

OUTWARD

PRESERVING STREET CULTURE





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MENTADOS | KILLER DILLER**

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BASS IN PARADISE

(ARTISTS LISTED IN ALPHABETICAL ORDER BY TIER)

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STÖÖKI SOUND

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ZEKE BEATS

FEB
22-24
2019

ANGELZ BIJOU DMVU

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PIGEON HOLE SAM BINGA

ABSTRAKT SONANCE BOGL

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Directors Notes

Doing what you love and doing what you must are truly an age old test of time, and navigating the middle ground between the two is not always black and white. The path to success for my generation has drastically changed since the inception of some of these genres, so creating some sort of how-to guide is out of the question. As society becomes more “connected” or disconnected depending on your point of view, the question remains: how does one find the balance between doing what we must, and doing what we love?

This issue took an interesting direction with both sides of my life residing heavily in two places, graffiti and music. While the magazine definitely took an informative perspective on future focused sounds, we tried to cut down some of the wordy sections with some raw and unseen photo sections from writers who have been killing the streets and doing what they love for the better part of 20 years.

Over the duration of the last couple months we have reached out to various brands, labels, artists, and the rest of our extended network to see just what is bubbling for the end of 2018. So as this issue draws to a close, we hope that this finds you over your holiday season and provides just the right balance of what you need to know and also shed some light into the niche pockets of what you love.

SUBVRS: Undermining power and authority of mainstream trends, established institutions, and social status.

SUBVRS

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NYE 2019
DECEMBER 31



MICHAEL RED
HANDSOME TIGER
THE WILLISIST
SINERISE
DISOCIATE
DECIBEL POINT
ANDOR TARI
MAX ULIS
CIVILLIAN
THOMAS WORKSHOP
RYAN WELLS
BRAUE
OVERLAND

♦♦♦♦

THE BACKSTAGE LOUNGE
1585 JOHNSTON ST, GRANVILLE ISLAND

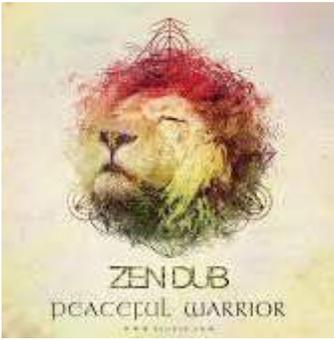
SLAB
SHAHdjs



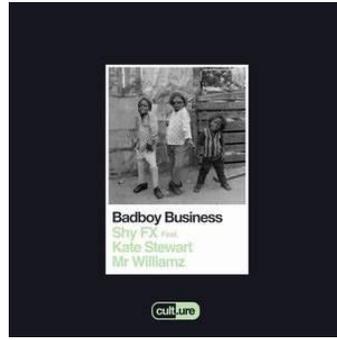
1720 E 16TH STREET
LOS ANGELES
CA 90021
18+

BASSRUSH

12.22
2018



Artist: **Zen Dub**
 Title: Peaceful Warrior
 Record Label: www.ZENDUB.com
 Release Date: July 19, 2018
 Favorite Track: Peaceful Warrior
 Get Involved: @zen_dub
www.soundcloud.com/zenub



Artist: **Shy FX**
 Title: Badboy Business
 Record Label: Culture Records
 Release Date: August 24, 2018
 Favorite Track: Badboy Business feat. Kate Stewart & Mr. Williamz
 Get Involved: @shyfx

Restoring an up front Drum and Bass attitude, Trex delivers his High Time LP on DJ Randall's Mac 2 Recordings. "What I Say" feat. Fox brings a special dynamic to rolling jungle style drums, balanced by striped back basslines keeping the composition gully from front to back. Trex delivers big on this one, a powerful stylized wavy tune that is synonymous to Randall's repertoire and sure to keep the clubs hot all winter.



Artist: **Bungle**
 Title: Monsters (Sub Zero Remix)
 Record Label: Playaz
 Release Date: November, 2018
 Favorite Track: Cocooned VIP
 Get Involved: www.soundcloud.com/audiopornrecords
www.thirtyonerecordings.bandcamp.com

"Father" concludes the LP and brings deep scattered sub bass under integral highs creating a crisp up the middle dance floor shaker. Be sure to keep your ears tuned in for one of the baddest releases shaking parties worldwide.



Artist: **Benny L**
 Title: Summoned EP
 Record Label: Metalheadz
 Release Date: August 17, 2018
 Favorite Track: Trick or Treat
 Get Involved: @bennyl_dnb
www.metalheadz.co.uk/



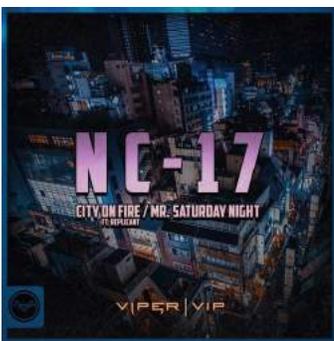
Artist: **Alix Perez, Monty**
 Title: Enchiridion
 Record Label: 1985 Music
 Release Date: September 14, 2018
 Favorite Track: Caligo
 Get Involved: www.1985.co.uk/



Artist: **Bou x Sub Killaz**
 Title: Souped Up
 Record Label: Souped Up Records
 Release Date: October 2018
 Favorite Track: Starburst
 Get Involved: @sean_killaz
 @brian_subkillaz @bou_dnb
www.soundcloud.com/soupeduprecords



Artist: **Break**
 Title: Another Way
 Record Label: Symmetry Recordings
 Release Date: November 2018
 Favorite Track: Conversations ft. MC Fats & Cleveland Watkins
 Get Involved: @symmetryrecordings
www.symmetryrecordings.co.uk



Artist: **Replicant, NC-17**
 Title: City on Fire/Mr. Saturday Night
 Record Label: Viper Recordings
 Release Date: August 30, 2018
 Favorite Track: City on Fire
 Get Involved: @replicantdnb @nc17
www.viperrecordings.co.uk/



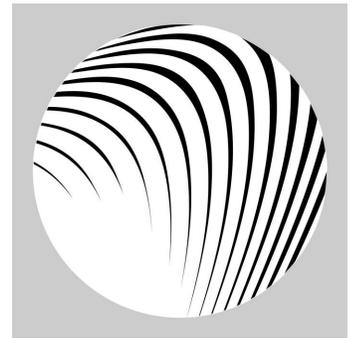
Artist: **Trex**
 Title: High Time LP
 Record Label: Mac 2 Recordings
 Release Date: September 2018
 Favorite Track: What I Say Feat: Fox
 Get Involved: @trexdnb
www.soundcloud.com/mac-2-recordings



Artist: **Benny L & Shimon**
 Title: Monsters (Sub Zero Remix)
 Record Label: Audioporn
 Release Date: October 31, 2018
 Favorite Track: Monsters (Sub Zero Remix)
 Get Involved: @subzeroplayaz
www.soundcloud.com/audiopornrecords

A figure who consistently remains obscurely innovative, Break treats us to Another Way LP. A new 12 Track album filled with all the biggest styles currently trending in Drum and Bass, Break demonstrates why he mixes down some of the biggest names in the genre. Every style fine-tuned with masterful diversity, Break touches soul, funk, neuro, liquid, jungle, dub, and leaves little room for improvement. "Conversations" Feat. MC Fats & Cleveland Watkiss unites some true veterans in the game with a revolutionary dubwise feel. Cleveland Watkiss delivers trumpets and rings all alarms as this tune burns everything in its wake. Merging the Sofa Sounds of DLR, "City Slickers" reverberates techy-stomping bass with high energy buildups, making this a hyper dance floor number. (cont., on pg. 8)

Among 12 tracks, each tune has impressive attention to detail. Break leaves no stone unturned in mastering all styles of Drum and Bass. Be sure to keep up with this bonfire of an album, out in November on all major downloads.



Artist: **Enei**
 Title: Faded EP
 Record Label: Critical Music
 Release Date: November 16, 2018
 Favorite Track:
 Faded feat. Charli Brix
 Get Involved: @eneimusique
 www.criticalmusic.com

Artist: **Stranjah**
 Title: Muerte 808 EP
 Record Label: Affect Recordings
 Release Date: July 27, 2018
 Favorite Track:
 Wildstyle
 Get Involved: @stranjah2
 www.affect.com

Artist: **6Blocc**
 Title: Deadly Dubs
 Record Label: N/A
 Release Date: August 28, 2018
 Favorite Track:
 Crystal Waters
 Get Involved: @og6blocc
 www.6blocc.bandcamp.com

Artist: **Om Unit**
 Title: Self Remixes
 Record Label: Cosmic Bridge
 Release Date: September 7, 2018
 Favorite Track:
 Passages (SKRS Batta & Bruise VIP)
 Get Involved: cosmicbridgerecs.com



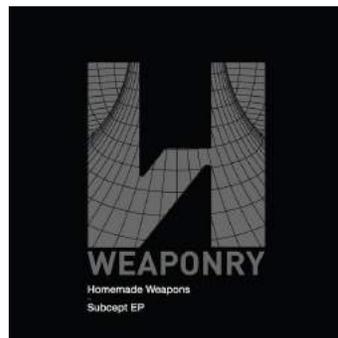
From the early days of West Coast raves, R.A.W.J 6blocc has been a vital force on the front lines of North American Jungle and Drum and Bass. Built over the years with numerous multi-faceted personas and a back catalog unrivaled by any other American artist, he gifts us Deadly Dubs 8 a free download.

His bootleg of Ahmad - "Back in The Day" delivers a proud Los Angeles swagger of hip hop attitude with footwork complexities. Striking close to home of a misguided youth of tagging, rolling blunts, and house parties, this number invokes memories reminiscent of a simpler time; for sure to bring any crowd back. Be sure to grab this one and check out the countless sample packs and releases on the 6blocc bandcamp today.

Artist: **Digital, Spirit**
 Title: Bleach Remix
 Record Label: Universal Project Recs
 Release Date: August 27, 2018
 Favorite Track:
 Bleach (Digital & Spirit Remix)
 Get Involved: @digital
 www.soundcloud.com/digital-dnb

Artist: **Doctor Jeep**
 Title: Vault of Glass EP
 Record Label: Bun the Grid
 Release Date: October 2018
 Favorite Track:
 Emergency Broadcast Test
 Get Involved: @doctajeep
 www.soundcloud.com/bunthegrid

MUSIC OF MENTION
 D&B/ JUNGLE



Artist: **Itoa**
 Title: Ever Orbit EP
 Record Label: Exit Records
 Release Date: July 20, 2018
 Favorite Track:
 Diceman
 Get Involved:
 www.exitrecords.co.uk/

Artist:
Homemade Weapons
 Title: Subcept EP
 Record Label: Weaponry
 Release Date: August 24, 2018
 Favorite Track: Paroxysm
 Get Involved: @homemadeweapons
 www.soundcloud.com/homemadeweapons

Artist: **Rohmz**
 Title: Vagarious EP
 Record Label: Affect Recordings
 Release Date: August 30, 2018
 Favorite Track:
 Ever Since
 Get Involved:
 www.affect.com
 www.soundcloud.com/rohmzsounds

New York artist Doctor Jeep fills the rave cup with a combination of acid sludge and structured beats in Vault of Glass, his latest release on Bun The Grid. Making a notable name for himself over the recent years both in the festival world and club scene, Jeeps' close ties to Red Bull music have undoubtedly been a perfect concoction of influences fueling his progressive approach to left of center music. "Vault of Glass" sets the tone with distorted techno decay and mischievous bass. This tune falls unquestionably to the left of anything familiar. Obscurity at its finest! Two Remixes of "Vault of Glass" restore footing on familiar territory, with mixes from Hyroglifics and Sinistarr that give the EP amazing dimension. "Emergency Broadcast" provides something for the Bass Music purists, as well as "Dorado" Ft. Fixate which gives the entire EP a concrete foundation of cutting edge beats fit for any high tempo party.



