

# SUBURBS

PRESERVING STREET CULTURE



PLAY OVER ME | YOU'VE BEEN HERE

THE WORLD'S BIGGEST DRUM & BASS FESTIVAL

# LETITROLL

STAND YOUR GROUND

FINAL LINE-UP

ARTISTS BILLED ALPHABETICALLY

**ANDY C** | **CAMO & KROOKED**

& MC TONN PIPER

& MC DAXTA

**NETSKY** | **NOISIA**

DJ SET

DJ SET

**PENDULUM** | **WILKINSON**

DJ SET

DJ SET & MC AD-APT

1991 | A.M.C | ABIS & SIGNAL | ALIX PEREZ | ANNIX | APHRODITE | B-COMPLEX  
 BCEE | BENNY PAGE | BENSLEY | BLACK SUN EMPIRE | BLADERUNNER  
 BREAK | CALYX & TEEBEE | COPPA LIVE | CULTURE SHOCK | CURRENT VALUE  
 CYANTIFIC | DANNY BYRD | DBRIDGE | DELTA HEAVY | DIMENSION | DIRTYPHONICS  
 DJ KENTARO | DJ MARKY | DRUMSOUND & BASSLINE SMITH | DUB PHIZIX & STRATEGY  
 EATBRAIN LEAGUE x JADE B2B MINDSCAPE B2B FOURWARD FT. COPPA | EMPEROR | ENEI  
 ERB N DUB | ETHERWOOD | FRANKEE | FRED V & GRAFIX | FRICTION  
 GENTLEMEN'S CLUB | HALOGENIX | HEDEX | HYBRID MINDS | HYPE B2B HAZARD  
 ICICLE | INSIDEINFO | JOE FORD | JUBEI | KASRA | KEENO | KILLBOX (ED RUSH & AUDIO)  
 KINGS OF THE ROLLERS | LEVELA | LOADSTAR | LOGAN D | LONDON ELEKTRICITY | LSB  
 MADUK | MAJISTRATE | MATRIX & FUTUREBOUND | MAZTEK | MEFJUS | METRIK  
 MIND VORTEX | MISANTHROP | MUZZY | NEONLIGHT | NU ELEMENTZ | NU:LOGIC | NYMFO  
 PHACE | POLA & BRYSON | PROLIX | PYTHIUS | RAGGA TWINS | RENÉ LAVICE  
 RIDO & THOMAS OLIVER | RIYA | ROCKWELL | S.P.Y | SASASAS | SEBA | SHIMON  
 SKEPTICAL | SPECTRASOUL | STATE OF MIND | SUB ZERO | TANTRUM DESIRE | TC  
 TECHNIMATIC | TEDDY KILLERZ | THE PROTOTYPES | THE UPBEATS | TURNO  
 ULTERIOR MOTIVE | WHINEY | ZARDONIC

# 2.8. - 3.8. - 4.8. 2018

## CZECH REPUBLIC, MILOVICE AIRFIELD

3 DAYS & NIGHTS OF DRUM & BASS

A-CRAY | AKOV | ALLEY CAT | AUDEKA | BENNY L | BLACKLEY | BOP | BROKEN NOTE  
 CHANGING FACES | DISPROVE | DJ HIDDEN | DJ SS | DONNY | DOPE AMMO | DOSSA & LOCUIZZED  
 ED:IT | EKKO & SIDETRACK | FIXATE | FORBIDDEN SOCIETY | FORTITUDE | GANCHER & RUIN  
 GLITCH CITY | GYDRA | HALLUCINATOR | HIZZLEGUY | INSOMNIA X | INWARD, HANZO & RANDIE  
 KANINE | KATHARSYS | KLAX | L PLUS | LADY V DUBZ | LIVEON | MADFACE | MALUX | MERIKAN  
 MONTY | NO CONCEPT | POTENTIAL BADBOY | QZB | RAHMANEE | ROBYN CHAOS | S9 | SELECTA J-MAN  
 SHYUN | SIMULA | SINISTER SOULS | STRATEGY | SUBTENSION | SYMPLEX | THRASHER | TOBAX | TRILO  
 TSUKI | TWISTED INDIVIDUAL | UPGRADE | URBANDAWN | VILLEM & MCLEOD

HOSTED BY: FAVA | GO | INJA | INNATE | JAKES | KRYPTOMEDIC | LINGUISTICS | MOTA | MULTIPLEX | RUTHLESS | SP:MC | TEMPZA | YOUNGMAN

5TH ELEMENT | ABAB | ADEPTH | AKIRA | ANATOMIX & WINGZ | ARRA | ASPIRE | AXILLIAN | BABE LN | BASSGENT | BASSTIEN & MC ZACHY  
 BEESU | BICMAN | BIFIDUS AKTIF | BIO | BLIND DEFINITION | BLOFELD | BOBBY | BOUNEE | BRAINSOUL & ROBI RAGE | C.PHONE  
 CARLOS REY | CHERW | CINIC | CORBORAT & DUBSQUAD | CRABBY | CRAKEY | CRITICAL J | CYBI | DASH | DEADLY GROOVE | DECRYPT  
 DEJFUNK | DELTAPHOENIX | DESTROY DICK DECEMBER | DEXIDE | DIAZ-SOTO | DISCO PARTYSÓNS | DJ FORCE | DOGZAN | DOM QUARK  
 DOMEZ | DOMINA | DOUBLE YOU | DROP DATABASE | DROP SENSEI | DŽEJÁR | EL WACA | ELVIS | ERBO | ERGEE | FANTEK & PEX  
 FAR HORIZON | FILIP FOREIGNER | FOURSTEPPER | FRIKY | FURIOUS FREAKS | FUTICAL | GHOSTBUSTER | GIANNI HANSEN | GLOOM  
 GNRLY PANTHERZ | GORY RUFFIAN | HALBAX | HEFT | HEKTOR | HERAX | HIFFI & MC JACOB | HLAVA | HOLOTROPE | HOUBASS | HROUNEX  
 HUNDREAD | HUNGRY BEATS | HYPER FIZIX | IGOR | ILLIST | INFRACT | J-RIDER | JABARU | JAMES SUNSET | JAMES WING | JAMID  
 JANKINS | JAQUILLIN | JAYCEE | JIMMY COCAINE | JORK | JOSEF SEDLŃ | JUMP UP CAVE | JUMP UP WARRIORS | JUNIOR  
 JW & JUNIOR JAM | KAMCZA | KAN-JACCA | KAŠKO | KATO | KODIN | KROWAK | KRUCIAL | KUTLO | LI | LADIDA | LADY NIKI  
 LAZOO & VARGAS | LI-BASS | LINEGIV | LINTU | LIQUIDATORS | LITTLE KB | LOUDBEAT | LU2 | LUCAS HULAN | LUCCA | LUKE SUN | MAART  
 MADQUE & ITCHY | MAD4GE | MADLIQUID | MAGENTA | MANIO & ZU | MATRIXAK | MATZET | MCQUACK | MEJSI | MELCUT | MELVIN COXX  
 MEMBRAIN | MEPH | MERSI | METHLAB RESIDENT ALGORITHM | MIKE HELPER | MIKKIM & MC TURNER | MJO | MLOJ | MOUZL  
 MR. ULTRAFINO | MUSTAFFA & SHERIFF | N.E.D | N:FORCE | NANO42 | NELLIQ | NEURO:LAB | NIGHTROFIX | NO CURE | NOBODYLISTEN  
 NON & CTRL | ODITY | OLIS BAKULU & SLIGHT | ONE WAY | P.DR | PARALLEL ACTIVITY | PEET CRUE | PHONETICK | PIXIE | PLO  
 POTL & BOB TAPE | PRASE | PRIMEB | PROMENADE | R-FLYER | RAW SESSION | REEVE | REMIXX | REVEREND OCTAGON & NOVINSKY | RIBZ  
 RICH & MC JACOB | RIPPLE | ROB SMILE | RUDEBOY | S-BISH | SAYM | SCHOOLES | SOUNDOREL | SKÁČKO | SMACK | SNOOKEY | SNOWY  
 SONORITY | SPEXX | SPIN DAT SHIT | STAND-UP | STUX | SUBGATE & TIBIZA | TAAVO | TB | TENSYY | THE CREATORS | THE GOATPHAZERS  
 THE GREYS | THE PROPHECY | THE THRILLEST | THEM DARNED TEENAGERS & CYPER SOUND | THIEW | TOD  
 TOFU FIGHTERS & SOYA BITCHES | TOKÁTKO | TOM SMALL | TONY TERRA | TOWER | TRASHNIGHT SQUAD | TRIMLESS | TRIPZSTA | TRJN  
 TWINKI | TWISTED:MINDS | UPFOCKERZ | UZI | VICTOR TELLAGIO | V-TEC | VIR CZ | VITTO | VOICE K | VOIDSEC | VOLUME PLUS  
 WINTMAN | WOICE | WOOSTEP & LOW TACT | X.MORPH | YODA | ZAGAMI JERICHO | ZUDAKABASS

HOSTED BY: BREJCHUS PAVIAN | DRC | FIREFLY | IFFY | JELEN | LADY BLAZER | LIFESIZE | PRANKSTA | SHAYDEE | SHAZZO | WALKER

10 BUS PARTIES | 9+ STAGES | 17 LABELS & TAKEOVERS | DAY ACTIVITIES

TICKET ON SALE!

WWW.LETITROLL.EU



## Directors Notes

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Humans have been keeping records for thousands of years, from hieroglyphics on the walls, to books bound to stand the test of time. The art of relaying information is one of the core principles in our foundation as a species. This passing of knowledge, whether to educate, control, or inspire, is a major aspect of our evolution. I was possibly one of the last generations in the Western world to grow up without everyday access to the internet. Most of the things that sparked my interest at the time were only available in print, since then magazines now have somewhat become a thing of the past.

As our respective music and art movements have evolved, so has the lawlessness. Today's generation faces much of the same challenges of the past, however one thing they do not have is a tangible archive that is aimed at documenting the cultural and social trends of our current subcultural movements. While there are still a handful of companies documenting electronic music and graffiti culture, the one thing I felt all of these were missing was the deeper, more overlooked sides to our movements, as well as a magazine that incorporates all aspects of underground music and art that we hold dear.

This new project is noble to say the least, but was really designed out of purpose more than anything. With a young daughter who is rapidly approaching the time when I began to go to raves, writing graffiti, and experimenting with different social settings, I felt the time was more crucial than ever to begin documenting what is happening among this current digital mess that is shaping and informing our scenes.

