of punkers that know exactly how to get everybody f'ked up and exited.

DJ Jean - The Launch

As a former programme director of Dutch number 1 Music TV-station TMF I can't forget the guy that also accidentally produced the funniest viral ever (Master of the Wheels of Steel) but had some cranking hits in the begin years of TMF. Also knew how to get Bill Average dancing.

Chemical Brothers - Block Rocking Beats

Staying with that TV-station: we used Block Rocking Beats as a bumpertrack for two years, without the track getting annoying or boring. It made me start

listening to all the later stuff they produced. With mixed feelings, but with some classics. As Block Rocking Beats is.

Textures - Awake

Can't leave out the roots in a list like this; Textures is one of the most sophisticated heavy metal-bands that is known in Holland, but also in the countries surrounding us. And as I said: (dance-)music has one purpose: get people moving. And guess what: the slowest songs of Textures will make you move. Just give it a try.

Rotterdam Termination Source - Poing

A song that changed music in a way. Sometimes there are songs that are new to you. So was Nirvana's Smells like teen spirit and so was RTS: loud as hell, and making part of Holland crazy. Just imagine people listening to this songs for hours. They did, they did.

Afrojack - Bangduck

Great producer/dj. Met him during this year's WMC. He will be one of the greatest in the upcoming year(s). Mark my words. Knows how to write and remix (good) tracks.

Chuckie - Let the bass kick

Easy forgotten producer/dj-god from the Lowlands. Great tracks, better remixes. And guess what: want you club filled with people: call Chuckie. One of the greatest talents!

This mixtape is available on demand via DJBroadcast.fm

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DJ LIKE IT'S 2009

Usually a picture says more than a thousand words, but with this brand new piece of gear we really want to emphasize watching the video. The people at Töken created something that's best described as a glass touch-screen-digital-mixer or something taken from Minority Report, and since that is a pretty long word combination, Töken will do for now.

The Chilean Rodrigo Campos invented this neat looking apparatus and demonstrates it in a clip online you just want to watch again and again. The thing is, it's still a prototype at the moment. The final version is being perfected as we speak and so far nothing can be said about its price. Besides the slick design we think this can cause live performing to take a step in a whole new direction. Since the glass plate is see-through, the crowd can see exactly what the DJ is doing, in a mirror image. The software used is from Emulator, which can be used on iPads and other tablets. And on Töken, obviously. For those of you who want to take a sneak peek into the future, experience Töken live at ADE Next. Check the ADE Next website for times and dates to see this spectacular device live demonstrated.
www.tokenexperience.com/en/



FACEBOOK FOR MIXES: LET'S MIX

Placing your mixes online is usually a hassle that involves numerous FTP websites, copy-pasting tracklists onto blogs and social media, and you still end up with something that's not easy to share or even listen to. Some guys from Sweden were tired of it and put an end to that, giving you the chance to get your mixes heard.

Now there's a place on the net where you can upload, share and promote your mixes and listen to what other people created. It's simply called Let's mix since it's, well, that simple. The people behind the website never really found a place online that could provide in all their different needs, so they decided to create one themselves. They wanted a better place for their mixes and made it accessible for everyone. Uploading is easy, upload your finished mp3 file on the upload page or start mixing from scratch on the free Let's mix edit software. Each individual mix needs to be under 250 MB. From there you can post your mixes on your blog, Facebook, Twitter and other networks. You can also follow mixers so you'll stay updated about what they've created online, plus you can rate their stuff. For those who always want more, there's a premium edition which gives you an iPhone app, better audio quality, your mixes will be in more exclusive competitions and more of where that came from.

During ADE Let's mix joins forces with ADE Next to expand on the ADE roster, by one skillful producer. By introducing him- or herself into competition on Let's mix and making a lasting impression on the ADE panel, the artist will get the opportunity to be featured in a showcase at the ADE conference. Check the ADE Next website or letsmix.com for more info and terms & conditions.
www.letsmix.com

SHAKE YOUR SAMPLE WITH STAR6

There's something about iPhones and their ton of apps. There's an app for nearly anything and if there's one rule that applies on most, it has to be that the iPhone makes everything more fun. Same goes for the remix application Star6.

You start off with six samples, you can add more later (downloadable for free from the website) or upload your own. After picking one, you can start manipulating the sample by adjusting the speed, add repeats, change the pitch and more. But not by simply touching the button, but by tilting your iPhone back and forth. This way you can cut up a beat with the shake of your wrist. It's what an iPhone app does to remixing. To mess around with the samples some more, the folks of Star6 added in three more audio effects so you can filter, delay and distort your sounds until they are just what you had in mind. Or perhaps something entirely different. This app is not a full-blown sequencing program but a neat little tool, great for bits of musical creativity. Nice to mess around with and perfect for your iPhone. Most of the other music apps are rather large and when you really want to compose music you'll choose your laptop over your phone. Star6 is what comes before that and you can easily transfer your recorded samples to your laptop now too.

Available in the iTunes store for \$9.99 and demonstrated in the Melkweg Media-room during ADE, where Star6 will be demonstrated by its creator Jason Forrest.
www.star6app.com





PAKI RAMBO?

Four Lions is an hilarious comedy about four British muslims (Omar, Waj, Hassan and Faisal) and a white Islamic convert (Barry a.k.a. Azzam al-Britani) who decide to join the jihad and plot to execute suicide bomb attacks. In their deluded and utterly clumsy ways the self-styled Four Lions – the fifth has managed to blow himself plus a sheep to kingdom come before they cook up the moniker – actually manage to execute their plan. And themselves.

First-time feature director Chris Morris has earned a reputation in the United Kingdom as one of the funniest and sharpest comedians in the business. As broadcaster, writer, satirist, producer and performer, Morris for over twenty years has satirized media hysteria. His tv-series Brass Eye was twice nominated for a BAFTA TV Award, and Morris won Britain's most prestigious movie award for his 2002 Warp Films distributed short My Wrongs 8245 – 8249 & 117. Obviously, he co-wrote the Four Lions script. "Listen, I'm the most Al Qaeda one here" (Barry/ Azziz)

Like The Great Dictator (Charlie Chaplin) and Dr. Strangelove (Stanley Kubrick), Morris' Four Lions tackles a sensitive and red hot political

issue head-on and turns it into a riot of satire and slapstick. It doesn't make fun of jihadists, nor muslims; it makes fun of people, that bunch of bitching, foul-mouthing idiots we're all familiar with. The conspiring Paki-Brits and their converted croonie Azzam are clumsy beyond believe and so is the police. Politicians are portrayed with the same acidic wit. "The police shot the right man, but the wrong man exploded. Is that clear?", a stiff-upperlipped career geezer states before the tv cameras.

"Telling the truth means giving up" (Omar) A lot of Four Lions' satire hinges on the razor-sharp dialogue, spot on in its expression of deluded martyrdom and the conspirators' too-big-for-their-boots ambitions. Family-man Omar is the most sensible one of the lot, the converted Barry/Azzam the most fanatic. He wants to blow up the local mosque in order to radicalize the moderates. And when Faisal unintentionally lets the woman next-door, an aging and nose-ringed ex-junkie who thinks they're gay, in on their little big secret, Azzam confronts him: "You can fuck her, but you can't kill her? What's wrong with you." Four Lions is a feast of verbal shadowdancing and sophism. "I think I might be confused but I'm not sure" (Waj)

Just how ignorant the plotters are comes out brilliantly when Omar and Waj travel to a terrorist training camp in Bora Bora. Waj insists on doing his prayers kneeling eastward and protests the locals who kneel westward, facing Mecca. The Lions have original ideas to evade surveillance: they eat the SIM-cards of their cellphones, dress up as IRA terrorists (so nobody realises they're jihadists) and shake their heads in public, so the surveillance pictures come out blurred. "Asian man's head falls out of tree" (tv title) Heavily researched for subcultural texture and atmosphere, and filmed in Sheffield with low budget production values, Four Lions pulls off no small feat: exposing the farce in extremism. The grainy quality of the images actually adds to the movie's authenticity and after laughing hard at these conspiring clowns, you start feeling for them. It all ends in a series of bangs, but make sure to watch Four Lions to the very end since Morris has kept the best joke of the 100 minute flick for its dying seconds. The Four Lions have succeeded, but not in the way they envisioned. It's hard not to love this movie.

Four Lions will be released in Dutch cinemas on September 9.

www.four-lions.co.uk

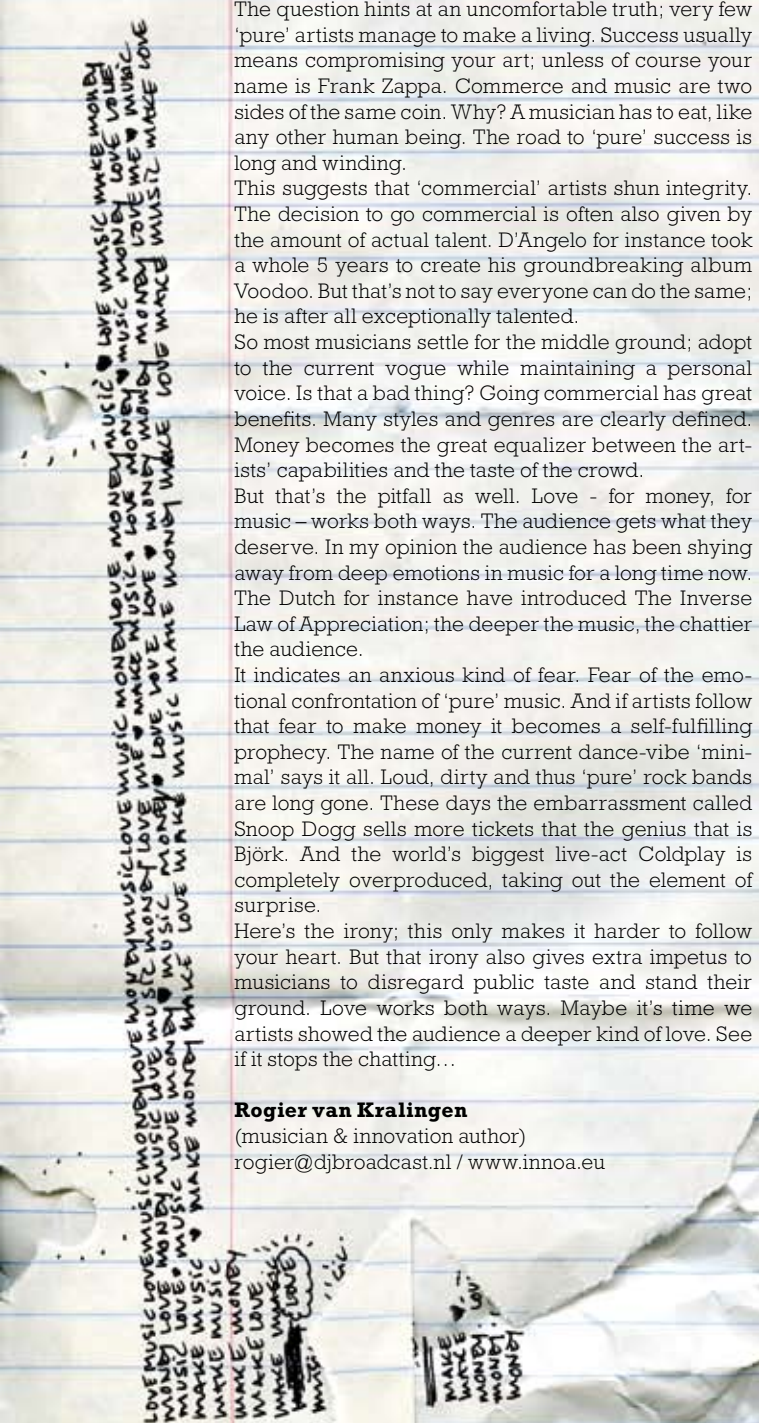
FOR THE LOVE OF MUSIC

Love works both ways. It takes two to tango. For the last couple of weeks DJB has been in an online debate with its readers on a particularly interesting question; love for music or love for money? It's one of the longest-running discussions in our trade; do you make music for money or love?

The question hints at an uncomfortable truth; very few 'pure' artists manage to make a living. Success usually means compromising your art; unless of course your name is Frank Zappa. Commerce and music are two sides of the same coin. Why? A musician has to eat, like any other human being. The road to 'pure' success is long and winding. This suggests that 'commercial' artists shun integrity. The decision to go commercial is often also given by the amount of actual talent. D'Angelo for instance took a whole 5 years to create his groundbreaking album Voodoo. But that's not to say everyone can do the same; he is after all exceptionally talented. So most musicians settle for the middle ground; adopt to the current vogue while maintaining a personal voice. Is that a bad thing? Going commercial has great benefits. Many styles and genres are clearly defined. Money becomes the great equalizer between the artists' capabilities and the taste of the crowd. But that's the pitfall as well. Love - for money, for music - works both ways. The audience gets what they deserve. In my opinion the audience has been shying away from deep emotions in music for a long time now. The Dutch for instance have introduced The Inverse Law of Appreciation; the deeper the music, the chattier the audience.

It indicates an anxious kind of fear. Fear of the emotional confrontation of 'pure' music. And if artists follow that fear to make money it becomes a self-fulfilling prophecy. The name of the current dance-vibe 'minimal' says it all. Loud, dirty and thus 'pure' rock bands are long gone. These days the embarrassment called Snoop Dogg sells more tickets than the genius that is Björk. And the world's biggest live-act Coldplay is completely overproduced, taking out the element of surprise. Here's the irony; this only makes it harder to follow your heart. But that irony also gives extra impetus to musicians to disregard public taste and stand their ground. Love works both ways. Maybe it's time we artists showed the audience a deeper kind of love. See if it stops the chatting...

Rogier van Kralingen (musician & innovation author) rogier@djbroadcast.nl / www.innoa.eu



CAFÉ D'ANVERS

SEPTEMBER - OCTOBER 2010

LUCIANO - SASHA - JOSH WINK
TIEFSCHWARZ - STEVE BUG
REBOOT - GENE FARRIS - SEBO K
DOMINIK EULBERG - MARTINEZ
MATTHIAS TANZMAN - BEN KLOCK
ROBER DIETZ - GLIMPSE - YOUSEF
CIRCOLOGO - LUNA CITY EXPRESS



- FRI 10/09 CADENZA SHOWCASE WITH REBOOT & ROBERT DIETZ
- SAT 11/09 SMOS & BABY BEE ALL NIGHT LONG / CLUB TRACE BALCONY
- FRI 17/09 TOMORROWLAND CAMPING AFTERPARTY WITH BEN KLOCK BY PUSH IT CLUB / KWAL BALCONY
- SAT 18/09 MAXIMUM WITH SASHA / CLUB TRACE BALCONY
- FRI 24/09 PLAN B WITH YOUSEF / RADIO FG BALCONY
- SAT 25/09 RESIDENT NIGHT / CLUB TRACE BALCONY
- FRI 01/10 MIMAZU WITH SEBO K / SOUND ARCHITECTURE BALCONY
- SAT 02/10 RESIDENT NIGHT / CLUB TRACE BALCONY
- FRI 08/10 PEOPLES PRESENTS 10 YRS MOON HARBOUR WITH MATTHIAS TANZMAN & MARTINEZ
- SAT 09/10 SMOS & BABY BEE ALL NIGHT LONG / CLUB TRACE BALCONY
- FRI 15/10 PUSH IT CLUB BIRTHDAY WITH DOMINIK EULBERG / KWAL BALCONY
- SAT 16/10 THE GREATEST SWITCH / CLUB TRACE BALCONY
- FRI 22/10 TAPE TAPE WITH GLIMPSE LIVE & LUNA CITY EXPRESS / RADIO FG BALCONY
- SAT 23/10 21 YEARS CAFÉ D'ANVERS WITH JOSH WINK & STEVE BUG / CLUB TRACE BALCONY
- FRI 29/10 CIRCOLOGO WITH JOSE DE DIVINA
- SAT 30/10 PARADISE 20 WITH LUCIANO & LEE VAN DOWSKI
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ADE and gsus

Being ADE's official merchandise supplier, gsus has designed this year's t-shirt and messenger bag. Both items are available at the gsus store, Heavens Playground, located at Westerstraat 158, Amsterdam.

www.gsus.com

Freeplay Zipcharge universal phone battery

Your average smartphone battery is not up to the job of clubbing and networking for the duration of ADE. Miss a night at the hotel for a recharge job and you might miss that all important call. Freeplay has the answer: a universal battery, compatible to (almost) any type of phone. Zipcharge is just that, it zips the juice out of the wall socket into your phone four times faster than ordinary batteries. Sixty seconds of zip action results in two hours of iPhone traction. The Freeplay Zipcharge will set you back € 69,95.

www.2moso.com

Win an exclusive ADE Fatboy

Had the time of your life during the Summer festival season? Experienced the positive vibe, the sunburned bodies, the daxies, the happy people, the rain, the music and those super special moments you can only experience during a Summer festival? Send us a picture of THAT super special Summer festival moment and win an exclusive ADE Fatboy, ultimate chilling and relaxing guaranteed!

competitions@amsterdamdanceevent.nl

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www.adjaudio.com

Nude iPad case by SwitchEasy

Imagine: you're walking along the Keizersgracht to the Felix Meritis building, new iPad tucked away in backpack, and you get run over by a tourist on a tourist bike, stoned out of his skull... Kratz, patz, kaboom, there goes the touchscreen. SwitchEasy has developed an answer to those unhappy accidents: an ultra-slim (1 mm. thick, or thin) and scratch-proof case of polycarbonate, including touchscreen protective foil. The case comes with two stands. Damage? A slim € 35.

www.2moso.com

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OVUM



Philadelphia-based Ovum Recordings opened shop in 1994. The brainchild of two of USA's most open-minded and forward-thinking deejays cum producers, Josh Wink and King Britt, the label missed out on Wink's 1995 breakthrough, when the Wink-produced Don't Laugh (released under the moniker Winx), Higher State Of Consciousness (as Wink) and I'm Ready (Size9) became international clubhits, released on Sorted, Strictly Rhythm and Charisma respectively. Both producers made up for the label's relatively lacklustre start by releasing a string of quality tracks on Ovum over the years, all the while expanding the label's roster with handpicked tracks by name producers. It has resulted in a highly eclectic catalogue that covers a broad spectrum of club styles. At Barcelona's Sonar 2010 event, Ovum – which is latin for egg: new life - celebrated its first fifteen years in the business.

DJB: Fifteen years of Ovum, what are your thoughts?

Josh Wink: "It's very hard to believe that it has been fifteen years. When I crossed-over to the more mainstream side in the mid-'90s, one thing that journalists asked a lot was: What do you see yourself doing in ten years? Ovum Recordings started in 1994, but we kind of really got our feet

of the ground in 1995. So, one thing what I would always answer to that question was: I can imagine doing the same thing; being involved in music, travelling the world deejaying and performing, and also continuing to run Ovum Recordings and to push specialized electronic music. It's been like this ever since. People still say that: You've been in the industry for so long, how do you see yourself in another ten years, when you'll be fifty years old, what do you expect? I say the same thing. I'm very blessed to be this way. I'm still releasing music, still being able to travel the world, still doing the things I love and live to do. The only problem is the travel, it's become a real pain. In terms of the label, I'm very happy that it continued to go on and that more people, from unknown artists to established well-known deejays/producers are sending us music to release. There is not as much money as there used to be in the industry in making music with vinyl. The digital sales are doing well, but there's so much online piracy that makes it very difficult for us to grow and to move on."

DJB: What made you decide to begin your own label?

"I had a label before Ovum, called Happy Wax. So I had done it before and I knew what it takes to do that. However, for years before that – I put out my first record in 1989 on Strictly Rhythm - I always wanted to release music on labels that I liked and admired. I ran into problems with a

couple of labels with signing into bad contracts with them due to a bad lawyer. I've learned lessons from this. It wasn't why I got into the music industry. So to get away from that I figured: Why not start my own label, where I can have control of my own music. And I can look out for other artists as well, so what happened to me didn't happen to anybody else. That's how Ovum came about."

DJB: Did you have a role-model to follow?

"Not really. I solely wanted to have control and do it on my own. We are happy following what is in our hearts. There are a lot of labels or artists that feel that they have to change their sound to adapt to the time. I think it's important to progress as an artist or as a human, and to grow. But we never really felt the necessity to have to change our integrity or to change our music because the industry was doing so. From the inception we were known as a label that's diverse in its musical signings. It's a good thing, but it's also a bad thing because sometimes people only want a certain kind of music. With Ovum, people have to listen to the record to be sure it will be a deephouse record or a tech-house record. In the long run, that's what Ovum has always been about: diversity. And the beauty of music being music in stead of being a genre."

DJB: Ovum started officially in 1994, but took off in 1995. Was the early success a benefit or did it create problems for a label that's young and small?

"We never really had any real hit. We never had a record like Higher States Of Consciousness or anything like that. We were always able to make a living and to pay the bills and move on. And that was all we were looking forward to do. In 1997, we signed a production and distribution deal with Sony and Columbia Records for two years. This was something we needed, because it opened up the doors for us to a bigger market and a bigger audience. But at the same time, it shut a lot of doors because the mainstream big machine Sony Columbia didn't know what to do with our stuff here, in the States. We were left behind, in a sense. We learned from this and we got our catalogue back and we became independent again in 1999. We followed our way again, so it was it was a little bump in the road. It helped open doors for us, as most experiences do."

DJB: What was the reason your 1995 productions (and hits) weren't released via Ovum, but through third party labels?

"Those tracks were actually signed in 1994 and came only out in 1995. Now I look back and it's, wow, I wish I had that on Ovum. It would have been a totally different scenario. Those tracks are still remixed; it is really is painful for me because I don't have any control. It's a shame. That's why I let people know to get themselves a good attorney. Who would ever think back than that Higher States Of Consciousness and Don't Laugh would become such ... songs. I didn't see that. It was just a track I recorded in my bedroom. Who knew that it would help open up and shape electronic music? I had no idea."

DJB: What are your criteria for saying 'yes' of 'no' to tracks offered for release?

"It's just the sound. We get a lot of demos and it has to fit for some reason. It doesn't always have to be something I would play as a deejay. It can be commercial but without a commercial sound. It has something that moves us, in a way. We're extremely open-minded with our selection, which takes a lot of time. There is not one criterium. When we hear it and it rings a chord in us, we want to sign it and want it to be part of our arsenal of releases. In a sense, it is like getting a tattoo."

DJB: The Ovum roster includes Dutch producer Darko Esser, who released the Catatonic EP on the label. How did you team up?

"I was familiar with his label, Wolfskuil. He sent us a bunch of things. I replied him along the lines of: I know your music, I dig your label, let's do something. He gave us something that was unique at the time. It wasn't necessarily the biggest seller, he was an underground artist from Holland. We liked it, we thought it was an interesting combination of his sound along with an older, kind of US '90s house sound. That's why we chose the tracks that we did. Benny Rodrigues has a release on Ovum too, he did a track with Warren Fellow that we've included on a compilation. Benny and I met when he was 16, that must be ten years ago. For the last eight years, we have been close friends and he's always a part of the Ovum parties when he can. He wants to

be involved with the label and he wants the right track to be on Ovum. He's also someone who we aspire to work with. Michel De Hey is probably one of my oldest friends in the industry, I met him in 1992 in America, when he was doing hardcore as Turntable Terror. He's never had a release on Ovum. One day we'll get there."

DJB: What has been the best-profiled act on Ovum over the years?

"How's Your Evening So Far, the track I did when I sampled Lil' Louis, was a really big track for the label. The DJ Sneak record wasn't necessarily a big seller, but it was a high-profile release. We also work with artists that are kind of underground. We worked with Loco Dice before he had a big name and at the time it was his biggest release [Menina Brasileira, 2005]. He had two releases on our label before he became an international star [the second is Flight LB 7475, 2006]. Steve Bug released on our label too and it helped to diversify his sound and career; he did Houze/Summer Night, really cool deephouse tracks. We work with people like DJ Pierre, who did a different record for him on Ovum. D'julz from Paris releases a lot of records for us. Shlomi Abers releases do really well on Ovum."

DJB: Has there been over the years one particular disappointment, one record you had high hopes for but flopped?

"Most of our records are different, so we understand if its success is limited. Every release for us is a little bit of a chance."

"Ovum has always been about diversity"

DJB: How many people are on Ovum's payroll?

"Just one: the labelmanager, Matt, who takes care of everything, he helps with the signings, he runs the books. The creative decisions are done by both of us. He has the same kind of ears as I do, I trust him. I can be on the road because he takes care of the day-to-day business of running a label."

DJB: Plans for the future? Major releases for Fall 2010?

"We are focussing on getting together the first album of Shlomi Aber. We will be focussing hopefully on an album by KINK as well. We're trying to focus more on artist developing themselves as album-oriented artist rather than just single artist. We have a new EP by Steve Bug coming out soon. We are also working on a new EP by Gregor Tresher. We have a lot of really cool stuff coming up."

The digital 15 anniversary compilation Ovum Fifteen For Fifteen selects 15 highlights from the Ovum catalogue. Ovum@ADE: Air, Wednesday October 20.

www.ovumrecordings.com

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NO RISK TAKES THE UNFORTUNATE OUT OF EVENTS

It's been quite a festive summer in Holland, but what else is new; the Netherlands probably have the highest summer festival density on the planet with several major outdoor events every weekend.

Organizing such an event is a lovely but risky business. There's so much stuff that can go wrong, even if you meticulously plan everything from A to Z. There are always incalculable factors that can get you into trouble, the most whimsical being the weather. This year we have seen unfortunate things happen at events like Source Festival, Zwarte Cross, and Mystery Land. The Magneet Festival was even completely cancelled.

Since a bit over a year, No Risk Events has been making a name for itself as the organization that specializes in event insurances. More and more upfront organizations make use of the strong safety net that No Risk provides when it comes to covering production costs, liability, material (image, sound, light), accidents, money, no show of artists, rain / weather damage, both outdoor and indoor, single as well as continuous events all over Europe. The people of No Risk will definitely be roaming the rooms of the Felix Meritis during ADE, get in touch with them via the website.

www.noriskevents.com



BEATPORT LOVES THE REMIX

Sure, probably you'll know Beatport as a download shop, but their passion for music also results in their regular remix contests. In their long history of remix contests you might find names like Depeche Mode, Black Eyed Peas, Yello, Franz Ferdinand, Fatboy Slim, Tiesto, Laurent Garnier and countless others, across all genres of music. Septembers contest will be hosted together with Deadmau5.

The October contest will feature the track Bird 1, from Underworlds latest album Barking. The original has been produced together with Dubfire, and now you can get the chance to remix that same track. Next to the priceless chance to remix an Underworld track that could be released on OM records, there is a price package containing products from Native Instruments, AIAIAI and other gear companies. The parts of the track will be downloadable from the 12th of October. www.beatport.com/remix

LINK-BUSTERS: PROTECT YOUR DIGITAL MEDIA

It's something that has been bothering loads of producers and labels the last few years. Releases tend to pop up on file-hosting platforms all the time. That way releases are being downloaded thousands of times, maybe even before the release date is set. Not something that puts a smile on your face, if it is your release. Although many artists and labels use filehosters to promote their music between themselves, many times tracks get illegally uploaded to the same filehosters, and those links are shared on blogs.

Now, Link-Busters specializes in reducing the availability of illegal content on file-hosting sites, social networks, blogs and portals. Their patent pending technology monitors the internet by alternating a wide variety of techniques, ensuring the fastest detection of illegal content. After detection, they will instantly respond to any infringement they found. Progress can be monitored real-time and/or through weekly statistics by email. Their approach proves to be very effective: 98,5% of all links found by Link-Busters have been removed, 75% of those links within the first 12 hours of detection. This is why, during their first year of operation, many big labels have already used the Link-Busters service. Clients include: Armada Music, CR2, Defected, Ministry of Sound, Phonic, Spinnin. Artists include: Armin van Buuren, BT, Fedde le Grand, Pryda, Sander van Doorn, Steve Angello. www.link-busters.com

STUDIO 80

LABEL NIGHTS // AMSTERDAM DANCE EVENT SPECIAL

ade

WEDNESDAY

20.10.2010

KATAPULT PRESENTS SWITCH CONTROL

22:00 - 03:30 // DOOR & PRESALE: 14,-

ELLEN ALLIEN (DE)
SASCHA FUNKE (DE)
KIKI LIVE (DE)
THE HEYKIDS (NL)
BIN (NL)

THURSDAY

21.10.2010

10 YEARS OF MOON HARBOUR & SECRETSUNDAYZ

23:00 - 09:00 // DOOR & PRESALE: 15,-

MATTHIAS TANZMANN (DE)
MARTINEZ (DK)
LUNA CITY EXPRESS (DE)
BORIS WERNER (NL)
DAN DRASTIC (DE)
GILES SMITH (UK)
JAMES PRIESTLEY (UK)
KEITH WORTHY (USA)
PATRICE SCOTT (USA)

FRIDAY

22.10.2010

BEETLE RADIO LABEL SPECIAL

17:00 - 20:00

INVITES AND ADE PASSHOLDERS ONLY

LONE STRIKER (NL)
KOLOMBO & LOULOU PLAYERS (BE)
WHEN HARRY MET SALLY & TESS IS MORE (NL)
PRINZ (BE)
PAUL HAZENDONK (NL)
MC MARXMAN (UK)

FRIDAY

22.10.2010

BEWOLFS AREA / INTACTO / 100% PURE & FRESHWAVE

23:00 - 05:00 // DOOR & PRESALE 15,-

2000 AND ONE (NL)
SHINEDOE (NL)
DOOMWORK LIVE (IT)
JIMPSTER (UK)
TONY LIONNI (DE)
iO (UKR)

SATURDAY

23.10.2010

24 HOUR PARTY PEOPLE INVITES PLAYKULASWILDE AND THIRTYONETWENTY
09:00 - 20:00 / DOOR 12,- / PRESALE 10,-

EINZELKIND (DE)
AHMET SISMAN (DE)
PENNER + MUDER LIVE (DE)
ITALOBOYZ (DE)
MYSTERY GUEST (DE)
UNDERS (NL)
EFDÉ (NL)
WILLIAM KOUAM DJOKO (NL)
SANDY HUNER (NL)
GABRIELE BALDI (IT)
RAMON TAPIA (BE)
NYRA (GB)

SATURDAY

23.10.2010

WELCOME TO THE FUTURE INVITES BREAK NEW SOUL & SOWEED
23:00 - 07:00 // DOOR & PRESALE 15,-

GREGOR TRESHER (DE)
KAROTTE (DE)
DANIELE PAPINI (IT)
MARCO EFFE (IT)
ROMANO ALFIERI (IT)
LAUHAUS (NL)
RAY OKPARA LIVE (DE)
SANTOS RESIAK LIVE (ARG)
NEGRU (RO)
MAKAM LIVE (NL)
YOSHITACA (JP)

SUNDAY

24.10.2010

BREAK NEW SOUL & COCONO AFTERPARTY
07:00 - 11:00

KAROTTE & FRIENDS (DE)

SUNDAY

24.10.2010

SUNDAY SPIRIT ADE CLONING PARTY
18:00 - 03:30

DE MAN ZONDER SCHADUW
MARKUS FIX (DE)
PRESETONE (NL)

VERSTEEG WIGMAN SPREY KNOWS ABOUT THE CREATIVE INDUSTRY

It might not be the first thing you think about when you have a healthy interest in the creative industry: a lawfirm. You might think different when you're getting involved in some copyright infringement issues or if you want to make a music deal. On a moment like that it's wise to take a lawfirm in hand that is well known with the do's and don'ts of the creative world.