Artist: **Comma, A. Fruit, D.E.**
 Title: *Gasworks / Gonman EP*
 Record Label: RUA Sound
 Release Date: October 12, 2018
 Favorite Track: A. Fruit feat. D.E. - Gonman
 Get Involved: @fruitbass
www.ruasound.bandcamp.com



Artist: **Various Artists**
 Title: *Gradients Vol. 2*
 Record Label: Astrophonica
 Release Date: November 2018
 Favorite Track: Moersounds - Shut Up
 Get Involved: @astrophonica
www.soundcloud.com/astrophonica



Artist: **Tokyo Prose**
 Title: *Wild Grace*
 Record Label: The North Quarter
 Release Date: July 20th, 2018
 Favorite Track: Innate Motion
 Get Involved: @tokyo_prose
www.thenorthquarter.nl



Artist: **DJ Patife, MC Fats Vangeliez**
 Title: *Living Together EP*
 Record Label: V Recordings Recordings
 Release Date: August 10, 2018
 Favorite Track: Unexpected
 Get Involved: www.vrecordings.com



Artist: **Kabuki**
 Title: *Whiplash & Angola*
 Record Label: Unchained Records
 Release Date: November 2018
 Favorite Track: Whiplash
 Get Involved: @beatsbykabuki
www.soundcloud.com/unchainedasia



Artist: **Sonido Berzerk**
 Title: *Regiones*
 Record Label: N/A
 Release Date: November 15, 2018
 Favorite Track: Calculon - Sonido Berzerk
 Hencho - ReDraft
 Get Involved: @_redraft_ @nikcalculon
www.sonidoberzerk1.bandcamp.com



Artist: **Furney, Lady Emz**
 Title: *Someone Else EP*
 Record Label: Soul Deep Recordings
 Release Date: July 23, 2018
 Favorite Track: By My Side
 Get Involved: www.facebook.com/DJFurney
www.souldeeprecordings.com



Artist: **Carlito & DJ Addiction**
 Title: *Rumors / On The Other Side*
 Release Date: August 31, 2018
 Record Label: Innerground Records
 Favorite Track: On The Other Side
 Get Involved: www.soundcloud.com/carlitoandaddiction
www.innerground.bandcamp

WARNING

PROBLEM CENTRAL
 LOGAN D / MAJISTRATE / EKSMAN / EVIL B
 DANNY BYRD / RANDALL / CRISSY CRISS
 TAXMAN / BENNY L B2B T>I
 BLACKLEY / BARRINGTON / CONCRETE
 CARDINAL SOUND / BLAZIN

SKIBADEE / EKSMAN / HARRY SHOTTA
 EVIL B / IC3 / AZZA & GRIMA
 PHANTOM / INJA / CARASEL
 FIVE ALIVE / JOHNNY KASH
 CODA / FRISKIE / RED-1 / DUB JUSTICE
 GUYDANCE / DJ SPAR
 DJ M.A / ADZ / HYPNOTIC / DJ DEE
 JONNY KASH / PHIZI / GODDERZ
 INDIGO MC / ED ZILLA / JIMMY P
 BRAVE O / TESTA

SAT 8TH DEC 2018 CAMBRIDGE JUNCTION



Artist: **FD**
 Title: All Yours
 Record Label: Sun & Bass Recordings
 Release Date: August 8, 2018
 Favorite Track: Wah WahGet
 Involved: @fdbeats
www.sunandbass.bandcamp.com



Artist: **Bop**
 Title: Untitled Patterns 3
 Record Label: Med School
 Release Date: September 13, 2018
 Favorite Track: Untitled Pattern 63
 Get Involved: @iambop
www.medschoolmusic.com

Bop, a nonconformist by nature, continues to move against the grain with Untitled Pattern 3 EP. The third release in an exceptional collection has continued to allow him to reshape and blur the lines of what many interpret as Drum and Bass.

In all aspects of obscure movement, Bop masterfully compiles the furthest reaches of techno, acid bass, and deep progressive undertones to create a new branch in the tree of electronic music. "Untitled Pattern 62" gives minimal overlay and autonomic values to bridge the gap from genre specific sounds of Drum and Bass into the new era that is intelligent bass music. "Untitled Pattern 64" at first listen leads one to think there is an error with the reception. Completely intentional, the static riffs compel the listener to navigate the textures in a non-confrontational infiltration of this future focused music. Filled with ambience and built upon a foundation that is creating stepping stones for new directions of change, this is one not to miss.



Artist: **Radical**
 Title: Allure EP
 Record Label: Future Engineers
 Release Date: August 10, 2018
 Favorite Track: Allure
 Get Involved:
www.futureengineers.net



Artist: **Roygreen, Protone**
 Title: Nomads EP
 Record Label: Demand Records
 Release Date: September 28, 2018
 Favorite Track: Now Is The Time
 Get Involved:
www.demandrecords.databeats.com



Artist: **dBridge**
 Title: A Love I Can't Explain LP
 Record Label: Exit Records
 Release Date: October 20, 2018
 Favorite Track:
 Filtered Scenes
 Get Involved: @dBridge
www.exitrecords.co.uk



Artist: **Redeyes**
 Title: Let You Down EP
 Record Label: Spearhead Records
 Release Date: November 16, 2018
 Favorite Track: Midnight Marauders
 Get Involved: @redeyes_dj
www.spearheadrecords.bandcamp.com

Julian Salvi aka. Redeyes touches the stratosphere with his latest release titled Let You Down on Spearhead Records. Ringing in the holiday season with class, this modernized collection of esoteric beats will cast a confident shadow of its own along with The North Quarter release, "Broken Soul." With two massive releases back to back, there is no question that Redeyes has truly positioned himself in the sights of the entire Drum and Bass community.



Artist: **Various Artists**
 Title: After Party Vol. 2
 Record Label: Liquid V
 Release Date: November, 2018
 Favorite Track: Dave Owen & Kevin King - The Last Time
 Get Involved: @dave_owen
www.vrecording.com



Artist: **Nucleus & Paradox**
 Title: Arcopia / Azha
 Record Label: Metalheadz
 Release Date: November 19, 2018
 Favorite Track:
 Arcopia
 Get Involved: @dave_owen
www.metalheadz.co.uk

"Midnight Marauders" takes us back to his early style in the mid-2000's, immaculately presenting a mature and established approach to the intelligent side of Drum and Bass. With the work speaking for itself, this EP carries the weight of lessons learned, roads wandered, and with a confident air of professionalism, "Makes Me Smile" brings nothing but a warm smile to our faces. Stringing listeners along with an eloquent vocal sample, cut and dry drums give way for heavenly textures and smoothes out the direction for a groove that will undoubtedly do exactly what it claims, put a smile on your face.

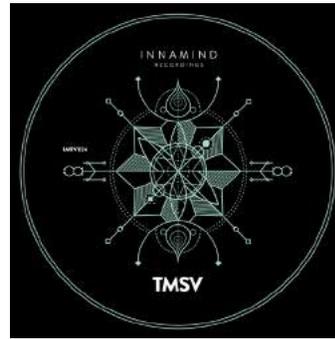
Be sure to check in with Mr. Redeyes on all forms of social media for what is sure to be a huge 2019.



Artist: **Prophet**
 Title: Pristine feat. Craig R. Ninjah - Jungle Weed (Prophet Bootleg)
 Record Label: N/A
 Release Date: July 2018
 Favorite Track:
 Pristine feat. Craig R. Ninjah - Jungle Weed (Prophet Bootleg)
 Get Involved: @prophet_sound
www.soundcloud.com/prophetsound



Artist: **Savage**
 Title: Kromestar
 Record Label: Nebula Music Group
 Release Date: August 7, 2018
 Favorite Track: Righteous
 Get Involved:
[nbulamusicstore.bandcamp.com](http://www.nbulamusicstore.bandcamp.com)



Artist: **TMSV**
 Title: IMRV024
 Record Label: Innamind Recordings
 Release Date: September 28, 2018
 Favorite Track: Maniac Mansion
 Get Involved: @tmsvmusic
www.soundcloud.com/tmsv



Artist: **KORostyle**
 Title: GB020
 Record Label: Gourmet Beats
 Release Date: October 2018
 Favorite Track: Body Mind & Soul
 Get Involved: @korostyle
www.soundcloud.com/gourmetbeats



Artist: **ARtroniks & Enigma Dubz**
 Title: DUPLOC025
 Record Label: DUPLOC
 Release Date: July 23, 2018
 Favorite Track:
 ENiGMA Dubz - Dirty South (ARtroniks remix)
 Get Involved:
www.duploc.bandcamp.com

Five years from inception, DUP-LOC025 rings as a reminder of five years as a label with two special remixes from ENiGMA Dubz & ARtroniks. "Extinction" (ENiGMA Dubz remix) establishes itself behind an inferno of signature percussion and gripping bass pulls from the depths of the dark subterranean abyss. "Dirty South" (ARtroniks remix) resides as a power house of 140 Bass Fusion. Jungle Techno layers over contorted drums make this tribal stepper a must-have.



Artist: **Tim Parker**
 Title: Slanted
 Record Label: 20/20 LDN Recordings
 Release Date: August 31, 2018
 Favorite Track: Warped Wing
 Get Involved: @timparker
www.ivylab.myshopify.com



Artist: **Sepia, Koma**
 Title: Last Chance Saloon
 Record Label: Wheel & Deal Recs
 Release Date: September 14, 2018
 Favorite Track: Kira
 Get Involved:
www.facebook.com/sepiamusicuk



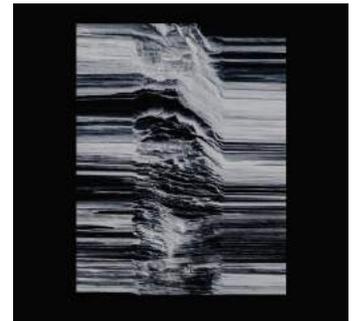
Artist: **FRQ NCY**
 Title: Is Anybody Out There?
 Record Label: N/A
 Release Date: October 2018
 Favorite Track: Is Anybody Out There?
 Get Involved:
www.soundcloud.com/frq_ncy



Artist: **Six Chakra, Celestial Dharma**
 Title: Killa Dub
 Release Date: September 26, 2018
 Get Involved: @six.chakra
www.facebook.com/dharmadubs



Artist: **Spook Audio**
 Title: Spook Collection Vol. 1
 Record Label: Spook Audio
 Release Date: October 2018
 Favorite Track:
 Get Involved: @spook_audio
www.soundcloud.com/sp-ook



Artist: **Various Artists**
 Title: Splinters LP
 Record Label: AMAR UK
 Release Date: October 2, 2018

Favorite Track:

Get Involved:

[facebook.com/Amar.records](https://www.facebook.com/Amar.records)
www.amaruk.bandcamp.com

Restructuring music beyond BPM or genre-specific boundaries leaves Splinters roughly unclassifiable. An anthology of electronic focused bass music, this 14 track compilation houses some of the most forward thinking producers in music. From obscure Drum and Bass, Dubstep, Bass, and analog beats, this album drives mood and outstanding quality from each artist on the perfectly curated LP.

Krust - "Escape From Finland" is possibly the most obscure of the collection, with analog sounds that leave this mid-album interlude in a league of its own with its mystic textures that give way to strobed bass punching through the layers to assert dominance amongst the murky atmosphere.