We are pleased to bring you a magazine that is geared to bring together Jungle, Drum & Bass, Dubstep, Bass Music, Hip-Hop and other respective music genres and fuse them with artists, cities, and events that are helping evolve and promote the urban lifestyles we are devoted to. At a time when the world is extremely hard to navigate, we hope that this document finds you... for you are the people we aim to serve. We hope to bring you up-to-date tangible media that you can relate to, that you can look through, that you can feel, and not just scroll past. As a grass roots brand, we cannot predict what the future has in store for us. However, we can ask that you take notice of the global movement that we are attempting to fuel. We hope you enjoy this first issue and support us in our mission to unite the underground community.

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

**SUBVRS**

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# [SEQUENCES]

21 | 07 | 18

AVON STREET — BRISTOL

AREA 2  
CRITICAL



NOISIA (DJ SET)

HAZARD  
MEFJUS  
IVY LAB  
KASRA  
SAM BINGA  
HALOGENIX  
FOREIGN CONCEPT B2B QZB  
GQ  
2SHY  
CHUNKY  
MANTMAST  
MAKSIM  
CARASEL

SOUNDSYSTEM

VOID

AREA 1  
THE BLAST

[B]

[THEBLAST]

MIST  
REJJIE SNOW  
HOLY GOOF  
CONDUCTA & COCO  
CHIMPO  
MINA X BRYTE  
LUCY  
JAYDROP  
K STYLZ  
FIRE MAN SAM  
TS2W  
KOAST  
SPECIAL GUESTS:  
PROBLEM CENTRAL

SOUNDSYSTEM

dirt

AREA 3

DEEP MEDI X BANDULU

DEEP MEDI

*Bandulu*

MALA  
KAHN & NEEK  
SIR SPYRO  
COMMODO & ROCKS FOE  
DUBKASM (LIVE)  
EGOLESS (LIVE)  
HIGHGHOST & BOOFY  
COMPA  
MUNGO'S HIFI (DJ SET)  
KILLA P  
IRAH  
SUN OF SELAH  
RIDER SHAFIQUE

SOUNDSYSTEM



TICKETS & INFO:

WWW.SEQUENCES.CO.UK @SEQUENCESUK

# BOOMTOWN

CHAPTER 10

THE MACHINE CANNOT BE STOPPED

ESCAPE TO A WORLD OF UNITY, CREATIVITY AND FREEDOM

9-12TH AUGUST 2018, HAMPSHIRE

**GORILLAZ | DIE ANTWOORD | LIMP BIZKIT**  
**BEN HARPER & THE INNOCENT CRIMINALS | JIMMY CLIFF**  
**AMADOU & MARIAM | SLEAFORD MODS | ENTER SHIKARI | THE SKATALITES**  
**GOLDIE & THE HERITAGE ENSEMBLE | MORCHEEBA | SPICE | SOUL II SOUL**  
**SHY FX PRESENTS CULT.URE | GROUNDATION | BILLY BRAGG | MARIBOU STATE**

OMAR SOULEYMAN | DUBIOZA KOLEKTIV | FISHBONE | NADINE SHAH | THE SELECTER | BILAL  
JAH WOBBLE & THE INVADERS OF THE HEART | FANTASTIC NEGRITO | THE HERBALISER | STEREO MC'S  
TOO MANY ZOOZ | ROMARE FULL LIVE BAND | ZARA MCFARLANE | SAMPA THE GREAT | DAARA J FAMILY  
KITTY, DAISY & LEWIS | DELUXE | L'ENTOURLOOP FEAT. TROY BERKLEY & N'ZENG | MY BABY | RISING APPALACHIA  
LANKUM | MAMMAL HANDS | MOLOTOV JUKEBOX | DUB PISTOLS | ALSARAH & THE HUBATONES | MEUTE  
BABA ZULA | SLAMBOREE | GORDIE MACKEEMAN & HIS RHYTHM BOYS | CAPTAIN SKA | NUBIYAN TWIST | ALFA MIST  
DUTTY MOONSHINE BIG BAND | BLUE LAB BEATS | ELVANA | MATHIAS DUPLESSY & THE VIOLINS OF THE WORLD  
JOHNNY OSBOURNE | LT. STITCHIE, PAPA LEVI & RAS DEMO | SPRAGGA BENZ & FRIENDS | HAVANA MEETS KINGSTON  
JUNGLE WARRIORS AKA KENNY KEN B2B POTENTIAL BADBOY B2B REMARC & RAGGA TWINS | SKARRA MUCCI | ETANA  
JUNGLE CAKES TAKEOVER: ED SOLO B2B DEEKLINE B2B SERIAL KILLAZ B2B BENNY PAGE | THE SKINTS | MACKA.B  
CHOPSTICK DUBPLATE FT. DEMOLITION MAN & HORSEMAN | THE NEXTMEN VS GDC | NEW KINGSTON | EARTHCRY | SAMORY I  
NAPALM DEATH | SOULFLY | CAPDOWN | IDLES | H09909 | EARTH CRISIS | VOODOO GLOW SKULLS | RANDOM HAND  
ADOLESCENTS | JAYA THE CAT | THE RUMJACKS | INNER TERRESTRIALS | HACKTIVIST | TURBOWOLF  
SONIC BOOM SIX | MOSCOW DEATH BRIGADE | SAMSARA BLUES EXPERIMENT | HAGGARD CAT | [SPUNGE]  
SHPONGLE (SIMON POSFORD, RAJA RAM, MICHELE ADAMSON) LIVE | BLISS | FREEDOM FIGHTERS | GMS  
AVALON | SKAZI | PHAXE | CHROME ANGELS | DINO PSARAS | HYPNOCOUSTICS | EARTHLING | SINNERIDER  
BUGGED OUT (PURPLE DISCO MACHINE, IDRIS ELBA, LEMMY ASHTON) | EDIBLE (EATS EVERYTHING, PAUL WOOLFORD,  
JESSE PEREZ, LORD LEOPARD, COUSN) | SULTA SELECTS | CHARLOTTE DE WITTE | ENRICO SANGIULIANO | EXTRAWELT  
REDLIGHT | CRUCAST TAKEOVER | NIGHT BASS SHOWCASE (CHRIS LORENZO, AC SLATER, CAUSE & AFFECT,  
JACK BEATS, TAIKI NULIGHT, RIDDIM COMMISSION) | DJ ZINC B2B SPECIAL REQUEST | PLASTICIAN | SAUCY TAKEOVER

GHETTS | NADIA ROSE | LADY LESHURR | TEKLIFE SHOWCASE | FOREIGN BEGGARS | KOJEY RADICAL  
LOWKEY | CHALI 2NA & KRAFTY KUTS | LEVELZ | CHILDREN OF ZEUS | ROCKS FOE | BIG ZUU | 808INK  
HOSPITALITY | CLIPZ | CRITICAL SOUND | 20 YRS OF VIRUS RECORDS (ED RUSH & OPTICAL) | EATBRAIN LEAGUE  
25 YRS OF V RECORDINGS | DJ MARKY | LTJ BUKEM | DIMENSION | BREAKAGE | DILLINJA | MAZTEK  
LENNY DEE VS THE DJ PRODUCER | DEATHCHANT RECORDS SHOWCASE | THE OUTSIDE AGENCY  
VANDAL VS BILLX | STAY UP FOREVER TAKEOVER | LE BASK | RADIUM

PLUS 100'S MORE TO BE ANNOUNCED

BECOME A CHARACTER IN THE MOST FULLY  
THEATRICAL AND IMMERSIVE FESTIVAL  
EXPERIENCE ON EARTH.



Artist: **Submorphics**  
 Title: Detroit Haze EP  
 Record Label: The North Quarter  
 Release Date: January 19, 2018  
 Favorite Track:  
 Submorphics - Can't Get Over You (feat. Lenzman & Big Brooklyn Red)  
 Get Involved: @submorphics  
[www.facebook.com/submorphics](http://www.facebook.com/submorphics)  
[www.thenorthquarter.nl](http://www.thenorthquarter.nl)

Over the last decade there has undoubtedly been a rise of edm bass music polluting the electronic music industry. Amid the saturated digital landscape, its increasingly rare to find music capable of invoking feeling. One label connecting beyond the noise that has been raising the standards in drum and bass is The North Quarter. This no gimmicks collection of artists has been reminding us just what it means to connect with our music and challenging us to once again feel the music that is The North Quarter. With Lenzman at the helm carefully collecting only the cream of the crop to join the ranks, the output from TNQ has been nothing short of spectacular.

The latest release by Submorphics, "Detroit Haze" NQ005 could easily be one of the most impeccable EP's of the year. Although it might not be played across the commercial rave circuit, the album will surely ignite the flames of inspiration for the underground sound community. Containing every essence of what defines the label, Submorphics explores his musical diversity in an album that delivers a well-balanced dose of soul that is desperately needed in these current times.

A reflection of his personality, the album contains structure intended to invoke feeling and take you on a musical journey as opposed to a compilation of tunes built for sales. The intro track "Hot-ish" featuring SelfSays jumps right into a Detroit hip-hop influenced stylized West Coast flavor that hits with conviction. From a confident swagger to an uplifting soundscape of soulful highs, "Don't Be Soul Cold" carries listeners through Submorphics signature rolling basslines and precision placement of vocals; make this a top shelf springtime roller." Hitting closest to home, "Can't Get Over You" Feat.

Lenzman & Big Brooklyn Red might be the most impactful tracks of this 10 track EP, comprised of everything needed for a world class groove. Built on elegant drums coated by synthesized harmonies they deliver the perfect amount of room for the vocals to breathe. Big Brooklyn Red's impassioned lyrics carry emotions of the absolute best of heartbreak and love.

Although Detroit Haze is only seven tracks (+3 bonus instrumentals) the thoughts and feelings that are provoked throughout the album resonate with all walks of life. This remarkable compilation tastefully defines exactly what fast soul music is all about.



Artist: **Mohican Sun**  
 Title: Cold Earth EP  
 Record Label: Integral Records  
 Release Date: February 09, 2018  
 Favorite Track:  
 Mohican Sun - Don't Wait (Original Mix)  
 Get Involved: @mohicansun  
[www.integralrecords.co.uk](http://www.integralrecords.co.uk)



Artist: **Zero T**  
 Title: Little Pieces EP  
 Record Label: Dispatch Recordings  
 Release Date: March 2, 2018  
 Favorite Track:  
 Zero T - You Choose Feat. Stamina & Villem  
 Get Involved: @zerotdnb  
[www.dispatchrecordings.com](http://www.dispatchrecordings.com)



Artist: **Various Artists**  
 Title: Empire State Remixes  
 Record Label: Blu Mar Ten Music  
 Release Date: March 23, 2018  
 Favorite Track:  
 Blu Mar Ten - Fall From Grace Feat. Kite (Technimatic Remix)  
 Get Involved: @blumarten  
 @technimatic  
[www.blumarten.com](http://www.blumarten.com)



Artist: **Zed Bias**  
 Title: Different Response LP - Remixes  
 Record Label: Exit Records  
 Release Date: April 13, 2018  
 Favorite Track:  
 Zed Bias - Give Up The Ghost (Calibre Remix)  
 Get Involved: @zed\_bias  
[www.facebook.com/zedbiasakamadd-slinky/](http://www.facebook.com/zedbiasakamadd-slinky/)  
[www.exitrecords.co.uk](http://www.exitrecords.co.uk)



Artist: **Marcus Intalex**  
 Title: Marcus Intalex

Sun and Bass Recordings  
 Release date: April 20, 2018  
 Favorite Track: Marcus Intalex - Roller 170  
 Get Involved:  
<http://www.sunandbass.net>



Artist: **Various Artist**  
 Title: New Blood 18  
 Record Label: Med School  
 Release Date: April 27, 2018  
 Favorite Track:  
 Stilled - After Sundown (original)  
 Get Involved:  
<http://www.medschoolmusic.com/releases/>

Attempting to push the envelope for cutting edge sounds Med School fires back with an innovative compilation featuring many under the radar artists. The "New Blood 18" is comprised of artists paving their own way with sound and textures touching the obscure sides of 170BPM. This left field release showcases the range and depth Med School will go to, to remain on the cusp of underground music.