Versteeg Wigman Sprey advocaten has years of experience in this field of work. Amongst their clients you can find labels, publishers, music producers, artists, agents and venues. The services Versteeg Wigman Sprey advocaten relate to various legal areas, including contract law and intellectual property law. Versteeg Wigman Sprey advocaten do not only provide advice with regard to legal matters, but also draft and negotiate agreements on behalf of its clients, and litigate as well. This year Versteeg Wigman Sprey advocaten will be visiting Amsterdam Dance Event, so don't hesitate to make an appointment to discuss your issues.

www.vwsadvocaten.nl



TICKETSCRIPT: THE BIGGEST IN TICKETS

What once started as an online platform for dance music has grown to be the biggest ticketing partner in the dance scene. It started years ago as a part of Beatfreax, an online community for those who enjoy dance music to the fullest. The first partners to work with Ticketscript were Voltt, Awakenings and Meubelstukken. Not the least of names to start with.

Ticketscript is not only doing what they do best in The Netherlands, but they also have offices in Berlin, Antwerp and Düsseldorf. From the first of October they will also have an office in London after acquiring the leading mobile ticketing provider of the UK. In only four years time they grew from a Dutch ticketing partner into one of the most important European self ticketing services. Also on the first of October Ticketscript will kick off their new service, with which you can receive your personal tickets on your mobile phone. So no more panic attacks because you can't find a printer in your neighbourhood.

www.ticketscript.com

ade

Jeff Mills

Amsterdam Dance Event special
Paradiso donderdag 21 oktober

Dekmantel

Grote Zaal: Jeff Mills met Casper Tielrooij & Thomas Martojo | Kleine Zaal: Jan van Kampen, Makam, San Proper & Steven de Peven | Kelder: Juju & Jordash.

Zaal open: 23.30 - 05.00 uur Entree: 20,- incl. daglidm.



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RED BULL
MUSIC ACADEMY
RADIO STUDIO LANDS
IN AMSTERDAM!

Stay ahead of the curve! For the first time ever, Amsterdam Dance Event takes to the airwaves 24 hours a day with Red Bull Music Academy Radio, beaming out live to the world from a pop up studio right around the corner from Felix Meritis. Drop by or tune in at rbmaradio.com to hear exclusive live-to-air mixes and interviews with visiting producers and DJs, from Detroit techno innovators to the freshest UK bass architects, and 'nuff heavyweight Dutch talent.

Red Bull Music Academy Radio's pop up studio at Concrete (250 Spuistraat) takes a cue from Keyser Söze – when the closing party is over, like your favorite firework, it's gone. So catch us while you can. Stones Throw's enfant terrible James Pants joins UK journalist supremo Emma Warren (Observer Music Monthly, Soul Jazz) and DJ Broadcast's Eric van den Bogaard every afternoon in luring a cast of luminaries behind the mixing desk.

Just a few of the pioneering and breakthrough artists who'll join us on air during ADE at the Red Bull Music Academy Radio Studio: Mark Pritchard, Carl Craig, Steve Spacek, Oval, Space Dimension Controller, Jackmaster, Kevin Saunderson, Dorian Concept, Jesse Rose, Kyle Hall, Robert Owens, Abe Duque, Matias Aguayo, Michael Mayer, as well as legendary Dutch artists like i-F, Dimitri and producers from Rush Hour to Delsin, Clone, Trouw and beyond. After dark, Red Bull Music Academy Radio will stream live from the city's hot spots. Music makers should drop by the studio to sign up for an exclusive workshop with a very special guest. Want to rewind your favourite sets at ADE? Click in to rbmaradio.com, which offers a catalogue of 3000 shows by music legends across the spectrum. With Red Bull Music Academy Radio's new iPhone App you can also tune in on the way home from the club. Just direct your browser to itunes.com/apps/rbmaradio, download the App to your iPhone, and set your dial to stun.

Red Bull Music Academy Radio

Red Bull Music Academy has been traveling the globe for over ten years, bringing together fresh musical talents with synth inventors, mixing wizards and production pioneers, to exchange knowledge and forge brand new sounds. Red Bull Music Academy Radio has been at the centre of Academy editions since 2005, connecting local like-minded music-lovers and believers in the broadcast. We've built radio studios in re-purposed spaces around the world, from an old textile plant in Barcelona to a former monastery in Rome, to two reclaimed corner pubs



in London. It's a sentiment we know Amsterdam shares, as communities and subcultures recycled the function of empty buildings into some of the city's best music venues. Concrete has hosted exhibitions and installations of every kind: a perfect transient musical space for the ADE broadcasting madness. Red Bull Music Academy Radio's pop up studio flips the script by getting all Sim City on our disused shop fronts and abandoned inner city spaces. Digital sonic landscapes merge with the real space: making circuit boards into cul-

de-sacs, transistors into trams, amps into street lamps. What happens when the data recognizes itself? The information superhighway becomes our ring road, prejudices slip away, and our city lights flash messages across the world. Join the movement!

During the ADE, Concrete will be opened Monday through Sunday between 12:00 and 22:00. Swing by for a drink and some amazing sets.

www.redbullmusicacademyradio.com

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WITHOUT A THERE'S NO ADE

It's plain simple: without the unique atmosphere, location and scene of Amsterdam the Amsterdam Dance Event wouldn't be the same. And that's when we're not looking at the name, which of course would be something else. But, on the other hand, the Amsterdam Dance Event also gives the city's income a boost. Hotels are crowded, restaurants are filled and clubs are telling people they're sold out. And that's just a small bit of the bigger picture. We spoke to some people to ask them in which way ADE helps them. In late October, but also throughout the whole year.

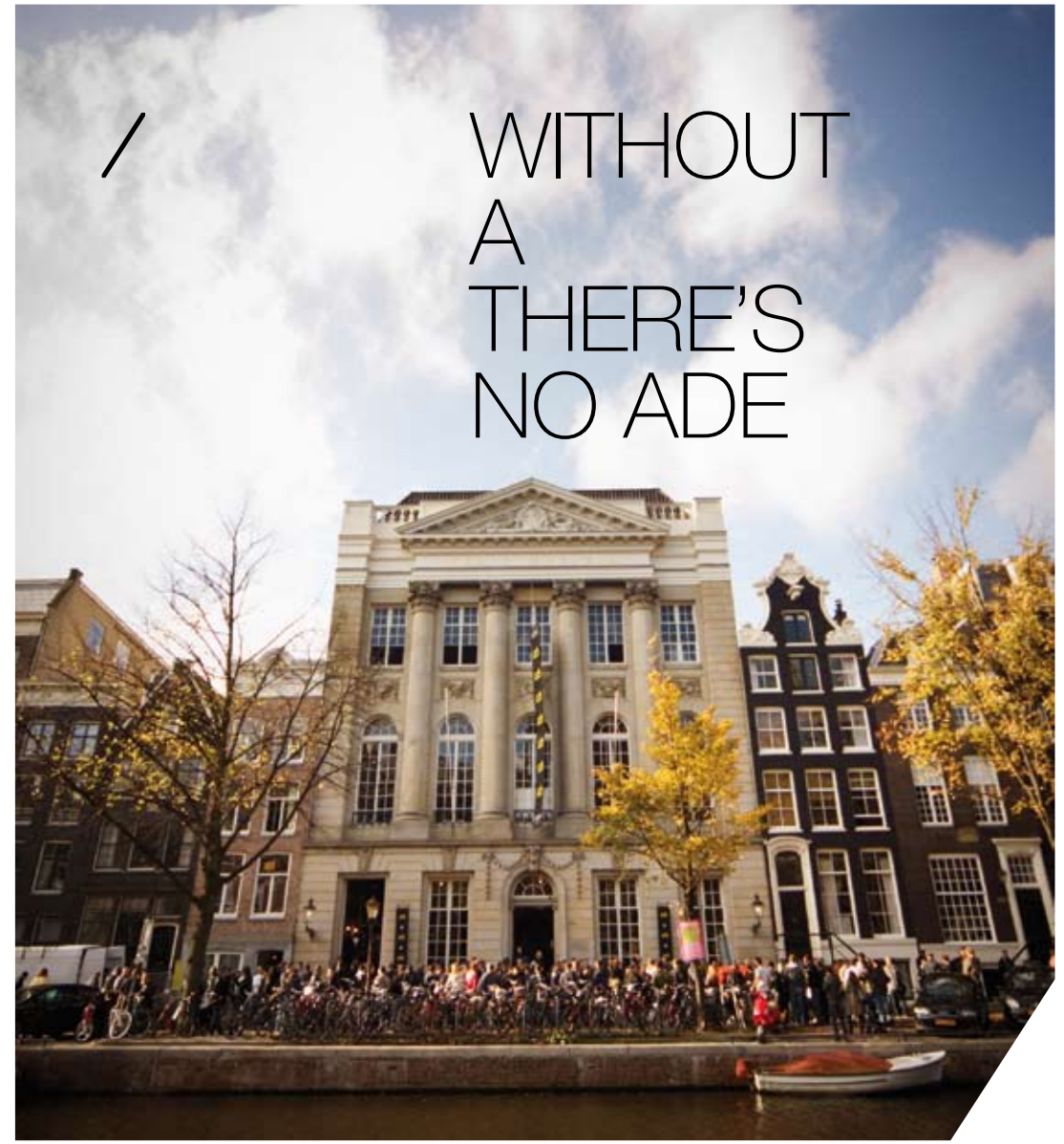
During ADE approximately 20.000 foreigners will visit the Amsterdam Dance event. In 2009 clubs like Studio 80, Melkweg and Sugar Factory had a record breaking turnover. In that same year ADE generated around 18 million euro extra income for restaurants, hotels, bars and clubs. ADE can count on interest of around 211 journalists from all over the world. Oh, and don't forget about the overall impact the festival has. The whole city turns black and yellow by posters, but the ADE Goodiebags will also have their fair share. Months in advance people will start speculating about line-ups. And the thing is: during ADE some of those ridiculously high expectations are met.

ADE and the city
Reason enough for Charles van Renesse – city-marketeer for IAmsterdam, Jarina Rombouts-den Heijer – Amsterdam Tourism and Congress Bureau – and Eberhard van der Laan – mayor of Amsterdam – to be delighted about the Amsterdam dance event.

**Charles van Renesse
Amsterdam Partners (Iamsterdam)**
"Besides the economic benefits for the city, ADE is of great importance for the international positioning of Amsterdam as a 'creative capital'."

**Jarina Rombouts-den Heijer
Amsterdam Toerisme & Congres Bureau**
"The ADE has grown into a renowned festival over the past 15 years and draws a wide and international audience. The ATCB is delighted that Amsterdam will be at the centre of innovative music during this period and is proud of Amsterdam's position in the international music world."

**Eberhard van der Laan
Mayor of Amsterdam**
"The main values of Amsterdam are innovation and creativity which match the ADE perfectly. With its international oriented programming, exciting musical initiatives and its business-to-business program, ADE is the leading event for the global electronic music scene."



ADE AND THE CLUBS

Not only have we spoken to some of the cities representatives, we also had a few chats with people from the city's most inspiring clubs. We asked Olaf Boswijk, Myra Driessen and Hidde Pluymert in which way they profit from the Amsterdam Dance Event.

Olaf Boswijk - TrouwAmsterdam
"Probably everyone would say this, but ADE is a way to present yourself internationally. You can show what you're capable of. We try to present a line-up that is a cross section of the normal line-up, with locals, residents and international stars. That's something that will benefit you during the whole year, with people saying "Oh, Trouw? I've been there during ADE and it was great!". During ADE the club is way more crowded than normal. We have a five day programme, from which four days will be spread over both the floors. This ADE will be an extra special edition, because it's also the kick-off of our label, with the new album of Patrice Baumel."

Myra Driessen - Sugar Factory
"A quality program is like an exclamation mark during ADE. Everyone looks at your line-up. Maybe it's a bit hard to give an objective view as I'm involved in ADE since the first edition. If I look at it as an event-type of level it's good to see how big the scene is. It really is out there. There's not only plenty on offer, there is also enough demand. During ADE promoters are more conscious on the look for a location. During ADE they respect you more as a location. It's also good to see that the visitors also stay true to their hangout. Even during ADE."

Hidde Pluymert - Melkweg
"The good thing is that there are a lot of people from the industry who are visiting the Melkweg. They know the Melkweg, and we're doing a lot of shows. I expect to have around 17.000 people visiting the Melkweg during ADE this year. Another good thing is that you can get the chance to have a dream line-up, because everyone likes to play at ADE. And of course there's enough public to visit the nights. After ADE Melkweg is on top of mind of those who've been to ADE."

YOUR MUSIC YOUR RIGHTS YOUR SENA

Is your track used in public?
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Register at SENA and enlist
your repertoire.

Meet us at ADE.
We support panels on
Thursday and Saturday.
See you there!

SE
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GNOMES GO GLOBAL FIRST INTERNATIONAL GOLDEN GNOME AWARD SHOW OPENS ADE 2010



The both infamous and prestigious Gouden Kabouters are going global; the ennobled garden gnomes with a gold spray tan are ready to judge international festivals, clubs, djs and their haircuts. Besides all the fun and craziness that surrounds the Gnomes, winning one is also quite a big deal.

If this sounds like abracadabra to you, you probably haven't been hanging around in the Netherlands much. De Gouden Kabouters (Dutch for Golden Gnomes) have been judging Dutch nightlife for the past fifteen years. It all started as a joke in 1995, in an attempt to bring back some humor to the club scene, which was becoming increasingly over-commercial and over-serious. Since then the kabouters have been popping up everywhere, rewarding clubs, djs and labels with the quite hideous golden gnomes. The Gnomes have become the most important award ceremony in Dutch nightlife, being the self-proclaimed 'Incredibly Unofficial Oscars for the Club Scene'.

Now it's time for the global Gnomes to rate how the international club scene is doing. And throwing the ennobled garden gnomes out while they're at it. Having aggregated fifteen years of experience, the increasing amount of international winners plus the fact that the crème de la crème is present at the Amsterdam Dance Event, made the step to an international show a bit less

intimidating. And that's why the first international Golden Gnome Awards will be held on the opening night of ADE, Wednesday the 20th of October at Paradiso. The event is collaboration between ADE, DJ Fanclub and Paradiso.

Sexy Gnome
The people behind de Golden Gnomes didn't just come up with the gnome for the award show. The gnome was just the first part of the prank. Adding categories like Noisy Gnome (club with the best sound system), Most Loveable Agent, Underground Gnome and Sexy Gnome, they try to stir things up a bit. And winners such as Deadmau5 this year, Richie Hawtin in 2009, Underworld in 2002, Ricardo Villalobos in 2005 and even the magazine you're holding right now (for best dance website), will put soon to be winners of the Gnomes in pretty good company.

Jack Undercover of Fanclub fills us in on the nominations that are known at the time of writing this. In the category Noisy Gnome, three clubs from Berlin will enter the contest: Bargain, Tape and Watergate. They will have to compete with Manchester's Sound Control, Frankfurt's Robert and Amsterdam's very own Air and Studio 80. When asked if the international Gnome Awards will replace the Dutch Kabouters, Jack replies: "No. The international show will be intended more for people working in the scene, who are largely represented at the Amsterdam Dance Event."

Audio Bulleys
Having worked with the Golden Gnomes since the start, Jack has seen a lot. "About seven years ago, Miss Monica won the Life Time Achievement Gnome. She was ill for quite some time before that, and when she came to the show to receive her award, the entire audience stood up from their chairs and clapped for minutes. It brought tears to her eyes, and ours", he says. "The Audio Bulleys also amazed me. When they won the Gnome, we asked them to make a clip to thank us, just like Underworld did the year before. But they wanted to come over and pick it up themselves. And perform afterwards."

When we talk to the other creator of the Gnomes, Paradiso's Maz Weston, the nominations are almost done, which is a job for insiders and experts of the three organising parties. "That way we get a very broad insight for the different categories", Maz explains. "Early September we have a shortlist for each category and then it's up to the voters to make their choice." Give your Gnomes to the DJ, club or festival of your choice at goldengnomeawards.com.

International Golden Gnome Award: October 20, Paradiso. Tickets: €15 (Paradiso membership included) and free if you have an ADE pass. Presale via paradise.nl. Doors open at 8 pm.

www.goldengnomeawards.com

ade next

MAPPING TOMORROW'S MUSIC

Move with the music or the music moves without you, a wise man once said, and that's why the Amsterdam Dance Event developed ADE Next, a conference within the conference that aims to offer young musicians, producers and djs a helping hand. Scheduled for Saturday, October 23, ADE Next 2010 provides an excellent opportunity to meet the greats face to face, ask questions to and learn some tricks of the trade from seasoned professionals via panels, gear demonstrations, demo sessions and public interviews. It's more than an earful of info. It's fun too.

In ADE fashion, ADE Next connects the stars of today to the stars of tomorrow – or the day after tomorrow. ADE Next functions as a series of 'networking moments' for those who are new to the industry; it helps them to gain a foothold in the global society of dance professionals. The ADE Next programme covers a wide range of topics, from name djs telling about the less glamorous side of their job to demonstrations of widely used (digital) gear.

Trance meister and one of the world's most popular deejays, Paul van Dyk, will be interviewed in the main room of Felix Meritis, telling tales from the trenches of superstardom that might inspire young hopefuls to clean up their act and give it that extra bit, or, on the other hand, functions as a reality check and puts the needle into their ballooned and all too rose-tinted view on a career in music.

Tommie Sunshine hosts Putting The A In Authenticity, a panel on, well, authenticity. It's a word slipping of everybody's tongue, but what does it mean? And why is it important? It refers to both truthfulness and the truthfulness of origins, attributions, commitment, sincerity, devotion and intention. So is authenticity a spiritual thing? Up to an extant, it is. Tommie Sunshine will be hosting a conversation between mainstream artists and underground producers in order to find out how similar or dissimilar their views on authenticity are, and how it informs their careers. Sunshine will shine a light on an issue every major act has confronted: how to retain underground credibility after you hit the mainstream jackpot.

The Legal Do's And Don'ts In Electric Music panel is self-explanatory. Hosted by Bjorn Schip-

per, of law firm Bousie Advocaten, the panel will tackle legal issues regarding sampling, licensing, compiling, copyrights and neighbouring rights. After all, music is a business and business functions on contracts. Moreover, this panel – and ADE Next in general – is an excellent opportunity to pick the brains of the Buma Stemra (copyrights) and SENA (neighbouring rights) representatives present at Felix Meritis.

Are friends electric?

Are friends electric? sang electro's first superstar, Gary Numan, back in the day. Thirty years and a network revolution later, the Are You Sociable? panel, hosted by DJBroadcast's Eric van den Bogaard, tackles the ever prominent (and time-consuming) phenomenon of digital social networks. It can be a major help in marketing yourself to an unexpected world and it can be a major headache when ill-founded rumours start filling up cyberspace and tarnish your reputation. At least for the duration of this panel, lay down your smartphone, iPad or laptop and pay close attention to social-mediaheads such as Don Diablo, and Abe Duke. That is, face to face, not Facebook to Facebook. What are your online persona and strategy? Where can

you find your target audience? And how do you make sure you walk the talk?

Parties and events are the lifeblood of dance and many ardent clubber has felt the urge to start his or her clubnight – and some actually do. But how do you (re)create the best night out you've ever had, preferably on a regular basis? There's more to organising parties than booking some djs and opening a bank account. You have to decide on positioning, target audience, sound, promotion and above all: the long term. The Partytalk panel, subtitled Get your groove on right features Marnix (Loveland, Gomes (Oi!), Marcel Pantera (Treat Amsterdam), and M.A.N.D.Y (Get Physical), is hosted by Eric van den Bogaard (no stranger to setting up club events), and will discuss the basics, the business side and promotion & marketing issues. Workfield veterans will dispense their war stories.

ADE Next at Felix Meritis takes place on Saturday October 23rd from 11.00 onwards (doors open at 10.30 am). Check www.amsterdam-dance-event.nl/ade-next for full program and tickets (pay € 15 ex. fee and get an ADE bag for free).



BRING YOUR OWN MUSIC

Sound advice from dance music business professionals, that's what ADE Next is all about. And ADE Next offers literally sound advice in various ways. An ADE Next stalwart is the (in)famous Demolition Panel, hosted by Dave Clarke. Bring your treasured demo, drop it in the demo box and listen to what Clarke and his cronies have to say about it. It can be a sobering experience, it can bring elation. This year, Demolition's Panel's demo box is going virtual by way of Soundcloud, so you can drop your track in advance. Check the ADE Next page of the ADE website for the direct link.

Want feedback on your demo in a more personal way, one-on-one style? Demoptich (which will be the prelude to Clarke's Demolition Panel) offers the opportunity to discuss your track with one of the following industry professionals: Paul Hazendonk (Manual Music, NL), Mat-tijs van Welzenis (Cloud9music, NL), Onno van Kemenade (Armada Music, NL), Danny Smidt (Bitch Control, DE), Mark Meeuwissen (Black Hole, NL), Jordy Prinsen (Dance Therapy, NL), Eric van der Kwast (Sneakerz Muzik, NL), Pete Griffiths (Toolroom, UK), Spydabrown (Play Deep Studios, CA), Jerome Robbins (Play Records, CA) and Joe Sigmund (Bullit Bookings, USA).

And to top it off, ADE Next and Letsmix.com organise a dj and producer competition. Drop your own tunes in the mix alongside your favourites by name producers and win a sponsored stay at ADE (free passe-partouts for all events, travel plus hotel for free) plus – and that's the clincher – a gig at ADE conference! Check Digibroadcast for more info.

FOURTH FLOOR: TECH KREMLIN LABS

Interface, the Dutch magazine for all things gear, has operated their Interface Magazine Room on previous ADE occasions and it will do so at the 2010 edition; this time around there will be special attention for the iPad-as-controller. Dutch hardstyle revelation Showtek will be revealing the secrets of their reputed live gigs. The heart of Felix Meritis's Fourth Floor is the Kremlin Labs, a hands-on area devoted to the tools of the dance trade. Various studio and live set-ups – Cubase, Ableton and Logic among them – are represented, flanked by technical experts. They are open to technical questions and will give advice about gear. Moreover, there will be presentations as well, making ADE Next's Fourth Floor an essential.

IN BED WITH ...

The concept is simple: a small room, a huge bed, a relaxed setting and an interesting guest who is enticed to spill the beans. The In Bed With interview series is an excellent opportunity to get acquainted upclose with the inner workings of industry heavies and/or remarkable characters. This year's series features, among others, Duncan Stutterheim, co-founder and CEO of ID&T, the plural winner of the Dance Music Industry award for Best Event Organisation. DJ Promo is hardcore's most atypical producer, who managed to develop a career in hip hop alongside his ever evolving antics as hardcore producer extra-ordinaire and headhoncho of the Third Movement label.

BUMA/STEMRA: MORE THAN COLLECTING

Dutch Collecting Society Buma/Stemra's core business is the collection of money from users of music, who pay for the use of music in f.i. tv programs or pubs, and redistribute it to the persons entitled, the composers and lyricists of the music involved. However, Buma/Stemra does much more than protecting copyrights. It is directly and indirectly involved in an array of activities regarding public relation and promotion of Dutch music, both at home and abroad. "And education, which is an expanding component of our activities", says Antoinette de Ridder, Manager Marketing, Communication and New Business Development for Buma/Stemra.

Business developer for a collecting society? De Ridder explains: "Business development was created to watch and analyze future trends in our industry and to support the creation of new licenses in line with these trends. Two years ago, apps for smartphones were a novelty. Today, tons of apps are used on an increasing number of smartphones. Some of these apps play music or use music to create value, so copyrights for music become an issue. That's the responsibility of the Business department of Buma/Stemra; however, Business Development is involved in creating a new license structure. Another head breaker is how to come up with fair license structures for start-ups that are an enrichment for the music industry, like 22Tracks. Education is becoming a big part of our job; at various seminars and info sessions we explain to the Buma/Stemra members, all copyright holders, what business options open up due to the digital revolution."

How does education tie in with Buma/Stemra's core business of collecting money for copyright holders? Sander Bijlstra, Business Developer at Buma/Stemra: "As business development, we're following new trends and developments everyday and we share them within Buma/Stemra and with our members. Our goal is to help them in their careers and take full advantage of all these new opportunities. It's not like we tell them what to do, but we do show them what's going on in the digital world. By showing best practices and experiences and inviting artists over who are successfully dealing with it."

Bijlstra stresses that it's teamwork. "Keeping track of developments is not just Business Development, all departments of Buma/Stemra are involved. Education is becoming more and

more important. The digital world evolves at an increasing rate. If you're a composer and your business is creating music, you simply do not have the time to stay informed so we see it as our job to point out the growing number of possibilities and ways to make money with music."

Go Dutch

Buma/Stemra is indirectly involved in many projects that educate its members and promote Dutch music abroad, mainly through the Buma Cultuur foundation it has founded and sponsors. As a clear example in dance music, Buma Cultuur participates in Go Dutch, a program to promote Dutch dance. Starting in 2008, Go Dutch hosts a Dutch dance stage at Creamfields, the British dance festival. It's a showcase for Dutch jocks and dance acts of all musical stripes – from hardcore to ambient, so to speak – and it focuses on acts who are about to break internationally. Last year, Bingo Players played at Creamfields Go Dutch. This year, they returned as headliners (see box).

DJ Monitor International

One of Buma/Stemra's innovations, the international cooperation with DJ Monitor, will be showcased at ADE. DJ Monitor has created a tool (a hardware box) that enables monitoring of dj playlists and live act setlists at international venues; it registers what tracks are played. The

system was developed by DJ Monitor in conjunction with Buma/Stemra and the Dutch dance industry. Recently, it was used at Sensation in Melbourne, a production of ID&T. In the same period a very mobile version of the system was field tested. Bijlstra: "DJ Monitor can both register playlists of whole events but can also be used by an individual artist for their sets. The benefit for Buma/Stemra is that it creates a detailed and verifiable list of the tracks that have been played or performed at the event. It enables us to contact our sister collecting society abroad and point out the selections of our Dutch members. It helps us to collect money for our members. This international usage of DJ Monitor is being field tested with dj's like Armin van Buuren and Ferry Corsten on their international tours. By developing it further and intensifying the co-operation with foreign sister organisations we hope to increase the revenues from dj sets and stage performances by Dutch dance acts who work outside The Netherlands." Moreover, the system offers the artist a new promotion tool. "You can publish the playlist afterwards. Or even in real-time from the dj booth", Bijlstra explains. "It is even possible to sell the tunes from the playlist via iTunes or Dancetunes." More on DJ Monitor and its new options at ADE.

Available for consulting

Buma/Stemra will be present at ADE Next with

two specialist services. The first one, Benefits of Buma/Stemra Membership, is aimed at future members and copyright holders. The second focuses on the many options and possibilities to promote the producer and his tracks via online platforms.

Buma/Stemra hosts the ADE seminar on Doing Business In Digital Dance Environment. "We will try to show how digital dance businesses operate today, and what options and limitations that gives for both artists and entrepreneurs", Bijlstra says. "An established party concerned plus a start-up company will explain how the use of music is put into practice. A company like Dutch online platform/webshop DanceTunes could help you to enter the international market. How do they operate? What are the pitfalls? It helps members to decide when they want to work with a 'digital' partner and what to expect out of it."

Obviously, De Ridder and Bijlstra will be present at ADE, next to several colleagues from Buma/Stemra. "We are open to questions. It's like easy-access consulting-hours. And if it is not possible to answer your question at ADE, we will make an appointment for a more in-depth consult. You can find us at the ADE conference, in the vicinity of the demo sessions. Hope to see you there."

www.bumastemra.nl



GO DUTCH @ CREAMFIELDS

Go Dutch is an initiative of Dutch agency IManagement and is produced by MusicXport, a collaboration of Buma Cultuur and Popcentrum Nederland (Dutch Pop Centre). Since 2008, the Go Dutch stage at UK festival Creamfields presents Dutch djs and artists who have built a following in The Netherlands and are about to break internationally. This year, the focus was Dutch house, however Go Dutch is open to Dutch dance music of all stripes. Headliner Bingo Players returned to the Go Dutch stage after their well received set of last year. "It's a unique platform to get a taste of what it's like to be spinning to a foreign crowd", says Paul Bömer of Bingo Players. He's is raving about the experience. "Creamfields is one of the most important festivals and even though we had serious competition – Tiësto and the Swedish House Maffia were spinning at other stages while we were on – the Go Dutch tent was filled to the rafters."