Accept & Another Channel - "Don't Believe" may not have been the most cutting edge of the album, however the 140 stepper construct strikes to the heart of roots culture. With a twist of dubstep framework, this acid-washed groove illuminates light for the sound system pirates near and far.

Other highlights from the album come from Om Unit, V.I.V.E.K., dBridge, Mo-resounds, Von D, and Danny Scrilla. Positioning themselves among the left of center, be sure to get involved with Amar UK.



Artist: **Etch**

Title:

Ups & Downs

Record Label:

Sneaker Social Club

Release Date: October 19, 2018

Favorite Track:

Groove Control

Get Involved:

www.facebook.com/ETCHofficial



Artist: **Khiva**

Title: Nightmares

Release Date: November 1, 2018

Favorite Track: Nightmares

Get Involved: @real.khiva

www.soundcloud.com/realkhiva



Artist: **Lost**

Title:

The General EP (DDD042)

Record Label:

Deep, Dark, Dangerous

Release Date: November 7, 2018

Favorite Track: General Dub

Get Involved:

deepdarkdangerous.bandcamp.com



Artist: **Tertian Sound**

Title: Parasite 6 EP

Record Label: Artikal Music

Release Date:

November 9, 2018

Favorite Track: Parasite 6

Get Involved:

www.artikalmusic.bandcamp.com

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EARLY ARRIVAL PARTY FRIDAY MAY 31

MARIPOSA FAIRGROUNDS | MARIPOSA, CALIFORNIA

TICKETS AVAILABLE NOW AT WWW.THEUNTZFESTIVAL.COM



Artist: **Children of Zeus**

Title: *Travel Light*
 Record Label: N/A
 Release Date: July 13, 2018
 Favorite Track: 360
 Get Involved: @childrenofzeus
www.childrenofzeus.bandcamp.com

Children of Zeus come back tenfold with one of the most intelligent Hip Hop and Soul albums in the last decade.

With support across all platforms, this year has been stellar for the duo. With major festival appearances and a strong U.K. tour, the album has been

shedding light to all areas of the underground community.

With reviews pouring in and all eyes on them, be sure to check the album on their bandcamp today.



Artist: **Voodoo Black**

Title: *Clap Click*
 Record Label: Room 2 Records
 Release Date: July 18, 2018
 Favorite Track: *Clap Click*
 Get Involved: @voodooblack
www.voodooblack.bandcamp.com



Artist: **Queen D. Light**

Title: *Flavor of Green*
 Record Label: N/A
 Release Date: July 25, 2018
 Favorite Track: *Boss Goddess*
 Get Involved: @queens_d_light
www.queensdlight.bandcamp.com

Hip Hop from the bay area has returned full force with a dominant female presence. Queen D.Light is fierce and witty composed with style and grace in her newest release, *Flavor of Green*.

Bringing the Bay Area attitude, this six track EP is packed with knowledge and wisdom complemented with a confident perspective that is often overlooked in the current underground Hip Hop

movement.

"Boss Goddess" feat. Lauren Dupree produced by Dustin Sanders stands proud with a champion air of excellence. "Venom for the Wicked," built on traditional bay area basslines over wavy hooks, has a touch of soul that moves the song to highs with unwavering empowerment.



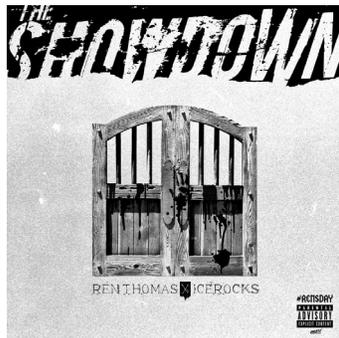
Artist: **Jonah Cruz**

Title: *It's a Beautiful Thing*
 Record Label: N/A
 Release Date: August 2018
 Favorite Track: *Chakras*
 Get Involved: @jonahcruz
www.soundcloud.com/jonahcruz





Artist: **Corleone ft. DEERAY**
 Title: *Corleone's Fortress (Prod. by Homage)*
 Record Label: GRM Daily
 Release Date: August 12, 2018
 Favorite Track: *Corleone's Fortress*
 Get Involved: @corleonegb @itsdeerayofficial



Artist: **Ren Thomas**
 Title: *The Showdown (prod by Ice Rocks)*
 Record Label: N/A
 Release Date: September 2018
 Favorite Track: *The Showdown*
 Get Involved: @renthomasmusic
www.soundcloud.com/renthomasmusic/

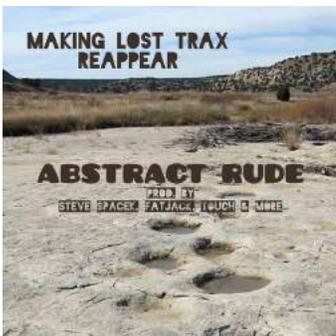


Artist: **Andy Macfly**
 Title: *Tequila Sunrise (Remix)/Crime*
 Record Label: N/A
 Release Date: October 2018
 Favorite Track: *Tequila Sunrise*
 Get Involved: @elandymacfly
www.soundcloud.com/elandymacfly

Get Involved: @daveeast
www.daveeaststylesep.Ink.to/Beloved



Artist: **Dyzzi**
 Title: *Same Clothes As Yesterday*
 Record Label: Below System Records
 Release Date: October 19, 2018
 Favorite Track: *Same Clothes As Yesterday*
 Get Involved: www.soundcloud.com/below-system



Artist: **Abstract Rude**
 Title: *Making Lost Trax Reappear*
 Record Label: N/A
 Release Date: August 18, 2018
 Favorite Track: *MLT Snippets*
 Get Involved: @abbeyrizzle
www.keepthefeel.bandcamp.com



Artist: **Levelz**
 Title: *Respect Respect (LVL 44)*
 Record Label: N/A
 Release Date: October 5, 2018
 Favorite Track: *Respect Respect (LVL 44)*
 Get Involved: @levelzmc
www.levelzmc.bandcamp.com



Artist: **Dave East & Styles P**
 Title: *Beloved*
 Record Label: Def Jam Recordings
 Release Date: October 2018
 Favorite Track: *For All My Niggas*

Dizzy is from one of the most dangerous cities in America; Chicago. At the young age of 19, this rapper inspires hope for a new breed of talent making progressive moves in the Hip Hop game.

One single off his upcoming album, "KidsBackThen," makes this youngster one to keep an eye on in 2019. "DivSel" Feat. KReal produced by MarvMarv contains a diverse selection of pure talent and nostalgic 2008 instrumentals over mic burning lyricism. This single is just the first in what's sure to be a solid 2019.

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TOP 5

SQUAREWAVE

1 FELONY - ONE ARMED SWORDSMAN DUB - BENGAL SOUND REMIX

Not many djs got this dub but I do and I love it. A classic flute like sample which I recently found the original of, Bengal Sound got such swagger on the drums on this flip. Gotta check my sets to hear it.

2 SUKH KNIGHT & MYSTERY - SUCKAZ FORTHCOMING DAKU

Been battered on dubplate by all the top dogs, out soon on Sukh Knights new label Daku. Another tune that is beautiful to mix, with grime, trap and dubstep influences all in one.

3 ZERG - KING KONG FORTHCOMING NEW WORLD AUDIO

A serious 140 club roller, kinda got some Dillinja essence to it. Love mixing this tune, goes with anything! Watch out for the two remixes from Digid and one from me. Zerg has previously released on Coki's label so watch out for him!

4 GHOSTEK - CONFRONTATION FORTHCOMING NEW WORLD AUDIO

Met this talented producer in Saint Petersburg, Russia. This tune is just dark and industrial but with some eastern vibes too with a lead plucked string and super tough drums. Always goes off.

5 DJ SQUAREWAVE - LAST TRAIN DUB - FORTHCOMING NEW WORLD AUDIO

This one got a good reaction at Outlook Festival this year, 140 club roller with a serious swing on the drums and moody synths.