Lakeway, a new name to us, brings a stylized trap attitude with with juke jungle flair, titled "Lock Off." A fresh take on styles becoming increasingly popular, this tune strikes a fierce wave of refreshment with upfront basslines and breaks.

A familiar face to the footwork and juke community, A.Fruit delivers a cheeky blend of melodic souled out R&B vocals decorated with wavy simplicity and decadence. This Russian jewel has been making some serious commotion and this latest release shows her range of diversity.

After Sundown - Stillhead is an amazing autonomic number filled with uplifting melodies that soar deep into the early hours of the morning.

The album is filled with mostly up and coming artists touching on a wide range of styles from autonomic, down-tempo, footwork, half-time, and drum and bass, this latest New Blood release features some serious rising stars such as Natus, Out Of Fuel, Koherent, OX-7GEN, Sweetpea, Constrict, and Soela.



Artist: **L-Side**  
 Title: Cardinal Mind  
 Release Date: May 4, 2018  
 Record Label: V recordings  
 Favorite Track: L-Side Jeru The Damaja, T.R.A.C. - Da Sickening (feat. scratches by Jaybee)  
 Get Involved: @lsidedb  
[www.vrecordings.com](http://www.vrecordings.com)

Leonardo de Jesus Silva, aka L-side, found his roots as a hip-hop DJ in Sao Paulo Brazil. This young aspiring DJ/producer has been knocking down doors with his basslines for some time now. After a stellar performance at Sun & Bass 2017, this young gun charges right out of the gates in 2018 with a monster LP titled Cardinal Mind. Drawing on influences from his earlier years as a hip-hop DJ, L-Side delivers warm Brazilian basslines with a flare of New York hip-hop ruffness. This new album released in spring of 2018 on V Recordings is sure to thrust this rising star into the drum and bass spotlight.

An arsenal of talent can be found on this 15 track LP. Working with some of the biggest names in the industry, this album definitely delivers. Appearances from DRS, Stapleton, Collette Warren, and Fox help give the album a solid base of strong support capturing different styles and tempo exploration. Highlights such as "Don't Look Back" sent those in attendance at La Cinta Beach in a frenzy at the Viva Brazil...

showcase at Sun and Bass 2017, alongside a synchronistic performance from Darrison; this is sure to set every summer party off right.

"Night Prowler" feat. Inja rolling through sickening basslines with a King of the Rollers fragrance, the duo deliver a tear out sound worthy of pull back every single time.

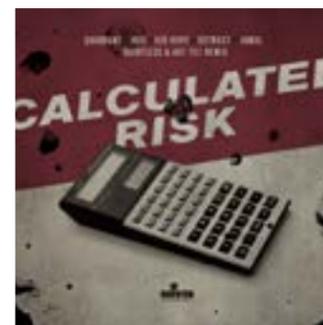
Track 15 on the album is titled "La Dolce Vita" (the good life) feat. MC Conrad on vocals, it carries the essence of the golden era in drum and bass. A shimmering intro conducted by a soft yet soulful call to remembrance of what the "good life" means to each and everyone of us. Textured with shapely drums, this masterpiece procures emotions reserved for those intimate dance floor moments curated by Conrad himself; an instant classic for new and old drum and bass heads alike.



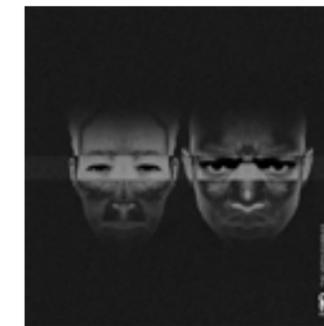
Artist: **Bredren**  
 Title: City Clan EP  
 Record Label: Flexout Audio  
 Release Date: May 11, 2018  
 Favorite Track:  
 Bredren - Whose Rights  
 Get Involved: @bredren\_be  
[www.facebook.com/BredrenBE/](http://www.facebook.com/BredrenBE/)  
[www.flexoutaudio.com](http://www.flexoutaudio.com)  
[www.flexoutaudio.bandcamp.com](http://www.flexoutaudio.bandcamp.com)



Artist: **Jubei/Marcus Intalex**  
 Title: Fanny's Ya Aunt  
 Record Label: Metalheadz  
 Release Date: June 18, 2018  
 Favorite Track:  
 Jubei & Marcus Intalex - Fanny's Ya Aunt  
 Get Involved: @pauljubei  
[www.facebook.com/pauljubei](http://www.facebook.com/pauljubei)  
[www.metalheadz.co.uk](http://www.metalheadz.co.uk)



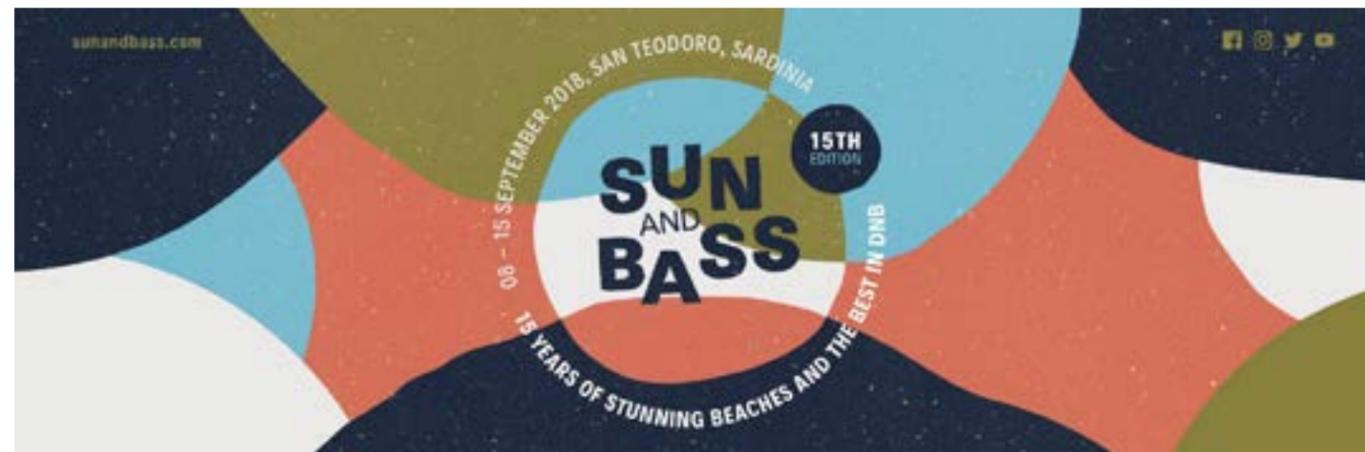
Artist: **Quadrant & Iris**  
 Title: Calculated Risk EP  
 Release Date: June 18, 2018  
 Record Label: Dispatch Recordings  
 Favorite Track:  
 Quadrant, Kid Hops, & Iris - Microsleep (Dauntless & Ant TCI Remix)  
 Get Involved: @leequadrant @irisdnb  
[www.facebook.com/QuadrantDnB/](http://www.facebook.com/QuadrantDnB/)  
[www.facebook.com/irisdnb/](http://www.facebook.com/irisdnb/)  
[www.dispatchrecordings.com](http://www.dispatchrecordings.com)



Artist: **The Untouchables**  
 Title: Mutations  
 Record Label: Samurai Music  
 Release Date: June 8, 2018  
 Favorite Track:  
 The Untouchables - This Generation  
 Get Involved: @theuntouchablez  
[www.samuraimusic.bandcamp.com](http://www.samuraimusic.bandcamp.com)



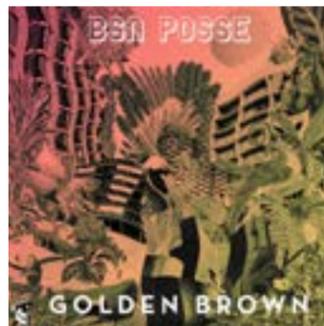
Artist: **Jaybee/Dave Owen**  
 Title: Sacrifice  
 Release Date: April 2, 2018  
 Record Label: Mac 2 Digital  
 Favorite Track:  
 Jaycee & Dave Owen - Grimey Shit (Original Mix)  
 Get Involved: @dave\_owen  
[www.facebook.com/JaybeeDnB](http://www.facebook.com/JaybeeDnB)  
[www.mac2records.bandcamp.com](http://www.mac2records.bandcamp.com)



MUSIC OF MENTION / BEATS AND JUNGLE

M.O.M., (CONTD) / DUBSTEP, BASS MUSIC

MUSIC OF MENTION / HIP-HOP



Artist: **BSN Posse**  
 Title: Golden Brown  
 Record Label: True Color  
 Release Date: April 2, 2018  
 Favorite Track: Mr. International ft., Calculon  
 Get Involved: @bsn\_posse @nikcalculon  
[www.facebook.com/bsnposse/](http://www.facebook.com/bsnposse/)  
[www.truecolorlabel.bandcamp.com](http://www.truecolorlabel.bandcamp.com)



Artist: **Sun People**  
 Title: Serenity EP  
 Record Label: Modern Ruin Recds  
 Release Date: March 23, 2018  
 Favorite Track: Sun People - Cry  
 Get Involved: @sunpeople  
[www.modernruinrecords.bandcamp.com](http://www.modernruinrecords.bandcamp.com)

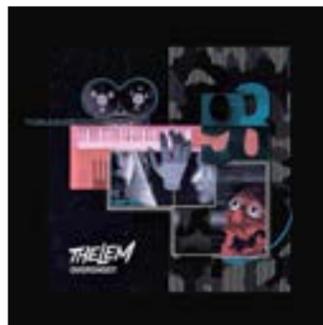
The Sun People have made relentless noise with thier latest Ep. A crown jewel for the left of center heads the album holds the keys to all things sacred to jungle. "Cry" is filled with airy keys, touched along a exterstial bassline bringing the vocals to life. This rough yet downtwmpoish beat rides the edge of slicing deep to the core of a halftimey footwork feel.