Boemklatsch was one of the non-Dutch House acts at this year's Go Dutch stage. Earlier this year the Utrecht-based collective launched its debut album, Spontaneous Combustion, to wide acclaim. "I was very pleasantly surprised by the crowd reaction at Creamfields", says Mike Mago of Boemklatsch. "We got more post-gig attention by fans than ever before. All acts at the Go Dutch stage played for a full house. Dutch House is becoming the new rage, all hip name labels promote Dutch House as the new thing. Which is a bit odd for us, since Boemklatsch doesn't spin nor produce Dutch House and besides, we have been exposed to the sound for some time now." Boemklatsch uses the Creamfields gig as an introduction to their upcoming UK tour of late October, following the release of their remix of the upcoming Gorillaz single, Rhinestone Eyes.

Bingo Players will launch their label Hysteria at ADE: Thursday October 21, Club NL. Boemklatsch will host the Boemklatsch X night at Paradiso, Saturday October 23.



MEMORIES OF AMSTERDAM

A city is never just a city if you've been there. It's like a diary. Streets are like it's pages with on each page a new memory. You re-live the past by visiting a restaurant. You think about that long hot summer while you're walking across that bridge, gazing into the canal. Miss Nine takes you on a tour through her diary on these pages...

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Tights: H&M
Heels: Miss Nine
Rings: Dyrberg/Kern
Bracelets: Miss Nine



Jumpsuit jeans: Levi's
Undershirt:
American Vintage
Scarf: Zara

Shirt striped:
American Apparel
Shirt jeans oversized
Levi's secondhand:
Episode
Jeans: Levi's
Socks: H&M
AllStars: Noordermarkt
Armybag: Waterloo plein
Sunglasses: Cutler and
Gross by Saton Optiek
Bracelets: Miss Nine





Shirt jeans: Levi's
Jeans: Levi's
Rings: Dyrberg/Kern
Bracelets: Miss Nine



Shirt checked: Levi's
Jeans: Levi's
Earrings: Trunk
Rings: Dyrberg/Kern
Bracelets: Miss Nine



Mensshirt checked: Levi's
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GUILLAUME COUTU DUMONT: CHERCHEZ LA FUNK



He traded Montreal, the Berlin of Canada, for the real Berlin and his artist name is like an homage to the names of old funk bands. I interrupted Guillaume Coutu Dumont during his vacation. Luckily he didn't really seem to mind. His album *Breaking The Fourth Wall* came out on Circus Company earlier this year, and at ADE he will be playing the Powerzone's Cocoon night. That seems to be about enough reason to give him a call.

For everyone who didn't get the story about Guillaume's name: it is a joke. "It's my own name changed a bit. Like I'm a one man band. It's a reference to old funk names as well. My brother came up with it, actually." The moniker reflects his affection for music other than electronic. An affection that's also a source of inspiration, but please don't make the mistake to think he's into everything with an African chant simply because he uses a gamelan.

"I hate the term world music. It's nothing, just a term by Peter Gabriel to promote the label Real World. And then there are these people who send me a track with an African chant, saying "here, you'd like this!". But no, I don't. I'm interested in different kinds of music from all over the world and I might use some instruments, but only because I like the sounds. I don't just cut and paste rhythms." Some of these different instruments are played by Guillaume himself, others are played by friends. His album is a collaboration of Guillaume with befriended artists. dOP, Dave Aju and Dynamike, for instance, where responsible for the vocals on some of the tracks. "Ha! I wished I could do them myself!"

And it's this wide range of sounds that makes his music interesting. It's not just suitable for dancefloors. "It's a conscious decision to make music for more than one situation. When I make music, I think about whether it is suitable for listening in your living room, or driving a car, but it also should sound good in a club. But just not only there." And that's completely his own decision. "Making music is like junk for me. Like getting a fix. I make music on a daily basis, without thinking too much about labels it will be released on, or about the people that are listening to it. Sometimes I do have to change the track a bit, with the listener in my mind, but still, I make the music for myself, not for a label or for the listeners."

Guillaume is the real thing. He makes music for his own needs, has some historical consciousness and knows his way around instruments. And he likes to keep it that way. "I'm not a dj and I've never felt the need to deejay. Some djs start producing or some producers start deejaying to get themselves in the picture, but in the end producing and deejaying are different skills, each with its own masters. And I am a producer and will stay the producer." According to Guillaume there are other projects than his Guillaume & the Coutu Dumonts project in the pipeline, but details are still unclear.

During the last Mutek festival Guillaume played live backed by a band as Guillaume Coutu Dumont and the Side Effects, but at ADE it will be just the man and his machines. "The band thing is something for next summer. This time it's just me with some machines. Or maybe I will do something special, like ten gogo dancers in all shapes and sizes. Or maybe I will grow a beard and smoke a pipe!"

Guillaume & the Coutu Dumonts will be playing on October 23rd on the Cocoon party at The Powerzone. On the line-up are also Sven V ath, Extrawelt, Cassy, Darko Esser, Johanna Mercker and others.

www.evotions.nl

MARC HOULE IS DRIFTING

One of the key members of Richie Hawtin's Minus label has been Marc Houle. After many ep's, double ep's and remixes the Canadian techno producer is coming out with his first ever album, entitled *Drift*. In advance of his ADE show, DJB speaks with him about the minimal hype, non-descript techno and hating what you love best.

DJB: You and Magda are very close. Tell us something about that friendship and how it affected Minus.

Marc: "I knew Magda since the '90s, when we were both deejaying at Richie's old club Searching Below in Windsor. She was doing techno and housey kind of stuff and I was doing new wave electro. Through mutual friends we got to hang out. Our drive to make music brought us together more and more and I would get her to help me with stuff and she would get me to help her with stuff. Then she moved into my house and sat with me in my studio and helped me create my techno sound. So she would sit next to me, telling me what she thought was good and what not. She'd go out and deejay my songs and tell me after the weekend which songs did well and which not. That's also how I got signed to Richie's label."

DJB: Do you still make the more electro/wave style?

"Yeah, I still do. Actually, just before you called, my old friend from Canada was visiting the studio. We're recording a British pop kind of album. I have about six different projects at the moment. If I just sit and make techno techno techno, I'll probably go insane. But if I can do some new wave, some rock, some techno and then some dub, I stay happy and excited to make music. I need that diversity."

DJB: When did you realize you wanted to make a profession in music?

"I never really did. It just happened that way. It was never my goal, because I was always scared that if I made a living out of music, I would end up hating it. That was exactly what happened for me as a graphic designer. So I was always weary to make music a profession. But I didn't end up hating it, haha..."

DJB: A couple of years ago minimal techno grew into a hype. How was it to be at the forefront of this movement?

"We never really felt like we were ahead of a movement. The music was getting better, the people were getting happier. On that level it was great. To hear music you like from opening deejays in stead of the usual commercial bullshit, was cool. But for us the whole minimal thing was just Detroit techno. If you would have gone to Detroit in the '90s, you would have heard this whole Princey techno stuff, the funky Detroit/Chicago house. And it was very refreshing to hear the rest of the world start playing it. Unfortunately it did get hyped out. That was a bit of a backlash. But I still think it will come back. Even with the best of bands; you need a break from them once in a while, right?"

DJB: Did the fact that the hype is over affect you or your music?

"No, the hype never really affected me, the lack of hype isn't affecting me either. In my opinion it's still the best party music, and it's gonna stay. I really stand by it and believe in it. It would be nice if the minimal term was over, and people would just call it what it is: Detroit techno. Maybe people could just rename it. We've been making this music for so long that it may change, but not drastically and not for any other reason than for us experimenting in our studio's, and definitely not to please others. Maybe that's what would make me hate making music: having to please other people. Cause that's what made me hate the graphic

design for sure. Me designing for corporations and companies, and not being able to be creative anymore."

DJB: What about your own musical development. Do you notice a certain trend?

"I certainly have stages. I had the bassy guitar stage at the very beginning, like the Run Stop Restore stuff. Then I had the bleep stage, where everything went 'bleep bleep bleep' all the time. Then the bass guitar stage. Now I don't make bleep songs anymore. For the last songs I made, I bought a guitar. I was trying to make interesting sounds. I was really annoyed with the Ableton sounds. Cause that's all I hear these days. I guess I just wanted to tell people: 'Hey, there's more music to be made. There's also real instruments to be used to create the same type of stuff.'"

*DJB: What about the music on *Drift*? Is there a lot of this guitar stuff on it?*

"Yeah, I think about six or seven tracks. It was just around that time when everything started to depress me. All the music in the clubs was just a copy of itself. I just got so fed up with it. I bought a guitar and started making music. And I basically recorded the whole album. That album is



all about the cold grey winter. This year it was so hardcore, it was insane. I wanted the album to portray that. Seclusion, hibernation."

DJB: Are you going to be releasing anything else this year?

"Me and my friend Veronica are going to have a new thing out on Rough Trade under our 2VM monicker, with a totally underground wave kind of feel. We have a bunch of tracks, but a single is coming out now. Then I'm going to release a remix of Magda's album. My album comes out beginning of October. Amsterdam will be one of the first destinations me and Magda are playing at."

DJB: The two of you are doing a tour?

"Yeah. God, I'm touring with Magda... I'm scared of this tour, cause it's crazy. Every night with Magda, I don't know what's going to happen. Some insane adventures no doubt."

Friday October 22nd, Marc Houle will be playing live at Powerzone at the Minus Night. Some of the other artists who will play there are Richie Hawtin, Magda, Gaiser, Ali M Demirel and more.

www.evotions.nl

TENSNAKE

One of 2010's most promising 'new' talents is busy draining water from a relatives' flooded apartment, when DJBroadcast is trying to raise him on the phone. It has been a very wet Summer for large parts of Europe and Hamburg is no exception. His homestudio has been mercifully spared a celestial cleansing, so after a day of mopping the floors over at his mothers' Tensnake is able to relax and sits down for a phone conversation. "It certainly isn't Summer over here", he heartily jokes.

Tensnake is de nom de plume of Marco Niemerski, 35-year old producer and the man behind one of this Summer's hottest tunes, Coma Cat. Originally put out by Munich-based label Permanent Vacation and licensed by UK label Defected for a digital release, the '80s inspired electronic discofunk track has turned Tensnake into a name to watch. But Coma Cat is by no means Tensnake's recording debut. The self-confessed lazy Niemerski has been releasing tracks since 2006, with at least half a dozen EPs to his name. Last year December, Resident Advisor asked him to do a mix for their series of podcasts, which started the ball rolling. On top of that came the Coma Cat EP, rocketing the German producer to the top league. "I've been doing a lot of festival gigs lately", he says. "I spent a lot of time in England, Coma Cat is a big tune over there."

DJB: Tell us something about yourself. What do we have to know about you?

"I started making music some ten years ago. Well, I bought my first equipment when I was twenty, but that wasn't too serious; more like playing around. Six years ago I decided to focus on making music all day long and I quit my job at an advertising agency. Before that I had been doing music promotion for a company. The job was well-paid, but pretty boring to be honest. That makes the decision easier. When you don't have a family to support, it's even easier. I decided to start up a label, together with two friends. Recognition for my music is growing, so I think it was the right decision. I don't regret it all.

DJB: How did your interest in electronic and club music start?

It started when I was 17 or 18 years old. My first contact with electronic music was disco and boogie. I was around ten years old and my

older brother had a huge record collection; he introduced me to the music. Years later I started going out to clubs and that was the first time I really became aware that there was something else out there. House, acid house. Everything appealed to me. The first time in a club was amazing. Everything is totally different. Back then, there was this house club in Hamburg called Front, it was legendary. The repetitive beats were hypnotic. That excited me a lot. It was the first time I heard a different type of music in a completely new environment and it blew me away. Subsequently, I went to the first raves. I remember my first visit to Mayday. It was pretty exciting.

DJB: Your sound has an '80s feel to it. What is it that appeals to you in '80s electronic funk?

I don't know. Of course it reminds me of my childhood and I really like that stuff. Some people say it's cheesy sometimes, plastic, not organic. I feel different about it. I think it can be really deep. I just like the vibe in a lot of productions from that time. And also the sound and the way it was produced. Sometimes it is really basic, not so full. Just a synthesizer, drums and a bassline, that's it.

DJB: '80s music has been huge over the last couple of years...

Absolutely, it all came back and think it's peaking right now. It will get less and less and that's fine by me. That's the way it goes.

DJB: What got you moving into producing?

I tried to find out how the original producers produced the sound and I wanted to reproduce it. I grew up in the suburbs of Hamburg, so I was outside the scene and I had to excite myself. I bought my first equipment. Later on, I found out that all my favorite house producers sampled old disco tracks, just adding a kick and that was it, more or less. So I tried to replay the disco samples and it sounded horrible, coz I didn't have the right equipment to do it. And the knowledge of course.

DJB: Is Hamburg a good city for a producer to live in and work from?

I would so say, yes. It is pretty quiet. If you want to, you can go out. There is definitely a club scene. At the same time, if you want to focus on work you can, coz it's quiet. I think it is a good

city for producers. Today, it's not important anymore where you're living, coz you have the internet. I can imagine if I would be living in Berlin, I would work less. Hamburg is great for relaxing, it's a pretty and pretty green city. There's woods and there's water near by. And it has the Reeperbahn! Last week, I was in a club called Indra, the very first club The Beatles played during their days in Hamburg.

DJB: You started out deejaying but decided to go live. What happened?

Well, I bought records like a dj but I've never been a professional dj, I have never been paid to spin records. Some would say: it's easier to spin records, but I don't agree. My live set-up isn't that big, it's just a laptop and a controller. I'm not saying I will never deejay, but it takes a lot of time to keep track of all the music that's been released. I just decided to use this time for production and try to focus on one part.

DJB: I understand you suffer from stagefright, which is only human. How does that work?

Sometimes a glass of beer helps, of course. Now I'm playing live more and more, I'm getting used to it. When I started it was horrible. I was afraid of ... really everything. The laptop crashing, the crowd throwing bottles at me, whatever. I'm enjoying it now, but it is still a little bit weird to be in front of a lot of people. I remember the first time I played in the big room at Fabric [in London], I can't remember anything from the set; I was so excited. It helps when the people know your tracks and you get positive feedback.

DJB: Do you have a normal working day and what does it look like?

I'm getting up pretty early or at least I'm trying to. I start working around ten, eleven. Than I'm working on a lot of emails. I'm getting more and more emails lately. It can be boring, sometimes, but it is necessary I guess. I'm really trying to work every day. Even when I'm not producing I try to learn about production. I'm constantly building my knowledge of production. So more or less I have this everyday job, not for eight hours a day, more like fifteen hours. My friends have been complainig, hahaha. For me it works best when it's a kind of routine. At the moment the studio is at my home, but I am looking for a new place. Which is hard to find in Hamburg.

DJB: Would you consider yourself a quick worker?

No! I'm pretty lazy actually, and pretty slow. I think that's why I have to do it every day in order to get things done. I have to be into the rhythm of work.

DJB: Would you say that you are a perfectionist?

Hm, it depends. When it comes to a mix, I try to make it perfect. But in many other things I'm not.

DJB: A couple of years ago you stared a label, Mirau. The obvious question is: Why spend time on a label when you can produce and create music?

That's a good question. When we - two friends and myself - started the label, we only had a rough idea of what we would like to do and how to do it. It was more like a playground for

our own productions. That's how it all started. We don't have that many releases out so it's not that much work. But that is changing more and more, it's growing. I'm not doing the office stuff anymore, I'm just doing A&R for the label now.

DJB: How did the Defected In The House mixcompilation come about? Did the label contact you or did you suggest it to them?

Defected contacted me through my manager. The Coma Cat EP was first released on [Munich-based label] Permanent Vacation and subsequently Defected called my manager. I was really excited, for I had never thought about doing a dj mixcompilation. It's my first one. Maybe it helped that I did a mix for Resident Advisor last year December. Defected really liked it and that probably set them on the track to me. I'm happy to work with them they are really professional. They didn't tell me what to do. I had complete freedom.

DJB: You've been mixing and mastering the upcoming Defected compilation. Tell us about it.

It's a release in the Defected In The House series, so it concentrates on house music. My idea was to make the first cd a bit slower and cd two is for the party. It's a mix of everything: some favourite old tracks of mine and some new stuff. There not many of my own productions. Defected wanted Coma Cat included, obviously, plus another track from that EP, Need Your Loving. The overall sound of the mix is probably slightly different from what Defected is usually doing. It's maybe a bit more '80s and electronic. It's coming out late September. At ADE I'm playing at October 22 at Trouw for the Resident Advisor party.

DJB: Do you have plans for an album?

I do. I haven't started yet. I have a few lay-outs. When I'm back from my tour through Australia I will start working on it. That will be in January, February and March of next year. The plan is to work solely on the album. Which I can't now, since I'm doing remixes. When you're touring or playing over the weekend, you need one or two days to adjust so the idea is to work on the album for three months straight, without any distractions.

DJB: Over the years you have done quite a few live gigs. What's your best experience so far?

There were a couple actually. What I really enjoyed this year was the Garden Festival in Croatia; I also spent my holidays there. There were many nice club gigs. I really enjoyed Trouw in Amsterdam. In April, we did a Mirau label party at a small club in Hamburg, Kleine Reise ('small journey'), that was a great night.

DJB: Do you feel part of a scene, underground or global?

No, not really. I'm trying not to stick to one sound. I try something else all the time. I like a lot of different styles. I enjoy indie guitar stuff, house music, I like techno. There is so much good music out there.

AROUND CHUCKIE



For those who think that being a dj or a producer is an easy job: it's not. It took Chuckie – real name Clyde – 16 years of hard work (1993 – 2009) to obtain world fame. DJBroadcast had a little chat with the man to elucidate the steps you have to take to go from bedroom dj to a superdome-filling hero.

"Almost everyone starts out being a bedroom dj. Those who are lucky might be playing in small clubs, and bigger clubs. When you go national you might start to think 'am I going to continue with playing records, or should I expand and start producing?'. I chose the latter, and then things kicked off for me. After Let The Bass Kick (January 2009) things started to roll, even internationally. Some bigger dj's picked up that record. It also helped that I chose to concentrate on one style – house – rather than be an open-format dj, eclectic as I used to be before. I felt comfortable playing house, as it represents so many styles in itself. I made that decision back in 2005, I guess. It's difficult to pin-point a specific date. Oh, and let me make clear that with deejaying only you aren't going to make it. You have to produce some tracks!"

MANAGEMENT

Hiring a manager is one of the first things you should do when your phone doesn't stop ringing. "I started thinking about a manager when the first international bookings started to come in. Issues became more complicated, beyond my expertise as an artist. Now, every three months the management and I get together to decide what to do, and where we are going to tour. I try not to interfere with their choices; I trust them to make the right ones, and I want them to do their job like they're supposed to."

BOOKING AGENCIES

You might think that the management takes care of the bookings too, but no. Where the management team decides on the strategy, the booking agencies are the link between party organizers and the management. "There are different booking agencies for different areas.

They contact the management to check if a booking is ok, and if it fits in my schedule. They will cherry pick some gigs, and then make up a plan. In the beginning I did my own bookings, but there comes a time when it just is too much to do it on your own, and you can't keep up with the amount of bookings. Then it's time to get yourself an agent."

A RECORD LABEL

Chuckie is in the fortunate position to have his own record label. He's the Artist and Repertoire manager of Dirty Dutch. "As A&R manager it's my job to keep an eye on new talent, to keep all my lines opened all the time. I need to support new talent and stimulate it." A label is the link between the producer and various media channels. "When a track is finished we do a promo round to get some feedback from deejays." But that's not all; a decision needs to be made on the purpose of the track. "We need to decide if the record will be a track that should be promoted for radio, or if it's more of a club track. That's the first thing you look at. When I make my own tracks I start with an idea of the target group. So even the music is carefully planned, based on a certain strategy. I decide which record is released when, and how many singles will be released per year. In terms of releasing music I have carte blanche. It's useful to have some sparring partners though, people who will give you some helpful feedback. It doesn't matter if that's a label, a good friend or a manager. Sometimes a track takes its own direction, and is doing much better than expected at first."

OTHER LABELS

Owning a label doesn't mean that you release solely on that label. "It's good to work with labels that have are specialized in certain countries. For instance, at this moment I'm working on a record with a Spanish vocal. It's essential to market a record the way it deserves, and it's something that will be decided for every record separately." So the more specific a record is, the more attention for detail is needed. A specialist label can help getting the track the attention it should get.

DISTRIBUTION

Often labels don't ship their records to shops (both physical and digital nowadays) themselves. A distributor, the link between the shop and the label, receives a release from the label, and plugs it. In Chuckie's case it's CR2 that arranges both the distribution and the administration for Dirty Dutch. "CR2 knows which record needs which treatment. They are one of my musical sparring partners."

OTHER DEEJAYS

The role of other deejays should not be underestimated. Apart from giving feedback on a track, they are also the ones who can introduce a record to the listener's ear. This is both important for club tracks as for radio tracks. But they are also helpful in the creative development. "Between this moment and the end of the year – when my first album will be released – no other releases are planned, but sometimes, while on tour, there happens to be some chemistry between me and other deejays or producers. Every once in a while that results in a new track. Such tracks can easily be released in between the planned releases. Digital outlets like Beatport are great for such occasions."

BALANCE

When finally success has arrived, you might get a bit overwhelmed by all the attention. It might look fun at first, but be careful not to get caught up in a downwards spiral in which you have less and less time for yourself. "It's important to find a good balance in between bookings. It's easy to take every booking you might like, but then there's no more room left for producing. It's important to make a plan for yourself and to stick to that plan. Take some time off every now and then, so you can overlook the situation and keep control."

Chuckie will play on the 24th of October during the Dirty Dutch label night at Club Air.

www.dirty-dutch.com
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THE RUSSIA OF BVOICE

Gaining international fame with mesmerizing podcasts for Deepmix.ru and RTS.fm, BVoice has made quite a name for himself. His deep, dubby grooves are reaching out to an ever growing global audience. DJB catches up with one of the key players in the Russian dance music scene.

DJB: How did you get acquainted with electronic music?

BVoice: "I was playing guitar as a kid. Then when I was sixteen years old, I came to a club for the first time and felt the magic of deejaying. At the time, I didn't know anything about records and mixing and was absolutely amazed. That's when I started collecting records obsessively and playing them."

DJB: How did electronic music start in Moscow?

"We have a very popular group in Russia, called Kino. The drummer of that band met Westbam in Berlin in 1988/89 and got a lot of demotapes from him. He brought the house and techno-sound back to St. Petersburg and from there it spread throughout the rest of the former USSR."

DJB: Can you tell us how Deepmix.ru started?

"It was mostly a project of one person. Many deejay friends of his started to support him with this platform. People like Anton Kubikov helped in bringing the focus on deep and experimental music. The funny thing is, Winamp found Deepmix.ru and listed it as one of the best deep music stations. That immediately gave the site tons of international listeners."

DJB: What does your day look like?

"I spend a lot of time in the studio, producing my own stuff. I'm also online a lot listening to promo's. People send me lots of big zipfiles with new stuff. Every week I want to play new stuff. The rest of my time I spend with the family. My son is now five years old, so I try to be with him as much as possible."

DJB: How do you manage the combination of the family/music life?

"I manage quite well. Or at least I've been doing so for the last six or seven years, so I think it's working out. I can switch in one day. During the week, I get up and live my day schedule. But today (Friday) I slept a bit more, and I'm ready to get on with the night schedule."

DJB: Would you say Russia has a healthy scene at the moment?

"For sure! There are a lot of new names on the scene. Anton Zap and Nina Kraviz are having major internationally breakthroughs. Then there are many new clubs in Russia, with state of the art



soundsystems inside and big names are playing there every weekend. Moscow's new club Arma 17 is one of the best clubs in the world. A lot of international artists are deejaying there, from Guy Gerber, Sasha and John Digweed to smaller labels like Harry Klein. Each weekend we can see the best of professionals and it's a perfect platform for us."

DJB: What are your future plans?

"To make new music with our friends from DoP. Me and Khz also finished a dub remix for Komaton and we have become great studio friends. We'll definitely be doing more with this guy in the future. Then Danilov, Anrilov and I also started BAD, which is a more house oriented project."

DJB: Which sounds are popular at the moment and which are upcoming in Russia?

"Basically the same as in other parts of the

world. A lot of old school house has become popular and there's a lot of new school house popping up. For sure there's a big electronic scene, more techno and minimal oriented. And things like Great Stuff Recordings are popular around Russia. But people are always searching for something new."

DJB: How do you feel about playing the ADE?

"It's cool. I played there for the first time two years ago. The first year I was playing with Charles Webster at Westerunie. But this year a group of Russians and Romanians are uniting as the Eastern Block. We can travel with a big family now and really carry out our sound. Thanks to DJ Rust for arranging this!"

BVoice is playing at Interlab Sessions on Friday October 22nd.

www.interlabsessions.nl

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When DJ Promo announced his last hardcore album two years ago, his close friends knew it wouldn't be long before he'd head back into the studio. But even though Sebastian Hoff has proven not to be afraid to flirt with industrial techno, no one expected one of the biggest hardcore dj's and producers to come out with an album like this. Brilliantly called *Stijlloos* since it represents, well, no style at all. There are some rough beats here and there, a hint of dubstep, drum 'n bass and a Prodigy-like rave. And then you hear guys like The Opposites, Flinke Namen, Skinto and Aux Raus.

DJB: First off, how does a hardcore dj and producer meet a hiphopfella?

"I met The Opposites' Willem through a common friend and was amazed to hear he liked my music. When I invited him to my studio he was knocking on my door a couple days later. When hip hop label TopNotch's big boss Kees de Koning heard we were doing stuff together he asked me if I was willing to make a hardcore album with one of his rap artists. That was the idea at first, but after he asked around, about ten of his guys were interested. Even though they're hip hoppers, they all grew up with hardcore, knew my style and were curious to see where it would go. Same as I was."

DJB: What is working with guys like The Opposites, Flinke Namen and Aux Raus like?

"When they came to my studio I got them some weed and a bottle of vodka to make them feel comfortable, but all they wanted was a soda. They are very professional and energetic; they can make up a rhyme just like that. Even though the styles don't seem to cling to outsiders at first, it worked. We all respected each other. Sef also grew up close to Hoorn, where I live. A great guy. What most people don't know is that they're all have an ear for music and they listen to many different styles. Even Abba. They do have a commercial image, but they know exactly what they're doing."

DJB: What did you learn from them?

"If you make a hardcore track and you want some vocals on it, you only take a sentence or a catchphrase. A short bit that you loop or only plug in a couple of places. Now I had to reserve much more space for the vocals. What they also taught me is not to overdo it. When I compose a true hardcore record it consists of about 20 tracks with different sounds and elements, all put together in one record. When I let these guys listen to one or two tracks, it blew their minds already, they made up a rap and not too long after we had a new record, with just those two tracks. It was an eye-opener for me."

DJB: What are they rapping about?

"They rap about their feelings and associations with hardcore and the lifestyle. The one I did with Sef, *Stijlloos*' first release *Iemand Anders*, is about how some people turn into somebody else when they go out at nighttime. But most of the tracks are more spontaneous and fun and don't have such a deep meaning."

DJB: So does this mean you're saying goodbye to hardcore?

"Definitely not. Doing this album I took a new turn in making music and had a very good time doing it. That's the essence, I think. But hardcore is still my thing, my sound, my passion."

DJB: What's your next goal?

"I want to be played on the radio. Maybe it'll work with this cd, maybe it won't. Maybe I have to take another path. Future will tell."

www.djpromo.nl





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STRP 2010 CELEBRATES COMPACT CASSETTE

Eindhoven's STRP Festival highlights recent exponents of digital art and electronic music. Technology has been the lifeblood of the city for well over a century, ever since the Philips corporation opened shop in 1891. Part of the programme for the 2010 edition is a celebration of the compact cassette. The nifty little box enabled recorded music to leave the home and get into the car and explore open spaces. A decade after its commercial demise, the compact cassette enjoys a new-found appreciation among the retro-futurist crowd. It has become the symbol of a fast-disappearing analogue world.

Quincy Jones was seriously surprised, when he was handed the prototype of Philips' latest contribution to a better future, the compact cassette. That was back in 1962, at the Philips lab in Eindhoven. The cassette (French for 'small box') was the first re-recordable audio storage medium. It initiated a worldwide revolution in the production, distribution and consumption of music and sound. The compact cassette offered two reels of magnetic tape – the storage medium – nicely tucked away in a protective shell, the cassette. And since it was small, Philips patented the term compact cassette. It offered important benefits over vinyl records: it was re-recordable, it was mobile and it was cheap. The consequences of these simple but important improvements revolutionized audio culture. It set the listener free from his sturdy hi-fi set; moreover, he could collate his music selection of choice, his programme of favourites. Musicians were able to release their music without being signed to a major label. It gave recorded music feet.

Beatles in USSR due to cassette

The '70s and '80s were the cassette's halcyon days. Introduced to the European market in 1963 (the States following one year later), Philips' compact cassette was at first not the only reels-in-shell system available to the consumer. It became the winning format after Philips relinquished its licensing fees and other manufacturers started production. Originally designed for recording speech, a new type of tape – chromium dioxide, introduced in the early '70s – enabled hi-fi recording. In the United States, it boosted cassette sales and made the little musical box the most popular audio format, introducing self-selected music to the car.

The compact cassette – available in tapes of diverse length, 60 minutes (C60) en 90 minutes (C90) the most popular – fitted snugly into the do it yourself culture of punk and new wave. Cassette-only labels like ROIR (New York) and Staalplaat (Amsterdam, Berlin) released punk, reggae, new wave and electronic music. It was perfect for limited releases, marketed in exclusive and fanciful artwork – a collector's dream. In Eastern Europe, behind the Iron Curtain, the compact cassette enabled the distribution of Western rock acts in the samizdat circuit of (illegal) underground publishing. In the USSR and the Czech-Slovakian Republic, functioning like messages in a bottle, the cassette turned fabled rock acts The Beatles and Frank Zappa's Mothers Of Invention into house-hold names. In the Third World, the compact cassette became the dominant audio format. Its benefits – small, versatile, portable, operating on batteries and cheap – were crucial to the lesser developed territories. The cassette, after its decline in

the Western world, never disappeared from Africa and in today's India the soundtracks of Bollywood movies are still released in the K7 (à la française: ka-sept) format.