ANNA MORGAN

1 FRACTURE & NEPTUNE - CHAL DUB

2 ITOA - TURBO SIDEMAN

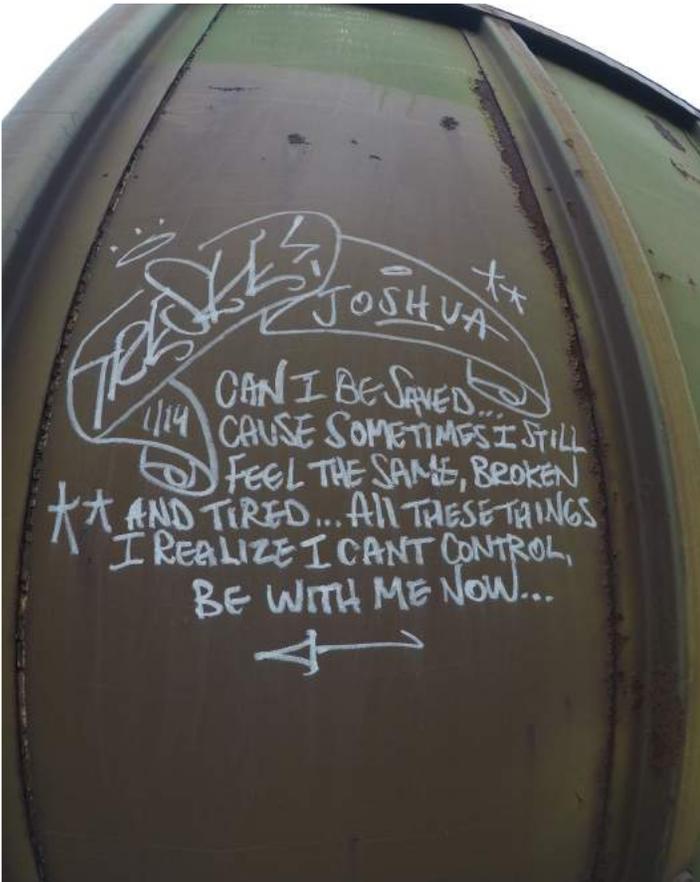
3 A. FRUIT FT D.E. - GONMAN

4 ANNA MORGAN - GRACE (A. FRUIT REMIX)

5 RICO NASTY- SMACK A BITCH

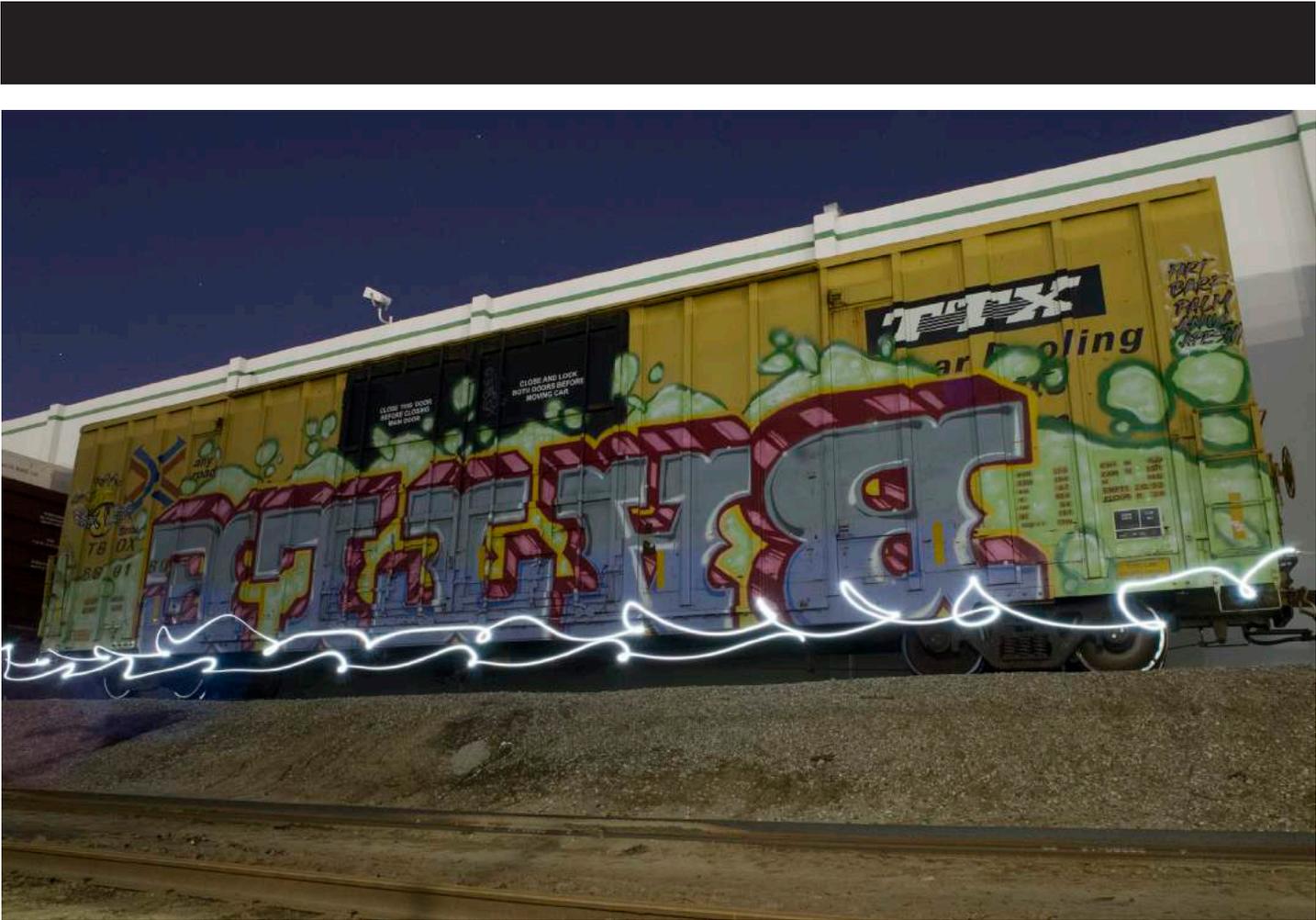
AMERICAN FREIGHT

Photos: @Rdartistsupplies

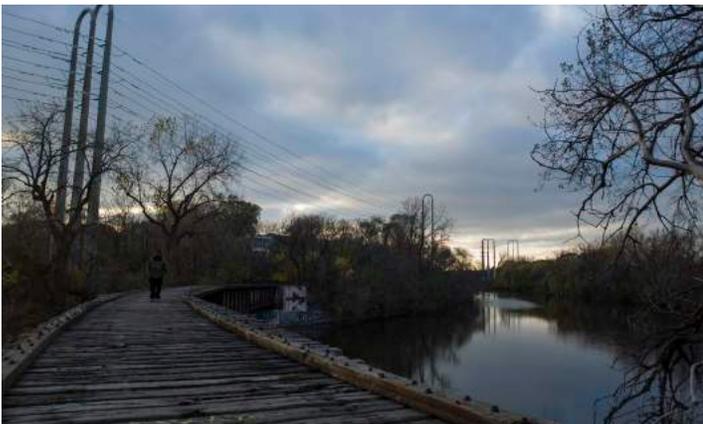
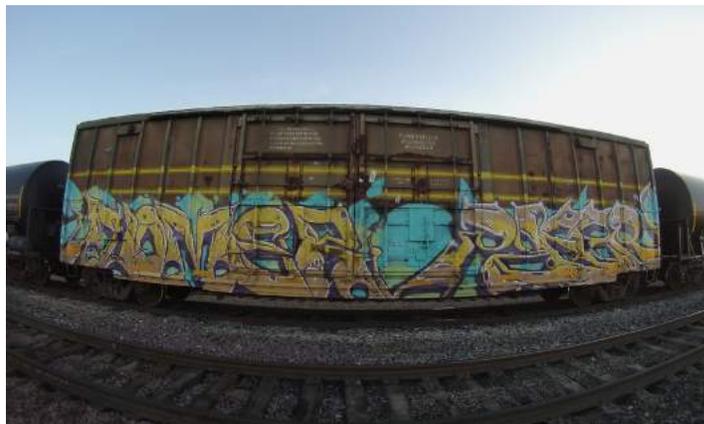












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 **rupture**



rupture

MANTRA

by J. FREED

Rupture London is a club night, crew, and record label who for the last 12 years has built a brand that is home to those pure to the Jungle and Breaks side of Drum and Bass. A diverse and balanced team, the Rupture sound touches all areas of the globe with a loyal and die hard following. They continue to strive to build, innovate, and produce music that represents a future focused introspective atmosphere. Founded by Double O and Mantra, we caught Mantra and Djinn in full effect at Outlook Festival over the summer, and Indi was nice enough to give us some thoughts on her life, close associates, and moves within music.

How long have you been DJing?

I started to learn to mix when I was 16, and now I'm 34. So, 18 years. I've been playing out since I was about 21 or 22, so I've been playing out for about 12 or 13 years now. When I was young I was totally spoiled, because back then there weren't CDJs, and my dad was starting up a community radio station. He had spare Technics 1210s, and back then no one had Technic 1210s you know, everyone had these rubbish little things and I got on the fast track because of that. I would have everyone round at mine for a mix, so I was really lucky with all that.

What is your involvement with Rupture?

My partner and I started it 12 years ago. It's so funny because I have such a vivid memory of being in the car, on the road to Herbal on a Wednesday night. We used to go there all the time, all the wicked nights were there. We had a conversation in the car about it like, "oh yeah, we should start a night,". And then there was this silence like, oh my god, we should start a night. Within about 2 minutes I was losing my shit, I was so excited. We work a lot on intuition and impulse, and I was just like, yes I need to do it and I need to do it now! I'm just going to learn how, make my way through it, make mistakes, and do it better every time, you know?

What are you pursuing with Rupture's musical presence, and where are you taking it?

We've got a really busy year next year actually. We don't have a master plan, or any sort of agenda, there's no business plan, we're just doing it. We haven't really changed what we've done, and it's gotten pretty popular. If you look at some of our lineups now, compared to like, say, our second birthday, the only thing that's really changed is we used to do dubstep in room 2, which we don't any more. There's not a huge amount of difference other than that. I mean, there's a few new artists, but in terms of the concept we have always wanted to make the nights kinda diverse in that we love those deep, moody beats, and the real kind of steppers, and then we love the experimental tearout amen fucking nutty stuff, you know?

We always wanna make sure we have a mixture of all that there, and that's always been the same. We've done a few new venues, we're doing a party at Fabric in January and we now do label nights, we collaborate with other record labels. We do 2 of those nights a year at a wicked little space called 5 Miles, so we've expanded a little bit in that way but we are still at Corsica studios, it's our home. Once we got that venue it really kind of put our stamp in the Drum and Bass world because it was so unique and the system is so intense. It's the perfect space for us and what we're about. We've been there for ten years now.

We've got loads planned for next year for the record label, we've got a couple of new artists which is always really exciting getting new artists who haven't released any music before. I'm pretty proud to be presenting new artists. Like with Forest Drive West and his 'Jungle Crack' EP. We weren't the first label to ever release his music, but it was the first Drum and Bass EP that he had ever put out and he's just doing so well now. Not because of us, but it's exciting because we believed in him from the beginning and seeing him progress is like, such a buzz.



How many cities have you played in this year?

I literally have no idea..... I don't really keep track. Probably about 6 cities in the UK and then maybe 8 or 9 places abroad, something like that, and then loads in London.

At what point did you realize your music career was starting to take off?

It's only really been the last year, personally. Rupture has been building for a while, but with my music all of these things have been coming in, and it's like why not? I can be a mum and do this at the same time, it's always been kind of a dream. I've been doing this a long time, like why fucking not?

Since I had my second son, I've been doing music full time. The job that I had before was for a charity. They made me a trustee, which means I'm on the board so i meet four times a year and I'm still a part of the project, but it's on a voluntary basis. In terms of the actual project it was a lot of work, it's the kind of job where you do way more hours than you're paid for which was fine at the time but now that I've got two kids and it's like an hour each way to get there, between that and childcare it just didn't make sense. So I've been doing music full time and I feel like it's really paid off, because I never really pushed myself like that before. Taking it a bit more seriously has made me realize this can be a career. It isn't always about money though, I'll still play squat parties and illegal raves and there is no money there.

Do you find it hard to balance a personal life with such a busy schedule, doing music full time and being a mom?

Yeah, doesn't everyone? It's funny really, we went to this record fair day last weekend and everyone is always asking us how we do it with two kids, and I'm just like, you just do it! My day is predominantly made up of mom stuff, and then when the babies are asleep, I get to all of my emails and work. Most of my work is centered around my laptop so I'll be approving artwork and text, and designs, back and forth with mix downs, checking masters, test presses and speaking to the manufacturers, and it's all mostly able to be done from a phone and a laptop from home, which is great. It's kind of like that never ending thing, like, oh, take the kids to judo class, now art class, swimming, park, playing, dinner, washing, but you know sometimes the busier you are, the more productive you get because you know how limited your time is, so that pressure kinda gives you a kick on the backside.

What do you find to be the most empowering aspect of what you're doing?

I like being my own boss. I suddenly feel for the first time in a long time, that I kind of know what I'm doing. theres still so much for me to learn, but we've made so many connections and networks, and I feel like we've got a good community where there is just the right amount of competitiveness, but its not nasty, it's like, 'wait til you see how we're gonna present this record!'. I think friendly competition can be good, it pushes you to be better. I also feel confident to ask people for help, like I can call someone up, even if i don't know them that well, and be like yo, you're doing something, lets chat about it and see what we can make happen.

Also, it's Rupture's birthday on Friday and we sold out about a month ago. I'm so hyped about it, and it just feels good, its like an achievement. It's become a thing way beyond any individual, it's a collective thing. Everyone makes it what it is, and that is lovely to be a part of, and seeing how it has grown feels really good.

Who have been your biggest supporters as well as helping you to navigate the music?

Well, I would definitely say my partner, Double O. He always has my back for everything. I think meeting Hannah (Djinn) was really important to me because she was so on the same page, and my friend Panka as well. Panka really educated me a lot in terms of music in our early 20s, but she kind of went off into a different career. So when I met Hannah a few years ago, we started making music together and her work ethic was really inspiring. She's very driven and just gets things done, and is very confident and talented as well. Playing back to back with her was like, such a buzz for me, having another woman that I can vibe off of like that. Hannah is running her own night now, Formless in Manchester, so we can just geek out on stuff together which is really nice. Just like, all the politics that come with running a night, you know all of that shit we have to go through, she's that one person that I know gets it and I can always go to her and she will understand. Storm was also brilliant, when I was first getting started I used to send her my mixtapes and she would always get back to me. She used to book me when she was running a night, called Feline, which was massive for me.



What are some tunes that never leave the rotation?

At the moment, for some reason there's this old Johnny L tune called Treading on XL, and I keep playing it. I'm just like, stop fucking playing that tune, why do you keep playing it?! But it just keeps coming up, like oh, but it goes so well. These days you have access to so much music, but there are particular artists that I'll always play, like Forest Drive West, Digital and Spirit, Double O, Gremlinz and Jesta, I'm pretty much guaranteed to play something new from them. Then sometimes it's just a matter of picking an old tune that you connect with. You know, with Spirit passing last August, his back catalog is just monstrous. I always did play Duncan's music, and I always will, he's such a versatile producer.