"Mechanism" the uses gritty synths and stabs in place of airy keys to build a lethal drum track designed to shake any dancefloor. "Never" is a delightfully minimal contribution from the versatile producer, veering away from the norm.

Sun People showcases a calm outlook on music, drawing on well placed percussion, vocals, and building beautiful dance music soundscapes.

MUSIC OF MENTION

DUBSTEP, BASS MUSIC



Artist: **Thelem**  
 Title: Overshoot  
 Record Label: Chapters  
 Release Date: March 2, 2018  
 Favorite Track: Thelem - Overshoot (Original Mix)  
 Get Involved: @thelem\_  
[www.chapters-music.bandcamp.com](http://www.chapters-music.bandcamp.com)

Thelem hailing from the UK is now currently residing in Los Angeles, California and has wasted no time getting down to business. After banging out hypnotizing releases on Artikal Music UK, Crucial Recordings, Deep, Dark, & Dangerous, Innamind Recordings,

and his own label CHAPTERS, Thelem has made it apparent that he wants to break out of the traditional dubstep mould.

His first release on CHAPTERS, titled "Ninety 3 EP" exhibited his versatility. With his follow up, scheduled to be released in August, his atmospheric minimal approach is sure to raise the bar yet again.

His new project titled "Third Time Lucky" is reverberating throughout festivals all over North America and testing and blurring the lines between festival trap, dubstep, and future bass. The new project was teased with a single "Overshoot" which brings an entirely new dimension to the introspective music makers repertoire.



Artist: **Von D**  
 Title: Frictions Feat. Rider Shafique  
 Record Label: Dubs Galore  
 Release Date: April 16, 2018  
 Favorite Track: Von D Feat. Rider Shafique - Frictions (Original Mix)  
 Get Involved: @von\_d @r7gin @dubgaloreecs

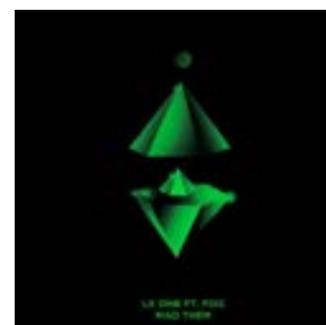


Artist: **A Hundred Drums**  
 Title: Audio Ruins EP

Record Label: Heavy Traffic Recordings  
 Release Date: April 20, 2018  
 Favorite Track: A Hundred Drums Feat. Jayne Gray - Lord of Tings (Original Mix)  
 Get Involved: @a\_hundred\_drums @jaynegrays808  
[www.heavytrafficrecordings.bandcamp.com](http://www.heavytrafficrecordings.bandcamp.com)



Artist: **SHADES**  
 Title: The Saga  
 Record Label: Deadbeats  
 Release Date: MAY 23, 2018  
 Favorite Track: Shades - The Saga  
 Get Involved: @shadesofrhythm  
[www.deadbeatsofficial.com](http://www.deadbeatsofficial.com)



Artist: **LX One**  
 Title: Mad Them feat. Fox  
 Record Label: Stripes Records  
 Release Date: July 06, 2018  
 Favorite Track: LX One - Mad Them feat. Fox (original mix)  
 Get Involved: @lxone\_ @fox\_shiddlewoi  
[www.stripesrecords.com](http://www.stripesrecords.com)



Artist: **Huey Briss/Niko Beats**  
 Title: Black Wax Ep  
 Record Label: N/A  
 Release Date: February 2, 2018  
 Favorite Track: Gil Scott Never Lied (feat. DJ Babu)  
 Get Involved: @hueybriss  
[www.blackwax.bandcamp.com/album/black-wax](http://www.blackwax.bandcamp.com/album/black-wax)

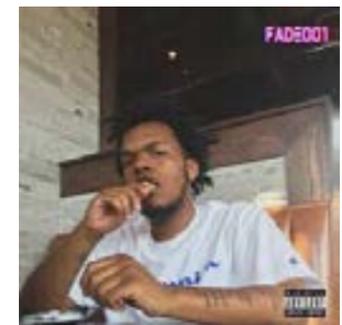
Huey Briss x Nikobeats are no strangers to the competitive musical jungle we know as Los Angeles, swinging for the fences with a compilation of emotion that strikes eerily close to the days of early west coast hip hop. A modern perspective containing the essence of the struggle that is Southern California. Huey Briss strikes fear into the snakes in the grass, sniping with lyrical precision he aims right for the heart with "Gil Scott Never Lied." Played on repeat, the mysterious sound textures of Nikobeats hit with conviction of a true LA sound while feeling free of watered down styles polluting today's rap industry.

The Seven Track Album released in the spring of 2018 made some serious waves in the underground hip-hop community. With a minimal approach beat wise, the simplicity allows for clarity on the vocals, complemented by crisp drums and tempos that exemplify their gentleman like dedication to the art over the trends. "Strings of Life" 'plucks' with elegant piano strokes and abrasively engaging artistic cynicism. A melodic direction of their album but complementary, helping break the album dialogue apart.

With every track carrying it's own weight throughout the album, "Lady Blue" concludes this assemblage with professional finesse that is rare in today's 'confused' hip-hop culture. An upfront call to the fakers and the haters, challenges listeners to retaliate with a stylized warrior mentality, however, not in a manner that is bigger or better, but

rather to challenge those to snap to reality and be better than standard.

After a monumental performance along side Evidence at the Los Angeles venue The NOVO the sky is the limit for these two.  
 "The finesse won't be televised"  
 - Huey Briss

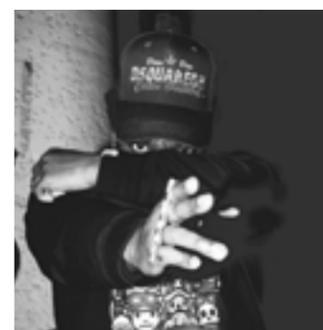


Artist: **Jose Xavier**  
 Title: FADE001  
 Record Label: N/A  
 Release Date: March 30, 2018  
 Favorite Track: "Cycles" feat. Quadry (Prod. Swinger)  
 Get Involved: @josexavierjs  
[www.soundcloud.com/josexavierjs/sets/fade001](http://www.soundcloud.com/josexavierjs/sets/fade001)

Baton Rouge is often pigeonholed by the sound associated with Boosie Badazz or more recently, YoungBoy, Never Broke Again. However, there's a much different style in the city that's been bubbling for years and is starting to make it's presence felt on a larger scale. Jose Xavier and Quadry are two such artists, so it should come as no surprise they are collaborators. Both MCs are part of the talented Black Cypress crew but are best represented by their solo work.

Xavier, formerly known as Blaze Jose, closed out March with his debut solo release FADE001, which exemplifies what he brings to the table. His southern-fried sensibilities permeate the project, but his song "Cycles" with Quadry is the shining moment. Fellow Black Cypress member Swinger samples The Hics' "Lines" and turns it into a bonafide country rap tune (R.I.P. Pimp C). Xavier's hook is infectious, his flow is slick and the verse comes from a genuine point of view. Quadry's short...

but sweet appearance is a bonus, so put both of these skilled rhymers on your radar if they're not already.



Artist: **The Mouse Outfit**  
 Title: Jagged Tooth Crook  
 Record Label:  
 Release Date: May 4, 2018  
 Favorite Track: Trigger The Wave (feat. Ellis Meade & Dubbul O)  
 Get Involved: @themouseoutfit  
[www.themouseoutfit.com](http://www.themouseoutfit.com)  
[www.themouseoutfit.bandcamp.com](http://www.themouseoutfit.bandcamp.com)

Summer arrived early with one of the finest contemporary hip hop groups from Manchester. The Mouse Outfit has been quiet as of late, teasing the new album late last year with the single, "I Wonder" from IAMDDB and FOX which brought well needed taste of sunshine and soul. Dropping in May 2018, "Jagged Tooth Crook" could possibly be one of the hottest albums out of Manchester this year. A full length 17 track album is the crews third studio album and is nothing short of superlative vibes. With a noticeable amount of features the impassioned compilation shows diverse fluidity as the composition of tracks flow flawlessly. The album has many familiar names from the previous albums, with much of the production coming from Defty, Chini, and Metronome.

Artist: **Stef Smith**  
 Title: Sdnl Vol. 1  
 Record Label: N/A  
 Release Date: April 1, 2018  
 Favorite Track: Stef Smith - "Down"  
 Get Involved: @stef\_smith\_o  
[www.soundcloud.com/stef\\_smith](http://www.soundcloud.com/stef_smith)



Artist: **Free Wize Men**  
 Title: Numberz  
 Record Label: N/A  
 Release Date: February 28, 2018  
 Favorite Track: Free Wize Men - Numberz (Prod. Kydro)  
 Get Involved: [www.freewizemen.bandcamp.com](http://www.freewizemen.bandcamp.com)

"Money" - (feat Berry Blacc, Dubbul O, & T-Man) comprise the jazzy b-bop signature sounds we have come to love from the group. Vocally, verses of conviction exemplify the hardships and struggle of the highs and lows of monetary woes, the song carries a light decadence that uplifts and transcends the illusion of financial importance.

Other highlights on the album include "Trigger the Wave" - (feat Ellis Meade & Dubbul O) perhaps the brightest tune of the 17, strikes listeners directly with bassline conviction. Tailored with atmospheric rolling kicks and snares this is the perfect 'windows down' summer time vibe.



Appearances from IAMDDB, Kinkai, Black Josh, Fox, Dr. Syntax and others leave no players on the bench. This follow up to the previous album delivers on every musical level with style and grace. This is a must for any summer time backyard party or afternoon sunset barbecue.



# DEEP INSIDE

## AS TOLD BY ANONYMOUS...

So this past week I played a music festival in Europe, and it was definitely one for the books. The event was a 70,000-100,000 person Electronic Music Festival with over 20+ areas consisting of mainly Techno, but with other stages hosting Psy, Dub, Reggae, Live Bands, and of course a wicked drum and bass stage as well. Getting to the festival was quite the hassle, as I had a full day of work on Saturday and just barely made my train heading to the airport. When my plane arrived at the closest airport, I had to wait for almost an hour and a half for the artist transport to pick me up and take me to the festival site. Checking in just in time for my set at 12:30 a.m. alongside an amazing DJ (not to be named), I geared up to roll it out til just after 2 a.m. in a busy tent with about 1,500 people. It was a wicked show, but the real chaos would commence afterwards.