Underground and mainstream

By the early '90s, the cassette's popularity was waning. It met serious competition in the compact disc, introduced by Philips in 1982. The cassette's digital successor, Philips' digital compact cassette, never caught on – tape was too cumbersome next to slick discs. As the 21st century dawned, the compact cassette as format for pre- and self-recorded music had disappeared from the shops. It had been superseded by digital technology: compact discs and various digital audio formats like mp3. However, in the age of the iPod the small musical box of old – like vinyl – is making an unexpected comeback. A slew of newly established cassette labels is releasing music in this retro format, which has evolved into an icon of analogue culture. It is embraced by underground bands and mainstream brands like Converse, inspiring designers and musicians. The '80s slogan C30 C60 C90 Go! still applies.

STRP 2010 hosts a special programme on the compact cassette, including an exposition (Double O by Zilvinas Kempinas, Monster Happy Tapes by Colin Pontholt and more) and a K7 night with tape dj's and a tape musical, organised by WORM. STRP 2010: November 18 till November 28, Klokgebouw, Strijp-S, Eindhoven. Music programme includes Underworld, M.I.A. Chris Cunningham, Bloody Beetroots, Martyn en Monolake and more.

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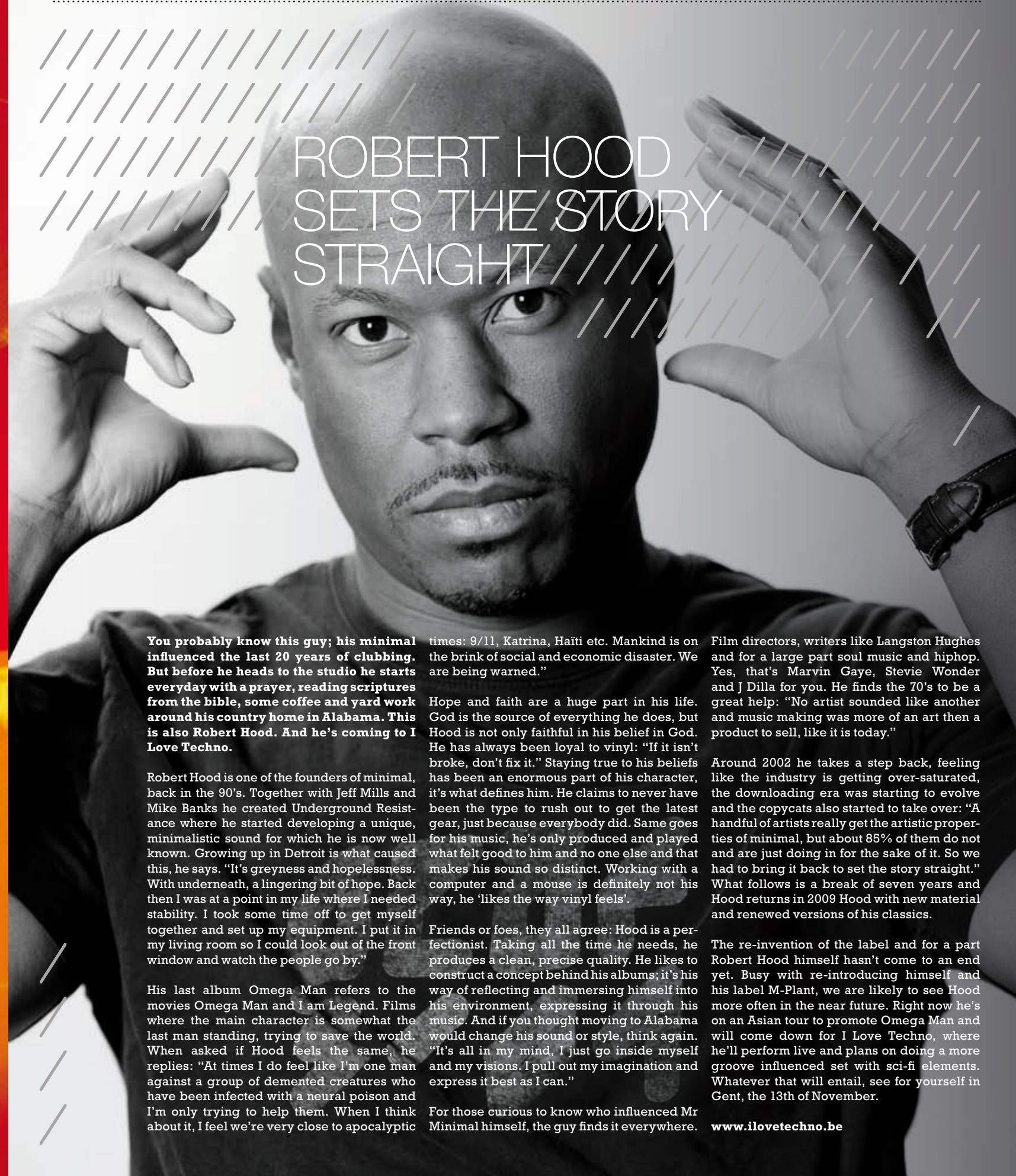
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ROBERT HOOD SETS THE STORY STRAIGHT

You probably know this guy; his minimal influenced the last 20 years of clubbing. But before he heads to the studio he starts everyday with a prayer, reading scriptures from the bible, some coffee and yard work around his country home in Alabama. This is also Robert Hood. And he's coming to I Love Techno.

Robert Hood is one of the founders of minimal, back in the 90's. Together with Jeff Mills and Mike Banks he created Underground Resistance where he started developing a unique, minimalistic sound for which he is now well known. Growing up in Detroit is what caused this, he says. "It's greyness and hopelessness. With underneath, a lingering bit of hope. Back then I was at a point in my life where I needed stability. I took some time off to get myself together and set up my equipment. I put it in my living room so I could look out of the front window and watch the people go by."

His last album Omega Man refers to the movies Omega Man and I am Legend. Films where the main character is somewhat the last man standing, trying to save the world. When asked if Hood feels the same, he replies: "At times I do feel like I'm one man against a group of demented creatures who have been infected with a neural poison and I'm only trying to help them. When I think about it, I feel we're very close to apocalyptic

times: 9/11, Katrina, Haïti etc. Mankind is on the brink of social and economic disaster. We are being warned."

Hope and faith are a huge part in his life. God is the source of everything he does, but Hood is not only faithful in his belief in God. He has always been loyal to vinyl: "If it isn't broke, don't fix it." Staying true to his beliefs has been an enormous part of his character, it's what defines him. He claims to never have been the type to rush out to get the latest gear, just because everybody did. Same goes for his music, he's only produced and played what felt good to him and no one else and that makes his sound so distinct. Working with a computer and a mouse is definitely not his way, he 'likes the way vinyl feels'.

Friends or foes, they all agree: Hood is a perfectionist. Taking all the time he needs, he produces a clean, precise quality. He likes to construct a concept behind his albums; it's his way of reflecting and immersing himself into his environment, expressing it through his music. And if you thought moving to Alabama would change his sound or style, think again. "It's all in my mind, I just go inside myself and my visions. I pull out my imagination and express it best as I can."

For those curious to know who influenced Mr Minimal himself, the guy finds it everywhere.

Film directors, writers like Langston Hughes and for a large part soul music and hiphop. Yes, that's Marvin Gaye, Stevie Wonder and J Dilla for you. He finds the 70's to be a great help: "No artist sounded like another and music making was more of an art then a product to sell, like it is today."

Around 2002 he takes a step back, feeling like the industry is getting over-saturated, the downloading era was starting to evolve and the copycats also started to take over: "A handful of artists really get the artistic properties of minimal, but about 85% of them do not and are just doing in for the sake of it. So we had to bring it back to set the story straight." What follows is a break of seven years and Hood returns in 2009 Hood with new material and renewed versions of his classics.

The re-invention of the label and for a part Robert Hood himself hasn't come to an end yet. Busy with re-introducing himself and his label M-Plant, we are likely to see Hood more often in the near future. Right now he's on an Asian tour to promote Omega Man and will come down for I Love Techno, where he'll perform live and plans on doing a more groove influenced set with sci-fi elements. Whatever that will entail, see for yourself in Gent, the 13th of November.

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GOLDFISH / GOING GLOBAL /

When people discovered Goldfish was playing the opening set for this coming ADE, tickets sold out in no time. Melkweg scheduled a second night for the South African sensation, but tickets sold out for that one, too. From their secret base on Ibiza, David Toole and Dominic Peters are storming the European mainland with a refreshingly jazzy take on dance music. Next stop: the world.

DJB: How did Goldfish come about?
David: "Dominic and I were studying jazz at the University of Capetown and formed a jazzband. We started off playing traditional jazz, but as we moved along got more into electronic music. Coming from a live background, the two of us were completely freeform at first. We still improvise a lot on stage, though. The past three years we've been basing ourselves in Ibiza during Summer. Ibiza is a legendary place for dance music. We blagged our way to a few gigs. Playing for Pete Tong, everything started snowballing. We now have a residency at Pacha every year."

DJB: In 2008, you even released a Pacha album?
"Yeah, that was a milestone for us. The album immediately went platinum in 2008 in South Africa and was released in Spain March last year, which also made us more known in Europe. We're now getting ready to launch our new album - still shopping for the right label, but it should be out around ADE."

DJB: Your influences include Kruder & Dorfmeister, St. Germain and Miles Davis. Quite chilled out music, when your sound seems directed at the dancefloor. How come?
"Our first album was a lot more chilled than what we make now. Everything you do, whatever concert you visit, influences you. So playing in a lot of clubs, we've slowly become more dancefloor-oriented than chilled. The good thing for us is, dance music is a great platform for improvisation from an instrumental point of view. If you have a control over certain elements while performing, you can really create a dynamic musical performance, which goes far beyond deejaying or playing."

DJB: Who plays what?
"I play the sax and flutes. Dom plays double bass and keyboards. We work with different vocalists. I also sing on a couple of tracks."



DJB: A lot of successful bands seem to be coming from South Africa lately - Die Antwoord, Jack Parow, you guys. What's happening over there?
"Yeah, I seems as though we're finally coming out of the dark ages. This year we're all feeling it. People have been working at it for a long time and a lot of things suddenly exploded. It all started with District 9 becoming a huge hit in America. And then of course the World Cup brought a lot of awareness about South Africa. And the more everyone does well, the better it is for all of us. Music is a very hard thing to be successful in. We're very happy that our fellow countrymen are doing so well. Plus there's some friendly rivalry going on, which keeps us all sharp."

DJB: What do you expect of this album? Do you have tours planned?
"We start off in Brazil. After a ten day tour there, we're coming to ADE. Then going to Ireland, then South Africa, then America. Hopefully ending up in Europe again next Summer. We'll probably spend time in South Africa around

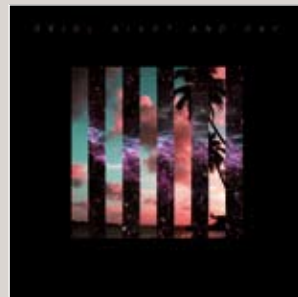
Christmas. But we're still looking for a suitable label. Nothing's finalized yet..."

DJB: You've played the Melkweg before. What can we expect from the ADE gig?
"The last time we played the Melkweg, it was actually one of the top shows of the year. So we're very exciting to do two shows there. We're definitely gonna up the ante. We're bringing our good friend Sakhele Moleishe over as a vocalist, who also stars on our new album."

DJB: How do you feel being the opening band for the ADE?
"It's a huge honor. We're very proud and happy to be doing this. Well done to the fans in Holland for supporting us. We'll definitely be back for more!"

Goldfish is playing at Melkweg on Wednesday 20th (ADE Official Opening Concert) and Friday 22nd of October.

www.goldfishlive.com



Oriol *Night And Day*

(PLANET MU/DE KONKURRENT)

WEATHER REPORT: COSMIC SUMMER

Some music is so pitch-perfect for the Summer, it works for all seasons. Out of the blue, Oriol Singhji, producer of Spanish and Trinidadian heritage, drops his stunning debut album, *Night And Day*, a breakbeat fest of '80s boogie, electronic jazzfunk and some seriously chilled grooves. Lounge lizards will lap it up and so should everyone with half an ear attuned to sophisticated electronic funk.

Oriol was born in Barcelona and is operating from Cambridge these days. He surfaced at the 'open night' CDR sessions at London's Plastic People, the same spot where Floating Points first made his mark. Not just their career paths are similar – Floating Points also recorded for the Planet Mu label – there are similarities in sound as well. Oriol, however, adds a Mediterranean, sun-soaked feel to his well-crafted productions. Introduction single Coconut Coast (track 7) is exemplary of *Night And Day*: a deep Detroit-technoid track that is embellished with exotic flourishes from synth and percussion, propelled by a mid-tempo broken beat. It comes across like an updated version of '70s world-jazz-rock fusionists Weather Report and the funny thing is, it's at least as good as Weather Report's stab at '80s style digital jazzfunk (i.e. their 1984 Domino Theory album). Lounge djs should take note.

While the first half of the ten track, 45 minute album offers above-average broken beats with noodly toppings, it's the latter part of *Night And Day* that truly shines. Tracks like Joy FM and Spiral bring the laid-back jazzfunk of Lonnie Liston Smith to the digital age and are very satisfying in itself. The sound is lush, warm and breezy, and the tracks are propelled by

slapping bass and an easy-going breakbeat. It's retro-futuro digital funk that unselfconsciously boogies the s*>t out of fractured beats.

Pleasure points

That's the day bit of Oriol's debut release. From track 6, Flux, onwards, the mood shifts from sun-soaked to sultry, as daytime exuberance makes way for nighttime passion. From Lonnie Liston Smith's evocations of a tropical paradise to Theo Parrish's deep and spaced-out groovathons for the mind. The title track is peppered by a groove woven out of synth bass, keyboard ostinato and cleverly edited breakbeats.

The subdued Fantasy For N functions as intro to the spacefunk of LW, with washes of synths rolling over an irresistible groove; the kickdrum, hidden in the mix, is incredibly driving while at the same time the listener is slowly being enveloped by an oceanic feeling of bliss. It's a subtle play of opposites and that's the key to *Night And Day*'s charm: it cajoles its audience into a state of devotion by casually massaging the pleasure points. No freakoid sounds nor stacks of drillcore beats, just silk for the ears.

Released on the leftfield Planet Mu label of Mike Paradinas, home of many afore-mentioned freakoid drillcore outing, *Night And Day* might miss its target audience. Which would be a shame – and a serious loss to the consumer – since Oriol's debut album is one of the most accessible releases in the Mu roster. Released without prior warning, it comes as a genuine surprise and marks the arrival of a major talent.

***** (Enrico Riva)

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Sander Kleinenberg
5K

(LITTLE MOUNTAIN) OCTOBER 25

5K is Sander Kleinenberg's second longplayer. If you've completely forgotten about his 1997 debut album, Milk (out via Barclay France), you're forgiven. If that little factoid has some relevance to 5K, it is that Milk was not your average house producer-goes-big-time record and so is 5K. Or is it? Back in the day, when digital meant futuristic watches and silvery music discs (and not much else), Milk was an astonishingly ambitious album for a young home producer of clubtracks. It was Kleinenberg's first attempt at a proper pop album, with songs, vocals and potential radioplay. Clubtracks by numbers it was not. The same applies to 5K. So far, so good. However, the world has changed beyond recognition since Milk hit the racks. And so has Kleinenberg's career. Of all the Dutch name DJs that populate DJ Magazine's Top 100 of globally adored clubjocks, Kleinenberg is the most 'streetcred'. The man is a beacon of taste and integrity, not exactly the qualities that get the votes in DJ Mag's annual online poll. He straddles the fine line between utterly forgettable pop trash and glorious dancefloor wizardry with aplomb, rocking clubs worldwide with his peaktime blinders while the popstars of MTV and Idol fame vie for a piece of his action via commissioned Kleinenberg remixes of their radio fodder. And you know what, for most of the time it works fine, great even. So Sander Kleinenberg is club king, remix doctor, pop avant-gardist and credit booster all at the same time. And has been for years. I beg you to name five DJ/producers who can claim the same without dipping into your iPhone and scan Discogs for inspiration. See? So it comes as no surprise that 5K is a serious attempt to play out all those roles in one huge go. Co-produced by Josh Gabriel (of Gabriel & Dresden fame) and littered with name guests - Jamie Cullem, Kraak & Smaak, Ursula Rucker, Dinand Woesthof and Ryan Starr among them - 5K aims for the triple A slot. And fails. When it comes to superb digital dance pop, Mark Ronson rules the roost. However, it's 5K's half dozen of (semi) instrumental clubtracks that make it an essential item for every clubjock worth his or her salt. For most of us, that's more than enough. Is it for Kleinenberg? **** (Enrico Riva)



Goldfish
Get Busy Living

(GOLDFISH MUSIC)

Goldfish are two former music students from Cape Town, South Africa who bring jazz-oriented grooves to the live stage. Handling a mixture of electronics and 'real instruments' (stand-up bass and keyboards for Dominic Peters and sax plus electronics for David Poole), they inject a much-needed 'live' feel to their gigs and the audiences love it. Goldfish has performed, among others, at Glastonbury and Sensation White, and after several tours, an Ibiza residency (at Pacha) and a couple of albums these guys have their act down perfect. Get Busy Living, their third album, is an energetic set of feel-good jazz for the dancefloors. Although Poole and Peters dig deep into the jazz heritage for their samples, the album is decidedly 21st century, blending tradition and innovation. Get Busy Living delivers what its title promises and its ten tracks exude an infectious enthusiasm. And adding elements of African music to their concoctions only increases Goldfish's charm. **** (Enrico Riva)

V/A
Ninja Tune XX - 20 Years Of Beats & Pieces

(NINJA TUNE) SEPTEMBER 20

The fabled Ninja Tune label celebrates its 20th birthday and rightly so, for the label (founded by Coldcut) has carved a river-wide niche for all things breakbeat and - like electronica label Warp - pioneered a new approach, (re)shaping the musical landscape in a profound way. Its huge backcatalogue boasts many a classic and some of those classics, by the likes of DJ Food, Bonobo, Amon Tobin, Roots Manuva, Jaga Jazzist and The Herbaliser (to name just a few), rub shoulders with more recent tracks on this 6cd anniversary set. Obviously, the selection covers the full range of breakbeat, from hip hop to grime and back via downtempo, electronica en digital jazz. Ninja Tune blows its trumpet and rightly so, for what Blue Note is to jazz, Ninja Tune is to breakbeat. Apart from this cornucopia of splintered grooves, the label has two more double cds on offer. Indulge yourself. ***** (Art-D-Fact)

Akabu
The Phuture Ain't What It Used To Be

(Z RECORDS) OCTOBER 11

After releasing a slew of popular Akabu tracks over the last decade, Dave Lee - who is Akabu, as well as Joey Negro, Jakatta and a lot more - launches the first album of his deep house moniker. Aptly titled, it showcases Lee's retro-futuro take on house. Forget the disco antics of Joey Negro and think classic house with bubbling 303 lines, electronic basses and that vague but unmistakable jazzy vibe that characterizes the genre. It will not set the envelope-pushers on fire, however, it will please everyone with a taste for classy beats and a tad of sophistication in the arrangements. The Lee Man has included his two latest Akabu 12 inches, Sax My Bitch Up and You Want It all, and both are exemplary of The Phuture Lee Stylee. This is club-music that works away from the dancefloor in equally fine measure. **** (Enrico Riva)

Maddslinky
Make A Change

(TRU THOUGHTS) OCTOBER 21

Maddslinky is an alias of for 2-step god Zed Bias, not exactly a name to fit into the Tru Thoughts roster, you might think. But beware, the Bristol-based label, home to all things breakbeat, has expanded into dubstep territory and Make A Change hints at dubstep, as the guestlist (Mr. Scruff, Skream, Paul Randolph, Omar and Jenna G.) indicates. Maddslinky's first (and only) album, Make Your Peace, dates back to 2003, so Makes A Change does just that. It is full of fractured beats that have that little 'je ne sais quoi' quality that elevates it above your average dubstep tune, sawtooth synth included. It's the layering of vocals that do the trick: Further Away, featuring Tawiah, hits the mark and so does first single release Special, featuring '90s UK soul legend Omar; and miss the many Special remixes at your peril. ***** (Art-D-Fact)

Tricky
Mixed Race

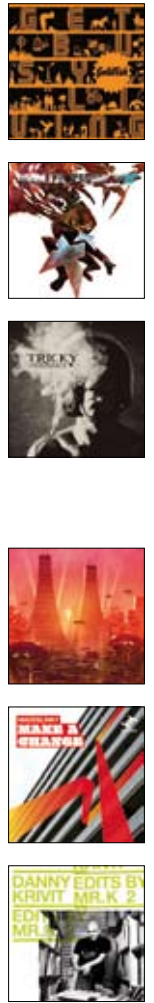
(DOMINO/MUNICH) SEPTEMBER 27

Is it a coincidence that 2010 sees new album releases by Massive Attack as well as Tricky and his former protégée Martina Topley-Bird? It probably is. Nevertheless, fans of the Bristol sound have a field day, or rather, a field year. Tricky has moved to Paris, where he recorded studio album number nine, Mixed Race, the follow-up to his well received 2008 outing, Knowle West Boy. That album was a solo production by the professional whisperer, while Mixed Race is constructed from collaborations; even his brother Marlon picks up the mike. Tricky shoves singer Franky Rilet into the pole position and Bobby Gillespie, Blackman and lute player Hakim Hamadouche make up the guestlist. Occasionally, they threaten to overwhelm Tricky; he mumbles his mumbly thing and shuns the spotlight. And so does Mixed Race in terms of music, for the album swabs from downtempo pop to Jamaican booty tracks, all within the space of its 30-minute playing time. Mixed Race induces mixed feelings. Couple of good songs, though. ***** (René Passet)

Danny Krivit
Edits by Mr. K (

STRUT/PIAS) SEPTEMBER 19

The artwork of Danny Krivit's compilation for Dtrut, Grass Roots, includes a picture of the man strolling down a warehouse stuffed with records chock-a-block. Could it be his home? Apart from veteran DJ and disco aficionado, the man is a serious collector. In particular of vintage disco, boogie and soul; his chosen dominions of expertise. After all, Krivit was ear witness to the '70s disco revolution and he did numerous edits of records by, to name a few, Diana Ross, Cyman and Rare Pleasure; mind you, edits, not remixes. Strut released a collection of Krivit edits back in 2003. Volume 2 offers more indispensable stuff - Patrice Rushen, Philadelphia All Stars and Fatback Band, among others - for lovers of quality disco. ***** (René Passet)



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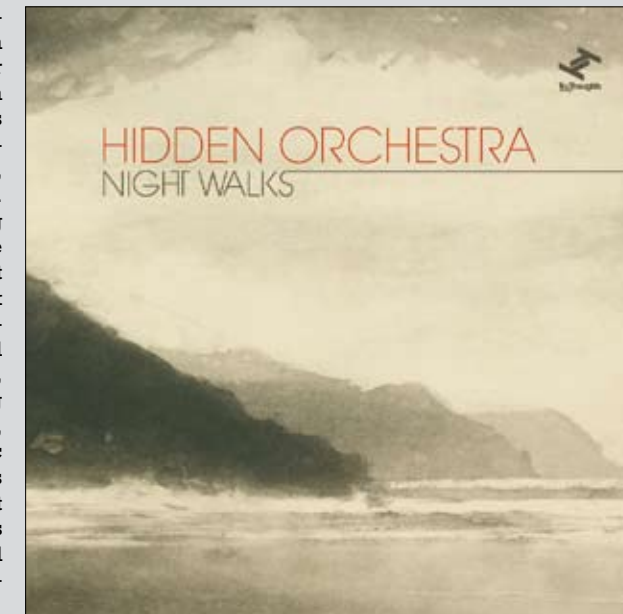


Hidden Orchestra

Night Walks

(TRU THOUGHTS) SEPTEMBER 20

Hidden Orchestra is the vehicle of Joe Acheson, a multi-instrumentalist and part-time documentary maker from Scotland. Classicly trained in composition and orchestration, he has played in various set-ups, from orchestras and chamber quartets to every type of popular music under the sun, including live drum 'n bass. It will come as no surprise that his current band, Hidden Orchestra (formerly known as the Joe Acheson Quartet), crosses all kinds of musical borders on their debut album, *Night Walks*. It is a baffling piece of work, weaving an intricate and delicate web of notes from strands of chamber music, orchestrated soundtracks, field recordings, exotic percussion, trip hop and a measure of ECM's ambient jazz thrown in for spheric delight. That sounds pretty unusual on paper and so it does coming out of the speakers. Everything about this album is strange and strangely familiar. Boasting a line-up of keyboards, two live drummers and Acheson on stand-up bass and electronics, it is clear right from the start that this 'orchestra' is pushing the envelope. The soundtrack crowd will flip the moment first track *Antiphon* curls out of the speakers like wisps of crepuscular mist. It evokes stark but impossibly romantic scenery, veiled in wintry chill. Think Debussy meets Bibio over dinner at David Sylvian's. *Antiphon* sets the tone for the ten tracks that make up *Night Walks*. It's an apt title, for most of the music oozes a nocturnal mood of magic and surreal antics. Sampled birdsong mingles with muted orchestrations, ruptured by an occasional outburst of trumpet. Meanwhile, the rhythm section smokes in glorious fashion, juxtaposing the ephemeral strings. This is music that creates a virtual place to dwell and roam. *Night Walks* has more edge than related acts such as Cinematic Orchestra – Hidden Orchestra is jazzier, more like an acoustic Jaga Jazzist – and Bonobo, whose latin beats suggest the tropics where Acheson, for some reason, sounds decidedly Nordic. Fans of these acts, or the instrumental outings of trip hop mainstays Portishead and Massive Attack, should take note: killer record alert. This must be one of 2010's most impressive debut albums. ***** (Enrico Riva)



Shed *The Traveller* (OSTGUT TON)

Is there still some adventure left in techno? Judging by Shed's new album, there is. On his second album, *The Traveller*, the Berlin-based producer steers clear of techno's beaten path. The Berghain protégé invests in experimentation – in terms of beats and structure – and ignores the dancefloor. Which is a tad remarkable since René Pawlowitz has catered for the floor, check his releases (since 2004) on labels such as Delsin, StyraX Leaves and his Soloaction that have been favourites for many a tech jock. In Shed's opinion, albums need depth so he more or less dispenses the kick drum. They are substituted by dubstep basslines in the 2582 fashion (Mayday), Black Dog-type breakbeats (The Bot) or the drum computer is simply passed over. Is the result still techno? It is, however, it's techno for the mind, not the feet. ***** (René Passet)

Jules Chaz *Toppings* (WAGON REPAIR/V2) SEPTEMBER 13

"If you really wanna see something trashy, look at this!" announces Toppings, the debut album of American beatmaker Jules Chaz. Not your average Westcoast beat boy, mind you. Chaz has been playing for fifteen years in all kinds of bands from Canada – jazz, latin and reggae outfits – occasionally with pianist Danuel Tate. That's to link to Wagon Repair, the label that handles the recorded output of Mathew Jonson and Cobblestone Jazz. However, Topping is anything but jazzy techno or house. The collage-type tracks have more in common with Flying Lotus, Daedalus and Prefuse 73, who share Chaz's plunderphonic esthetics. Anything goes. Chaz serves up snippets of '70s reggae albums and Bollywood soundtracks. Eventually the rather fragmented Toppings becomes a tad tiresome. If served in small doses, this album does offer audio nuggets. ***** (René Passet)

Al-Pha-X *Remixed* (I-LABEL)

British producer Declan Flynn a.k.a. Al-Pha-X belongs to the realm of cinematic downtempo, peopled by the likes of Blue States, Fragile State, Afterlife, Pretz, early Zero 7 and their ilk. In 2008, the i-Label released Flynn's fourth album as Al-Pha-X, the wonderful *Slow Down*; it included a memorable contribution by former Zero 7 singer Mozez. *Remixed* collects various remixes by the man himself and by outside parties. It is a top-tier collection of breathtakingly beautiful tracks and puts many a chill soundtrack to shame. Pathaan, Alucida and Chilled By Nature all throw in their weight. The winner however, at least to my ears, is the Mad Mix of Oddity Interval: a cinematic chill out tune bordering on ambient. They don't come more chilled than this. ***** (Art-D-Fact)

Dimlite *Prismic Tops* (NOW-AGAIN)

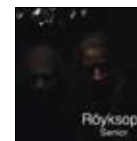
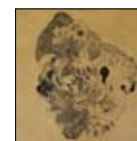
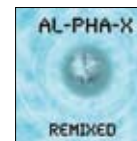
Dimitri Grimm from Switzerland made a name for himself via a couple of successful albums for Jazzanova's Sonar Kollektiv imprint. From the other side of the great blue yonder – i.e. Now-Again, sublabel of Westcoast-based Stones Throw – comes a new mini-album by this talented beat creator. Grimm was cooking up fabulous abstract hip hop beats way before Flying Lotus and Nosaj Thing dropped their respective breakbeat bombs. His latest (mini) album was conceived after three years of deafening radio silence; the man regarded his productions sub-par and simply refused to put them out. *Prismic Tops* offers just eight tracks and less than forty minutes of aural entertainment. It's the donkey's ass for all who like their breakbeats fractured and refractured, a samplefest of freakoid beats and sounds. Which is a fine thing in itself, however, *Prismic Tops* fails to measure up to previous Grimm outings *Runbox Weaters* and *This Is Embracing*. Check out those too, while you're at it. ***** (Art-D-Fact)

Patrice Bäumel *Vapour* (TROUW) OCTOBER 27

Vapour is the nebulous form between gas and fluid; a very intriguing state of affairs, fysicsists reckon. German-born and Amsterdam-based producer Patrice Bäumel acts out a similar trick on his debut album, that occupies the musical space midway dancefloor and headphones. The nine instrumental tracks of *Vapour* use sound and format of club techno to create a mindtrip that transforms your cranium into a happening dance grotto. Weird, huh? The subtly textured soundclouds of *Vapour* hark back to the early '90s so-called intelligent techno of Warp act B12, widened by an insistent kick. Bäumel creates a sound that's impossible to pin down; elusive as smoke, yet solid as glass. *Vapour* is the debut release of the Trow label, the off-shoot of the Amsterdam club of the same name; the producer is one of Trow's resident jocks. It's an attention arresting introduction to a different mindset. ***** (Enrico Riva)