Who are some females you think are at the forefront of music right now?

Within Drum and Bass and Jungle specifically, at the forefront is a hard one. There's Storm, of course, this year it has been amazing to see the places that she's been getting booked. Like techno festivals with really big crowds, this guy Mumdance has been booking her for a lot of stuff, she played at Ben UFO's residency, she's done a couple of Boiler Room sets, so it's wicked to see her playing kind of outside of the typical drum and bass box, I love that.

There's this girl called A.Fruit, in a couple years I think is gonna be really smashing it. She already is, she's an amazing producer. There's a girl called Sweet Pea as well, from London, and she's got some wicked bookings coming up, she's fantastic. It's hard, you know, Drum and Bass is quite segregated and the jump up more stadium sound isn't really my thing. There's this girl called Molly Collins, she's gotten really big, and she's got a show on Kiss FM now which is great. There's a few that are doing big things in that world, but it's not really my sound so I don't follow it as much.

We've also got an event coming up next month on December 1st, it's called EQ50. Our Instagram is @EQ50DNB and it's a conference to encourage more women to get involved in Drum and Bass. We've got Storm and Flight on an in depth conversation and people can ask them questions. We've got a Kay from The Untouchables and Medica who are doing a production workshop, while me and Djinn are doing a session about putting on events and promotion. There's also gonna be a producer surgery where people can submit tracks for feedback. It's a one-off event for now, but we're just gonna see what the response is and see if it goes anywhere. I really don't know what to do about the gender disparity in the scene, so this is us working together to try and change that. We've had quite a lot of people signing up already, so that's exciting. We will be recording some of the conversations with proper cameras, so there will be some content for people that can't be there.



California as a whole rakes in just over \$400 billion in revenue for the United States government, so in a state that is rich with resources, it's only natural that we find a vibrant and iconic presence of producers exploring the limits and reshaping the molds of modern day Jungle. In LA, there are countless people DJing and making music, which makes standing out no easy task. Tucked away on the edge of Echo Park in Los Angeles, the duo known as Lost City have steadily built and redefined their focus over the last ten years. Developing their own road map, the two have spent the last decade touching the edges of different subgenres, exploring new structures, tempos, and styles, all while having foresight and wanting to contribute something deeper to reshaping the lines and not conforming to traditional Drum and Bass policies. We sat with Lost City on a sunny autumn afternoon at their local spot near the studio for a trip through the trenches of Jungle & Drum and Bass.

So how did you two find your start and what brought you together?

Tom: We went to high school together in the bay. I've known Noah since I was 13, so we've been homies and learned about DJing and making beats together along with our other good friend Justin. We have lived together in multiple cities like Bend and Portland, Oregon and now here in LA too, so it's been a journey. We all learned how to produce and DJ together, so it's a natural relationship but, we have been a solid project for about 4 years now, since 2014.

Noah: Before we decided to do Lost City together, we had our solo projects. Mine, Noah D, and Tom, Babylon System. Over those years we did some things together too, Babylon System had a collaboration with myself which was caned by all the big guys. I also did some 140 dubstep, more funky, deeper, not overly aggressive, and obviously the biggest one there was "Serious". Tom had the first initial idea for the project. I was sorta done doing

the Noah D stuff and Smog LA had kinda disintegrated, so we were kind of just floating around, not exactly sure what to do.

We had gotten a studio space together, so Tom kinda brought up that we should just go back to what got us into all of this in the first place: classic Jungle. Originally we wanted to try and figure out a way to take those original sounds and turn it into a more modern thing. Especially focusing on the big sub bass, slightly more minimal layouts of tunes, and also originally a lot of the stuff was sort of messing with trap elements and slower BPM's. Now, we've moved it up with a lot more dancehall influences. We've been doing a lot of stuff in 180, and it can also dip down into standard current Drum and Bass, 175.

Being involved in Los Angeles West Coast festival culture, it's good to have that foresight with where you would like to help shift things. West Coast festival culture currently feels very hippy-trippy bass music noise, how are you guys are breaking constraints of niches or specific genres?

Tom: If we were trying to coin a term, I guess it would be like, Junglist Dancehall. As opposed to just Jungle, or just Dancehall. The halftime element of Dancehall, which isn't as consistent as Drum and Bass in that its kind of halftimey at 180 or 190 BPM and then add some Jungle elements to that. I think that's our vision, is to somehow create a kind of subgenre which is like Junglist Dancehall. That's the best way I can think to describe it.

Noah: We're definitely not left field or experimental. We try to keep our compositions pretty straight-forward, and very groove-oriented. We want them to be amicable or interesting to a Drum and Bass DJ, maybe have a halftime break from the rest of the stuff, but also maybe festival DJ's would be more interested in the non- Drum and Bass tunes.

What new directions or projects are you guys looking to bring in 2019?



Tom: For the first few years when we started out we were doing a lot of remixes. We started taking like, old skool Shabba Ranks stuff, and being like lets do a flip and make it halftime craziness, and that was kind of the stuff people liked at first. We ended up getting stuck in a rut where we ended up doing a lot of remixes, so this year I think we're gonna step into a lot more original beats and less remixes, with original vocals if we do vocals.

Noah: Originally everything we did was intended to be a full verse chorus, sometimes bridge, vocal structure... We wanted to make songs that were listenable to non-DJ's but could also be played in a DJ setting. Now, we're still very interested in that, but we are really slowing down the process of making music and trying to get a little more diverse, so a lot more instrumental stuff that's sitting more in the 180 BPM range.

Tom: Lately we decided to kind of stay more in one BPM range and still getting creative within it, to just see how that goes. We're currently sitting on at least 10-12 tunes that are all done and ready to come out on Lion Dub International, Born On Road, and Nice Up, so we're just waiting.

Have you had any exciting bookings this year, or any places you where hoping to reach?

Noah: This year we played Shambhala. It was so rad, the crowd was responsive. We got to play right after General Levy so that was cool, I had never seen him live before. We played in the Village, it was our second time playing there and it was definitely better than the first time. I'd really like to get back to Bass Coast. I played Bass Coast before as Noah D when it was at a different location. I was actually just filling in for Jack Sparrow because there was a problem with his Visa.

Tom: Another thing we've realized is for our sound to really hit and start getting a bit more popularity, we really might need to push more in the UK. So with the Born On Road EP, we're hoping that will help push in that direction a little bit. It's been weird you know, our stuff is a bit against the grain of what's popular and it just has not been getting out there enough.

Any production techniques, tools, tactics you wanna share?

Tom: I would say, in the long run, always make beats that you would wanna hear at the party yourself and don't try and do what's popular. I think that's the only way you'll be able to keep going for like, ten years, you know? Stay true to your passions and what gets you hyped at the end of the day. Just explore that and be free around it. I think that's how Jungle started, it was just these Jamaican dudes in the UK that were like, well theres all this Techno or whatever, but we're gonna make it twice as fast with some crazy breaks and add this jamaican flavor. They were doing something wild, they were feeling it and this whole new thing came out of it.

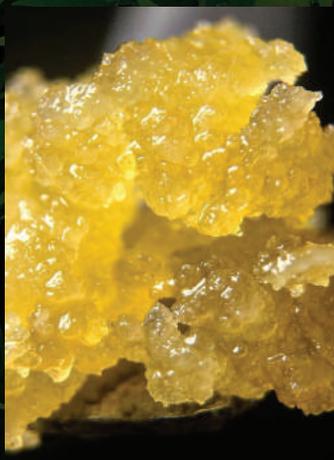
Any life skills, street knowledge, or production values people should know about?

Noah: As far as production, I'm a super detail oriented person. So when you're making tunes you just gotta keep on listening and any time you find something wrong, you gotta fix it. If you see something wrong you can't just not do something about it, and writing music is just constantly listening for these little mistakes. Sometimes you spend two hours fixing one little thing, but that attention to detail is what's going to make it sound great.

Tom: Collaborating with other people is really important. I learned how to make beats by watching my friends make beats. It was an organic, community sharing of knowledge. I think if you're just being a super loner stuck in your own world doing things your way, it would benefit you to hang out with some other producers and see what they're up to. I've learned a lot from other people. I learned a lot from Noah, SPL or Champagne Drip, Sam, I've known him forever since I was 15, Demo Kelly taught me a lot, Antiserum. That's how I know so much, thanks to all of them.

With 2019 in sight, it seems as though Lost City are sitting on some explosive tunes and with the patience to sit and let the scene develop in the direction they want, they are wasting no time in creating an arsenal of new assets to continue building bridges between Jungle, Dancehall, and everything in between.

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MADD in *Madrid*

Spanish cities have forever been heavily influenced by art and music, so it comes as no surprise that one of the most prominent cities in Spain is producing a determined and fierce new breed of talent. In a highly stressful and competitive atmosphere much like Los Angeles, Madrid is fueled by a passionate and devoted subculture built on years of history in graffiti, hip hop, and jungle. Divided into different regions carved out by an extensive Metro system lies a city that would take years to fully tackle. One figure who has been a staple in the way graffiti is conducted in Madrid is Scanner. Vested well into 20+ years of graffiti, Scanner has been a key figure setting the tempo in his city streets for many years.

While on tour through Spain, I decided to recoup in Madrid for the week. Not knowing what to expect and with hopes of lurking some trains, I checked in to a small spot that would be home base for the next week. A great way to view the city to get my bearings, I jumped behind some other tourists and quietly jumped onto a bus tour. The buses are always a go-to method for a quick ride around the city opposed to the underground, it's quite easy to ride for free and are often a great way to see the primetime street spots. After checking into the MTN flagship store, I made my way to the Molotow store for some better prices on paint and hopes of linking with some writers.





SUBVRS





Just by chance while in the store a tall cat in a tracksuit slid into the store, and with a slight nod to the store clerk behind the counter began to pull his own paint from the racks. It was obvious by his demeanor that he was a veteran of the streets, as I made my way to the exit, I briefly asked him a couple of questions about the city and told him what I was looking to do. He introduced himself as Scanner, and rather nonchalantly asked if I wanted to do some spots later that night. Normally I travel and paint solo, but as I was in a big city it seemed like it would save me some time putting in footwork. The first night was spent zipping around on linking with for some big trackside. After a couple nights out with Scanner It was obvious that he was a heavy hitter in the city and his level of consistency from tags, to bombs, and pieces was undeniable. Scanner kicked down some knowledge on who he was and what the Madrid lifestyle was all about.





As with most writers, Scaner found his early youth testing the waters with graffiti. With the graffiti scene slowly emerging in the 80's and 90's, what attracted you to graffiti and how did you start writing?

“I was around 12 years old at the time I was first exposed to graffiti, some of my school mates had decided to go into a shopping center and steal some markers. They went around and started to do tags near the bus stop and spots, so I started with them” Scaner tells me.

What do you think makes Spanish/ Madrid writers different than the rest of the world? “I think all writers have the same madness, to me it seems like a sickness. So many Spanish writers are willing to do the craziest things to get up. For me, it's catching stopped trains filled with people and crushing whole cars and end to ends. I try to always go big with a lot of color. Go 800x bigger than yourself!”

Madrid has been on fire in for as long as I can remember, and with a healthy new generation bringing new life into the scene, the help of phones, and the internet, we are now seeing younger writers crushing metros in Madrid, can the police stop the graffiti?

“At the moment the situation to paint trains is hard. There are a lot of security in depots, it's difficult to have time to paint. Madrid writers want to paint so the only way to paint is to enter with fifty people inside and go very heavy.”

Do you feel the older generation of writers is passing knowledge to next wave of young guys coming on to the scene? “Absolutely, always. The new generation are learning really fast, and now with better methods and tools they can do more.” Is it important to teach the next generation? “Yes of course, but not to teach them too much,

they can bust everything.”