I absolutely loved getting lost on this epic field with different stages and hanging with close friends who were there, all while getting properly pissed. During my set, I laid eyes on this chick who I had quite a thing with a few years back. I only saw her for a second as I was completely busy with all the peeps backstage and couldn't make my way to her in the crowd. As if she knew already (its almost impossible to get out from back stage), she made her way behind the stage to find me. Don't ask me how she managed to get around the security, she must have charmed them somehow. As it happened, we ended up hanging out all night roaming around the stages with other homies enjoying a good rave!

Since I had to return back to my hometown after the gig, I did not ask for a hotel as it was planned to be a quick in and out type of night- arrive around midnight, play my set, rock out for a couple hours, and fly back home to arrive late Sunday evening and go back to work on Monday. The promoters prepared an artist camping area with tents that they had set up with sleeping bags for artists to chill, so I ended up registering for one of these and left my bag to continue carrying on partying. The plan was to crash at some point and sleep for a few hours before my pick-up at 1 p.m. Sunday to get back to the airport and catch my flight in the evening. Of course, that never happened! I ended up not going back to the artist camp all night. Instead I decided to get on partying all night to techno and checking the other areas with a pretty girl on my arm. I managed to make it back to the artist office five minutes before I was supposed to leave to let them know I cannot take my artist pick-up to return to the airport. They were definitely quite puzzled, since it was quite a mission to get back to the airport from the middle of nowhere and pass on my paid flight. With a smile on my face, I told them that I didn't care about my paid flight and I would make my way home somehow if they could bring me to the nearest train station in the evening. Quite a silly move, I know - but it was impossible to leave this mind-blowing festival Sunday afternoon - at the best time, obviously! So after dealing with that, I set out once again to hang with my mates and the girl I had been with most of the night, but then it got interesting.

Earlier in the night I saw this girl who I did not know and instantly liked, which girl number one was definitely not happy about. Luckily for me, knowing girl number one and our history, I was well aware that she was also not opposed to girls. So we carried on just the three of us, partying throughout the day. It was a lovely time with these two ladies, and we got quite close at some points. However as time flew, it was evening again in what seemed like just minutes, time to catch my second artist pickup, and my last chance to leave the festival and make it home just in time to get to work in the morning.

At this point, the clothes had come off, and with the girls lying about kissing heavily, it was apparent I had missed my window. I broke up the kissing session and had to tell them that it's time to go, otherwise my travel plans would be completely fucked. Obviously, it didn't seem to bother them as it seemed they were going to have just as much fun without me. So I packed my stuff, brought back the sleeping bag I never used, and hopped on my pick-up to the train station. It took us almost an hour and I nearly missed the train, but with a smile on my face, I began the 11 hour journey (that had to be paid for out of pocket) back home. I crashed on the train rinsed from 24 hours of straight partying and dreamt about the what would have happened with the two ladies if I didn't have to leave because of work.

In the end, I arrived back home at 5 a.m. Monday morning with enough time for a quick nap before having to go to work a few hours later. Seriously knackered, but super happy I made the slow trek to work which was sure to be a long week but refreshed by an amazing Sunday afternoon in love with the music and the extra time spent, and of course the company of two lovely ladies. That's the way it goes sometimes!

# STREET VISION

BY  
AMANDA H







With the a current festival trend taking hold in North America, there seems to be no shortage of festy-kids consuming dubstep and bass music by the spoonful. With many of the larger festivals still focused on the the “bro-step” and psychedelic driven styles of bass music, there are a few artist and labels pushing to bring structured beats back to the frontline. One label who’s arsenal of talent has carefully been infiltrating almost every festival lineup and major bass music party in North America this year is Deep, Dark, & Dangerous. Founded by the duo know as TRUTH, Andre Fernandez, one-half of the duo, has been at the helm of the North American operations for a few years now. Over the past few years Deep, Dark, & Dangerous have been picking through the mass of young producers making waves to develop a strike team that is not only well rounded but dangerous on the beats.

Amid the new force of talent driving the label to new immeasurable heights is Jessie le Couteur aka KHIVA. This Deep, Dark, & Dangerous brain child has been tastefully making noise in the Pacific Northwest of Vancouver B.C. With an extremely responsive EP last year, she dropped some intel on what its like being a female producer as well as some insight on how she tries to remain unique. With a recent signing to SUB.MISSION agency the calendar is looking busy with bookings at Shambhala and Outlook Festival this is undoubtedly going to be a big year for KHIVA.

# KHIVA

By SUBVRS staff

*What sound are you developing and gravitating towards right now?*

KHIVA: My sound right now is in an interesting place, one I’m super stoked on as I feel like I’m finding my own voice more than ever, but its still strong along the lines of 140 and heavy bass.

*What initially motivated you to want to be a female DJ/ producer?*

K: I’ve been heavily impacted by music since I was really young; mostly bands and the like into my teens. I definitely noticed it was a very male dominated scene, as there were only a handful of us (females) and it was always a bit intimidating or maybe even taboo to be on the other side of the railing. I low key found this frustrating and strange haha but it just seemed to be the way it was. Once I found DJ’ing quite a few years later, it was a relieving gateway for me to be able to express and compile everything I was really feeling and wanted to do with music. I’ve never chose to be a female anything, only myself.

*What labels are you releasing on?*

K: Right now I’m with Deep, Dark, & Dangerous (DDD). I’m super stoked on DDD and it’s growth and vision, everyone on the label is wicked and extremely talented and the sound they are pushing is really motivating. Everyone has their own identity within the DDD sound.

*Are you the only female on DDD?*

K: Currently the only female producer on the label yes, but there are also some super awesome vocalists and musicians that have been a big part of releases over the last couple years as well, like Animai and Lelijveld. Guaranteed this is going to change with time, and I’m stoked!

*What do you think we can we do to promote women in underground music?*

K: One of the main things I think we can do is take responsibility for our own awareness. The way we look at things, and how we think about and react to things. Even as a female artist myself, I feel we are socialized to look at things a certain way. When we first hear or see something, 9 times out of 10 we subconsciously make judgments, whether positive or negative. Unfortunately, it is a common occurrence that when something is done by a woman there comes attached preconceived ideas that often result in the work not being taken seriously or a sense of disbelief that the person worked hard for it. Goes the same for men too, just perhaps on a different scale. So I think what we really need to focus on is our own power of awareness as people, not the default reactions of social constructs. It comes down to a lot more than that, but I think at the end of the day it’s about promoting equality, not just women, and becoming conscious of the walls we put up in our minds.

*What are you currently doing to remain unique in defining your sound and style?*

K: I add vocals to a lot of my tracks; it really helps me include more of myself in the music and create sounds that are one of a kind. Feels more personal. Whether or not I end up using that later doesn’t really matter, but I find it really helps the process and just adds an organic element.

*Where are you drawing your influences musically and what’s keeping you excited?*

K: I feel like my core essence draws strongly from stuff I listened to as a kid, which was a lot of heavy music, but takes on my current personality. My inspiration comes from really random things. It can be from something as simple as particular look of something or my surroundings and environment, but I find also when I’m traveling I gain a lot from the people and cultures. Even if I don’t know the culture super well, I’ll formulate ideas based on how it sounds or the way the people interact, it sparks my imagination. I spent some time in Turkey a couple years ago, and the entire experience really inspired me to incorporate these feelings into music. I also attribute a lot of my inspiration to dreams. They’re so vivid and powerful that often I’ll wake up with a feeling that resonates with me for a few days, and I’ll write a song based on this.

*What are your plans for the rest of the year, where do you see yourself going in the next five years?*

K: I’m very stoked about forthcoming releases, as well as what the year is going to be holding in terms of gigs and tours, so stay tuned! Over the last few months I’ve definitely been working in new directions, there has been a shift in my approach to my music I’m super stoked about that. In addition to my current projects, I also have a lot of vocal tunes that are a lot mellower and have a much softer approach, so I’m amped to share more of that material. After the last EP, I received a lot feedback that left me really motivated and humbled, all I want to do is continue to grow my craft and give it all back. Its an amazing time for bass music; there are so many amazing producers that are breaking boundaries, and I want to be part of it.

*Do you feel a new resurgence in deep Dubstep and 140?*

K: 100%. There are quite a few festivals that are really promoting underground artists that you would not normally see. You can see it happening in the States and Canada with bigger festivals, and a pretty strong increase in events in Europe and the UK. We’ve definitely felt it over the last five years but mostly over the last two. It’s undeniable. It’s really dope to see more underground artists touring and getting some shine. Just recently we have seen DDD get moved from “bass music” to this ‘Leftfield’ bass, so obviously things are changing haha. Its great to see people getting more recognition for a sound that, to some, has been very under the radar, and I’m super excited to for what’s to come.

*Last shouts?*

Huge love and shouts to everyone for the continued support, the DDD family, be sure to pick up my new release DDD035 titled Fresh Cut Love/ Aphrodite out in July.

THE 21<sup>ST</sup> ANNUAL  
**SHAMBHALA**  
 MUSIC FESTIVAL

2018 HEADLINERS  
 ARTISTS LISTED IN ALPHABETICAL ORDER

20 (CRAZE + FOUR COLOR ZACK) • A.SKILLZ • ADVENTURE CLUB • ALIX PEREZ • APHRODITE  
 BEARDYMAN • BLACK TIGER SEX MACHINE • BOOGIE T • BOOMBOX CARTEL • BORN DIRTY  
 BRASSTRACKS • BUKU • CAMO & KROOKED • CHRISTIAN LÖFFLER • CLAMS CASINO • CLAPTONE  
 CLAUDE VONSTROKE • DC BREAKS • D2B • LOADSTAR • DELTA HEAVY • DESTRUCTO • DIRT MONKEY  
 DIZZEE RASCAL • DJ EZ • DJ MASEO (OF DE LA SOUL) • DJ QBERT • DR. FRESCH • FAKEAR  
 FEED ME • FISHER • GENERAL LEVY • GRAMATIK • JOKER • JUSTIN MARTIN • KOAN SOUND  
 KRAFTY KUTS • KYLE WATSON • LIQUID STRANGER • MACHINEDRUM • MALAA  
 MARK FARINA • MIX MASTER MIKE • MR.CARMACK • OPIUO • OSHI • PROTOHYPE  
 QUIX • REZZ • SKRATCH BASTID • SNAILS • SPACE JESUS • STANTON WARRIORS  
 STÖÖKI SOUND • THE FUNK HUNTERS • THE GLITCH MOB (DJ SET) • TRUTH • Z-TRIP