Röyksopp *Senior* (WALL OF SOUND/PIAS) SEPTEMBER 13

Senior is Röyksopp's fourth album, the instrumental counterpart to last year's pop-oriented Junior. That one reclaimed Torbjørn Brundtland's and Svein Berge's crown as purveyors of intelligent and crispy electropop, after the slightly disappointing *The Understanding*. Senior is rather different: a collection of moody and frequently subdued instrumentals that are more in the vein of their widely appreciated *Melody A.M.* debut album. First track *...And The Forest Began To Sing* is exemplary: slowly uncoiling layers of electronic bliss set the mood for eight tracks of various shades of intimacy. Not as catchy as the instrumental popsongs of *Melody A.M.*, Senior accentuates mood over structure and the album works like one long suite, broken into smaller segments. The occasional addition of an emotive lead guitar adds currency to Senior's over-all impression as a modern day Pink Floyd record. It certainly is an excellent way to start your day at the office. ***** (Enrico Riva)



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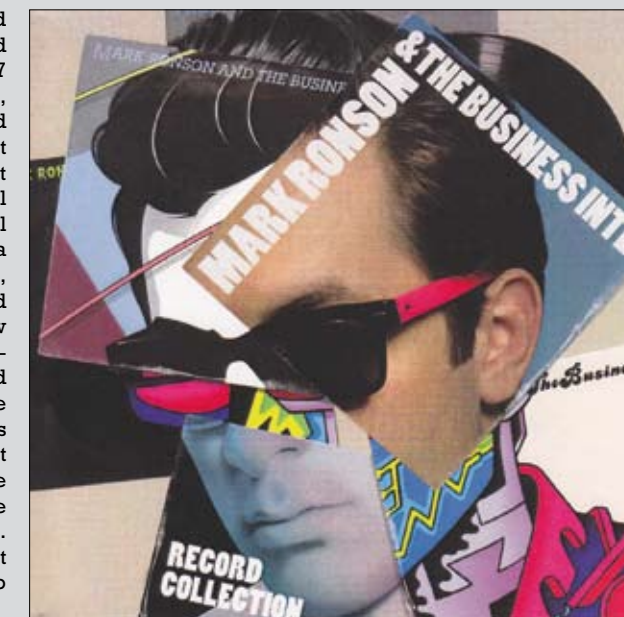
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Mark Ronson & The Business Intl Record Collection

(SONY BMG) SEPTEMBER 27

If this is the age of irony, than Mark Ronson is its perfect audio foil. The massively talented Brit-born, New York-raised musician and producer (stepson of Foreigner's Mick Jones) failed to raise a ruckus with his 2003 debut album, *Here Comes The Fuzz*. However, Version, his 2007 album of cover versions of tracks by the likes of, among others, Radiohead, Maximo Park, Coldplay and The Smiths, generated several international smash hit-singles and catapulted Ronson to the rarified ranks where the words 'top' and 'dog' never give reason for pause. It that isn't irony, I'll eat my mp3s. On the face of it, Ronson has it all. Plays various instruments, feels at home on stage as well as in the studio, has a knack for gear and writes songs that vie with Paul McCartney's or Prince's as the catchiest in the business. Ronson has produced artists from all walks of the music industry, from Lilly Allen and Amy Winehouse to Duran Duran and Christina Aguilera; from pop's superstars to a host of rap and urban artists. He runs a label as well, Allido, and even found time to not release an album, 2008's digital-only *Man In The Mirror* (recorded with rapper Rhymefest), when its Michael Jackson samples proved impossible to clear. Just how catchy Mark Ronson's songs are is underscored by *Record Collection*'s lead single, the impossibly suave and dirty Bang Bang, a clash of female singer M.N.D.R.'s sultry vocals and Q-Tip's deadpan raps. Ronson's third (released) longplayer is attributed to Mark Ronson & The Business Intl, hinting at the list of famous and less-famous contributors recruited from Ronson's business-wide network. It gives *Record Collection* a veneer of cliquish selfcongratulation. That doesn't take away anything from the quality of the songs, mostly written in tandem with the guest artists. Take *Somebody To Love Me*, the locus of some transatlantic hybridization; the (again) very catchy track couples the vocals of Jake Shears (Scissors Sisters) and Boy George. It perfectly underscores the tone of *Record Collection*: '80s synths and '90 hop hop beats meet 20th century pop. Don't be fooled by the gloss, this ranks with Gorillaz' *Plastic Beach* as pop album of the year. **** (Enrico Riva)



Sascha Dive *Restless Nights* (DEEP VIBES)

Sascha Dive is born in the wrong body. The fair-haired German from Frankfurt should have been a black man, the type that growls 'house is a feeling' into your ear. *Restless Nights* resonates with sweet-voiced sensualities and offers songtitles such as *Drums Of The Jungle*, *Black Man* and *African Monster*. Even Moodyman is friendly with Dive; two years ago he remixed one of Dive's tracks. The house producer from Frankfurt is able to shape a juicy groove from minimal ingredients: a bassline, a keyboard ostinato and a kick, that's it. His sparse productions are aimed at djs who spin from the gut. *Jus Groove*, for example, is a brilliant ten-minute journey into the essence of house, for the single release remixed by Chez Damier (don't miss it). *Restless Nights* is the perfect album for those who spell the word 'deep' in capitals. **** (René Passet)

Aeroplane *We Can't Fly* (ESKIMO/NEWS) SEPTEMBER 27

Dance music has come a long way since the days Giorgio Moroder, who has been one of the main inspirations for the Italian-Belgian duo Aeroplane. Over the last three years, Brussels-based producer Vito Deluca and his Italian dj partner Stephen Fasano spread the word out of Ghent's *Make Up Club* to dancefloors around the globe via a handful of releases through the Eskimo label from the same Belgian city. Now a solo act (Fasano left to concentrate on his dj career), Aeroplane brings songs, guitars and vocals to what basically still is a club format, in the process coming up with well-crafted pop for now people. Deluca handles all instruments, including a soaring Floydian guitar, and outsources the vocal department to singers such as soul diva Merry Clayton (the siren on the Stones' *Gimme Shelter*) or Phil Oakey-soundalike Nicolas Ker, singer of French italo act Poni Hoax. Bombs away. **** (Enrico Riva)

Underworld *Barking* (UNDERWORLDLIVE.COM/V2) SEPTEMBER 13

Barking, Underworld's sixth album in 17 years, is a return to the format of their mid-'90s heyday. Singer Karl Hyde and gearbuff Rick Smith sent out rough mixes of new tracks to an assortment of internationally reputed producers, whose additional studio labours align the 21st century Underworld to their sound of old when third bandmember, dj Darren Emerson, provided a similar service. Hence, *Barking* has the energy and the attitude of Underworld's best work, albeit in slightly more polished arrangements. *Barking* kicks off with a triple whammy, culminating in first single and album highlight *Scribble*. The remainder of *Barking* is not up to this elevated level and the result will split long-time fans: some will applaud the group's new-found suppleness; others will, ahum, bark at the impudent commerciality of tracks such as *Always Loved A Film* (additional production by Mark Knight) or *Diamond Jigsaw* (ditto Paul van Dyk). Solid craftsmanship saves the day. **** (Enrico Riva)

Shlomi Aber *Chicago Days, Detroit Nights* (OVUM)

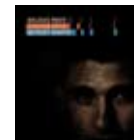
In 2008, poor Shlomi was shitbombed after 'freestyling' his way around Aril Brikha's *Groove La Chord*; the racy feud went online, and public. His challenged production didn't make his *Chicago Days, Detroit Nights*, the debut longplayer by the Israeli producer. However, the man from Tel Aviv openly advertises his debt to the music springing from of both American metropolises. The album is a tribute to futuristic Detroit techno and soulful house from the Windy City, without sounding overly retro. Nevertheless, it's a fickle affair. It has a couple of great clubtracks (*Tap Order*, *Create Balance*, plus the funky *Slow Dancer*), which are balanced by instantly forgettable generic techno. Which is a shame, for even the clunkers can't hide the plain truth that Aber has more than enough talent to come up with a blinding monster. Maybe next time around. **** (René Passet)

Onmutu Mechanics *Nocturne* (ECHOCORD)

Glasgow is not the sunniest place on the planet, as the *Nocturne* album by Onmutu Mechanics (moniker of Scottish producer Arne Weinberg) illustrates. In April, he released via his Diametric label the super-limited *Unfolding The Giant Void* under the somewhat Japanese sounding banner. Let's consider *Nocturne* to be his real debut release. Weinberg put his name on the map via various melodic and accessible techno releases, nailing the groove in 4/4 time straight to the dancefloor. In that respect, his Onmutu Mechanics productions are aimed at the stars. Or rather the nighttime skies. Although Weinberg owes his esthetic ideas to Maurizio, Pole and the guys of Echospace, his melancholic dubtechno has something personal to offer. *Nocturne* is buzzing and slurping dubtechno, a tailormade soundtrack for nightdrives through industrial wastelands. Grim smokestacks, cold sodium vapour lights and blazing furnices - all aboard Onmutu Mechanics' nighttrain to hell. **** (René Passet)

V/A Defected presents *The Closing Party: Ibiza 2010* (DEFECTED) DIGITAL ONLY

The sun terraces are cleared, the beaches empty; another Ibiza Summer over. To keep the memory of a fundrenched season at the planet's central party hub alive and kicking, Defected has released a digital-only compilation. *Defected presents The Closing Party: Ibiza 2010* comes hot on the heels of 2cd *Most Rated Ibiza 2010* and, apart from duplicating Tensnake's *Coma Cat* (the dance hit of this year's Summer?), collects 27 quality tracks by the likes of Reboot, Dualton, Butch and Michael Canitrot. To top it off, Andy Daniell, the brightest star in Defected's universe of young hopefuls, mixed the lot into two bonus mixes. Which indicates that the two dozen plus tracks that make up this groovefest down memory lane come in unmixed form, making it a snap - if not a downright no-brainer - for the party crowd. And digital jocks. **** (Enrico Riva)



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01. Dorisburg
Sinai Hypnosis
(Aniara Recordings) house/dubstep
For whatever reason it seems to be quite a hype crossing-over house, dubstep and perhaps some pop-sauce to finish it off. With this release Dorisburg proves that this kind of modernism can still be original and creative, and he does so as deep as you could ever imagine. (Hans Verhaag)



02. V/A
GEM sampler 2.1
(GEM008) techno
Secret Cinema brought us some techno essentials in the past. Now he is back with the new release 2CBright. A club banger that will bludgeon every dancefloor into a frenzy. It's released on a new EP out his label GEM. Check the flip for some nice productions by Peter Horrevorts and Tom Laws. (Tommy Rocks)

03. A Made Up Sound
Demons
(A Made Up Sound/Clone) techno
It's a known phenomenon: winning the match in its dying seconds. That's exactly what Dave '2562' Huisman does, after having exorcised his demons. Extra time is frantically stretched electro from which the keyboards only manage to escape minutes into the track. Demons Reprise hits the mark too. (René Passet)

04. La Melodia
Electronic Love
(La Melodia Records) hiphop
Melodee & I.N.T. have no peers when it comes to soulful hip hop from The Netherlands. Their new mini-album, like its title suggests, sounds more electronic than their previous outings, giving the seven tracks a contemporary sheen. Melodee's love rhymes mix well with I.N.T.'s raw synthetic beats, making this a winner. (Ari Daily)

05. Tom Ellis
Brainstew EP Part 1
(Logistic) techno
Mental deep techy tracks by the meanest Welshman, Tom Ellis. Comes with an excellent Baby Ford remix! Big Tip. (Khalil)

06. ID10TS
Gold Room EP
(LoEB) tech-house
DJ Koze (the man that never disappoints) comes up with two fantastic fragile mixes for this beautiful eclectic label. The mixes are deep and freaky as always. I'd rather prefer the instrumental mix. The vocals are nice, but also a bit too weird for me. (Reza Athar)



07. Nick Solé
Beautiful Day
(Fauxpas Musik) house
It sure is a beautiful day with this three tracker from Nick Solé. Mbeat's record store founder claims not to be a professional producer, but let's just say he is wrong or too modest. Above all, Earth and Beautiful Day deserve a proper pair of listening ears. Deep atmospheric dub combined with warm percussion equals a fine third release on Hamburg-based Fauxpas Musik. (Kennedy)

08. Lone
Pineapple Crush
(Magic Wire 01) house
Who could have expected the mellowness of Lone's earlier works to crush your pineapple brain on the dancefloor? This 12 inch truly honours it's name with fierce oldschool 808 percussion pumping through Lone's fantastic trademark sample- and synthwork we learned to love since Lemurian. (Hans Verhaag)



09. Jimmy Edgar
One Twenty Detail
(K7!) electro/breaks
His new album XXX on the K7! Imprint is more poppy and radio-friendly than his previous work. But the On Twenty Detail track is more like we know him from his years at the Warp label. Freaky electro and funky as hell. (Tommy Rocks)

10. Adultnapper & Big Bully
Low Point On High Ground / Hazy Lazy
(Simple/Culprit) techno
My, does Francis Harris ever sleep? He's pumped out not one but two Adultnapper singles, both featuring singer Big Bully, whose unctuous

voice conjures up shades of Karl Hyde. It's been a long hot Summer in New York City, as expressed per the sluggish technobeats of Low Point On High Ground and Hazy Lazy. For those who peak sloooow. (René Passet)

11. Jacob Korn
Sundaysun EP
(Dolly) house
Steffi must have loved Jacob Korn's first release on Dolly, asking him back so soon. Jacob still does what he's good at on his second ep. Melting up electronica and deephouse in a perfect way. John Daly and Dexter deliver cool remixes as well. Dexter comes up with a more energetic version of Sundaysun and John adds a bit more cosmic space into the original. (Reza Athar)

12. V/A
Are You Ready/ Mouthpiece Inhibited
(Truth Is Light) disco
Truth Is Light brings us the third and final part of a triptych of monster ghetto funk killers. These basslines were born to make the booties bounce; pure sex on wax. Like all Truth Is Light releases, this one is limited (300 copies worldwide), so get of that chair and bump down the road to the recordstore. (Ari Daily)



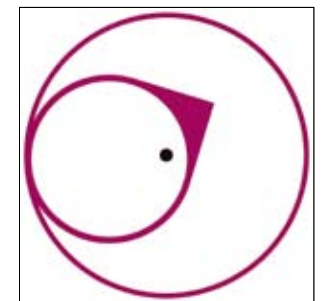
13. Skatebård
Way Out, Why Not
(Sex Tags Mania) electro
Amazing italo injected techno tracks sex tags style. What? You don't know this label? Check it out now! (Khalil)

14. V/A
EP 6
(Kinda Soul) Detroit, house
One hell of a killer EP straight from Chicago and ... Torino. Heavyweight groove machine Rick Wade comes around with two typical Harmonie Park signatures. All good and for sure tasty dancefloor snacks, but perhaps all props go out to our Italian buddies Ksoul and Muteoscillator on the flipside, who took a wild jam on their dusty old devices and came up with a pounding and everlasting groove monster. (Kennedy)

15. Peppermint Candy
Madrid/Tentative
(Project) techno/dubstep
More cool stuff from the no man's land between techno and dubstep, the 'hood of choice for Scuba and Martyn (and more). According to Frechie Peppermint Candy, Madrid is Detroit's twin city these days. Newsflash, anyone? Flipside Tentative's mid-tempo beats facilitate sundowns and soft landings. (René Passet)

16. Mark du Mosch
Barenuckle
(Syncom Data 018) techno/melody
Mark's fans will easily grasp this is something quite different from what he's been doing lately. These tracks come revived off a '90s tape, bringing quality techno from his earliest work and some new experimental melody-treats. You can find Mark playing at Canvas, on top of the Volksgebouw, ADE on Thursday. (Hans Verhaag)

17. Crime X
Varvara X
(Hell Yeah) house
An amazing EP including two essentials. The original version is a krautrock-influenced house masterpiece. But Bjorn Torske delivers an even better version. The electrical pioneer from Norway has managed to make the track more epic and hypnotic. (Reza Athar)



18. Aron Friedman & Sven Prinsen
Music Life EP
(Piek Up) house
Two well known faces from the Amsterdam underground dance scene join forces. Music Life is a catchy house tune build around a nice soul sample. The release includes the tech-house stomper Out Of Orange as well. Eric de Man and Jason Lanox give us their interpretation via a remix. (Tommy Rocks)



19. Art Department
Without You/Vampire Night Club
(Crosstown Rebels) tech-house
Take note, this will be a biggie. Without You has been dropped by the likes of Soul Clap and Seth Troxler (it's his voice on the A-side) for months. Anyone who has heard (and felt) the bassline of this slow-mo monster track will not sleep for days. (René Passet)

20. Tom Noble presents
Liger Vision
(Clone Loft Supreme) disco
Superb disco edit business. Got that funky vibe in all six tracks. OMG! (Khalil)

21. Awanto 3
For Five EP
(Rush Hour) house
Steven de Peven knows how to knock out a dirty old house track. The For Five EP serves up to slices of dragging house stompers, grooving on and on for ten minutes or more. Well done! (Ari Daily)



22. L-VIS 1990
Forever You
(Night Slugs 005) house/dubstep
Like the Dosisburg release, L-VIS also easily bridges the gap between house and dubstep and he even fuses it with some R&B along the way. Big tip for anyone looking for modernism with extremely musical character. (Hans Verhaag)

23. Cosmic Metal Mother
Rat's Poem EP
(Panacustica) krautrock
A huge Prins Thomas mix on this one. All the versions are actually classy and quality. But the krautrock mix of Prins has just a bit more soul and atmosphere than the rest. A superb psychedelic mix to dream on and on and (Reza Athar)



24. Cosmic TRG/Falty DL
See Other People (St. Marks Remixes)
(Rush Hour Direct Current) beats/house
A nice project of these talented producers. Both artist remixed a production of each other from a previous release by the Rush Hour label. It results in a dynamic release flirting with the foundations of house and dubstep. (Tommy Rocks)

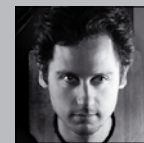
25. Philogresz
Dependance of Distant Us
(Phil/Clone) deephouse
Techno by the Turkish producer Ilker Soyly, whose resides in Rotterdam. Philogresz gives his sophisticated beats enough space to breathe, while slowly building the track. Fortunately, so do Sinner DC in their dubby remix. B-side Lowrider sounds like a modern make-over of a Theo Parrish track. Nice one. (René Passet)

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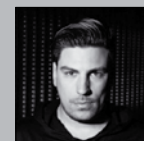
Reza Athar
Progressive City | NL

01. **KZA** - Le Troublant Acid (Endless Flight)
02. **9DW** - SEV (Ray Mang Mix) (Ene)
03. **Appaloosa** - Intimate (Glass Candy Mix) (Italians Do It Better)
04. **Matthew Dear** - Little People (Mark E Dub) (Ghostly Intern.)
05. **Filipsson & Ulysses** - Escape From New York (Internasjonal)
06. **Erdbeerschmitzel** - To An End (Tuff City Kids Mix) (Mirau)
07. **Max Essa** - Uptown Vibration (Mark Seven "Downtown" Mix)
08. **Flowers & Sea Creatures** - At Night (Dub Mix) (Buzzin' Fly)
09. **NDF** - Since We Last Met (Ricardo Villalobos Mix) (DFA)
10. **Fabio Genito** - Papawenda (Anthony Nicholson Drummers Dub) (Deeper Shades)



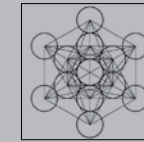
Mason
Animal Language | NL

01. **Rocut** - Life Is A Test (F*** House Music)
02. **Tony Senghore** - Burnin (CDR)
03. **Mason** - Runaway (Animal Language)
04. **Shy Child** - Open Up The Sky (Mighty Mouse) (Wall Of Sound)
05. **Zoo Brazil** - Back In The Seat (CDR)
06. **Evil Nine** - Stay Up (Mason remix) (Marine Parade)
07. **Tonka** - Freeze (Great Stuff)
08. **Admiral Freebee** - My Hippie Aint Hip (Harvey rmx) (Pias)
09. **Yoann Feynman & Monomotion** - Press Start (CDR)
10. **Savas Pascalidis** - Web Of Fear (Figure)



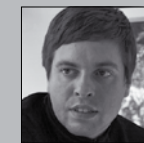
Daniel Sanchez
BlaBla/We Are E | NL

01. **Daniel Sanchez & Eelco Augustijn** - Cirkel (Bla Bla 016)
02. **Peter Horrevorts** - Deepbassline (Be Real 007)
03. **Joey Daniel** - Liquid Dust (Unlock 22)
04. **69** - Desire (Planet E)
05. **Richie Hawtin** - The Tunnel (Minus Comp.)
06. **Speedy J** - Trails (Electric Deluxe 007)
07. **Egbert** - Haasten (GEM)
08. **Quazar** - Number One EP (Bla Bla 015)
09. **Wouter De Moor** - Home Made Samples (Bla Bla / Be Real)
10. **Daniel Sanchez & Paco Osuna** - Kawuriel (Plus 8)



Triphouse Rotterdam
NL

01. **Axel Boman** - Holy Love (Pampa)
02. **Kornél Kovács** - Babystep (Studio Barnhus)
03. **Tom Ellis** - Brainstew ep Part 1 (Logistic)
04. **Urban Tribe** - Program 5 (Mahogani)
05. **FredP** - Emotive Vibrations (Finale Sessions)
06. **Dubbyman** - The Twilight (Bucketround)
07. **Mark Du Mosch** - Bareknuckle (SD Records)
08. **Skatebård** - Way Out, Why Not (Sex Tags Mania)
09. **Khalil & Steven Pieters** - Triphouse EP (Triphouse Rotterdam)
10. **Stingray 313** - Sphere Of Influence (Naked Lunch)



Darko Esser
Wolfskuil/ We Are E | NL

01. **Bas Amro** - Le Huitieme Arrondissement (Wolfskuil Ltd)
02. **Pattern Repeat** - 003 (Pattern Repeat)
03. **Luigi Acidmachine** - Symply_Dance (Cannibald)
04. **Darko Esser** - Pechvogel (Giorgos Catzigristos Schadenfreude Mix) (Wolfskuil Records)
05. **Zak Khutoretsky** - Pressure (Transmat)
06. **Taz Buckfaster** - Recovery (Subway)
07. **The Echologist** - Dirt (Ben Klock Edit) (Ostgut Ton)
08. **Office Gossip** - Var. I (Dark Energy)
09. **Tiga** - Gentle Giant (Martyn's Heaven Mix) (Turbo)
10. **Surrealism** - So Much (Liebe Detail)



Dollkraut
The Universe | NL

01. **White Noise** - An Electric Storm (Universal)
02. **Black Angels** - Passover (Blue Horizon Records)
03. **John Barry** - "James Bond - Thunderball" OST (United Artists)
04. **V/A** - Pomegranates (Finders Keepers)
05. **Xeno & Oaklander** - Rendezvous D'or (Wierd Records)
06. **AIR** - "Virgin Suicides" OST (Virgin)
07. **Black Devil Disco Club** - No Regret (Rephlex)
08. **The Normal** - Warm Leatherette (Mute)
09. **Emika & Paul Frick** - I Mean (Dollkraut's Band Reinterpretation) (Doppelschall Rec.)
10. **VA** - Underground Belgian Wave (Walhalla Records)



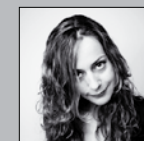
The Please
The Universe | NL

01. **Stratosphere** - Climax 4 (Madhouse)
02. **Lone** - Pineapple Crush (Magic Wire)
03. **Minggus** - Nightmare (Dollkraut rmx) (The Universe)
04. **Onra** - Sitting Back (All City)
05. **L-Vis 1990** - Forever You (Night Slugs)
06. **EMG** - Up The Magic Train (Live jam)
07. **Machinedrum** - Sakatak (Lucky Me)
08. **Sequick** - Between The Sheets (Jazzy Sport)
09. **Palmbomen** - Galore (Non Records)
10. **Earth Wind and Fire** - Ponta De Areia (Columbia)



Secret Cinema
GEM | NL

01. **Point Blank** - Meng's Theme (Joris Voorn Remix)
02. **Egbert** - Een Nieuwe Generatie
03. **Arjuna Schiks** - Gamelonia
04. **Roger Martinez** - House Music
05. **Ramon Tapia** - Pelican (night version)
06. **KDHG** - Girl
07. **Tom Laws** - Voodoo People
08. **Mazel Source** - I'm Dead
09. **Deep Haki** - Moon River
10. **Secret Cinema** - Timeless Altitude (2010 remix)



Esther Duijn
Soulrock | NL

01. **Axel Boman** - Not So Much (Pampa)
02. **The Smallpeople** - Chasing the Sun (Underground Quality)
03. **Nick Sole** - Earth (Fauxpas Musik)
04. **Soulphiction pres. Manmade Science** - Get it Right (Perlon)
05. **Rick Wade** - Eagle 1 (Hudd Traxx)
06. **Red Rack'em** - Pressure (Kez YM) (Home Taping Is Killing)
07. **Vakula** - Black & White (Firecracker Recordings)
08. **Scott Ferguson** - LAST TIME DISCO (Ferrispark)
09. **Mood II Swing** - Move Me (Music for your ears)
10. **Quantec** - Swayings (Phonobox)

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AMERICAN AUDIO Q-SD/REC

DJBroadcast's regulars might find it easy to remark that we've been trying out American Audio's products almost every issue over the past months. That's not just because we've become a fan of this manufacturer's gear, as DJBroadcast's we have to remain somewhat unbiased, but because of the fact American Audio keeps adding interesting features to otherwise seen-before products. With the Q-SD/rec the Americans took us by surprise again.

First of all, the Q-SD is an almost fully loaded dj-mixer, offering four stereo channels all equipped with line-, phono- and auxiliary inputs. All channels provide a 3-band eq and also a q-start crossfader hasn't been left out of the picture. This q-start function allows the Q-SD to cue for instance any compatible American Audio cd- or mediaplayer. "What's new!?" one might wonder. Well, this Q isn't called SD/record for no reason. The built-in SDcard-player not only enables dj's to play their favorite mp3s alongside the other inputs, but even more interesting: it's able to record the set while it's being played. Furthermore, this player/recorder-section comes with basic functions we've grown accustomed to during the ongoing digital-deejaying-era, such as 'seamless' loop, a basic track/folder-browser and a flexible pitchrange.

Isn't there any downside to this neatly packed dj-mixer/SD-player? Well unfortunately for some of us, there is: the Q-SD only plays mp3s. Yet for those who prefer .wav or .aiff there might not be a lot to be angry about, since we've known American Audio for updating and improving their products on quite a regular basis.

The going rate for the American Audio Q-SD/rec would be around 400 euro.

www.adjaudio.com

AIAIAI TMA-1

When it comes to headphones, deejays probably are the most demanding users you will ever find. Not only are they keen to look for those headphones that, in terms of volume, will crack your head like only a cinema-criminal could describe, they preferably like them to be stylish as well as comfortable. Especially considering these last two criteria there's some pretty good news to unveil, since the Danish firm with the inspiring name AIAIAI introduced their TMA-1.

To make these promising headphones worthwhile, AIAIAI brought some expert-eyes to the table. To name just a few: Seth Troxler, Matthew Dear, Hudson Mohawke and FlyLo, amongst many others, helped AIAIAI to make the TMA as satisfying as it can be. Off course, as we concluded reviewing the Sennheiser headphones in this issue: choosing a pair hinges heavily on your personal taste. Yet, in general the TMA-1, with applicable choice of words, can be called extremely tastfully designed. It's black-matte and the both inventive and aesthetic way of hiding its cable make these headphones candy to almost any eye.

With that it comes so sturdy, even playing at the wildest throw-around afterparties won't be hazardous at all. And even though the bigger-eared deejay might find the caps to be a tad on the small side, the necessary volume it provides will keep out any unwanted noise. About the TMA-1 one best concludes in the most tasteful way Hollywood ever invented: for ninety percent of the time, it works everytime.

The TMA-1 is for sale at A-Mac, iCentre, Bax-Shop and Rebel at Heart. The going rate would be 180 euro.

www.2moso.com
www.aiaiai.dk

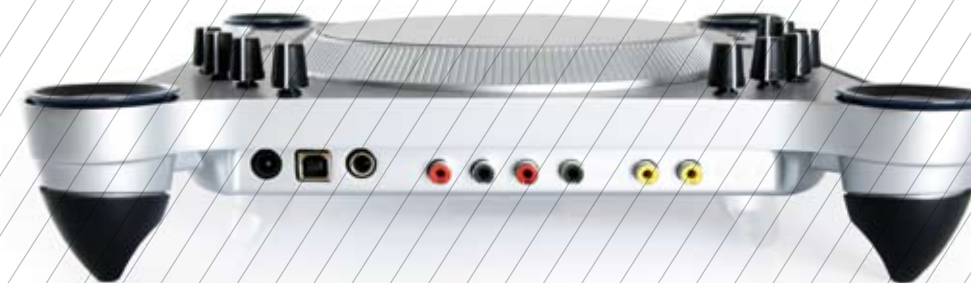
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EKS OTUS PLUS

It's been a while since we saw the spaceship-style dj-controller called Otus enter the stage. As early as May 2009, DJBroadcast reviewed this first phenomenon-like piece of equipment, appreciating especially its complete range of controller-abilities and the unique character of its build. Nevertheless, EKS found reason to improve some of these already satisfying properties, probably because its competitors seem to be in a race introducing as many new products, improvements, niches and less shameless marketing-tricks physically possible. Never a dull moment, when it comes to new dj-controllers.

Still, the original Otus stood out and so does the new Otus Plus. It's still very handy when it comes to integrating the hardware into the software-environment: the track-pad is something we'd like to see on many other controllers. It still has no need to confuse while operating more than one deck, because of its changing led-backlights and integrated multi-channel sound-card. It still is easily put to use, bringing lots of preset maps, and therefore still not afraid of any software you might choose.

Well, never change a winning team, you might say? Yet, EKS improved its build, the Plus's a bit sturdier you could say. Furthermore the track-pad gained a lot of sensibility, which definitely adds to its accuracy. Also, the jogwheel has become much lighter, better adjusted to most dj's wishes. Finally, the Otus's audio just got a bit brighter: definitely an improvement there but perhaps one you'll have to pay some attention to. The easily drawn-up conclusion states that this last improvement doesn't have to be that obvious: the original Otus already was to be taken seriously, and so is its successor, the Otus Plus.