For a handful of days during my stay, I was given a front seat into the fast-paced, competitive edge that was the Madrid atmosphere. Hopping fences and running across freeways in the middle of the night, it was apparent that I was in the presence of one of Madrid’s most fierce painters. With my departure looming, Scanner was finally able to link me with some of the younger guys who were going to try and do some panels. I jumped at the opportunity, grabbed my things and made my way to link with the guys for some real action.

With my trip winding to a close and the week of events fully sinking in, the questions of why I put myself into these high stress situations came to my mind. I ask Scanner what if he thinks its important to be famous or consistent?

“Consistent, because I don’t like fame. Graffiti is simple, just be yourself.”

What is your favorite surface to paint?

“I don’t care where I paint”, he states, “to me all that matters is that you paint with your heart.”

With graffiti a full contact sport and the highs and lows many, why do you still write after all these years?

“Thats a good question” he tells me, “I keep painting because it makes be feel young and in shape. I hope to keep painting for many more years.”





After an aggressive week of streets, highways, tracks, and trains, my time in Madrid was finally over. That's often the interesting thing about traveling without a plan, you can never be sure how the events will pan out. On most of my trips, it's rare that I find myself painting with people. It never seems natural to me to reach out on social media trying to find the link to get spots. The unpredictability that comes with going with the flow and having no real direction has been an interesting route to walk and after my crash course, it's no joke how serious the cats from this city take their sport. With my wallet a little lighter and ankle completely swollen, I limped out of Madrid with one last bit of street knowledge.

“Always be smart, skilled, and agile.” - SCANNER



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SUN & BASS

WORDS: JESSICA F.

PHOTOS: ANDREW ASARE-APPIAH



As I stepped into Ambra Night at 15 years of Sun and Bass, my friend and I immediately felt the warmth from the friendly staff welcoming us into the festival. Arriving Tuesday evening after a long day of traveling and a bit late as we had just come from another festival, we arrived to find the club rather hushed and laid back. “Am I losing my hearing, or is it just quiet in here?” I found myself asking. Maybe both. We had just come straight from a festival where the sound systems are remarkably loud, and now we were in a residential area on a Tuesday. But as we got settled in and the week continued on, the sound got louder and the energy from the crowd elevated to match it.

The entire town of San Teodoro has a chilled out, incredibly welcoming vibe. Even the local shops and street vendors were blasting our music in solidarity to celebrate our arrival and make us feel right at home. Between some of the best pizza and gelato I have ever experienced in my life, along with beautiful landscapes, perfect weather, super cordial and accepting locals, drinking wine like it was water, and eating wild figs off of trees as we wandered through town to find the next party, I found myself worrying very little about anything other than enjoying the present moment. The slow pace of island life here makes for the perfect holiday, the people in this quaint town really are just on a relaxed schedule.

Dancing on the soft sands of La Cinta beach on Wednesday afternoon, Calibre and DRS had the entire beach smiling and grooving alongside the mild ocean waves. The seawater here is so warm, it feels as though you are taking a bath in the clear waters. Later that evening, the Ambra Night Gazebo was the place to be, with the night curated by Storm to honor Spirit. The skies paid tribute as well, with a thick downpour of rain to cool off all of us who danced it out in his honor. Bal Harbour’s swanky pool parties were a highlight as well, with all the alternative sets transporting us back in time. Eating dinner poolside during Fracture’s set on Thursday was delicious on more than one level. The Garden later that evening curated by Randall was madness, it’s great to see him incorporating newer talent and paving the way for future generations. That same night, Doc Scott and Dbridge played a back to back set in the Gazebo that will go down in history. Friday was a bit of a blur. In my defense, at least one night is bound to be difficult to remember when you’re out raving for an entire week straight. All I know for sure is I was having an excellent time.





Each day of Sun and Bass is split into three separate parties, one during the day, one in the evening, and the nightclub all night going until 5am. Countless memories, but sadly I never made it to Ambra day, which is the evening party. We fell into a routine of eating dinner and napping after all of the day parties to prepare us for the long nights of dancing ahead. Partying in the sunshine gets exhausting! Luckily with everything going on throughout the week, there is absolutely no pressure at all to see everything, which is yet another reason why this festival is so relaxed. You can just go at your own pace, and the entire festival feels like a vacation. You are able to come and go as you please, so if you dance too hard or just wanna relax and regroup for a moment, sitting on the beach just outside of the nightclub and listening to the waves crash with drum and bass playing in the distance is a great way to spend some time.

My favorite day of any festival is always the final day. I believe by then everyone is making the best of our last moments with new and old friends dancing as one and celebrating life and music. Sun and Bass was no exception, as things got silly on Saturday as soon as we walked up to the Ambra Night Garden and were greeted by security guards playfully not letting us in, asking my friend and I if we were celebrities. As we entered the club already laughing, the night got progressively more weird. We cracked up at Skittles, who was wearing these ridiculous fish flip flop shoes he deemed “flish flops”, which we later found abandoned on a table with him nowhere to be found. We met some local Sardinian girls and shared some DMT with them, as they had never so much as smoked a joint in their entire lives (spoiler alert: they had a great time and loved every second of it). Commix played a set that gave me so many warm feelings, we really went all in vibing on the dance floor that night.

Unfortunately, my friend had purchased a flight that was leaving early that morning and had to leave right as the nightclub was closing. It was a super emotional goodbye as everyone poured out of the nightclub and onto the beach to watch the sun rise together. It was a glorious and memorable sunrise, one of the most beautiful I have yet to see, with everyone sitting in the sand reminiscing on memories made throughout the week and grasping on to our last moments together, wanting it to last just a little longer. The sun had fully risen as I walked along the beach path back to my rental house, alone, and I couldn't help but feel a little sad as it finally registered that it was over.

Having a huge dinner the next night at a long table along with 20-30 people I had just met, I fully understood why they say Sun and Bass is considered a family affair. It's because it truly is.



ALBUM REVIEW

WORDS: *BRIAN G*

Drum and Bass has long existed on the outer edges of electronic music. Much of this lies in its experimental nature, which comes in all varieties and flavors. Blu Mar Ten have long been known for their left field work in DnB, so it comes as no surprise their label carries this ethos as well. Akuratyde's album "Past Lives" pushes the boundaries of the genre in all the right ways.

Rather than using the fast-paced driving energy usually found in this style of music, Akuratyde creates movement employing the dual pairing of lush sounds with halftimey beats. The production alone is exquisite, creating atmospherics that convey a complex range of emotions. One of the most fascinating aspects to the album is its engagement in the exploratory nature of downtempo music, while still possessing the urgency and energy of the drum and bass genre.

Pulling heavily from the Autonomic template of space and soul, the album explores every permutation of these elements. "Come True (feat. Monika)" begins the album with an echoing keyboard motif propelled by deep basslines and a creatively layered rhythm, evoking the focus and sincerity when first embarking on a journey. The staccato beats of "Without You" follow, with a lilting guitar melody that slowly builds throughout the song – effectively depicting the rising melancholy felt when a loved one is absent.

The pace changes with the glitch out that is "Plume." A driving track with a hypnotic catchy melody, it warps the mind into a speculative state with ease. This sets the stage for the epic sounds found on "Wonder, Love, and Loss": a slow-moving wave of synths cascade into a steady groove, further amplifying the introspection begun on the previous track. Each layer is simple, yet together form an incredibly complex track with an ever-changing background of sounds, aptly describing the emotions contained in the songs title.

Fragmented vocals and an aggressive flow define "Find My Way," reflecting the determination in trying to figure out what you want in life. The almost sloth-like pace and mammoth bass contained in "Into The Sea" provide the sensation of floating in the ocean, and the peaceful tranquility that brings.

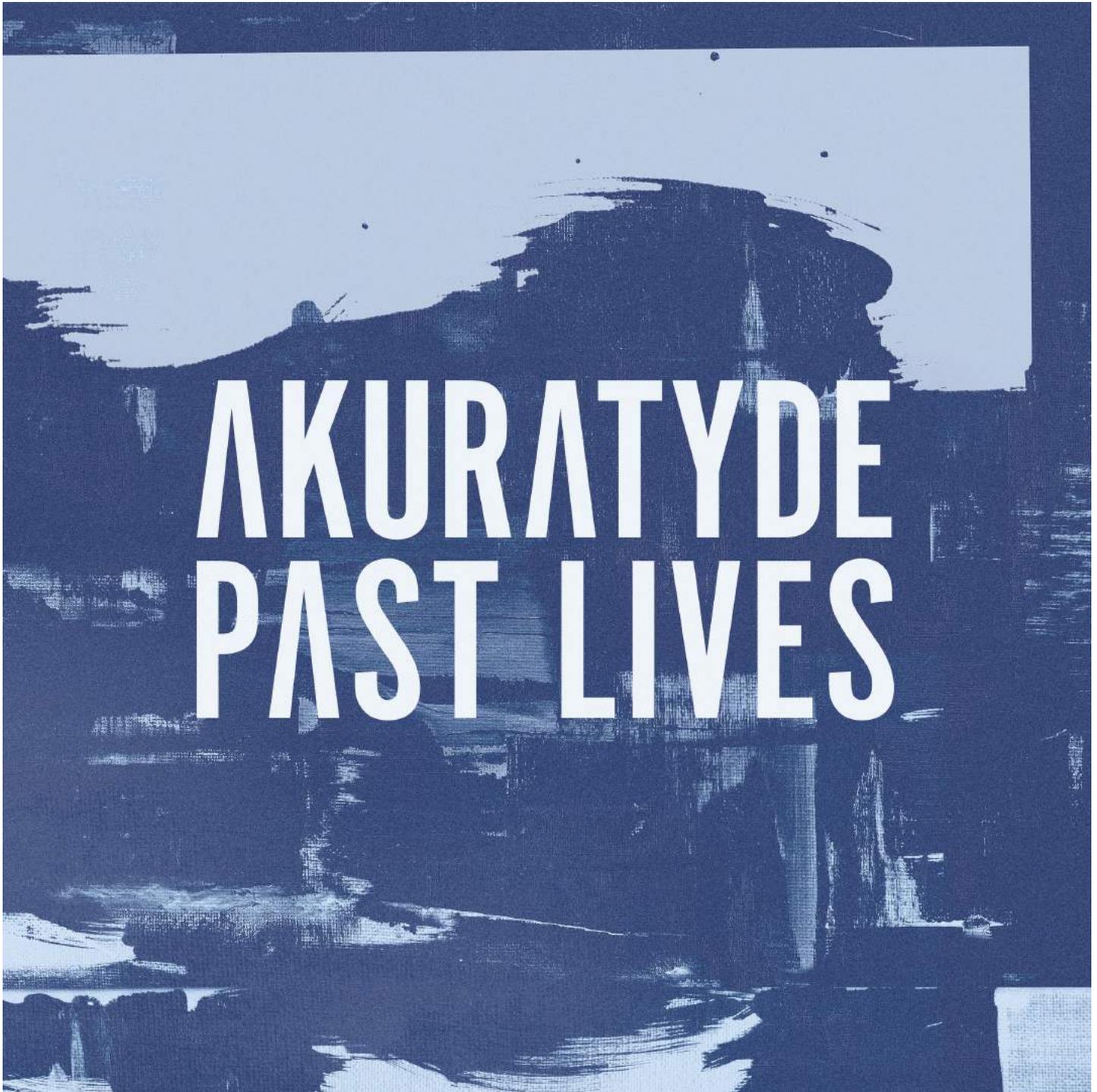
Summer is often associated with outdoor parties and exciting times with friends; the energetic trick beats and busy basslines of "Lost Summer" provide a reminder of that summer vibe we never want to end. Alternatively, "November's End" recalls when winter is coming and those warm days are over, yet there is so much to do and look forward to. Akuratyde expertly evokes all this with his expert use of a repetitive tempo layered with ethereal melodies.