29 PALMS (OOAH & BORETA / THE GLITCH MOB) • ABSTRAKT SONANCE • ADHAM SHAIKH (MONKEY DRAGON) • ANNA MORGAN  
 BARCLAY CRENSHAW • BARISONE • BLACKGUMMY • BOGL • CHARLESTHEFIRST • CHIMPO • CHRISTIAN MARTIN  
 CHUURCH • CONGI • D DOUBLE E • DABIN • DAEGA SOUND • DEFUNK • DIGITAL ETHOS • DIMOND SAINTS (LIVE)  
 DIRTWIRE • DJ GROUND • DRUMSPYDER • EDAMAME • EDDIE C • EL BUHO • EL PAPACHANGO • EVERYMAN  
 FATHER FUNK • FEATURECAST • FORT KNOX FIVE & QOUP • GANGUS • GEODE • GOOPSTEPPA • GREAZUS  
 IHF (IMAGINED HERBAL FLOWS) • ILL GATES • J-KENZO • JAFU • JEREMY SOLE • JFB • JOAQUPELLI • IPOD  
 K-LAB • KAHN • NEEK • KHIVA • KURSA • LADY WAKS • LEVRIGE • LONGWALKSHORTDOCK • LOST CITY  
 MAT THE ALIEN • MAXIMONO • MONTY • MOONTRICKS • NEIGHBOUR • NEON STEVE • NICO LUMINOUS • OBESON • ONHELL  
 PERKULATOR • PHIBES • PIGEON HOLE • PRSN • PSILOSAMPLES • RANDOM RAB • ROSKA • SAQI • SHLUMP • SKEPTICAL  
 SKIITOUR • SLYNK • SMALLTOWN DJS • SOOHAN • STICKYBUDS • STYLUJST • SYNKRO • THE ALLERGIES • THE GAFF  
 THE LIBRARIAN • TLZMN • TOADFACE • TSURUDA • TYLER STADIUS • WHIPPED CREAM • WOOFAX • WOOLYMAMMOTH • YHETI

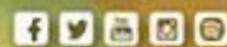


**AUGUST 10-13, 2018**

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**RE.SET EUROPE TOUR 2018**

DATE	DESTINATION	COUNTRY	CITY
06 / 07	HYPERACTIVITY	FR	MARSEILLE
13 / 07	BASS FIGHTERS	SI	MARIBOR
18 / 07	HIGHSCORE	AT	VIENNA
21 / 07	EATBRAIN NIGHT	HU	BUDAPEST
25 / 07	CONCRETE	DE	BERLIN
28 / 07	HABITAT FESTIVAL	DE	HOHENLOCK
31 / 07	DNB FIRE	CZ	PRAGUE
03 / 08	KANNIBAL FEST	DE	BERLIN
11 / 08	GRILL IN BASS	SI	SVECINA
12 / 08	WORLD YOUTH	AT	VIENNA
15 / 08	CONCRETE	DE	BERLIN
17 / 08	BASSGUERRILLA	DE	SAALFELD
18 / 08	BEAT EAT	DE	LAUSCHA
25 / 08	ICARUS CLUB	DE	LUBECK
28 / 08	URBAN WILDLIFE	DE	HAMBURG
30 / 08	SUSTAIN	DE	MUNICH
01 / 09	OPEN YOUR MIND	DE	BRUNSWICK
01 / 09	LIQUID SUNSHINE	DE	BRUNSWICK
06 / 09	OUTLOOK FESTIVAL	HR	PULA
21 / 09	PYSICAL TOOL	FR	LYON
22 / 09	CLANG	FR	GRENoble
28 / 09	STEAM	BE	Ghent
27 / 09	FOREVER INVITES	FR	PARIS
28 / 09	FUTURE SKANKERZ	FR	MARSEILLE
04 / 10	TEUF KULTURE XL	ES	BARCELONA
06 / 10	DDNBC #6	DE	LEIPZIG



We had a chance to speak with Shield, one of Denmark's rising stars of the bass music world. He has made a name for himself with massive tunes such as horror movie and his 2016 My Flava EP on Ivy Lab's 20/20LDN label, and he continues making waves with new music on the way. Check out the man making so much noise from Copenhagen:

*Want to say many thanks for doing this! Here we go...*

*What are you most excited about in drum&bass in 2018?*

*What is currently on your radar and what are you looking forward to?*

SHIELD: I recently had a release on Camo & Krooked's 'Mozaik' remix compilation, which is a huge honor to me. I've been listening to these dudes for many years and to be on their album, alongside the heavy hitters of drum&bass, is just crazy! I'm working on quite a lot of new remixes as well, but the biggest priority right now, is to finish my debut album which will drop late summer.

I'm getting really inspired by some of the new-generation artists blowing up at the moment. It's so great to hear some of these young bedroom fanatics and their incredible creative music haha! 2018 is already looking like another solid year with solid music!

I'm looking forward to my first tour in the states - some great venues and festivals I already heard good stuff about, can't wait!

*Can you tell us more about what you are working on? You produce a variety of styles from straight up dnb to halftime and even some music on the hip hop/funk spectrum. What can we expect from the album?*

S: Currently I'm trying to finish as much music as I can for the album and then when I have about 20 tracks, I will choose about 12 to put on the album. It needs to be a variety of moods, and I'm really focused on showing loads of different styles!

It will be a nice mix of club bangers and experimental stuff ranging from 85-140 bpm - everything with the touch of funk/soul samples, weird bass synths and recorded textures!

*Were you excited to be in the States this time around! Do you have any favorite clubs or cities/countries that you have played in recently?*

S: My favorite country has to be Canada so far! The tour I had back in August was mind blowing - the scene over there is so refreshing and the energy I received at every show was fantastic! Shambhala was the highlight of the tour, hands down! Crazy people dancing to crazy music <3

*How does playing in Canada compare to playing in Denmark? Europe?*

S: Well, first of all, let me just say that the beats scene in Denmark is quite small. There's still people trying to keep it alive, but it's very few and the attendance for these events are so random, so it's quite hard for a promoter to book acts from other countries. I've played some cool gigs in Europe, but the bookings have always been through the drum&bass scene, so the vibes are completely different compared to Canada. The tour I did in Canada showed me a new side of beats. I'm from the UK sound, so I was very surprised to hear all these acts that played glitchy and fucked up weird music haha! Definitely broadened my musical horizon, which I'm very thankful for. But yeah, you can't really compare Canada to Europe - different vibes, different crowds. :)

*Are there any other Danish artists that people should be aware of?*

Yes, these are artists I think people should definitely check out:

- Bwoy De Bhajan -

Amazing producer creating exotic textural beats. His live performances with his pair of SP-404's is truly outstanding. His music is always telling a story!

- Alvarado -

Talented lyricist who never disappoints. She has so many ways of telling a story and her ability to flow on every beat is inspiring!

- Black Daniels -

Denmarks finest 'Master of Ceremonies'. Having performed with all (and I mean ALL) the biggest Drum&Bass acts, he has now put his time in the studio and is wrapping up his next EP, produced by me. Fuego incoming!

- Rob Smyles -

Gifted young producer with a punchy sound. His beats has so much depth and I've been inspired a lot by listening to his music. Boom bap meets future beats!

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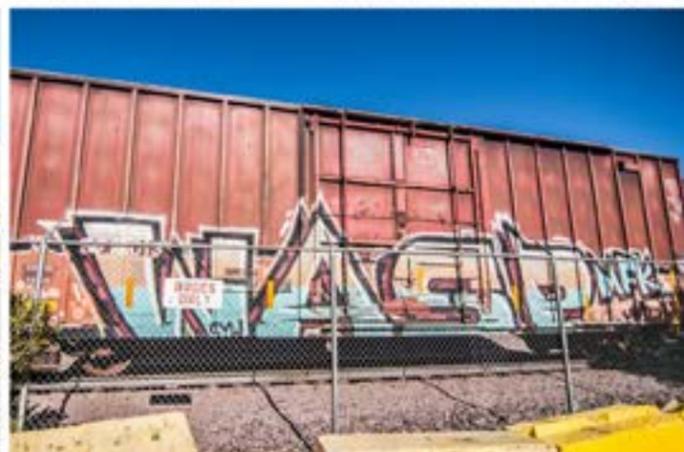
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# LOS ANGELES

## CITY SPOTLIGHT

WORDS: STEVEN KAST  
PHOTOS: WENDY CHAVEZ

The world is a weird and twisted place these days. Our new generation is plagued by rinsed out scenes, stolen styles, and lack of substance from every direction. We are more connected than ever before, however, originality seems to be a thing of the past. For the underground communities around the globe, there still seems to be waves being made in cities that are on the cutting edge and reestablishing life into sub-cultural movements worldwide.

Anyone familiar with Los Angeles knows that it is a cultural melting pot and breeding ground for some of the most recognized brands, parties, and artists in the world. The roots run deep in this city, and now more than ever we look to the trends of the past to help pave a new comprehensive movement that inspires the youth to innovate their respective scenes into the future. This issue features a city spotlight on Los Angeles, arguably one of the biggest, most competitive cities in the world; what is happening within the city and how is it pushing the envelope and cutting trends in art and music?

Connecting us to the beat of the Los Angeles streets is FISHE. A veteran of Los Angeles subculture, Fishe (or Piston, depending on what circles you frequent) has been a long standing figure in both Graffiti and Underground music. From the glory days of early L.A. Jungle Parties, and late night graffiti missions, to a professional art career, Fishe has watched the city shift for more...

than 20 years.

Los Angeles has always been a very immersive culture fueled by so many unique scenes. Some of the biggest and most recognizable graffiti crews, artists, and promotion companies have found their start here. With the subculture scene developing over the last 30 years, the foundation that is the underground community is deeply engrained in Los Angeles' history. Since the early days of Jungle and the heydays of graffiti, countless artists have found their claim to fame by navigating through different avenues. In a city that never seems to sleep, what has set LA apart from the rest of the world post 2000's?

**Fishe:** I was really lucky to be around during that era, it was a very transitional point. It was right when my graffiti crew KOG and LTS were both really starting to stand out in the scene, and it was when my DJ'ing started to take off. I changed my graffiti name right at that time, I didn't want the two to be inter-correlated. Right around 2000-2002 the music seemed to be changing, it was getting a lot darker, the scene was growing, and the events all of a sudden started having thousands of people. At the shift, drum and bass started making it to the bigger rooms and because of that, just the number of people that were involved really gave a different impression to people from other cities.

During this transition, the internet became net became a factor

in both the electronic music communities and in the graffiti communities, so both really had a different level of exposure. Before that time there were different scenes bubbling up all over the world, but when people saw the size of the scene that was happening here, the amount of DJ's, graffiti artists, and the sheer volume of quality work really made an impact and made LA stand out from a lot of other cities and has been the base for the momentum the city has right now.

At the present, some may say Los Angeles is slightly lawless. With a major revitalization in all areas of the underground community, we have begun to see a lot more graffiti surviving the buff, illegal run up murals, and late night warehouse parties. This combination of scenes has been making for an explosive scene not seen in L.A. for many years. While much of this movement is technically illegal, much of the cities' attention has been reserved for the serious problems such as homelessness and crime; the city is simply too big to police at all times. Lately, it feels as though authorities seem to be turning a blind eye towards graffiti and late night warehouse parties again. Do you think it will last?