The going rate for the EKS Otus Plus is 649 euro.

www.eks.fi

SENNHEISER HD380 PRO

Whenever music (or audio, at least) takes part of the necessary perspective reviewing one or another product, probably every 'reporter' has a hard time making that report a neutral one. Especially when it comes to headphones: determining the phones of your choice will mostly depend upon your personal taste. So to make this report as valuable as I can, why not take this Sennheiser HD380 Pro to the place it probably matters the most: the record-store.

Unveiling this piece of German jewelry literally sparked some ooh's and aah's. These studio headphones' reputation obviously went far ahead of me bringing it around. Of course there would most definitely be a thousand technical specs that could be discussed, but it seemed far more important to joyfully share the fact that these are phones to be reckoned with when it comes to clear and comfortable monitoring. To add some attention to the fact that monitoring is something quite different from kicking back and easily tune in on your fav weekly RBMA soundgallery-show: the HD380 Pro is the kind that makes you hear that stuff in your own productions you so unfortunately didn't hear before.

Furthermore, comfortable it is. The HD's ear caps cover your ears as you'd dream them to and for a structure so densely robust these headphones are remarkably light. When it comes to these technicalities as disregarded earlier: you might quite possibly have expected Sennheiser to walk up to par on this one. The HD380 Pro makes sure you won't be running short of that much needed definition, whenever bass, mid or treble. Alongside that only really deaf people would question this Sennheiser's punch and overall volume.

Besides all that cheerfulness the HD380 Pro comes with a most surprising quality to it: for basic yet fully capable professional studio monitoring headphones some 150 euros is to be called super-affordable. Homegrowers: go get this essential.

The Sennheiser HD380 has a going rate of around 150 euro.

www.sennheiser.com

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19 NOVEMBER: STRP, EINDHOVEN**



ABLETON: SOFTWARE FOR GEARHEADS

It's an age-old discussion in the world of producers. And would-be producers, by the way. Some say hardware is the way to go and software has nothing to do with the so-called real deal. Some say software is the way to go, because it sounds just good as hardware, and it doesn't take up so much studio space. There's also another way: combine the best of both worlds. I met Maco Spaventi a few times in the SAE studios and about time, clubbing. He's a gearhead and he also knows Ableton from head to toe. To me he seems just about the right person to discuss the differences between hardware and software. With Ableton right in the middle of it all.

When we arrive in Marco's studio my eyes open wide. It's like my name is Charlie and I'm entering the Chocolate Factory. Synths, synths and more synths everywhere. A mixer and a desktop computer finish the picture. "I use Ableton as a midi sequencer, as a sampler and as a multitrack recorder", Marco explains whilst showing us one of his projects. Tracks contain loops, a live-played bass and some samples. "This is one of the functions that I love about the program, you are never stopped. You can

just play and drop all your ideas straight away, without having to do other weird things. You don't have to stop, do an operation and have to wait, like other programs. With Ableton you can move fast!"

Marco shows me a track in which he changed some of the sounds on the fly, altering the kick and the snare. "It takes two seconds to load a new sound. You just drag a sample in the track and you're ready to go. And you can group them really easy with the drum rack." He also shows me how to build layers with used sounds. "You can do this with other programs too, but this is way more flexible. If I want to experiment a bit more, I just copy and paste a section which I can use to experiment a bit more on". I must admit, even without being a tech-head I kind of understand what Marco is showing me.

"Maybe this is what interests you the most", Marco continues. "I really use Ableton to put together the digital and the analogue world. I play around with the contrast between the deep analogue sounds and the cold, really flat digital sound. It's deep, but still it's kind of cold. So I use Ableton to send the clock, send the midi, get the audio back and record it. But it's all loop-based.

It's like having an advanced sampler. You can build a structure really fast." But Marco is convinced it is something else that made Ableton so popular. It's the session view. "Instead of a timeline you can run the clips independently. You can add all the bits without a timeline. It is free-wheeling. This is what people use when they're playing live. Everything runs in sync. If you want you can also launch the whole line at the same time, so you can build your structure step by step. It's like a sketchpad. It's really fast as well and if you got clips running from different lines you can immediately group them together. It works even while playing them."

Another feature of Ableton that gets Marco excited is the possibility to export all audiotracks to wave files in one click. He uses his mixing table to create the final mix of a track, so it's a huge advantage to be able to export all the files in just one click, whereas other programmes need a whole bunch of actions before you can export separate tracks. As you can see, Ableton is not only something for people who can't afford to buy a stack of synths, it's also perfect to create a synergy between software and hardware.

www.ableton.com



PAUL VANDYK



**FRIDAY,
OCTOBER 22ND
2010**

ESCAPE VENUE

REMBRANDTPLEIN 11, 1017CT AMSTERDAM

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1016 EZ Amsterdam
felix@felix.meritis.nl
www.felix.meritis.nl

FESTIVAL LOCATIONS

03 AIR
Amstelstraat 16
1017 DA Amsterdam
info@air.nl
www.air.nl

04 AKHNATON
Nieuwezijds Kolk 25
1012 PV Amsterdam
akhnaton@akhnaton.nl
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Piet Heinkade 3
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info@club-8.nl
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1017 CZ Amsterdam
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12 CLUB UP
Kleine Gartmanplantsoen 7-9
1017 RP Amsterdam
info@kring.nl
www.clubup.nl

13 CODE21
Reguliersdwarsstraat 21
1017 BJ Amsterdam
www.code-21.nl

14 CUE BAR
Utrechtsestraat 16
1017 VN Amsterdam
info@cuebar.nl
www.cuebar.nl

15 DANSEN BIJ JANSEN
Handboogstraat 11
1012 XM Amsterdam
info@dansenbijjansen.nl
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Rembrandtplein 11
1017 CT Amsterdam
contact@escape.nl
www.escape.nl

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Pazzanistraat 1
1014 DB Amsterdam
info@flexbar.nl
www.flexbar.nl

18 HOTEL ARENA
's-Gravesandestraat 51
1092 AA Amsterdam
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www.hotelarena.nl

19 INDEEP'N'DANCE RECORDS
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1016 ND Amsterdam
info@indeepndance.com
www.indeepndance.com

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tt Neveritaweg 15
1033 WB Amsterdam
www.ndsm.nl

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Korte Leidsedwarsstraat 18
1017 RC Amsterdam
mr.woo@jimmywoo.com
www.jimmywoo.com

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1016 VX Amsterdam
www.korsakoffamsterdam.nl

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1012 RK Amsterdam
www.lanx.nl

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Klönneplein 4-6
1014 DD Amsterdam
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www.westerunie.nl

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Warmoesstraat 131
1012 JA Amsterdam
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www.winston.nl

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AIR°

AMSTERDAM
DANCE EVENT
SPECIAL



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DUBFIRE // IDA ENGBERG // JOSH WINK // CHUCKIE
SUNNERY JAMES & RYAN MARCIANO // DJ HELL // D'JULZ



PRESALE STARTED AT WWW.AIR.NL
CHECK FOR MORE INFO AND LINE UP UPDATES WWW.AIR.NL

AIR°

AMSTERDAM DANCE EVENT FESTIVAL PROGRAM 2010

PRACTICAL INFORMATION

Getting Tickets

Ticket sales for ADE events differ from event/venue. While most of the events/venues work with online ticketing partners such as Paylogic, Ticketscript BV and Ticketservice, others have their own webshop integrated on their website. In some cases an event/venue may not sell pre-sale tickets online, but offers its tickets at the door only. Most of the tickets can be bought through the ADE website directly, through safe & secure ticketing systems.

Getting Access

The minimum age to enter an event, differs per venue. In most cases you have to be 18 years old and up. While most of the venues don't have clothing restrictions, in some cases appropriate clothing required. For more information on entrance and clothing policies we advise you to visit the website of the venue.

Getting Sleep

Looking for a place to sleep? ADE offers a wide variety of other hotel options in and around the city of Amsterdam. Book your room directly via the search engine on the website and enjoy cheap rates and no reservation costs through a safe & secure booking system.

Latest updates

The ADE festival program is subject to change. The organization will do their utmost to provide the latest information, but cannot take responsibility for any changes or incorrect listings. For the latest program changes visit the official festival (mobile) website.



DMATR

MARK RONSON & THE BUSINESS INTL

ALBUM IN STORES SEPTEMBER 27TH

WITH SPECIAL GUESTS:
BOY GEORGE, Q-TIP, D'ANGELO,
ROSE ELINOR DOUGALL
(EX-PIPETTES), KYLE (THE VIEW),
GHOSTFACE KILLAH, SPANK ROCK,
ANDREW WYATT (MIKE SNOW)



 SONY MUSIC



WEDNESDAY 20 OCTOBER

SPECIAL

Concrete

RED BULL MUSIC ACADEMY RADIO STUDIO LANDS IN AMSTERDAM!

For the first time ever, Amsterdam Dance Event takes to the airwaves 24 hours a day with Red Bull Music Academy Radio, beaming out live to the world from a pop up studio around the corner from Felix Meritis. Drop by or tune in at rbmaradio.com to hear exclusive live-to-air mixes and interviews with visiting producers and DJs, from Detroit techno innovators to the freshest UK bass architects, and 'nuff heavyweight Dutch talent. **Carl Craig, Kevin Saunderson, Kyle Hall, Serge, Salgado & Fader, Aardvarck, Juha, Cinnaman**

////////////////////////////////////

Air 23:00 - 07:00

DRUMCODE MEETS 15 YEARS OF OVUM - POWERED BY ELECTRONATION

techno/minimal

- Adam Beyer (Drumcode, SE)
- Alan Fitzpatrick (Drumcode, GB)
- Cari Lekebusch (Drumcode, SE)
- Ida Engberg (Drumcode, SE)
- Josh Wink (Ovum, US)
- D'Julz (Ovum, FR)
- KINK (Ovum, BG) *live*
- Shlomi Aber (Ovum, IL)
- Terry Toner (Electronation / EC Records, NL)

Tickets: € 17,- / € 15,- pre-sale

////////////////////////////////////

Club Home 23:00 - 04:00

HEROES OF HOUSEMUSIC INVITES: PHONETIC RECORDINGS

experimental, house

- Rob Roar (Phonetic Recordings, GB)
- Paul Harris (Dirty Vegas) (Phonetic Recordings, GB)
- Bodyrox (Phonetic Recordings, GB)
- Daley Padley (Phonetic Recordings, GB)
- TriX (Phonetic Recordings, GB)
- Lucien Foort (Melody Paradise, NL)
- Ricky Rivaro (True House Music, NL)
- Dirtcaps (Selekted Music, NL)
- Guillano (Fame=Dutch, NL)
- Lima & Jones (Melody Paradise, NL)

Tickets: € 10,-

////////////////////////////////////

Club NL 22:00 - 04:00

PUNTNL PRE PARTY @ ADE

house

- Maarten Bloem (Punt NL)
- Marcus Gehring (Einmaleins Musik, Punt NL)
- Jasper Wolff (Indigo Area, NL)
- Maarten Mittendorff (Indigo Area, NL)

Tickets: € 5,- (no pre-sale)



WARREN FELLOW

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Code21 17:00 - 21:00

ADE SPECIAL CODE 21 SPECIAL DELIVERY

house

- Kassassie (Klein en Fijn, Code 21)
- Cenk Unis (Elevator Passion)
- Little (Code 21)
- Gino (Planet G, Subtopia, Code 21)

////////////////////////////////////

Code21 21:00 - 03:00

DISCO DANGEREUX

house

- Hitmeister D
- Le Moustache
- Pretty Stu, Dirtcaps
- Thomas Robson
- Mike Latina
- Oslo Hilton
- Rubix
- Homework
- Guerilla Speakers

Ticket information to be announced

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Het Kadanzz (Vier, NL) Thijs Leenders (Vier, NL)

- Escape Lounge: dubstep
- B.A.M.I. (ZeroGravity, NL)
- Dublex Selecta (Glow, NL)
- Dubjunk (NL)
- Deluxed (Glow, NL)
- DJ+ (Sonic Warfare, NL)

Tickets: € 12,50 / € 10,- pre-sale (ex. fee)

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Escape Venue 22:00 - 04:00

ARMADA NIGHT

trance

- Main area:
- Armin van Buuren
- Markus Schulz
- Dash Berlin
- Sean Tyas
- Alex M.O.R.P.H.
- W&W
- Myon & Shane54
- Escape Deluxe:
- Signum
- Orjan Nilsen
- Tenishia
- Ruben de Ronde
- Elsandro

Tickets: € 20,- / € 17,50 pre-sale

////////////////////////////////////

Flex Bar 22:00 - 05:00

Amsterdam Dance Event Special IMHOUSE INVITES BLUFIN RECORDS

house, techno/minimal

- Area 1
- Koen Groeneveld (Toolroom, NL)
- Peter Horrevorts (NL)
- Bjorn Wolf (imhouse, NL)
- Edwin Oosterwal (Rejected, NL)
- Gorge (DE)
- Martin Eyerer (Blu-Fin, DE)
- John Acquaviva (Blu-Fin / Definitive, CA)

- Area 2
- Eric Fender (NL)
- Pieter Versteeg / Izaakson (imhouse, NL)
- Oliver Giacomotto (FR)
- Petter (SE)
- Juan Sanchez (ES)
- Nicole Moudaber (GB)
- Rainer Weichhold (Great Stuff, DE)

Tickets: € 10,-

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Jimmy Woo 22:00 - 04:00

Our HOUSE every last saturday of the month BODYMUSIC @ JIMMY WOO

hip hop, house, eclectic

- Downstairs
- Marly Mar (NL) & Cl'Audio (NL)
- Hardsoul aka Roog en Greg van Buren (Hardsoul Pressings, NL)
- RiskSoundSystem (News, Legato, NL)
- Deepah Ones aka Spen (Code Red, US) & Karizma (Kaytronik, US) **b2b**

Upstairs

Mr Speak (NL) & K-Fresh (NL)

Tickets: € 15,- / € 12,- pre-sale

ade festival program

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Little Buddha Amsterdam 23:00 - 05:00

TOOLROOM KNIGHTS

house

- Mark Knight (Toolroom Records, GB)
- D.Ramirez (Toolroom Records, GB)
- Funkagenda (Toolroom Records, GB)
- Koen Groeneveld (Toolroom Records, NL)
- + very special surprise guest!!!

Tickets: € 12,- pre-sale

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Melkgweg 19:30 - 23:00

OFFICIAL ADE OPENING CONCERT GOLDFISH

electro, alternative dance, house

Goldfish (Pacha Records, SA)

This event is already sold out

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Melkgweg 22:00 - 05:00

OFFICIAL ADE OPENING PARTY D25

house, techno/minimal

- Carl Craig (Planet E, US)
- Derrick May (Transmat, US)
- Greg Gow (Restructured, CA)
- Juan Atkins (Metroplex, US)
- Kenny Larkin (Planet E, US)
- Kevin Saunderson (KMS, US)
- Kyle Hall (Wild Oats, US)
- Moodymann (KDJ, US)
- Monty Luke (Planet E, US)
- Stacey Pullen (Blackflag, US)

Tickets: € 18,- + membership / € 16,- + membership presale / € 65,- + membership
Melkgweg ADE passe partout

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Paradiso 20:00 - 23:30

INTERNATIONAL GOLDEN GNOME AWARDS

electro, house, techno/minimal, eclectic

Amsterdam Dance Event, DJ Fanclub and Paradiso proudly present the first 'International Golden Gnome Awards' - the official opening event for the ADE. The self proclaimed "Incredibly Unofficial Oscars for the Club Scene" has grown into a highlight on the social calendar of many a top DJ. It's not merely a prize giving, but an evening full of entertainment, surprise acts, fun & frolics with a healthy dose of irony and satire thrown in. **Read more on page 55**

Tickets: € 15,- + membership

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Paradiso 23:30 - 05:00

LEKTROLUV RECORDS LABEL NIGHT

electro, alternative dance, eclectic

- Area 1
- The Subs *live*
- Dr. Lektroluv (BE)
- Mumbai Science

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- Area 2
- RipTide
- Mightyfools
- Nobody Beats The Drum
- Wannabe A Star

Tickets: € 17,50

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Studio 80 22:00 - 03:30

KATAPULT PRESENTS: BPITCH CONTROL

electro, house, techno/minimal

- Studio 1
- Sascha Funke (BPitch Control, DE)
- Kiki (BPitch Control, DE) *live*
- Ellen Allien (BPitch Control, DE)

Studio 2

- BIN (Katapult, NL)
- The Heykids (Katapult, NL)

Tickets: € 14,-

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Sugar Factory 00:00 - 05:00

DON DIABLO'S DRIVE-BY DISCO

electro, dubstep, drum 'n' bass

- Don Diablo (NL)
- special guests & imaginary friends

Tickets: € 8,50 / € 7,- pre-sale

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Sugar Factory 19:00 - 00:00

WEEKBREEK PRESENTS: WAREIKA, UNOFFICAL OPENING ADE 2010

house

- Kadiks (Weekbreek / Chemistry / SUB, NL)
- Wareika (Kompakt / Liebe Detail / Connaissance / Perlon, DE)

Tickets: € 8 pre-sale

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TrouwAmsterdam 23:00 - 05:00

COLORS X NIGHT SLUGS

experimental, dubstep, breakbeat, house

- Bok Bok vs L-vis 1990 b2b (Night Slugs, GB)
- Girl Unit (Night Slugs, GB)
- Deadboy (Numbers, GB)
- Cinnaman (Colors, Viral Radio, NL)

Tickets: € 15,- / € 13,- (pre-sale) / € 12,- (Trouwe Honden)

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Westerunie 22:00 - 06:00

ROTZOOII PRESENTS: BLA BLA / SAVED / QUARTZ LABELNIGHT

house, techno/minimal

- Daniel Sanchez (Bla Bla Records, NL)
- Mark Broom (Saved Records, GB)
- Nic Fancuilli (Saved Records, GB)
- Paul Ritch (Quartz Records, FR)
- Paco Osuna (Quartz Records, ES)

- Mulder (Bla Bla Records, NL)
- Anne Bohle (Bla Bla Records, NL) *live*
- El Mundo & Satori (Bla Bla Records, NL)

Tickets: € 10,- (first 250 early birds)

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Winston Kingdom 21:00 - 04:00

RIOT! PRESENTS: TRESHOLD BOOKING AGENCY ADE SHOWCASE

techno/minimal

- A. Paul (Naked Lunch, PT)
- Patrick DSP (Betamechanical, CA)
- Ritzi Lee (Underground Liberation, NL)
- Richard Gatling (Voodoo Traxx, US)
- Carlos Rios (Contradiction, NL)

Tickets: € 10,- (no pre-sale)

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THURSDAY 21 OCTOBER

SPECIALS

Concrete

RED BULL MUSIC ACADEMY RADIO STUDIO LANDS IN AMSTERDAM!

For the first time ever, Amsterdam Dance Event takes to the airwaves 24 hours a day with Red Bull Music Academy Radio, beaming out live to the world from a pop up studio around the corner from Felix Meritis. Drop by or tune in at rbmaradio.com to hear exclusive live-to-air mixes and interviews with visiting producers and DJs, from Detroit techno innovators to the freshest UK bass architects, and 'nuff heavyweight Dutch talent.

- Dorian Concept, Oval, Jesse Rose, Joakim, Michael Mayer, Brutuzz, Falty DL, Palmbomen

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Heaven's Playground Amsterdam
15:00 - 19:00

GSUS INSTORE

- B-Pitch with:
Ellen Allien
Kiki
Sasha Funke
Thomas Muller *live*

Tickets: free entrance

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Air 23:00 - 05:00

Open-Close with Special Guests BULLITT BOOKINGS AND SOCI+TEC PRESENT: DUBFIRE

house, techno/minimal

- Dubfire (Sci+Tec, US)
- + special guests

Tickets: € 23,- / € 19,- pre-sale

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CARL CRAIG



Gem Sessions

September & October

Secret Cinema, Egbert Ramon Tapia, Van Anh Roberto Caroso Ame & Dixon, Dimitri Gaiser, Kabale Und Liebe

for venues and dates check www.gemsessions.nl

Gem Records presents: Gem Sampler 2.1 & 2.2

out October 18th on 2 x 12" and download

Featuring tracks by: Secret Cinema, Egbert, Roger Martinez, Tom Laws, Peter Horrevorts, Kaap De Goede Hoop, Arjuna Schiks



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DAILY TELEGRAPH THE TIMES ESQUIRE

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A FILM BY CHRIS MORRIS

FOUR LIONS

9 SEPTEMBER IN DE BIOSCOOP

Club Home 23:00 - 04:00

Akhnaton 23:00 - 04:00

TOMORROW IS NOW, KID! PRESENTS: JACK TO THE FUTURE LABEL NIGHT
house

- Alex Salvador (Tomorrow is Now, kid!, NL)
- Marko Roca (Tomorrow is Now, kid!, PT)
- Black Tulip (Tomorrow is Now, kid!, NL)
- Brighton (Free Floating Music, HR)
- Eindbaas (NL)
- D-Reflection (Adaptation Music, NL)
- Daniel Darque (Roots, NL)

Tickets: € 7,- pre-sale

Bimhuis 21:00 - 01:00

NEW ELECTRONIC MUSIC COMPOSED IN REALTIME HYPERRHYTHM
experimental, downtempo, breakbeat, alternative dance, hip hop

- Berlin's visionary Oval (Thrilljockey, DE)
- Tromso's imaginative Phonophani (Rune Grammofon, NO)
- Mike Slott (LuckyMe, US)
- Viral Radio agen Juha (Hyperhythm, NL)

Tickets: € 16,-

Bitterzoet 23:00 - 03:00

SONIC BOOM
dubstep, breakbeat, techno/minimal

- Falty DL (US)
- 2562 (NL/DE)
- BRUTUZZ (NL)

Tickets: € 9,-

Boom Chicago 23:30 - 07:00

RE:PLAY - FIVE YEARS OF MADE TO PLAY TOUR POWERED BY ELECTRONATION
electro, alternative dance, house, techno/minimal, acid

- Made to Play room
- Homework
- Oliver \$ (Made To Play, DE)
- Zombie Disco Squad (Made To Play, GB)
- Jesse Rose (GB) & Riva Starr (IT) (Made To Play)
- b2b
- Round Table Knights (Made To Play, SU)

Tickets: € 15,-

Canvas 21:00 - 05:00

LIFT: PROTO-TYPE SOUNDS
experimental, alternative dance, house, acid, eclectic

- Glovedoctors (Ground Up, NL)
- Alex Mir & Silvester (Ground Up, NL)
- Mark du Mosch (SD Records, NL)
- Jeroen Kok, Jorrit Weeda, Berend Kirch (Blue Parrot, NL)

Tickets: € 7,-

THE GOLDEN AGES JUICE
house, eclectic

- Delivio Reavon (NL, house republic)
- Aaron Gill (NL, house republic)
- Micheal Mendoza (NL)
- Genairo Nvilla Rishi Romero (NL, house republic)
- Carita La Nina (NL)
- Nene Dasile Sem Vox
- MC Jennifer Cooke

Tickets: € 10,-

Club NL 19:00 - 23:00

MEET AND GREET WITH 1MANAGEMENT: 1MANAGEMENT BASH!
house

- Bjorn Wolf (IMHOUSE, NL)
- Youri Donatz (Colorswork, NL)
- Baggi Begovic (Defected, NL)
- Franky Rizado (Rizado Records, NL)
- Erick E (Smaakstof, NL)

Tickets: free entrance

Club NL 23:00 - 04:00

BINGO PLAYERS PRESENT: "HYSTERIA"
house

- Bingo Players (Hysteria Records, NL)
- Chocolate Puma (Defected, NL)
- Carl Tricks (Sneakerz MUZIK, NL)
- Nicky Romero (Spinnin, NL)

Tickets: € 10,- (no pre-sale)

Club Up 23:00 - 04:00

MAGNETRON & INSTANT REPLAY LABELNIGHT
electro, hip hop, house

- De Kring
- Ol' P. Jones (Magnetron / Instant Replay, NL)
- Classic Brothers (Magnetron Music, NL) live
- Rimer London (Magnetron Music, NL) live
- TWR72 (Instant Replay, NL) live
- B.R.U.C.E. (Instant Replay, NL) live
- Willie Wartaal (Magnetron Music, NL)

- ClubUp
- Lupe (Instant Replay, NL)
- Young Marco (Instant Replay / Hand Of God, NL)
- VeemanJanssen (Instant Replay, NL)
- Instant Replay Representatives (Instant Replay, NL)

Tickets: € 10,-

Code21 18:00 - 03:00

DJ MAG UKRAINE-RUSSIA & KAZATIP PRESENT: AMSTERDAM DANCE EVENT SPECIAL
house

- Oliver Moldan (Prawler Music, DE)
- Paul Thomas (Toolroom / Size, GB)
- Pirupa & Pigi (Cecille / CR2, IT)



- Hernandez (Great Stuff / Mobilee, BE)
- Tom Budden (Alive, GB)
- iO (Rejected / Dynamic, UA)

- Kruse & Nurnberg (Noir Music, DE)
- Sender (Noir Music / Send, UA)
- Eddy Good (Harem / LMR, NL)
- Matan Caspi (Harem / Pacha, IL)
- Damien J. Carter (CR2 / Relifted, DE)
- WestBoy (Noir / Suara, UA)
- Tish (Noir / Remote Area UA)
- Den Reme (Send, RU)
- Govor Nonstop (The Best, RU)
- Mike Spirit (Highway / Kazantip, RU)
- Grad & Rust (Bumpytraxx, RU)
- Goshva (Dynamic / Off, UA)
- Phantom Project (Send / Dance Reflex, UA)

Ticket information to be announced

Cue Bar 22:00 - 04:00

TESSIMORE & WHENHARRYMETSALLY INVITE REBELLION
house, techno/minimal

- Satoshi Otsuki (JP)
- When Harry met Sally (NL)
- TESSIMORE (NL)
- Lone Striker (NL)
- Franklin Reeves (NL)
- Francesco Robustelli (NL) live

Tickets: free entrance

Dansen bij Jansen 23:00 - 04:00

ROMAN NICOLAI LIVE
electro, house

Roman Nicolai (Dutchtill, NL)

Tickets: € 5,- pre-sale

Escape Studio 21:00 - 04:00

INTUITION ADE SHOWCASE
trance

- Escape Studio - Intuition meets Heavensgate
- Chix & Chris Low (Heavensgate)
- Shane Halcon (Intuition)
- Nic Chagall (Special Guest from High Contrast)
- Menno de Jong (Intuition)
- Leon Bolier (Streamlined, Intuition)
- Alex M.O.R.P.H. and Woody van Eyden (Heavensgate) b2b

- Escape Lounge - Intuition Deep
- Neil Navarra (Godskitchen)
- Eelke Kleijn (Intuition Deep)
- Ad Brown (Intuition Deep)
- Marcus Schossow (Outside The Box)

Tickets: € 15,- / € 10,- pre-sale



CHRIS LIEBING

Jimmy Woo 23:00 - 04:00

JIMMY WOO PRESENTS: YOURS TRULY
hip hop, house

Downstairs
The Flexican
Sidney Samson
Bassjackers
FS Green
Gomes
MC Sef

Upstairs
Gregor Salto
DJ Gregory
Leroy Styles
Rubix
MC VI

Tickets: € 12,- / ADE passholders free

LANX 23:00 - 06:00

NAMASTÉ ADE GATHERING PRESENTING SURFER ROSA RECORDS AND ALCHEMY RECORDS

experimental, electro, breakbeat, alternative dance, house, trance, eclectic

Room 1
Pablo Decoder (Minimal Kids, ES)
Kraak & Smaak DJ Set (Jalapeno Records, NL)
Tim Healey (Surfer Rosa Records, GB)
Tomcraft (Great Stuff Records, DE)
Hatiras (Hatrax Records, CA)
Du / Dirtyloud (Surfer Rosa Records, BR)

Room 2

Bart / Namaste (NL)
Sonic Species (Alchemy Records, GB)
M-Theory (Alchemy Records, GB) *live*
Shane Gobi (Alchemy Records, GB)
Flip Flop (Alchemy Records, GB) *live*
Hamish (Alchemy Records, GB)

Tickets: € 10,-

Little Buddha Amsterdam 22:00 - 05:00

DEEPHEAT AMSTERDAM DANCE EVENT SPECIAL
house

Hardsoul (Hardsoul Pressings, NL)
Roog (Hardsoul Pressings, NL)
Greg Van Bueren (Hardsoul Pressings, NL)
Risksoundsystem (News, Legato, NL)
Tapesh (Defected, DE)
Studio Apartment (New World Records, JP)
Hideo Kobayashi (New World Records, JP)
Special Surprise Act

Tickets: € 12,- pre-sale

Melkweg 19:30 - 23:00

FLYING LOTUS ADE SPECIAL
experimental, dubstep

Flying Lotus (Warp Records, US)
Dorian Concept (Kindred Spirits, AU)

Tickets: € 15,- + membership / Melkweg ADE passe partout: € 65,- + membership

Melkweg 22:00 - 05:00

DECKED OUT, BNR & RAUW PRESENT: SUPERRAUW
electro, alternative dance

The MAX - Boys Noize Records:
Boys Noize (BNR, DE)
Housemeister (BNR, DE)
Djedjotronic (BNR, FR)
Bart B More (BNR, NL)

Old Hall:
Aeroplane (Eskimo, BE)
Villa (Eskimo, NL)
Joakim (Versatile, FR)
Joost van Bellen (Rauw, NL)

Tickets: € 18,- + membership / Melkweg ADE passe partout: € 65,- + membership

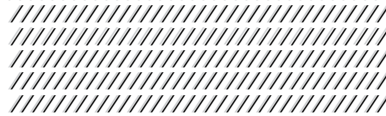
NDSM 22:00 - 08:00

ON AND CHRIS LIEBING PRESENT: CLR @ ADE
techno/minimal

Chris Liebing (DE)
Brian Sanhaji (DE) *live*
Tommy Four Seven (GB)
Monoloc (DE)
Jeff Rushin (NL)
Rosie (NL)