The title track enters at last – beginning with beautiful yet harsh atmospheric and leading into a toe tapping rhythm that puts you into a trance, it finally explodes with deep basslines that incessantly build. As “Past Lives” subtly increases in intensity over time, it becomes impossible to resist speculating on all that has been and all that could be. “Complications” evokes adversity, with its dark overtones and brooding bass; the jagged rhythms which arise further underscore the turmoil experienced when dealing with hardships in life.



Conduct himself guests on the next track, “The Well.” This driving tune comes complete with the sub bass Conduct is known for alongside the melodic sensibilities of Akuratyde, creating a unique blend that explores the full highs and lows found in this world. Lastly, “Letting Go” is delivered and could not be a better closing to an album. The steady pace and lush uplifting melody paired with fragmented beats portray the joy felt when realizing all parts of life are an inspiration and define who we are.

Akuratyde has crafted a particularly expressive and emotive album, replete with the technical production that is a hallmark of Drum and Bass music. There is something for everyone here, and a perfect showcase for the multi-genre experimental workouts that are so desperately needed today.





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NOISIA
11 SET

HIGH CONTRAST
11 SET

DJ HYPE

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DANNY BYRD

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FLAVA D (D&B SET)

LOGISTICS

NU-TONE

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SHOGUN AUDIO

SHOGUN AUDIO
FRICION
12 YEARS OF SHOGUN SET
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SPECTRASONIX
BENNY L
T+I
GLXY
POLA & BRYSON
DATA 1

DUBPLATE STYLE

DUBPLATE STYLE
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DI DIE
HERNITS THE ARCHIVE
DJ STORM
1990-2000 SET
NU-TONE
CRATERGODS SET
DEAD MAN'S CHEST
MANTRA
UNCLE DUGS



EXIT

EXIT
DJ DMC
DRUM & BASS
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LONDON ELECTRICITY
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1 HOUR SET

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A.FRUIT

WORDS: NIK P

Straight out of Moscow, A Fruit (Anna Fruit) has been making waves with her recent releases on labels such as Teklife, Hospital's Med School, Hyperboloid, Iberian Juke, Sequel One and Ireland's Rua Sound. We recently caught up with her fresh off of a tour in China to get some more information from this head turning producer:

Hello! Tell us a little bit about yourself. Where are you based?

Hi! I was born in Moscow and lived there for 28 years before moving to Saint-Petersburg half a year ago. This city is very beautiful and much calmer than the capital, and as a result I am even more productive here. Though I still go to Moscow to host my "Get High On Bass" parties and to meet family and friends, I am very happy living in Saint-Petersburg.

You just got back recently from your China Tour right? How was it? Was it your first time touring China?

It was my second time touring there and I'd say it's always absolutely wicked! Nightlife in China is just starting to really develop as the first underground clubs opened there just a few years ago. So people are very hungry for music and are drawn to it - somehow you can feel it during the show, and it's cool. I've met a lot of good people and talented DJ's there, and am especially happy that I got a chance to meet the Unchained crew - they do amazing work.

How is the scene in Russia? Do you feel like there is an advantage or disadvantage to producing footwork there?

The underground bass music scene in Russia is very small and footwork music is just a tiny part of it. It is known only amongst the groups of music nerds who really dig deep. So it's a big challenge to get any attention and increase the footwork audience in Russia, but at the same time it's an interesting adventure that requires a lot of work. When a random person after the gig says he discovered a new genre and gives thanks for such a breath of fresh air, it's really pleasant and I feel that my efforts are not in vain.

It was your tune "Tender Love" on Med School that got a lot of people paying attention to your music. Have you been producing long before that?

In 2008 I found out that music production is what I love to do the most. I started to discover DAWs, learn about sound design, and graduated from an audio engineering course. So I have been working a lot for a few years already and it means a lot for me to appear on such great labels as Med School and others like Hyperboloid and Rua Sound. I'm grateful to the universe for all the people that I meet on my path. Things are happening because of their interest and support.

When you start a tune do you tend to start with drums? Pads? Vocals? What are your favorite VST's for basslines?

It's always different. Once I get inspired by some sound, sample or an idea I can try to start a track with it. And there's even no guarantee that I will keep it there in the end.

I've been a fan of NI Massive for a long time and I use it often. Sometimes combining that with low-mid elements that I make with NI F8 and by layering samples. The other time just a classic 808 Kick Sub comes in perfectly and there's no need for anything else.

What do we have to look forward to from you?

I just finished working on two EP's that will be out next year, and am also currently making a collaborative EP with one of my favorite producers, as well as finishing a couple of tracks for compilations. So there's really a lot to keep an eye on, and I hope that all these releases will help me to go further and travel the world with my music. Also I just took part in Boiler Room's documentary about the Russian underground scene and am looking forward to seeing the movie when it comes out in 2019.

Are there any other Russian producers you would recommend checking out?

My biggest inspiration out of all of the Russian producers is Med School's Bop. I'm a big fan of his music, his label Microfunk Music and side project Abstract Elements. Almost 10 years ago when I was listening to his podcasts, I never could have imagined that one day we would become partners.

Some other Russians to check out are Hyperboloid's affiliates Fisky, Famitsu, Cadeu and Tropical interface, and for 160 bpm guys - Dobriydrug from Saint-Petersburg and Dub Beans from Rostov-on-Don. On the DnB side I'd recommend checking out music by Subwave, Enei and Black Barrel.



FRACTURE



Astrophonica

WORDS: NIK P

How did the label first start? Who was involved?

The label started in 2009 by myself and Neptune. It was sort of one of those situations that all fell into place. We had two tracks, Clissold and Killerwhat? that had been signed by DJ Flight for her label Play:Musik which we were ecstatic about. She was one of our favourite DJs at the time and it was a great look for us. We were really proud of the two tracks and super excited to see them come out on such a cool label. I'm not sure exactly why but the label was put on hold and eventually folded. This alone was a massive shame as it was a great label but it also left us with two of the best tunes we'd done to date with no home. Around the same time I was running a dubstep / 140 label called Compound One so I had a bit of experience in that side of things so suggest to Nelson Neptune we started our own label and put Clissold and Killerwhat? out as the first release.

How did the VIP series come about and the "jukeification" of the previous releases? What motivated you to have the earlier tunes revisited in the new style? How did you see Astrophonica fitting in or standing out with the new approach to dnb/up tempo?

The remixes or the 'footwork' versions came around as a result of the footwork I was listening to at the time. Particularly Rashad & Spinn and all the wicked re-edits and remixes of tracks they had and were playing. From 70s shit right up to current tracks. Om Unit's Philip D Kick Footwork Jungle project was also a massive influence. I thought "i love that, the idea of footwork edits of well known tunes, I'm gonna do it to one of my own tracks" so I did it to The Limit which was one of the most cross over and recognisable tracks from the catalogue. I remember I had just started using ableton and was firing tracks out in a few hours. I finished this and gave it to Loxy to play at Sun & Bass that year. the original was a big track at the festival so I thought it would be amusing to have the intro exactly the same and then the drop completely different and fully OTT. I got Loxy to troll dBridge with it and cause a bit of dubplate drama. Anyway, that was just me being a dickhead and thinking I was funny but the tune got a great reaction and certainly opened some doors. From there I began speaking with Om Unit as he was a fan of it. It all just fell into place after that really. I asked him if he wanted to do one too and he was up for it. Then Machinedrum a bit later down the line. Up until that point the label had been 100% drum and bass centric. This series blew it open really. I'm super lucky to have a talented artist and creative mind close by in my brother Harry. He's designed everything for the label i think it was his idea to do a 3 part series as he loves triptychs. He had the concept and designed the series.

How did you see Astrophonica fitting in or standing out with the new approach to dnb/up tempo?

Honestly I really don't think about it. I love putting out music that I don't think anyone else is. I like to try and be slightly on the cusp of things but that all comes from a love of uncharted territory rather than a conscious decision. This approach has definitely intensified as the label has aged but again it's not conscious. I love the moments in underground music before a current style or approach has become a thing. So like the early footwork influence in DnB, it was really a fertile time. No rules and people all bouncing off each other. At that moment it feels like you're all being guided towards a common idea and the work is completing its self and you're not in control. You're just there all buzzing off each other and some sort of greater force is completing the work. Those moments are my favourite. Early Jungle was the same and so was early Dubstep. Just amazing shit happening from different groups of people that somehow gravitate towards each other and create something seemingly unintentional. Like somehow the planets align and all this music that kinda fits a tempo or approach just appears from separate sources. Like lots of people from different paths arriving at the same place at the same time. A synchronicity.

Any highlights of running the label that you'd like to share?

I think the release of Customtone was and still is a real highlight. It's special in many ways. firstly as it features my Dad playing lap steel guitar. Nelson and I had written the backing track and thought it would be wonderful to get my Dad on it. We worked really fucking hard on making it happen and work and I'm really happy with the overall sound and vibe of that record. Really dreamy and a super psychedelic guitar sound that uses like a ducking reverse reverb thing. Secondly the track has the most amazing video to go with it by Utile Creative. This was in their early days as a company and Harry and Nick spent fucking ages on it drawing and scanning in each frame. It works so well with the track and is something I'll forever be proud of and have no hesitation showing to anyone one else of any age. 3yos to 90yos. The sleeve was also a process. The print was created using a techniques called Lithograph which involves creating a printing plate using a light sensitive substance. One we had the plate we rented a hand press and spent an entire weekend printing sleeves in our kitchen. Finally, it solidified and rounded off the label's first album 'Retrospect: A Decade Of Fracture & Neptune'. It was the only new track on there and really made the album. So yeah, quite a lot of emotion and dedication in that particular record.

You've had some real amazing releases by artists that don't have the largest profile, but you support their music. Does this reflect a certain ethos?

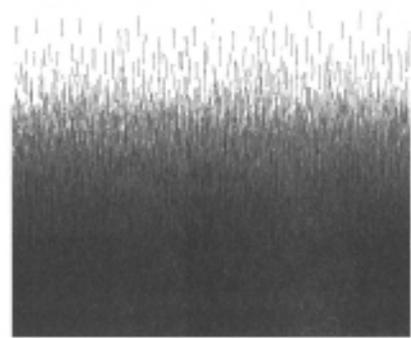
I just like sick music that has a bit of a head turning quality to it. Tracks that you hear and think 'oh this is a bit different'. I take A&Ring the label quite seriously and I'm always pushing artists on the label as I want music from them that I think stands out from music they might have released elsewhere. It's all about a catalogue and a history that will stand up in years to come.

Gradients 2 is a big album and in ways is stepping outside of the box more than the first. It's quite big to have artists like Luke Vibert and Falty DL and DieMantle on it. Are there any anecdotes you'd like to share about compiling it?

No anecdotes as such just I'm super happy and honoured to be able to do a volume two and to have music on there from people that have inspired me. Having a Luke Vibert track on the label's catalogue is massive for me. I've always been a fan and he's just one of those names that are part of the fabric of weird UK electronic music. He's just there, with Aphex Twin or some one like that. The same goes for DJ Die. He's a hero of mine and I grew up listening to his records. But what's great about it as an album is that you also have people like Groves on there who is a young artist from Canada or ONHELL and Sigrah who are from the US. So you have some founding figures and new blood all on the same album.

You appear you be reinventing your sound again - "turbo berghain" as evidenced in tracks like Dropping You and Turbo Toms. Can you give us an idea of where your sound and Astrophonica is heading in the near future?