**Fishe:** I feel the cops prioritize crimes by importance, and a lot of times there is not an infinite budget to erase graffiti. I think right now there are certain spots that they are kind of giving up on, some places it just seems like it's a waste of money. There are

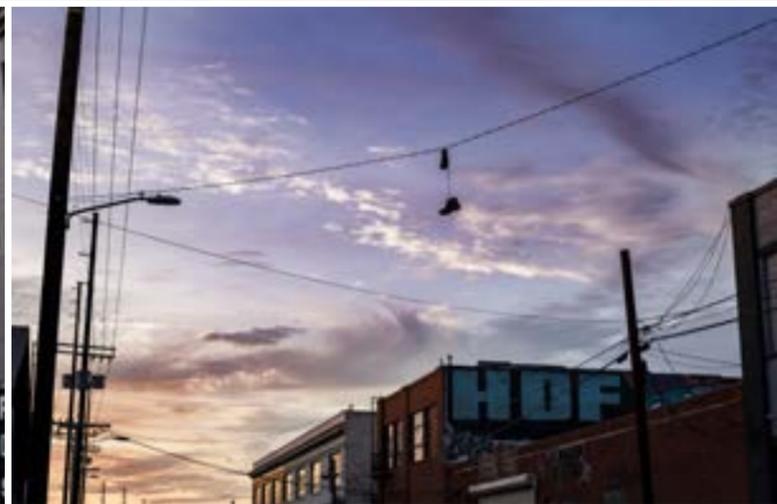
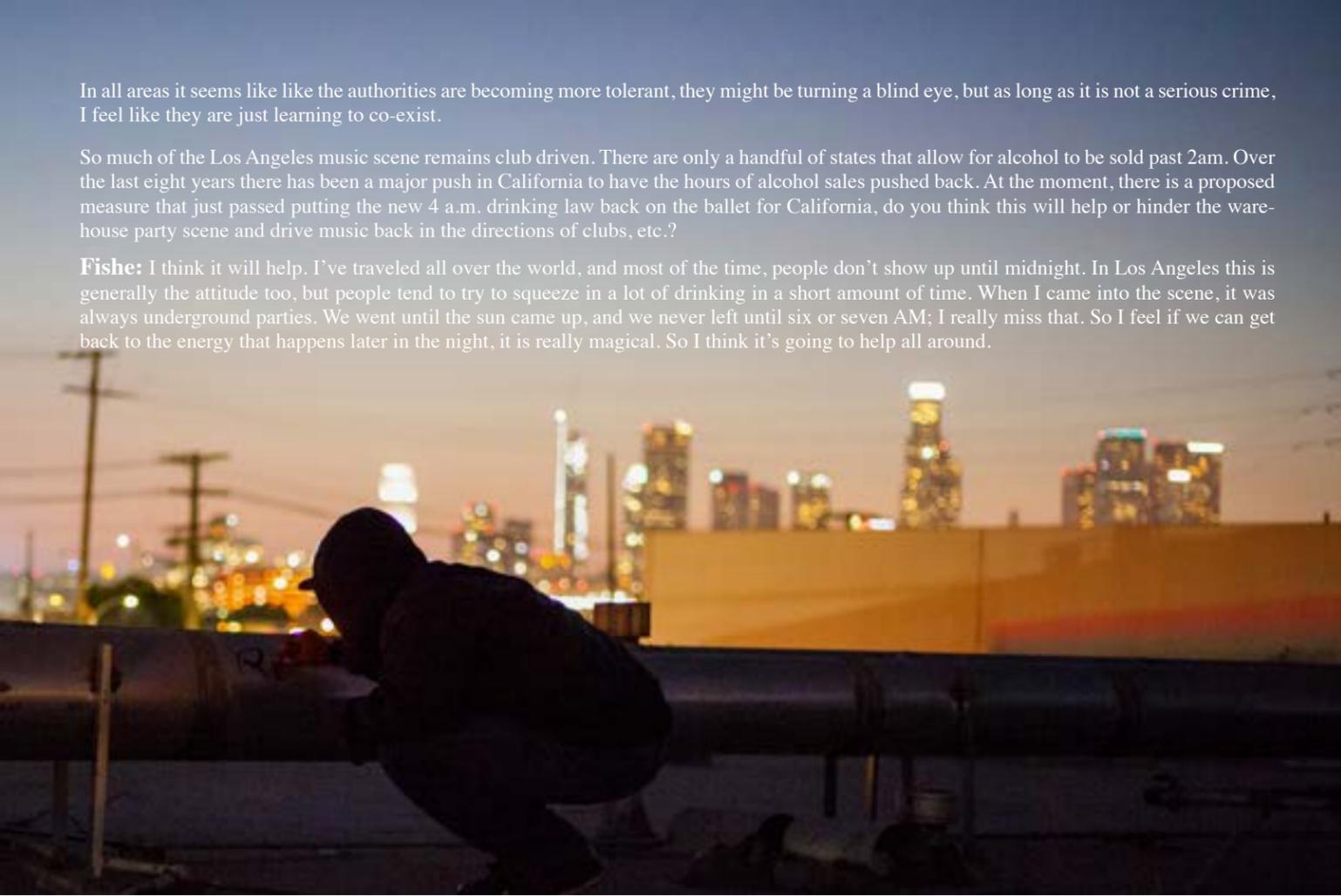
definitely a lot of areas that have become more tolerant of graffiti such as downtown, over by the tracks, by the river, and by the Arts District which is interesting and fine, but then the graffiti in those areas becomes less important, it's like the "safe" place to paint, and I personally prefer to see graffiti in places where it's not acceptable.

I am noticing more little street level yards that have been popping up that weren't there before. I feel like there is less tagging these days, but there are more kids trying to do more quality work, it's always changing and flowing through different trends. Sometimes bubble throw-ups are the thing, sometimes it's acid on glass, but I kind of miss the era between 1997 and 2007 which was really a high point in Los Angeles graffiti; it had a really interesting dialogue. Possibly because a lot of the guys that were helping shape that era all transitioned into becoming professional artists, whether it was SABER, ZES, WRATH, or PISA, they really were pushing the quality and taking it to that next level. It's kind of sad to see that those types of styles and attitudes aren't really present in graffiti anymore. I feel like now the kids just want to do a throw-up on everything, and that's fine, but it's really just one dimensional and it's made it less inspiring to go out there and create dialogue with them.

In all areas it seems like like the authorities are becoming more tolerant, they might be turning a blind eye, but as long as it is not a serious crime, I feel like they are just learning to co-exist.

So much of the Los Angeles music scene remains club driven. There are only a handful of states that allow for alcohol to be sold past 2am. Over the last eight years there has been a major push in California to have the hours of alcohol sales pushed back. At the moment, there is a proposed measure that just passed putting the new 4 a.m. drinking law back on the ballot for California, do you think this will help or hinder the warehouse party scene and drive music back in the directions of clubs, etc.?

**Fishe:** I think it will help. I've traveled all over the world, and most of the time, people don't show up until midnight. In Los Angeles this is generally the attitude too, but people tend to try to squeeze in a lot of drinking in a short amount of time. When I came into the scene, it was always underground parties. We went until the sun came up, and we never left until six or seven AM; I really miss that. So I feel if we can get back to the energy that happens later in the night, it is really magical. So I think it's going to help all around.



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Over the last 15 years the city has seen massive amount of development, with many areas being converted into high-rise complexes and artist lofts. We have slowly watched the once very gritty landscape shift from undesirable to modern buildings with breweries, galleries, and restaurants. It seems more apparent than ever that less and less people residing in Los Angeles are actually from here. With any major influx of new people, the scenes and crews developed over the last 10, 20, and 30 years seems to have a lack of true LA culture within graffiti, underground music, and the party scene. Do you think that these scenes are seriously lacking the core foundations they once had?

**Fishe:** I think in some areas, Graffiti has suffered. Before, there was a lot more direct contact between the older and younger generations. There was more tradition, rules, respect, and things were passed down on a much more personal level. With the advent of the internet, there seems to be a lot of kids jumping into the culture with no real knowledge or history, and that has over all ruined the scene. Now there is no respect for murals or pieces, and nothing is sacred.

However, I feel the core group involved in music has been the same in house, jungle, and techno; many of the people that helped build the scenes have been there the whole time. The new kids coming up today seem like they are just helping to reinvigorate the older people. So I feel that the new generation is helping push the older people who have been there since the beginning to continue creating events that are educating the younger generation.

Los Angeles has, since its inception, been a breeding ground for culture and style. One aspect that is truly LA is diversity. From different cultures, races, and looks, one thing that has remained consistent in LA is the diverse groups of people in every scene. However, with so many subcultures, people tend to gravitate towards specific scenes. This can create the sentiment that the Los Angeles graffiti and music scenes are notoriously cliquy and stand-offish. Currently we are seeing a lot more more functions that are incorporating different crews, music genres, and promoters trying to work together. Do you think that the current scene is more or less diverse now than the early 2000's?

**Fishe:** I feel there is more of a mixing of the tribes, and I feel it's important. I didn't like when things were so homogenized where you would only see drum and bass kids at the drum and bass parties, or house kids at the house parties. I personally have always enjoyed going to a rave just as much as going to reggae, punk, house, or salsa shows. I don't think it's good to limit one's personal exposure. I did find that back in the day people didn't like to intermingle between scenes as much.

I really like the intermingling of the tribes right now, it's making our whole underground culture stronger. With the pack in pack out festival culture, reducing the amount of plastic trash, a lot of these ideas from the younger festival kids need to permeate into other subcultures that are very plastic and disposable. I feel there is also now a noticeably more conscious and spiritual aspect, which sounds kind of hokey, but it's an important part of the underground culture that has been missing.

With festival culture taking North America by storm, we are beginning to see a lot more 36 hour weekend gatherings. This resurgence in parties has undoubtedly been exposing more people to art, music, and social awareness. There is currently a feeling that many of the North

American festival promoters are just trying to capitalize on this niche in the market. Many of these events have started to have a similar feel, booking many of the same artists and productions. What do you think has helped set So-Cal festivals apart from the rest of the country?

**Fishe:** Above all, we started it. I'm sure there were a lot of other festivals going on, but So-cal kind of set the standard between parties like Coachella, EDC, and Nation. From the beginning, just the size, scale, and quality of production were always the best in Los Angeles. I think above all we developed that model, and everyone else is still just trying to play catchup with what we have been doing for the better part of 20 years.