Tickets: € 15,-

This event is already sold out



OT301 22:00 - 03:00

POPWAVE301 PRESENTS: MINIMALWAVE301
experimental, alternative dance, eclectic

Resident DJ's (Lex Pacific, The Resident)
Das Ding (Minimal Wave / Tear Apart Tapes, NL) *live*
DJ Veronika Vasicka (Minimal Wave / Stones Throw, US)

Tickets: € 8,- (no pre-sale)

Panama 20:00 - 21:30

PANAMA LIVE PRESENTS: KUHLSCHRANK
alternative dance

Kuhlschrank

Tickets: € 10,- / € 7,50 pre-sale

Panama 22:00 - 03:00

FEDDE LE GRAND AMSTERDAM TAKE OVER
house

Fedde Le Grand (NL) and many more

Tickets: € 15,- pre-sale

Paradiso 23:30 - 05:00

JEFF MILLS - DEKMANTEL
house, techno/minimal

Jeff Mills (US)
Casper Tielrooij (Dekmantel, NL)
Thomas Martojo (Dekmantel, NL)
Jan van Kampen (NL)
Makam (NL)
San Proper (NL)
Steven de Peven (NL)
Juju & Jordash (NL)

Tickets: € 20,- + membership

Pureliner 20:00 - 05:00

ADE INTER LAB SESSIONS EXCESSION AGENCY SHOWCASE
house, techno/minimal

16 BIT Lolitas (Excession Agency, NL)
Danny Howells (Excession Agency, GB)
Nick Warren (Excession Agency, GB)
James Zabiela (Excession Agency, GB)
Robert Babicz (Excession Agency, DE) *live*
Sasha (Excession Agency, GB)

Tickets: € 25,- pre-sale

This event is already sold out



Rain 22:00 - 04:00

OPENBAR MUSIC & ON THA FLOOR

Area 1: Openbar Room
Oscar P (Open Bar Music)
Davidson Ospina (Ospina Digital)
Hanna Hais (Defected, Atal)
Jodee Kitch (Future Street Music)
Brian S (High Tech NL)
Silvano Da Silva (Soulissimo)
Jordan Rivera (Future Street Music)
Bear Who (Open Bar, Scion AV)
Hosted By MC Pryme, Lady Jay and Alexandre Escolie

Area 2: On Tha Floor Room

Dekky (OnThaFloor)
Jay Santi (On Tha Floor)
Silverius (On Tha Floor)
Sted E & Hybrid Heights
DJ Salah (Gaga Record)
Willy San Juan (Molacacho)
Rishi Bass
Fisher & Fiebak

Tickets: € 10,- / € 5,- pre-sale

Studio 80 23:00 - 09:00

10 YEARS OF MOON HARBOUR & SECRETSUNDAZE
house, techno/minimal

Studio 1
Dan Drastic (Moon Harbour, DE)
Luna City Express (Moon Harbour, DE)
Matthias Tanzmann (Moon Harbour, DE)
Martinez (Moon Harbour, DK)
Boris Werner (Moon Harbour, NL)

Studio 2
James Priestley (Secretsundaze / Simple, GB) & **Gilles Smith** (Secretsundaze / Two Armadillos, GB)

Sugar Factory 21:30 - 23:59

ADE SPECIAL BOMB THE BASS (IK7) LIVE
experimental, electro, house, techno/minimal

Bomb The Bass (GB)

Tickets: € 12,- / € 10,- pre-sale

Sugar Factory 00:00 - 05:00

KOMPAKT LABEL NIGHT @ HELIX
house, techno/minimal

Michael Mayer
Matias Aguayo *live*
Robag Wruhme
Elevator people @ the Elevator

Tickets: € 12,- / € 10,- pre-sale

Supperclub 23:00 - 06:00

MIXED LABELS IN THE MIX
house, techno/minimal

Area 1 Still vor Talent / Upon You
Dorine Dorado (Welcome to the Future, NL)
Marco Rössmann (Upon You, DE)
Oliver Koletkzi (Still vor Talent, DE)



NUNO DOS SANTOS

Area 2 Cynosure / Vivid / Barraca
Flowing (Vivid, NL)
Mike Shannon (Cynosure, CA)
Dana Ruh (Barraca music, DE)

Tickets: € 15,- / € 14,- pre-sale

TrouwAmsterdam 23:00 - 05:00

360 & REJECTED
house, techno/minimal

Elektro Guzzi (Macro, AT) *live*
Joris Voorn (Rejected, Trouw, NL)
Edwin Oosterwal (Rejected, NL)
Craig Richards (Fabric, GB)
Patrice Bäumel (IK7, Trouw, NL) & **Nuno dos Santos** (Compost Black, Trouw, NL) aka 360

Tickets: € 18,- / € 16,- pre-sale / € 15,- (Trouw Honden)

Westerunie 22:00 - 06:00

STATIC PRESENTS: DESOLAT & MODERN LOVE
house, techno/minimal

Loco Dice (Desolat, DE)
Martin Buttrich (Desolat, DE)
Andy Stott (Modern Love, GB)
Bart Skils (100% Pure, NL)
Anton Pieete (Intacto, NL)
More artists to be announced

Tickets: € 18,-

Winston Kingdom 22:00 - 04:00

ALLES LOS & SWAGGA PRESENT: SUICIDE DUB LABEL NIGHT
electro, dubstep, drum'n'bass

High Rankin (Offkey / Ninja Tunes / Suicide Dub / Mollen Vinyl / Cheaper Thrills, GB)
Temper D (Renegade Hardware / Offkey / Uprising / Temper D Productions, GB)
Evolve Or Die (Suicide Dub, GB)

Tickets: € 10,- / € 9,- pre-sale



JORIS VOORN

HDE HARD DANCE EVENT 2010
CONNECTING THE HARDER STYLES

ade

SUPPORTING PARTNERS
b2s DANCE PTA DANCE TUNES.COM bumacultuur

With events in over thirty countries, festivals organized for tens of thousands of people and a worldwide following of music enthusiasts the harder styles in dance music have since long taken their place within the dance community. During this gathering at the Amsterdam Dance Event hard dance professionals will unite in their quest to reach crowds through music and experiences. See the present and future of promoters, labels, artists, producers and technology at the first annual edition of Hard Dance Event.

THURSDAY OCTOBER 21 2010
DE ENTREE 300 AMSTERDAM
FROM 12:00 TILL 20:00

HDE 2010

FOR REGISTRATION & MORE INFO WWW.HARDDANCEEVENT.COM

ade

A PROPER RIOT!

SATURDAY 23 OCTOBER 2010
OT301, OVERTOOM 301, AMSTERDAM
22:30 - 05:00 • €10 entry (ADE passes welcome)

TCS (NL) • PROCESS REBEL (USA) • NARSTI (UK)
KLIPAR (PT) • MOORE & LEZZ (BE) • SHOCK AND AWE (NL)

This year Basserk records presents 5 new releases for the ADE, plus a special party program with a surprise act and a new audio visual act. TCS formerly known as 3-1. The 5 new releases will be available on the day exclusively at basserk.com/shop look out for discount codes. The RIOT! will be a musical mix from dubstep to full-on stage diving electro.

Basserk
www.basserk.com

FRIDAY
22 OCTOBER

SPECIALS

Concrete

RED BULL MUSIC ACADEMY RADIO STUDIO LANDS IN AMSTERDAM!

For the first time ever, Amsterdam Dance Event takes to the airwaves 24 hours a day with Red Bull Music Academy Radio, beaming out live to the world from a pop up studio around the corner from Felix Meritis. Drop by or tune in at rbmaradio.com to hear exclusive live-to-air mixes and interviews with visiting producers and DJs, from Detroit techno innovators to the freshest UK bass architects, and 'nuff heavyweight Dutch talent.

Mark Pritchard, Steve Spacek, Space Dimension Controller, Robert Owens, I-F, Dexter, Alden Tyrell, TLR, Legowelt, Dimitri, Melon, Estroe

Van Gogh Museum 21:00

C-MON & KYPSKI PLAY MUSICAL CHAIR

The city of Utrecht has declared 2010 the Rietveld Year, as a celebration of the life and times of this world famous architect and designer. C-Mon & Kyski were asked to compose a new track and video clip in collaboration with director Richard Valk. This video will be shown during their live show at the Van Gogh Museum. Read more on page 47.

Heaven's Playground Amsterdam
16:00 - 19:00

GSUS INSTORE

Minus with special guests

Tickets: free entrance

Air 23:00 - 06:00

SUNNERY JAMES & RYAN MARCIANO INVITE... HOUSE

Sunnery James (NL) Ryan Marciano (NL)
More artists to be announced

Tickets: € 15,- pre-sale

Akhnaton 22:00 - 05:00

SUNTREE LOUNGE ADE SPECIAL

alternative dance

Oded Nir (Suntree Records, IL) ft. King Dread
James & Isa Bornau (NL) live
Kajan Chow (NL) live
DJ Lewis Ferrier (Suntree Records, NL)



Dave Mayer (Strictly Rhythm, NL)
DJ Saturn (NL)
DJ Femke (NL)
VJ ED (NL)

Tickets: € 7,50

Bitterzoet 23:00 - 04:00

ALLES LOS AGENCY PRESENTS: MAN RECORDINGS LABEL NIGHT

electro, dubstep, drum 'n' bass, hip hop

Schlachthofbronx (DE)
Daniel Haaksma (DE)
Bert on Beats (EE)
Bomb Diggy (NL)

Tickets: € 10,-

Boom Chicago 23:00 - 05:00

BAR27: FREAK N'CHIC & LOLA ED SHOWCASE

house, techno/minimal

Area 1
Charles Davos (Bar27 / Klopgeist, NL)
Eke Evj (Bar27, NL)
Shonky (Freak n'Chic / Contexterrior, FR)
Chris Carrier (Freak n'Chic / Adult Only, FR)
Seuil (Freak n'Chic / Eklo / Moon Harbour, FR)

Area 2
Rus (Bar27, NL)

Tommy Kornuijt (Studio Soulrock, NL)
Erin (Bar27, NL)
Olivier Weiter (Bar27 / Klopgeist, NL)
Wesdex (WeAreE / Soenda Festival, NL)
Ricketic (Bar27 / Klopgeist, NL)

Tickets: € 12,50

Canvas 22:00 - 03:00

A LA CANVAS

breakbeat, alternative dance, hip hop, eclectic

Resol (NL)
Kid Sublime (NL)
Sotu The Traveller (NL)
Erjee (NL)

Tickets: € 5,-

Club 8 23:00 - 04:00

KILL ALL HIPSTERS

electro, alternative dance

Kill All Hipsters DJ Team (NL)
Raven
Dominik Grötz & Christian Vorbau (King Kong Kicks, DE)

Tickets: € 7,- (no pre-sale)

Club NL 18:00 - 20:00

FOOD AND DANCE WITH: EEVONEXT, STUG, BODY CONDITION & ARISING ARTIST

house, techno/minimal

Fabio
Estafète (Estroe / Monica Electronica / DJ Lin)
Bart van Rijn

Tickets: free entrance

Club NL 22:00 - 05:00

"TO RENEW YOUR MIND AND MEMORY" EPIQURUS ADE REVIVER

house, techno/minimal

16 Bit Lolitas (Bits&Pieces / Anjunadeep / Yoshitoshi / Cr2, NL)
Elke Kleijn (Outside The Box Music / Global Underground / Manual Music, NL)
Applescal (Traum, NL)
Lily Road (NL)

Tickets: € 10,- pre-sale

Club Up 23:00 - 04:00

UPTOWN EXPRESS

electro, house

Tom Trago (Rush Hour, NL)
Tako (ESP Institute, Disco Exota, NL)
Gstring (Disco Exota, NL)
Young Marco (Hand of God, NL)
Orpheo (NL)
Strange Boutique (NL)
Marcus (Disco Exota, NL)
Melchior (Disco Exota, NL)

Tickets: € 15,- / € 12,50 pre-sale

Code21 08:00 - 14:00

CODE 21 AFTERPARTY BREAKFAST CLUB

house

Brent Rozenendaal (Crackhouse, NL)
Jaime Frias (boom festival, NL)
Tom Liem (the breakfast club, NL)
Tommy Kornuijt (Soulrock, NL)

Ticket information to be announced

Code21 18:00 - 04:00

CARNIVALE LABEL RELEASE PARTY

house

Specker
Rik Woldring
LoPoll
Jop & Jordi
Radosus
Ben Komor
H.E. Pennypecker
Mind01
Freddy Lucas
Maketoire
Jimmy B

Ticket information to be announced



Cue Bar 22:00 - 04:00

WASABI AGENCY SHOWCASE

electro, house, techno/minimal

- Leama (GB)
- Prinz (BE)
- Veitengruber (DE)
- 3'saCrowd (NL)
- Bastianmore (NL)
- Simon Titus (NL)
- MC Spyder (NL)
- Trinityroy (NL) (Percussion)
- Nick Rock (NL) (Vocalist)

Tickets: free entrance

Escape Studio 23:00 - 04:00

Dansen bij Jansen 23:00 - 05:00

HIGHLIGHTS

house

- Arjuna Schiks (Manual Music, NL)
- The Heykids (Thriller agency, NL)

Tickets: € 7,50

Escape deLux 22:00 - 04:00

STAR69 RECORDS NY

PRESENTS: AMSTERDAM DANCE EVENT SPECIAL

house

- Dimitri Vegas & Like Mike
- Nicky Romero
- Muzzaik
- Belocca & Soneec



DAVE CLARKE

- Canard & Lauer
- Lissat & Voltaxx
- Hoxton Whores
- Stafford Brothers
- Dean Coleman
- Agent Greg
- Richard Grey
- DJ Demoro
- Benny Royal
- Jason Chance
- Gabriel & Castellon

Tickets: € 10,-

Escape Studio 23:00 - 04:00

Dansen bij Jansen 23:00 - 05:00

STEREO PRODUCTIONS PRESENTS: AMSTERDAM DANCE EVENT SPECIAL

house

- DJ Chus
- David Penn
- Abel Ramos
- Robbie Taylor

Ticket information to be announced

Escape Venue 23:00 - 05:00

PAUL VAN DYK

trance

- Paul van Dyk (DE)

Tickets: € 17,50

Flex Bar 22:30 - 05:00

INTERGALACTIC FM ADE SPECIAL

electro, house, acid

- Bar
- Aroy Dee (MOS Recordings, NL)
- Ross154 (Delsin, NL)
- Morphosis (Delsin, IT)
- Rude66 (Creme Organization, NL)
- Aroy Dee (MOS Recordings, NL)
- Legowelt (Bunker,NL) &
- Orgue Electronique (Creme Organization, NL)
- Aroy Dee (MOS Recordings, NL)

- Main area
- Endfest (Arctic Boogie, NL)
- Space Dimension Controller (Clone / R&S, NL)
- TLR (Creme Organization, NL)
- Alden Tyrell (Clone, NL)
- I-F (Intergalactic FM, NL)

Tickets: € 12,- / € 11,- pre-sale

Jimmy Woo 23:00 - 05:00

JIMMY WOO INVITES WALL RECORDINGS

electro, house

Jimmy Woo Lounge 23:00 - 05:00

HYPE AMSTERDAM DANCE EVENT SPECIAL

hip hop, house, eclectic

- GirlsLoveDJs (NL)
- DJ Jaziah
- Youri Alexander
- Quinten909
- Rubix and Les Deux (Andela & Caron)

Tickets: € 15,-

Paradiso 22:00 - 00:00

AFRICA HIGHTECH SOUNDSYSTEM

drum 'n' bass, breakbeat, house, techno/minimal, eclectic

Paradiso 22:00 - 00:00

AFRICA HIGHTECH SOUNDSYSTEM

drum 'n' bass, breakbeat, house, techno/minimal, eclectic

Paradiso 22:00 - 00:00

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AFRICA HIGHTECH SOUNDSYSTEM

drum 'n' bass, breakbeat, house, techno/minimal, eclectic

Paradiso 22:00 - 00:00

AFRICA HIGHTECH SOUNDSYSTEM

Little Buddha Amsterdam 23:00 - 05:00

RELATED PRESENTS: VEGA RECORDS GET TOGETHER

house

- Louie Vega (Vega Records, US)
- Anane Vega (Nulu, Vega Records, US)
- Bodधि Satva (Vega Records / Offering Recordings, BE)
- DJ Antonello Coghe (Nulu, US)

Tickets: € 15,- pre-sale

Melkweg 19:30 - 23:00

EXTRA CONCERT GOLDFISH

electro, alternative dance, house

Goldfish (Pacha Records, SA)

Tickets: € 15,- + membership / Melkweg ADE

passé partout: € 65,- + membership

Melkweg 22:00 - 05:00

DAVE CLARKE PRESENTS..

electro, alternative dance, house, techno/minimal

Melkweg 22:00 - 05:00

DAVE CLARKE PRESENTS..

electro, alternative dance, house, techno/minimal

Melkweg 22:00 - 05:00

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electro, alternative dance, house, techno/minimal

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electro, alternative dance, house, techno/minimal

Melkweg 22:00 - 05:00

DAVE CLARKE PRESENTS..

electro, alternative dance, house, techno/minimal

Melkweg 22:00 - 05:00

DAVE CLARKE PRESENTS..

ade festival program

Shady (Drie Keer Niks, NL)

Herrie Gekkehuis (Drie Keer Niks, NL)

Lamme Tonnie (Drie Keer Niks, NL)

Tickets: € 12,50

OT301 23:00 - 05:00

RADICAL

dubstep

Myrkur & Beer (Radical, NL)

June Miller (Horizons / 54 Music, NL)

Ben UFO (Hessle Audio, GB)

Kryptik Minds (Swamp '81 / Osiris Music, GB)

Akkachar

Myrkur (Radical, NL)

Tickets: € 8,- (no pre-sale)

Panama 20:00 - 21:30

PANAMA LIVE PRESENTS: BLACK OYSTERS

alternative dance

Black Oysters

Tickets: € 10,- / € 7,50 pre-sale

Panama 22:00 - 04:00

AMSTERDAM DANCE EVENT SPECIAL

DEFECTED IN THE HOUSE

The Shapeshifters

Chocolate Puma

Simon Dunmore

Gregory

Studio Apartment

Ben Westbeech

Treasure fingers

Aaron Ross

Rae live PA

Tickets: € 17,50 pre-sale

Paradiso 22:00 - 00:00

AFRICA HIGHTECH SOUNDSYSTEM

drum 'n' bass, breakbeat, house, techno/minimal, eclectic

Paradiso 22:00 - 00:00

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Paradiso 22:00 - 00:00

AFRICA HIGHTECH SOUNDSYSTEM

drum 'n' bass, breakbeat, house, techno/minimal, eclectic

Paradiso 22:00 - 00:00

AFRICA HIGHTECH SOUNDSYSTEM

Black Sun Empire (BSE Recordings, oBSEasions, NL)

Nymfo (The Firm, Commercial Suicide, NL)

Vader (The Firm / MISCISM)

Tickets: € 17,50 + membership

The Powerzone 22:00 - 06:00

EVOTIONS PRESENTS: MINUS NIGHT

techno/minimal

Richie Hawtin (CA)

Ambivalent (US)

Click Box (DE)

Fabrizio Maurizi (IT)

Marc Houle (CA)

Jon Gaiser (US)

Magda (PL)

Tickets: € 27,50 / € 22,50 early bird

Pureliner 22:00 - 05:00

ADE INTER LAB SESSIONS THE EASTERN BLOCK

house, techno/minimal

Droog (Culprit, US)

Bvoice (Denkbar, RU)

Anrilov (Fragment, RU)

Rust (Bumpy Traxx, RU)

Grad (Bumpy Traxx, RU)

Felipe Venegas (Cadenza, CL)

Mirko Loko (Cadenza, CH)

Rhadoo (Arpiar, RO)

Tickets: € 15,- pre-sale

Studio 80 23:00 - 05:00

ADE SPECIAL REMOTE AREA / INTACTO / 100% PURE & FREERANGE

house, techno/minimal

Studio 1

io

Doomwork (100% Pure, IT) *live*

2000 And One (Remote Area / 100% Pure / Intacto, NL) &

Shinedoe (Intacto / 100% Pure, NL)

Studio 2

Tony Lionni (Freerange, DE)

Jimpster (Freerange, GB)

Tickets: € 15,-

Studio K 22:00 - 04:00

NON RECORDS & ELEVATOR PEOPLE

electro, house, techno/minimal

Area 1

Marius (NON Records, NL)

Palmbomen (NON Records, NL) *live*

The Walk and Rogerseventytwo

Bear (NON Records, NL) *live*

Mystery guest

HyperHyper (NON Records, NL) *live*

The Walk and Rogerseventytwo

Area 2

Tycho van Mars (Elevator People, NL)

Social Disco Club (Hands of Time, Elevator People, PT)

Salgado & Fader (Elevator People, NL)

Videotron (Visuals, NL)

Tickets: invites and ADE passholders only



RICHE HAWTIN

Area 3

Robert Bergman

Job Jobse

Renkas (NON Records, UA)

Rutger Docter (nosubject, NL)

Tickets: € 12,50 / € 10,- pre-sale

Sugar Factory 19:00 - 23:30

22TRACKS 1 YEAR ANNIVERSARY

electro, dubstep, drum 'n' bass, hip hop, house, eclectic

Job de Wit & Djef (NL)

Leroy Rey & Phil Horneman (NL)

FS Green & Full Crate (NL)

Gomes & Brutuz (NL)

Henzel & Disco Nova (NL)

Closing set special guests (T.B.A.)

VJ's: Venour (NL)

Tickets: free entrance

Sugar Factory 23:30 - 06:00

MN2S ADE 2010

house

Robert Owens (MN2S, GB)

Seamus Haji (Big Love, GB)

Full

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www.eks.fi

Supperclub 23:00 - 04:00

PURPLE MUSIC LABEL NIGHT

- house*
- Jamie Lewis (Purple Music, CH)
 - Kim Cooper (Purple Music, CH)
 - Born To Funk (Purple Music, NL)
 - Sensitive Soul (NL)
 - DJ Baz (NL)
 - Anthony Romeno (Purple Music, IT)
 - Richard Earnshaw (Duffnote, GB)
 - Hanna Hais (Atal Music / Defected, FR)
 - Mastiksoul (4Kenzo, PT)
 - Alfred Azzetto (Purple Music / Atal Music, IT)
 - Walterino (Purple Music / Atal Music, IT)
 - Chappell (Defected / MN2S, US) *Live*

Tickets: € 11,99 pre-sale

Supperclub Cruise 23:30 - 06:00

SHAKE UP

- electro, house, techno/minimal*
- Michael Woods (MauStrap Recordings, GB)
 - Peter Gelderblom (Stereo, NL)
 - Johnstar (Flamingo, NL)
 - Hardhouse Banton (Innercity Circle, GB)
 - Simon Titus (UK Funky, EU)
 - Groovemaster Johnson (EU)
 - Leama (GB)
 - Dk Watts (US)
 - Easy Ryan (NL)
 - Skitzofrenix (Sneakerz muzik, NL)
 - Proff Williams (Vinyl Cru, ES)
 - Santos Suarez (NL)
 - MC Spyder
 - MC Kal el

Tickets: € 12,50

TrouwAmsterdam 21:00 - 00:00

RESIDENT ADVISOR PRESENTS HERCULES & LOVE AFFAIR

experimental

Hercules & Love Affair (DFA, US)

Tickets: € 17,- / € 15,- pre-sale / € 14,- (Trouwe Honden)

TrouwAmsterdam 00:00 - 05:00

RESIDENT ADVISOR NIGHT

house, techno/minimal

- Tensnake (Running Back, DE) *live*
- Steve Bug (Pokerflat, DE)
- Radio Slave aka The Machine (Rekids, DE)
- Melon (Ratio7, Trouw, NL)
- Soul Clap (Soul Clap, Wolf-Lamb, US)
- Hunee (Permanent Vacation, Hunch, DE)

Tickets: € 20,- / € 18,- pre-sale / € 17,- (Trouwe Honden)

Westerunie 22:00 - 06:00

GET PHYSICAL, AD BOOKINGS, HEY!, EXPREZZ PRESENT:

CLICK

house, techno/minimal

Main area (Westerunie):
Get Physical 22:00-04:00

M.A.N.D.Y. (Get Physical, DE)
Steve Rachmad (Get Physical, NL)
Italoboyz (Get Physical, GB)
Catz N Dogz (Get Physical, PL)
Djuma Soundsystem (Get Physical, DK)

Main area (Westerunie):
HEY! 04:00-06:00
Monika Kruse (HEY!, DE)
Michel de Hey (HEY!, NL)

Area 2 (Westerliefde):
AD Bookings 22:00-06:00
The Advent Live (AD Bookings, GB)
SLAM (AD Bookings, GB)
Joel Mull (AD Bookings, SE)
Marko Nastic (AD Bookings, RS)
Heiko Laux (AD Bookings, DE)
Wouter de Moor (AD Bookings, NL)
Philip Young (AD Bookings, NL)

Area 3 (Westerkasterras):
Exprezz 23:00-06:00
Stefano Richetta (Exprezz, NL)
Vincenzo de Bull (Exprezz, NL)
Zender (Exprezz, NL)
Ille Bitch (Exprezz, NL)
Lone Striker (Exprezz, NL)

Tickets: € 17,50 pre-sale (ex. fee)

Winston Kingdom 22:00 - 05:00

FRIDAYS OFF

electro, alternative dance, hip hop, house, eclectic

- Floor, Dirk en Ik (unsigned, NL)
- I Love Science Fiction (Fa Ce-La) (unsigned, NL)
- Floor, Dirk en Ik (unsigned, NL)
- Baskerville (Boemkiatsch / One Dollar Dave Recordings, NL)
- Just Regular Guys (unsigned, NL)
- Floor, Dirk en Ik (unsigned, NL)

Tickets: € 7,50

SATURDAY 23 OCTOBER

SPECIALS

Concrete

RED BULL MUSIC ACADEMY RADIO STUDIO LANDS IN AMSTERDAM!

For the first time ever, Amsterdam Dance Event takes to the airwaves 24 hours a day with Red Bull Music Academy Radio, beaming out live to the world from a pop up studio around the corner from Felix Meritis. Drop by or tune in at rbmaradio.com to hear exclusive live-to-air mixes and interviews with visiting producers and DJs, from Detroit techno innovators to the freshest UK bass architects, and 'nuff heavyweight Dutch talent.