As I mentioned earlier. I love the early moments in a style or genre. At the moment this fast techno sound, or Turbo Berghain as I'm calling it to amuse myself, feels fresh and boundaryless. I crave that feeling. I've done a load more Turbo shit and I can't wait to unleash it. What's encouraging about it is there seems to be some synchronicity around it. I thought I had come up with it but then it seems that the more I make of it, the more I notice other people are having similar ideas. I find that really exciting. How did they know i was doing it? How did I know they were doing it? We're arriving together from different places and different paths. I don't know where the Astrophonica sound is heading as I like to be traveling right at the front, traveling blind if you like, and just letting it all happen. The one thing I can say for sure Is that I want to broaden further and begin releasing even more genres and styles.



GRADIENTS
VOLUME 2





CREW SPOTLIGHT

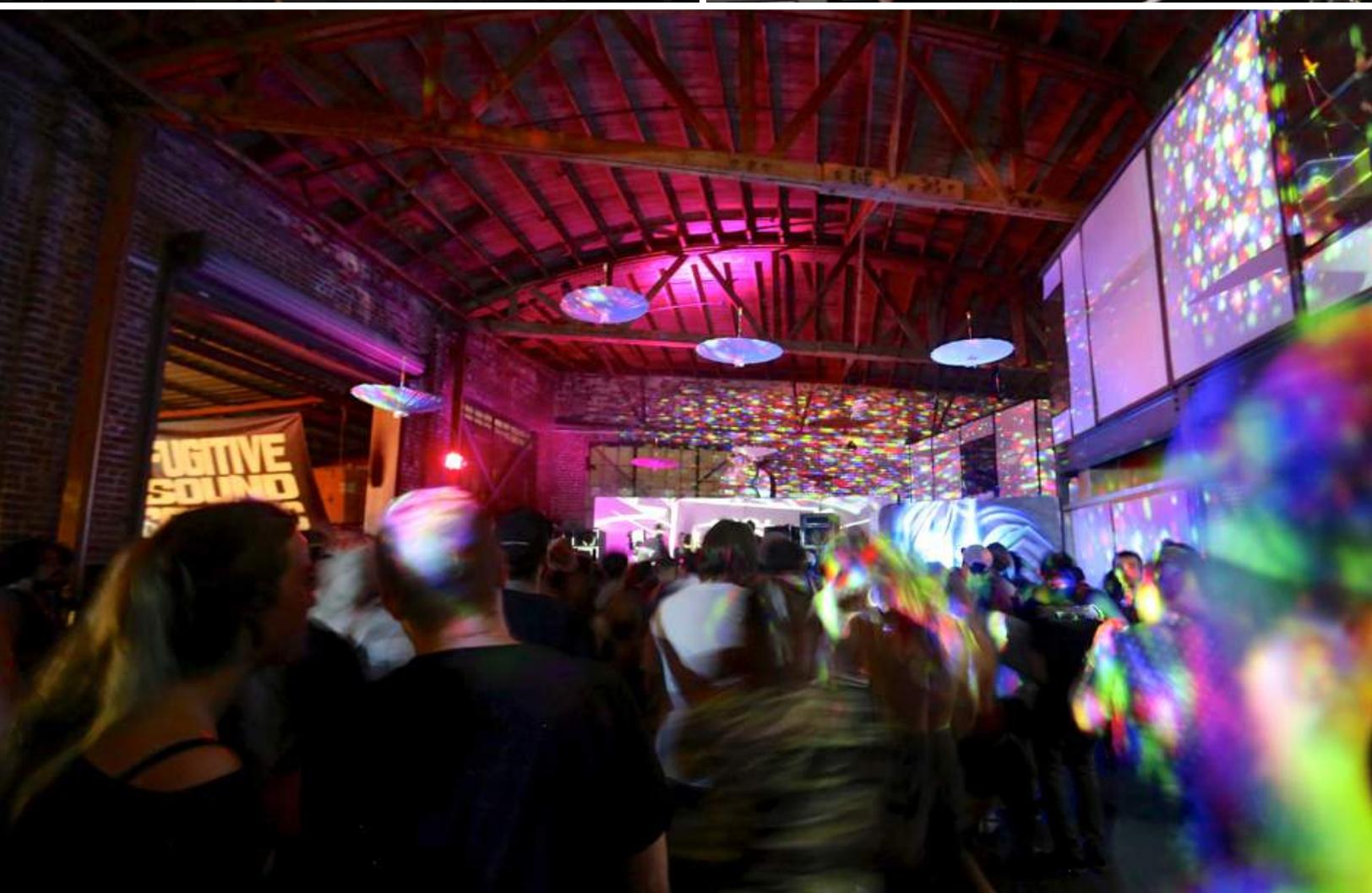
*PHOTOS: REGAL D
WORDS: STAFF*

The Lostkawz brand was developed in 2012 in Southern California. Dedicated to the underground music and art movements, it has evolved over the last six years from a website and blog to a production company, clothing brand, and magazine. Created out of a necessity to not just talk about events, but to represent what Junglist and underground lifestyles are really all about, the crew developed a purpose to present a global perspective of subculture to their Los Angeles community.

From the surface, the brand name may reflect a negative social stigma of undesirables, or those looked down upon by the social mainstream. However this could not be further from the truth, Lostkawz as a whole identifies as the lost art of community building within subculture as well as creating a platform to unite the past, present, and future generations of underground heads. This all elements crew of artists, dj's, producers, graffiti artists, designers, photographers, writers, and performers, the team has dedicated themselves to go against the status quo.

July of 2018 marked four years of affiliation with Outlook Festival, and it's no question that among a now very popular trend of throwing warehouse parties, they are still innovating infusing art, music, performers, and culture into one space. This years Outlook Festival Launch party in Los Angeles a full spectrum lineup showcasing TRUTH, Marcus Visionary, Joe Nice, Anna Morgan, Bogl, and others; possibly the most diverse lineup to date. In conjunction with the release of the new magazine, SUBVRS, the crew seems to be firing on all cylinders. 2019 will mark a five year celebration of strictly underground events in Los Angeles, and with a crew full of talented movers and shakers, their sights are aimed high and despite the name, they undoubtably have a cause, and are far from lost.





ARTISTS TO WATCH

WORDS: STAFF



CALCULON

@nikcalculon

www.soundcloud.com/shootrecordings

North America has been gaining ground for the last 10 years with a solid output of fresh and consistent talent. Calculon has been destroying dance floors around the globe for more than a decade, pushing all styles of Jungle, Juke, and Drum and Bass. For the last ten plus years, he has earned his place among some of Drum and Bass's recognizable labels. Slowly being regarded as a trend setter over the years, his most recent releases "Larchmont", "Back the Fuck Up", and his newest stomper "Fierce" with Shamanga & Austin Speed has received support on BBC Radio 1, RinseFM, and by dance music dons like Rockwell, Om Unit, Toddla T and Digital. Currently at the head of Shoot Recordings, a left of center label, he has been steadily building on the cutting edge of uptempo sounds. Residing in Southern California, his plethora of passport stamps have kept him relevant in the ever changing world of bass music. After a massive world tour summer of 2019, touching Asia, India, Middle East, and Europe, the buzz for the next Shoot release is bubbling. Be sure to keep it locked on Calculon and catch him rocking a city near you.



KOROSTYLE

@korostyle

www.soundcloud.com/korostyle

Originally from Paris, KOROSTyle has been lurking under the radar for some time now. Gaining strong support from some of the most consistent in 140 and Dubstep, his mounting catalog of releases have been burning up sound systems across North America, Europe, and Asia. Now under the wing of Joe Nice, his latest release on GourmetBeats has been getting play from artists such as Sinistarr, Von D, TRUTH, Conrank, and more. With a few tours through Asia and Europe under his belt, KOROSTyle has settled into North America and is sure to be maneuvering his way through the Canadian and American festival and bass music world.



SCOTT ALLEN

@scottallen

www.souldeeprecordings.com

Scott Allen, originally from Seattle, Washington, has been an established name in Drum and Bass for over a decade. Initially, he was heavily involved in the U.S. breakbeat scene. In 1994 he teamed up with Tim Andren, and together they formed the group called Neosoul. With a strong passion for Drum and Bass, it has completely taken over as the genre he produces, plays, and collects currently. With releases on various labels such as Liquid V, Fokuz Recordings, Good Looking Records, Jazzsticks Recordings, Celsius, Intelligent Recordings, Deeper Vision, and Textures Music Group, he has built an amazing back catalog of music. With bookings across North America and Europe, he is noticeably being regarded as a key figure in shaping

North American intelligent drum and bass.

In January 2011 he started Soul Deep Recordings, which has become a launching point for many of the emerging artist pushing deep, soulful, intelligent drum and bass. The amazing roster of artists to release on the label include: Dramatic & dbAudio, Furney, Paul SG, Paul T, mSdoS, Random Movement, Macca, Flowrian, Rowpieces, Jrumhand, Phat Playaz, Duoscience, Stunna, L-Side, Broken Drum, Phase 2, Kasper, Philth, Andrezz, Deeper Connection, and many more. With Drum and Bass on an uncontested rise in electronic music, be sure to catch Scott presenting more uplifting music on Soul Deep and events near you.

LABELS

TO WATCH

WORDS: STAFF



WORST BEHAVIOR

@annamorgandj @doctors.hate.her
www.soundcloud.com/worstbahaviorrecords

Worst Behavior is a label & party series founded by Anna Morgan and Bell Curve based out of NYC. With a new label and consistent presence in North American, European, and Asian festivals, the duo make a well balanced team who remain fierce behind the scenes as well as on the decks. Dedicated to promoting producers that excite them, their label comes packed with high BPMs, technical engineering, and a love of deep rave music. Just off the ground in 2018, the ensemble of artists such as DJ Madd, Luke Leadbelly, PlayPlay, Kala, and others are just the start of what is sure to be a spiderweb of upcoming and influential producers. After a year of steady touring, the two have sunk down for the last part of 2018 and have big

sights for the year to come.



NEW WORLD AUDIO

@djsquarewave
www.soundcloud.com/nwa-uk

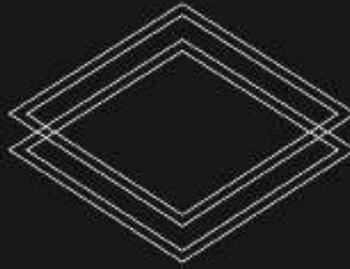
Founded almost seven years ago, New World Audio is no up and coming label. A multifaceted platform founded by DJ Squarewave has branched into not just a record label, but a radio show and club night as well. Operating out of London, the label has built a strong image within 140 and Dubstep. Remaining true to the sound, the label has grown to over 35 releases as well as a well balanced repertoire of producers from around the globe. Artists such as Sukh Knight, Shandy, Digid, Felix, and more call this label home. Focused on pushing dark, gritty, true dub sound, New World Audio has remained a staple in the 140 sound.



SOFA SOUND

@dlr_sofasoundbristol
www.sofasoundbristol.bandcamp.com

Couch to couch, the sound is the same worldwide. DLR, one of Drum and Bass's golden boys, brings us a fun, charismatic label: Sofa Sound. Based out of Bristol, a breeding ground for great music, DLR aims to bring cut and dry Drum and Bass directly to the heads. Calling on his rolodex of close allies to help shape the direction of the label, there is no shortage of straight forward music coming from the Sofa. Artists on this fairly new project include Break, Randall, Ulterior Motive, Quadrant, Script, and others making their intro to the label game nothing short of fierce. Complimented by fun and creative sticker packs and catchy album covers, Sofa Sound is sure to be creating vibrations that will make you dance in your seat.



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