Jackmaster, Munk, Tony Lionni,
Abe Duque, Delta Funktionen,
Newworldaquarium, Peal Seamus, Quince

Heaven's Playground Amsterdam
15:00 - 18:00

GSUS INSTORE

Bart Skills
Duijn & Douglas
Delafino

Tickets: free entrance

Air 23:00 - 07:00

GIGOLO RECORDS PRESENTS COMPILATION CD 12 RELEASE PARTY WITH DJ HELL AND SPECIAL GUESTS

electro, house, techno/minimal

DJ HELL (International Deejay Gigolo Records, DE)

Tickets: € 17,50 / € 15,- pre-sale

Bitterzoet 23:00 - 04:00

FUTURE DISCO

eclectic

Future Disco: Hosted by Nachtzusters

- Sean Brosnan (GB)
- Dom Chung (GB)
- Rubix (NL)
- Everyman (NL)

More artists to be confirmed

Tickets: € 10,-

Boom Chicago 23:30 - 08:00

ELECTRONATION PRESENTS: SYSTEMATIC RECORDINGS ADE SPECIAL

techno/minimal, acid

- Systematic Room
- Gorge (Systematic, NL)
- Spirit Catcher (Systematic, NL) *live*
- Kink (Systematic, NL) *live*
- Marc Romboy (Systematic, NL)
- Rodrigues Jr. (Systematic, NL) *live*
- Robert Babicz (Systematic, NL) *live*
- Stephan Bodzin (Systematic, NL) *Vs. Marc Romboy* (Systematic, NL)
- Terry Toner (Systematic, NL)

2nd room hosted by Plak

- Jaime Frias (Plak, NL)
- Kleine Raver (Plak, NL)
- KlapSandwich (Plak, NL)
- Bobby Andrews (Plak, NL)
- Le Point (Luiz David, NL)

Tickets: € 15,- / € 10,- (after 04:30)

Canvas 22:00 - 05:00

ELEVATOR PASSION & PHAT ELEPHANT PRESENT: ADE SPECIAL

house, techno/minimal

- Alican Yuksel (Teknikal Rotation, FG / TR)
- DJ Yakuza (TR)
- Cenk Unis (Elevator Passion, TR / NL)
- Murat Unguolu (Teknikal Rotation, TR)
- Ahmet Sendil (Bosphorus Recordings, TR)

Hosted by Lisa Kay & Stephanie Perozo

Visuals: Vj Illuminator, Goto10 & Roborant

Tickets: € 15,-





Code21 22:00 - 05:00

Club 8 23:00 - 05:00

FOR FAGS & HAGS & FRIENDS UNK - ADE SPECIAL

electro, alternative dance, house

Michael Nunes (UNlimiter, NL)
Monsieur Plastique (UNlimiter, NL)
LUPE (Instant Replay, NL)
Per QX (Le Mans Rec, GB)

All deejays Back-to-back
VJ Martin Duvall - all night

Tickets: € 8,- (no pre-sale)

Club Home 23:00 - 05:00

OBJEKTIVITÄT LABEL NIGHT

house, techno/minimal

Mainroom:

André Hommen (Objektivität, DE)
Dennis Ferrer (Objektivität, US)
The Martinez Brothers (Objektivität, US)

Tickets: € 15,-

Club NL 22:00 - 04:00

MUZIKJUNKI PRE-LAUNCH ALBUM INDUSTRY PARTY

Floorplay

house

Marco Den Held (Little Mountain Recordings, NL)
Patrik Carrera (Armani Club, AE)
Muzikjunki (Little Mountain Recordings, NL)
Paul Sparkes (Aleph Recs, DJVJ set, NL)

Tickets: € 10,-

Club Up 23:00 - 04:00

BLOCKPARTY

electro, house

De Kring - Exploited label Night

When Harry Met Sally & TESS is More (BP residents, NL)

Homework (Exploited, NL)
Lorenz Rhode (Exploited, DE) *live*
Shir Kahn (Exploited, DE)

Club Up - Gomma label night

Lars Vegas (Quinten 909, NL)
Golden Bug (Gomma, ES) *live*
Munk (Gomma, DE)
Lars Vegas (Quinten 909, NL)

Tickets: € 10,-

Code21 18:00 - 22:00

TUNESKIN ADE SPECIAL SKINDIP 003

techno/minimal

Jeng Do (tuneskin, Catwalk)

Kadir Pelit (tuneskin, 300MPH, Catwalk)

Ticket information to be announced

Dansen bij Jansen 23:00 - 05:00

WREKONIZE SPECIAL THE BUS WITH

house

Dave Randall, London (chug 'n' bump, vip club, the bus)

Gino, NYC (Planet G, Subtopia, Planet E)
Rossi, Amsterdam (Woolerland)

Ticket information to be announced

Cue Bar 22:00 - 04:00

AMSTERDAM DANCE EVENT SPECIAL STRIPE TWO INVITES...ADE

electro, house, techno/minimal

Onnik (NL)

Schaamteloos DJ's (NL)

Angelo D'onorio (NL)

Jodee Kitch (NL)

Stefanowitz (NL)

Oz Romita (NL)

Carita La Nina (NL)

W&DY (NL)

Tash (Movement Recordings / Baroque / Tribalvision, FR)

Stage Van H (Movement Recordings, NL)

MC Pryme (NL)

Tickets: free entrance

Escape Venue 22:00 - 05:00

KINGS OF ACE POWERED BY FRAMEBUSTERS

house

Sunnery James & Ryan Marciano (NL)

Afrojack (NL)

The Shapeshifters (GB)

Quintino (NL)

Raymundo (NL)

Shermanlogy (NL)

R3hab (NL)

Addy van der Zwan (NL)

Daniel Boyv & Roy Rox (BE/NL)

Lucien Foort (NL)

Gabriel & Castellon (NL)

Ricky Rivaró (NL)

Jaziah (NL)

Benny Rodrigues (NL)

Jaz von D

Ambush (US)

Eric Fender (Sneakerz MUZIK, NL)

Sickindividuals (Sneakerz MUZIK / Cloud 9, NL)

Robbie Taylor & Marc MacRowland (Sneakerz MUZIK, NL)

Ticket information to be announced

Escape Studio 22:00 - 05:00

SNEAKERZ MUZIK AMSTERDAM DANCE EVENT SPECIAL

house

Studio

Asino Di Medico (Sneakerz MUZIK, NL)

Prok & Fitch (tbc) (Floorplay, GB)

Muzaik (Stealth / Sneakerz MUZIK, HU)

Belocca & Soneec (Sneakerz MUZIK / Stealth, HU)

Yasmin Le Bon (Sneakerz MUZIK, NL)

Carl Tricks (Sneakerz MUZIK, NL)

Nicky Romero (Spinnin, NL)

Mc Yanto / Mo MC

Lounge

Eric Fender (Sneakerz MUZIK, NL)

Sickindividuals (Sneakerz MUZIK / Cloud 9, NL)

Robbie Taylor & Marc MacRowland (Sneakerz MUZIK, NL)

Ticket information to be announced

Hotel Arena 23:00 - 04:00

SWINGBEATZ

dubstep, hip hop

Sir Edward (NL)

Rishi Romero (Spinning, NL)

Rowel Sinester (NL)

Mlxmaster J (NL)

Mickster (NL)

Mr. Foley (NL)

Deejay Kid

DJ Flava

MC Shockwave

Tickets: € 13,50

ITW (NDSM wharf) 11:00 - 11:00

24 HOUR AMSTERDAM DANCE EVENT SPECIAL HENK

electro, house, techno/minimal

Anton Pieëte (100% Pure, Intacto, NL) *live*

Applescal (Epiqurus Agency, Traum, NL) *live*

Arjuna Schiks (Gem, Traum, NL) *live*

Counterpart (NL) *live*

Delta Funktionen *live* (Delsin, NL)

Francesco Robustelli (NL) *live*

Ion Ludwig (Quagmire, NL) & **Dewalta** (Vakant, Meander, DE) *live*

Jason Lanox (HENK, Bangbang!, NL) & **Roman Azarro** (Coton Tige, FR) *live*

Julien Chaptal (Remote Area, 2020 Vision, NL) *live*

Legowelt (Bunker, NL) *live*

Makam (Soweso, Sushitech, NL) *live*

Olene Kadar (Mo's Ferry, NL) *live*

Powilson & Smit (Piekup, NL) *live*

Radial (Audio Assault, NL) *live*

Rauwkost (ThirtyOneTwenty, NL) *live*

Robin Kampschoer (Convot Exceptionnel, NL) *live*

Sandrien (Intacto, NL) *live*

Thomas Lauren (Savoir, NL) *live*

Tom Ruijg (Bangbang!, NL) *live*

William Kouam Djoko (ThirtyOneTwenty, NL) *live*

More artist to be announced

Tickets: € 10,- (no pre-sale)

Flex Bar 22:00 - 05:00

ONE DOLLAR DAVE & ABRACADA LABEL NIGHT HOSTED BY TOPBILLIN', DECKED OUT. SUPPORTED BY VAGE GASTEN

electro, alternative dance, house

Baskerville ('Disco Biscuits Album Showcase) *live*

Henzel & Disco Nova

Leroy Rey

Just Regular Guys

hosted by One Dollar Dave Recordings & Topbillin', supported by VAgE

gASTENRenaissance ManMikix The Cat

Hosted by Abracada Records, supported by Decked Out

Tickets: € 10,-

Upstairs

Woo Warriors (Leroy Rey, Chocolate Brown, Lourens LeFreak)

MC John Agesilas

Downstairs

Rancido

Yamo (BE)

RiskSoundSystem (News Legato, NL)

Todd Terry (X-mix Productions, US)

Tickets: € 15,-

Little Buddha Amsterdam 23:00 - 05:00

AFRAZOO - AMSTERDAM DANCE EVENT SPECIAL THE DJOON EXPERIENCE

house

Rocco (Real Tone Records, FR)

Manoo (Real Tone Records, FR)

Culoe De Song (Soulistic, ZA)

Leroy Styles (Afrazoo, NL)

Afshin (Djoon Club, FR)

Tickets: € 12,- pre-sale



STEPHAN BODZIN

Disfunktion (Sneakerz MUZIK, NL)

Vince Moogin vs Melvin Reese (Sneakerz MUZIK / Dos Palomas Negras, NL)

Sandro Silva vs Apster (Dim Mak / Spinnin / Sneakerz MUZIK, NL)

Simon Steur vs Rene Kuppens (Sneakerz MUZIK, NL)

Ticket information to be announced

Escape Venue 22:00 - 05:00

KINGS OF ACE POWERED BY FRAMEBUSTERS

house

Sunnery James & Ryan Marciano (NL)

Afrojack (NL)

The Shapeshifters (GB)

Quintino (NL)

Raymundo (NL)

Shermanlogy (NL)

R3hab (NL)

Addy van der Zwan (NL)

Daniel Boyv & Roy Rox (BE/NL)

Lucien Foort (NL)

Gabriel & Castellon (NL)

Ricky Rivaró (NL)

Jaziah (NL)

Benny Rodrigues (NL)

Jaz von D

Ambush (US)

Eric Fender (Sneakerz MUZIK, NL)

Sickindividuals (Sneakerz MUZIK / Cloud 9, NL)

Robbie Taylor & Marc MacRowland (Sneakerz MUZIK, NL)

Ticket information to be announced

Flex Bar 22:00 - 05:00

Felix Meritis 10.30 - 18.00

ADE NEXT

A conference within the ADE conference that aims to offer young musicians, producers and djs a helping hand. ADE Next 2010 provides an excellent opportunity to meet the greats face to face, ask questions to and learn some tricks of the trade from seasoned professionals via panels, gear demonstrations, demo sessions and public interviews. It's more than an earful of info. It's fun too. Check page 60 for more info!

Tickets: € 15,-

Flex Bar 22:00 - 05:00

ONE DOLLAR DAVE & ABRACADA LABEL NIGHT HOSTED BY TOPBILLIN', DECKED OUT. SUPPORTED BY VAGE GASTEN

electro, alternative dance, house

Baskerville ('Disco Biscuits Album Showcase) *live*

Henzel & Disco Nova

Leroy Rey

Just Regular Guys

hosted by One Dollar Dave Recordings & Topbillin', supported by VAgE

gASTENRenaissance ManMikix The Cat

Hosted by Abracada Records, supported by Decked Out

Tickets: € 10,-

Upstairs

Woo Warriors (Leroy Rey, Chocolate Brown, Lourens LeFreak)

MC John Agesilas

Downstairs

Rancido

Yamo (BE)

RiskSoundSystem (News Legato, NL)

Todd Terry (X-mix Productions, US)

Tickets: € 15,-



TODD TERRY

Korsakoff 22:00 - 04:00

'WHAT IS ON YOUR MIND' A DEEP, MINIMAL, TECHNO EXPERIENCE

house, techno/minimal

Area 1

Elle vs Miss Madesco = EM2 (NL)

Locomotiv (Hooft, NL)

Audiowomb (Rust Roest Producties, NL)

Dexon (InDeep'n'Dance Records, NL)

Miss Wendy vs Alex Motu (909 Connection, NL)

VJ F (NL)

Area 2 hosted by Deep Amsterdam

Alex Motu (Deep Amsterdam, NL)

Roderik Flohil vs Wietse Smit (Bla bla, NL)

W Funk (Deep Amsterdam, NL)

Tickets: € 5,- (no pre-sale)

Little Buddha Amsterdam 23:00 - 05:00

AFRAZOO - AMSTERDAM DANCE EVENT SPECIAL THE DJOON EXPERIENCE

house

Rocco (Real Tone Records, FR)

Manoo (Real Tone Records, FR)

Culoe De Song (Soulistic, ZA)

Leroy Styles (Afrazoo, NL)

Afshin (Djoon Club, FR)

Tickets: € 12,- pre-sale

Melkweg 23:00 - 05:00

HEMLOCK NIGHT SONIC WARFARE

experimental, dubstep, breakbeat, house

Untold (Hemlock, GB)

Ramadanman (Hemloc, GB)

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Odeon 23:00 - 08:00

TECHNO TRILOGY 12INCHCITY

house, techno/minimal

PreParty
Mickael Tona (4Fools, NL)
Aike & Dickson (Vaag, NL)
Martin Bell (4Fools, NL)
Motor City Drum Ensemble (Circuit, DE)

Party
Area 1
Ricketic & Lucatone (Bar27, NL)
Motor City Drum Ensemble (Circuit, DE)
William Kouam Djoko (ThirtyOneTwenty, NL)
Le Chien Perdu (Karat, NL) *live*
Alexander Kowalski (Magnet Musik Berlin, DE)

Area 2
Jaime frias (BOOM, NL)
Mickael Tona (4Fools, NL)
Martin Bell (4Fools, NL)
Joeno (4Fools, NL)
De Kleine Raver (PLak, NL)

Area 3
Michael Jaques (Dekmantel, NL) &
Bob Nagel (Punt, NL)
Muki (4Fools, NL)
Aike & Dickson (Vaag, NL)
San Proper (Dekmantel, NL)

Tickets: € 17,50 pre-sale

OT301 22:30 - 05:00

RIOT BASSERK LABEL NIGHT

experimental, electro, dubstep, breakbeat

Process Rebel
TCS (Basserk, NL)
Surprise act
Narsti (Basserk, GB)
Klipar (Basserk, PT)
Moore & Lezz (Basserk, BE)
Shock and Awe (Basserk, NL)

Tickets: € 10,- (no pre-sale)

Panama 20:00 - 21:30

PANAMA LIVE PRESENTS:

BLAZ
alternative dance

BLAZ
Tickets: € 10,- / € 7,50 pre-sale

Panama 22:00 - 04:00

SMASH & BATERIA

house

Area 1: Smash
Martin Solveig (Mixture, FR)
La Faille (FR)
Sidney Samson (Samsobeats, NL)
Kaskade (Ultra Records, US)
Bassjacked (NL)
Dada LiFe (SE)
Hosted by MC Gee

Area 2: Bateria
Gregor Salto (G-rex, NL)
Shermanology (NL)

Leroy Styles (Afraxoo, NL)
Ron Carroll (Chi City, US)
Patrick Chappell (NL)
Mavis Acquah (NL)
Jethro Angkotta (NL)
Hosted by MC Phatt (NL)

Tickets: € 15,- pre-sale

Paradiso 19:00 - 22:00

KELIS ADE SPECIAL

alternative dance

Kelis (US) *live*
Tickets: € 25,- + membership

Paradiso 23:30 - 05:00

BOEMKLATSCH ADE SPECIAL

electro, drum 'n' bass, breakbeat, house, techno/minimal

Area 1
Goose (BE)

Jack Beats
Boemklatsch (NL)
Partyharders
Jamie Fanatic

Area 2
Meneo live
Rimer London live
Dem Slackers
Homework

Tickets: € 17,50

HOUSE OF VENUS PRESENTS: SYNERGY

electro, house, techno/minimal, trance

Main Area:
Ferry Corsten (Flashover Recordings, NL)
Roger Shah (Armada, DE)
Cosmic Gate (Black hole recordings, DE)
Marco V (In Charge, NL)
Benjamin Bates presents Bates45 (Big & Dirty, NL)
Josh Gabriel (Black hole recordings/Armada, US)
VJ: Vision Impossible

Madhouse area:
DJ Jean (Madhouse, NL)
Quintin (Madhouse, NL)
Mc Boogshee/Robert Feelgood (Sound of love, NL)
House Jugglers Ft. Onne Hyda, Igor Valente, Farshad Kay & Timothy Watt (NL)
More artists to be announced

Tickets: € 32,50 / € 29,50 pre-sale

The Powerzone 22:00 - 06:00

EVOLUTIONS PRESENTS: COCOON GOES AMSTERDAM

techno/minimal

Sven Väth (DE)
Guillaume & the Coutu Dumonts (CA) *live*
Chris Tietjen (DE)
Extrawelt (DE) *live*
Cassy (DE)
Darko Esser (NL)
Olivier Weiter (NL)
Johanna Mercker (NL)
Loops (NL) *live*
Rauwkost (NL) *live*
Joey Daniel (NL)

Tickets: € 27,50 / € 22,50 early bird

Pureliner 22:00 - 06:00

ADE INTER LAB SESSIONS AFRO ACID / PARQUE XTREMO SHOWCASE

house, techno/minimal, acid

DJ Prinz (Push It, BE)
Rulex (Afro Acid, NL)
Gene Farris (Farris Wheel Rec, US)
DJ Pierre (Afro Acid, US)
Joey Beltram (STX, US)
James Ruskin (Blueprint, GB)
MC Fadoua Mae (2Recordz, TN)

Tickets: € 15,- pre-sale

Rain 22:00 - 04:00

DJ IRWAN INVITES

eclectic

Room 1 DJ Irwan invites
DJ Irwan
Vato Gonzalez & MC Tjen
Cream (ID)
MC Iceman
Hitch
Rufus T Riley
Goodgrip
Deejay Kid

Room 2 Rishi Romero presents Afro Beats
Rishi Romero
Brian Chundro & Santos
Genairo Nvilla
Glenn S

Tickets: € 15,- / € 10,- pre-sale



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of ga naar Free Record Shop.



Dirty Dutch Label Night
24 oktober 2010
Club Air, Amsterdam

Erick Morillo
6 november 2010
Ocean Diva, Amsterdam



Soundtropolis 2010
30 oktober 2010
Grugahalle, Essen (Duitsland)

Alice in CrazyLand
6 november 2010
North Sea Venue, Zaandam



NOPEISDOPE - Zalinaz
30 oktober 2010
Zalinaz, Etten-Leur

I Love SU
26 november 2010
The Sand, Amsterdam





Studio 80 09:00 - 20:00

24 HOUR PARTY PEOPLE INVITES: PLAYKULA&WILDE AND THIRTYONETWENTY

house, techno/minimal

Einzelkind (La Peña / Get Physical / Wilde, DE)
Ahmet Sisman (Cocoon Rec. / Slash / Playkula, DE)
Mystery Guest (Wilde, DE)
Efdé (Pickup / 24 Hour Party People, NL)
Unders (90watts / 24 Hour Party People, NL)
Sandy Huner (Thirtyonetwenty / Remote Area, NL)
William Kouam Djoko (Thirtyonetwenty, NL)
Ramon Tapia (Thirtyonetwenty, BE)
Nyra (Thirtyonetwenty, GB)
Gabriele Baldi (Thirtyonetwenty, IT)
Penner + Muder (Moodmusic / Wilde Agency, DE)

Tickets: € 12,- / € 10,- pre-sale

Studio 80 23:00 - 07:00

WELCOME TO THE FUTURE INVITES: BREAK NEW SOIL & SOWESO

house, techno/minimal

Gregor Tresher (Break New Soil, DE)
Karotte (Break New Soil, DE)
Daniele Papini (Break New Soil, IT)
Marco Effe (Break New Soil, IT)
Romano Alfieri (Break New Soil, IT)
Lauhaus (Soweso, NL)
Ray Okpara (Soweso, DE) *live*
Negru (Soweso, RO)
Makam (Soweso, NL) *live*
Yoshitaca (Fasten Musique, JP)
Santos Resiak (Soweso, AR)

Tickets: € 15,-

Studio K 23:00 - 11:00

EARTHBOOKINGS & LOFARMEDIA PRESENT: VRIJBUITERS GO BERLIN UNDERGROUND

electro, alternative dance, house, techno/minimal, acid

Area 1 – Vrijbuiters collabs with Sunrise & A:RPIA:R label:
Petre Inspirescu (RO)
Praslea (RO)
Reiss
ONNO
Freddy Spool

Area 2 – Berlin Underground likes Perlon:
Zip (DE)
Maayan Nidam (DE)
David Labeij *live*
Makcim & Managmend *live*
Pep
Frodo

Area 3 – Disco Madness:
Sven & Tettero
A.Hunter
Zender

Area 4 - Multimedia and Cinematics:
Video Jockey's: Franky & Larry, Wonderboys

Tickets: € 17,99 (ex. fee)

Sugar Factory 23:30 - 05:00

ELECTRONATION & PLANTAGE 13 PRESENT: IDEAL AUDIO, HERZBLUT & MONABERRY RECORDINGS

electro, techno/minimal, acid

Area 1
Nicolas Masseyeff (Herzblut, FR)
Andreas Henneberg (Ideal Audio, DE)
André Winter (Ideal Audio, DE) *live*
Oliver Huntemann (Ideal Audio, DE)
Stephan Bodzin (Herzblut, DE) *live*
Super Flu (Monaberry, DE) *live elements*

Area 2
James Nidecker (Manual, NL)
Obical (Manual, NL)
Paul Hazendonk (Manual, NL)
Examine (Manual, HR)
Francesco Pico (Manual, NL)
Commu (Manual, NL)
Tundra vs Giorgos Gatzigristos (Manual, NL)

Tickets: € 15,-

Supperclub 23:00 - 04:00

LEVI'S PRESENTS: MISS NINE

house

La Salle Neige
Glowfield (925Digital, NL)
Miss Nine (925Digital / Yoshitoshi, NL)

Le Bar Noir
M-Play (925Digital, NL)
Eelke Kleijn
Gafry & More (Armada Music, NL)

Tickets: € 20,- / € 15,- pre-sale

TrouwAmsterdam 23:00 - 07:00

OSTGUT TON & PLANET DELSIN

house, techno/minimal

Redshape (Delsin / Present, DE) *live*
Marcel Dettmann (OstGut Ton / Berghain Resident, DE)
Shed (OstGut Ton / Berghain Resident, DE)
Quince (Delsin / Trouw, NL)
Delta Funktionen (Delsin / Ann Aimee, NL)



DJ JEAN

Newworldaquarium (Delsin, NL)
Prosumer (OstGut Ton / Panoramabar Resident, DE)
Steffi (OstGut Ton / Panoramabar, DE)
Nick Höppner (OstGut Ton / Berghain / Panoramabar Resident, DE)

Tickets: € 20,- / € 18,- pre-sale / € 17,- (Trouwe Honden)

Westerunie 22:00 - 06:00

LOVELAND ADE SPECIAL

electro, house, techno/minimal

RISE Room: Sébastien Léger presents Mistakes Music with special guests
Jay Lumen (Mistakes Music, HU)
Uto Kareem (Mistakes Music, IT)
Sébastien Léger (Mistakes Music, FR)
Joris Voorn (Green / Rejected, NL)

FIRE! Room: Gem Records
Peter Horrevorts (Gem Records, NL)
Secret Cinema (Gem Records, NL)
Dimitri (Planet E, NL)
Egbert (Cocoon / Gem Records, NL) *live*
Remy (Gem Records, NL)

T-Dansant Disco Room: Italo Elite
San Proper, Tom Trago, Lupe & Martin Duvall (Italo Elite, NL)

Tickets: € 25,- / € 19,- pre-sale (ex. fee)

Winston Kingdom 22:00 - 05:00

OVERBOORD ADE SPECIAL

electro, alternative dance, eclectic

Jasper Weeda (Unsigned, NL)
Black Oysters (Unsigned, NL) *live*
Baltic Bastian (Unsigned, NL)
Krause (Sony Music, NL) *live*
Jasper Weeda (Unsigned, NL)
Kraak & Smaak (Jalapeno Records, NL)
Baltic Bastian (Unsigned, NL)
Jasper Weeda (Unsigned, NL)

Tickets: € 7,50

SUNDAY 24 OCTOBER

SPECIAL

Concrete

RED BULL MUSIC ACADEMY RADIO STUDIO LANDS IN AMSTERDAM!

For the first time ever, Amsterdam Dance Event takes to the airwaves 24 hours a day with Red Bull Music Academy Radio, beaming out live to the world from a pop up studio around the corner from Felix Meritis. Drop by or tune in at rbmaradio.com to hear exclusive live-to-air mixes and interviews with visiting producers and DJs, from Detroit techno innovators to the freshest UK bass architects, and 'nuff heavyweight Dutch talent.

Bomb Diggy

Air 23:00 - 04:00

ADE AFTER SPECIAL DIRTY DUTCH MUSIC LABELNIGHT

house

Chuckie (Dirty Dutch, NL)
& Friends

Tickets: € 20,- pre-sale

Club Home 20:00 - 01:00

“DOMESTIC VIOLENCE” WHOZ HOWZ

experimental, house

My HowZ: House, tech house, progressive
Greg Cerrone (On The Air, FR)
Studio Apartment (New World Records, Apt, Defected,Strictly Rhythm, JP)
Jerome Robins (Play Records, CA)
Howard D (WhoZ HowZ, NL)
Jorgensen (Adapt, NL)

Your HowZ : House, Latin House, electro, Eclectic

Carlos Barbosa (Play Records, First Class Music, NL)
Lucky Charmes (Selekted,Sneakerz NL)
Grand Master Issy (NL)
Goodgrip (NL)
Just Me vs Master D (NL)
Elton Johnathan (NL) *live*

Tickets: € 10,- early bird / € 12,50 pre-sale

Club NL 22:00 - 04:00

CLUBNL INVITES: TIM GREEN AT ADE

house, techno/minimal

Tim Green (GB)
Philip Young (90Watts, Suruba)
Presetone (Victor Coral & ONNO)
Marcus Gehring (Einmaleins muzik)
De Kleine Raver (NL)

Tickets: € 9,- (no pre-sale)

Club Up 22:00 - 04:00

.GRANADA PRESENTS: LES ENFANTS TERRIBLES

techno/minimal

Boj Tieman & Julien Simmons
Jean Pierre Enfant
Miss Melera
Surprise Act: to be confirmed!

Tickets: € 10,- / € 7,50 pre-sale (ex. fee)

Code21 05:00 - 12:00

AMSTERDAM DANCE EVENT SPECIAL

ELEVATOR PASSION & PHAT ELEPHANT AFTER PARTY

house

Giom Misogi (La Famiglia)
Cenk Unis (Elevator Passion)

photography

krijn van noordwijk

ade festival program



Jose Ibanez (Elevator Passion)
Roy Verschuren (Elevator Passion)

Ticket information to be announced

Paradiso 23:00 - 02:00

ADE AFTERPARTY LATER

house

Jean
Frederik Abas
Tony Cha Cha
More artist to be announced

Ticket information to be announced

Flex Bar 21:00 - 04:00

ADE AFTERPARTY FLEX BAR AUDIO AUTOPSY PRESENTS: ELEKTROTRIBE BERLIN LABEL NIGHT

experimental, house, techno/minimal

Area 1
J:Flannan (Manual Music, NL)
Breger (Elektrotribe, DE)
Jalabee Cartel (Elektrotribe, IN)
Noisy & Kyoshi B2B (Elektrotribe/Audio Autopsy/ Cosmocad, NL)
Moog Conspiracy (Elektrotribe, DE)

Area 2
Drijfhout & Justin Patti B2B (R.O.T., NL)
Don Do'nuts (Cosmocad/Infinity, NL)
Ivo Foreal (Lowendcommunity, NL)
Rocstar (ChampagneNoise/Audio Autopsy, NL)
Morninglory (Kaleidolicious/Audio Autopsy, NL)

Visuals by VJ Dajo

Tickets: € 15,- / € 12,50 pre-sale

Melkweg 22:00 - 05:00

SANDER KLEINENBERG PRESENTS: 5K AND SASHA

house, techno/minimal

The Max:
Sander Kleinenberg (Little Mountain Recordings, NL)
Sasha (Global Underground, GB)

Old Hall - Little Mountain Rocks:
Muzikjunki (Little Mountain Recordings, NL)
Pleasurekraft (Little Mountain Recordings, US)
Redondo (Little Mountain Recordings, NL)
Dirty Flavor (Little Mountain Recordings, NL)
Paul Sparkes (365 Mag, NL)

Tickets: € 20,- + membership / Melkweg ADE passe partout: € 65,- + membership

Panama 20:00 - 21:30

PANAMA LIVE PRESENTS: ELECTRIC ALLEYCAT

alternative dance

Eclectric Alleycat

Tickets: € 10,- / € 7,50 pre-sale

Paradiso 23:00 - 02:00

AMSTERDAM DANCE EVENT SPECIAL PAUL KALKBRENNER

electro, techno/minimal

Paul Kalkbrenner (DE)
Fritz Kalkbrenner (DE)

Tickets: € 20,-

The Powerzone 15:00 - 01:00

ADE SPECIAL SUNDAY BAR25 - PRESENTED BY BAR27 & STUDIO SOULROCK

house, techno/minimal

Bar25 (Berlin)
Beaner
Britta Arnold
Danny Faber
Dirty Doering
Jake the Rapper
Nico Stojan
Pilocka Krach *live*
SeSe

Bar27 (Amsterdam)
Charles Davos & Ricketic *live*
Olivier Weiter & Rus
Eke Evi & Erin

Studio Soulrock (Amsterdam)
Sandrien & Carlos Valdes
Tommy Kornuijt & Esther Duijn
Brent Roozendaal & Aron Friedman
Johan Brolund & Kornél Kovács & Dandy Digital (SE)

Tickets: € 12,50 pre-sale

Pureliner 12:00 - 02:00

MOBILEE, SOUND ARCHITECTURE, TWIG BOOKINGS ADE INTER LAB SESSIONS

house, techno/minimal

Hector (Mobilee, DE)
Ali Kuru (Sound Architecture, TU)
Bas Struik (Twig Bookings, NL) *live*
And.ID (Mobilee, DE) *live*
Joachim (Sound Architecture, NL)
Sebo K (Mobilee, DE)
Joseph Capriati (Twig Bookings, IT)
Rino Cerrone (Twig Bookings, IT)
Pan Pot (Mobilee, DE)
Tony Rohr (Twig Bookings, US)

Tickets: € 15,- pre-sale

Studio 80 07:00 - 12:00

BREAK NEW SOIL & COCOON AFTERPARTY WITH KAROTTE AND FRIENDS

house, techno/minimal

Karotte (Break New Soil / Cocoon, DE)

Tickets: € 10,- (no pre-sale)

Studio 80 18:00 - 03:30

STUDIO 80 CLOSING NIGHT SUNDAY SPIRIT

house, techno/minimal

De Man Zonder Schaduw (Sunday Spirit, NL)
Markus Fix (Cocoon, DE)
Presetone (NL)

Tickets: € 12,- / € 10,- pre-sale

Westerunie 22:00 - 06:00

NEW ERA CIRCOLOCO

house, techno/minimal

Sugar Factory 23:00 - 05:00

WJS PRESENTS: WICKED JAZZ SOUNDS CLUBNIGHT / AMSTERDAALWICKED JAZZ SOUNDS CLUBNIGHT

dubstep, drum 'n' bass, downtempo, hip hop, house, eclectic

DJs Michael Reutten (Compost, Sousearching Radio, DE)
Phil Horneman (Wicked Jazz Sounds, NL)
plus live musicians

Tickets: € 9,50 / € 7,50 (with DansPas)

Tickets: € 17,50,- pre-sale (ex. fee)



PAUL KALKBRENNER

TrouwAmsterdam 08:00 - 01:00

TROUW ON SUNDAY

house, techno/minimal

Dixon (Innervisions, DE)
Prosumer (OstGut Ton, Panoramabar Resident, DE)
Melon (Ratio?, Trouw, NL)
Boris Werner (Remote Area, Trouw, NL)
San Proper (Rush Hour, NL)
and international surprise guests

Tickets: € 15,- / € 13,- pre-sale / € 12,- (Trouwe Honden)

Westerunie 22:00 - 06:00

NEW ERA CIRCOLOCO

house, techno/minimal

Main Area

Matthias Tanzmann (Moon Harbour, DE)
Seth Troxler (Viosion Quest, US)
Clive Henry (Tsuba, GB)
Sossa (Mini Sketch, IT)
Hermanez (Mobilee, BE)
Tofke (Creamminal Traxxx, BE)

Westerliefde

Massimo Girardi (BE)

Peker (BE)

Deltano (BE)

Lins (BE)

Alex Dolby (Rockets & Ponies / Global Underground, IT)

Arado (Desolat, Moon Harbour, DE)

Tickets: € 17,50,- pre-sale (ex. fee)

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