Every major city has been witnessing growth of music and art trends, such as Detroit, Miami, Austin, and New Orleans; however, there seems to be something goliath about Los Angeles. The sheer size of the city sets these movements apart, but with rampant homelessness, disparity, and a hustle and bustle lifestyle, it seems to compel people to bring forth a different edge. While there is simply no way to prevent change, the current environment of gentrification has been real for quite a few years now. With the Los Angeles Arts District only a couple blocks from Skid Row, an area where many of the cities homeless, addicted, and mentally ill reside, there seems to be no end to the waves of new people forcing these people out to make way for the art movement. Do you think the social acceptance of areas like the Arts District, pop-up galleries, and art-walks have been helpful? Does it seem to be a positive art movement happening right now in Los Angeles?

**Fishe:** I'm not sure if it's hurting or helping, but I do know that it's getting very big and there is definitely a lot of room for growth. I feel that LA seems to have quickly become the capital of the art world, or seems to be much more influential than it has in the past. I think illegal graffiti is the only kind of graffiti there should be. I accept and respect a lot of graffiti writers turned muralists, but once they do the mural, it should offer something different. Once you remove the illegality from it, you remove the heart and soul of graffiti. Once you remove the clandestine aspect of it, you remove it's power. When you are getting paid to do letters on something, then you're just a sign painter, or you're an aerosol artist that's creating a mural. If you're transitioning, then that's what we call it, what it is. I really don't like how the younger generation puts graffiti over murals, they're an important part of the community and it's just really disrespectful and crass. I think there are so many new mediums and amazing innovative places to paint that people haven't even thought of, and the new generation seem to just be shooting fish in a barrel. They think "I'm just gonna paint something".

I feel there are more artists making work and trying to put themselves on the market right now, which kind of over saturates the market because there are only so many people actually paying for art. I like that art is more accepted in more formal places. I think it's important that museums show graffiti art and that it's accepted. As far as the Arts District and galleries go, I think there's a lot of pirates and a lot of people just trying to capitalize off of it. I feel that there is a lot of stratification within the art world. The high brow art people don't mix with the low brow art people, the low brow people don't mix with the graffiti people. There is a bit of intermingling, but everyone is kind of carving their own niche and it seems to be creating a very diverse and splintered art market.

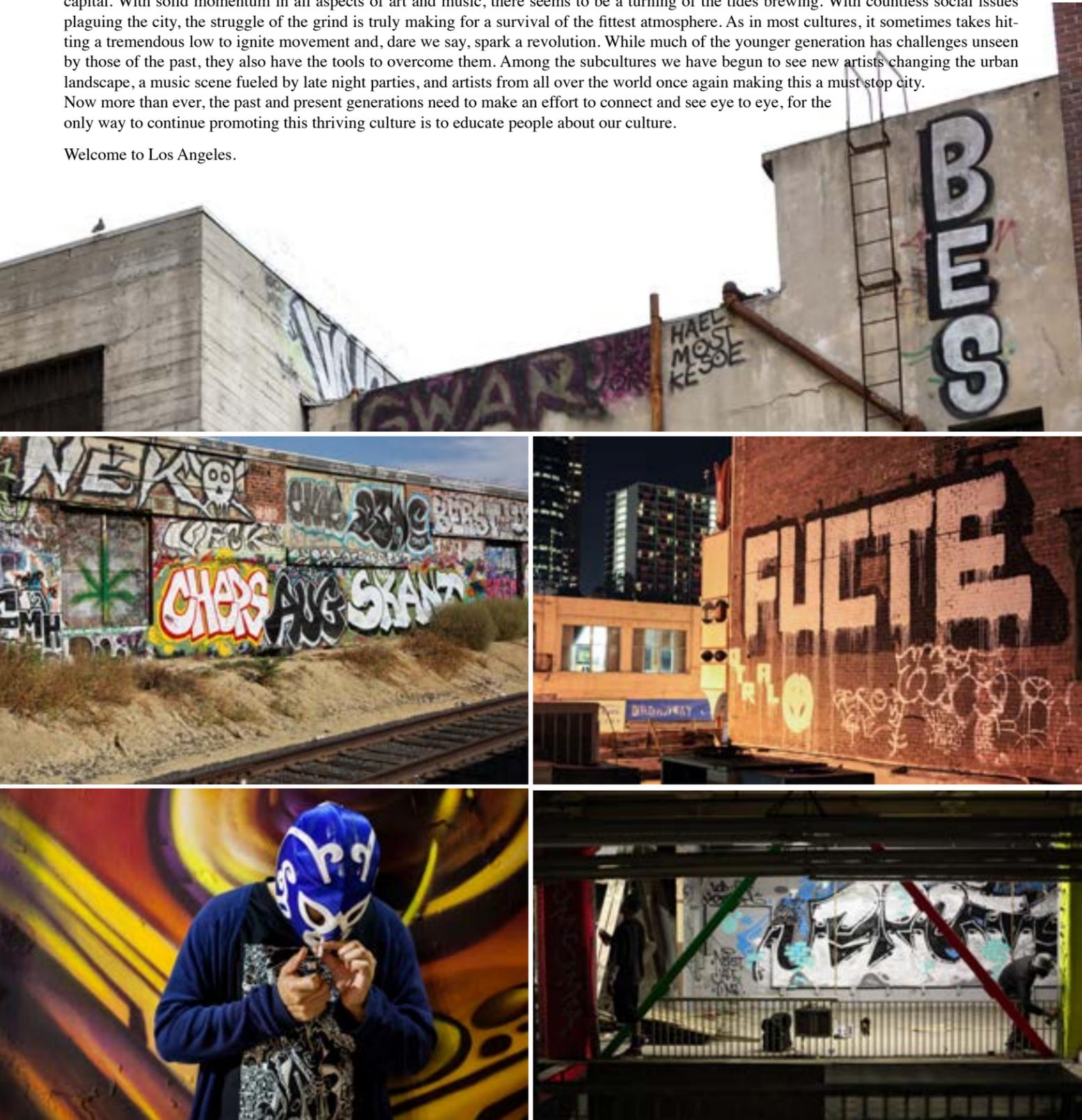


What would you like to see more of in Los Angeles?

**Fishe:** I would like to see more mixing of the tribes, and I'd like to see a more homogenized dance culture. I think more two room parties with mixed genres, it doesn't need to be two rooms of house or bass music. Maybe tech-house in room one and dubstep and jungle in room two. I think it would be cool to see more of the underground communities coming together and becoming a larger community. I think more mixing of the tribes within music, art, and graffiti, specifically in graffiti. We need more innovation, kids have better spray paint now, more access to information with the internet. I'd really like to see the younger generation really pushing the art forward. I feel like LA was on the forefront holding the torch for a lot of years, and in the past five years other scenes and international artists have really outshined us. I'd really like to see a resurgence of L.A. artists coming back.

It's no doubt that the perfect mix of sunshine, good weed, strong art movements, and a bustling party scene makes Los Angeles a trend setting capital. With solid momentum in all aspects of art and music, there seems to be a turning of the tides brewing. With countless social issues plaguing the city, the struggle of the grind is truly making for a survival of the fittest atmosphere. As in most cultures, it sometimes takes hitting a tremendous low to ignite movement and, dare we say, spark a revolution. While much of the younger generation has challenges unseen by those of the past, they also have the tools to overcome them. Among the subcultures we have begun to see new artists changing the urban landscape, a music scene fueled by late night parties, and artists from all over the world once again making this a must stop city. Now more than ever, the past and present generations need to make an effort to connect and see eye to eye, for the only way to continue promoting this thriving culture is to educate people about our culture.

Welcome to Los Angeles.



# LOS ANGELES CITY SPOTLIGHT WENDY CHAVEZ

WORDS: STEVEN KAST

Wendy "Random" Chavez is a photographer from Los Angeles who has been documenting the streets and culture of LA for years. Chavez prefers to capture subjects in natural or candid environments. Emphasizing on today's modern society, she focuses on the everyday people who hold a region's authenticity, but she is also drawn into urban landscapes and creative art forms.

As she got older, she began to get eager to learn more about photography and was curious to explore the possibilities on what else a camera had to offer. By the time Wendy was a teenager, her parents were excessively strict on her, simply because "she was a girl". During her high school years, Wendy's parents had no understanding of photography and would encourage her to pursue a different career for her future.

She never outgrew her real passion, so she willingly took two courses of photography back to back in high school. She then began to hang out with her trusted older brothers and their friends and was exposed to the real world; from concerts, to lowriders, graffiti, and drugs. Once she graduated high school, Wendy immediately decided to move out of her parents house to be independent and focus on the things that made her happy without any limitations, and she did exactly that.

She did some traveling, explored more art and music but had her ups and downs with housing situations for a whole decade while living in numerous places. Wendy never lost hope and

was always persistent on one day living in a comfortable environment where she can be herself & continue to pursue her passion.



In 2006, Wendy was living in South Central LA, in a miniature sized bedroom with hardwood floors, and no bed but would sleep on a couch inside her room. Wendy's interest in street photography increased dramatically when she lived there, and eventually she met several graffiti writers.

She enjoyed documenting creative individuals, but her mentality to use the streets as an open platform to express herself at any given time is what made her click with the culture of graffiti. From that time on, she began documenting the streets more heavily and was able to relate to graffiti writers for their like-minded lifestyle on making the streets their open canvas to create.

Throughout the years, Wendy's documentation has gotten more intense in the streets and has been exposed to some situations that most people would not dare to be in. Wendy Random is now strictly

a full time photographer, traveler, and a freelance writer working out of Chicago. She is constantly growing with her passion and hopes she can continue inspiring others with her ambition to create unforgettable lifelong images for the world. She uses her vision to stop moments in time through an image, and raises awareness on what the reality really is.

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# Bass Coast Festival

by JAY MORRIS  
photos: GLEN McLELLAND

Seven years ago on a trip through Europe while attending a drum and bass Festival half way around the world on a beach in Spain, my former partner and I met two Canadians from Vancouver B.C. At a festival that was dominantly British and European, we formed a mutual connection over drinks and music. While getting to know this couple, we began to talk about our travels and some of the things that interested us beside drum and bass. For those who understand Junglist culture, it's easily said that its one built on a passion for the music. So when the two started to tell us about this gathering on a river in Canada that touched the edge of deep bass driven music, I was immediately engaged. Thus the following year in 2012 I took a leap and jumped on a flight to Vancouver to meet the couple and see first hand how the Canadians were doing it.

There is an indescribable feeling that is invoked when we are thrust out of our natural element, when we discover a place that allows us the freedom of expression to find the obscure and magnificent sides of ourselves. This profound enlightenment can result from any number of situations, however one festival that did exactly that for me was Bass Coast Music & Arts Festival. Tucked away in the mountains of British Columbia, this unique gathering has shone as a beacon of inspiration among a convoluted array of mainstream festivals now plaguing North America. Upon my first visit my life changed for the better. Coming from Southern California the birth place of the Do Lab, Symbiosis, Lucidity, and countless other gatherings along the West Coast, Bass Coast delivered something special and unique.

Detouring from a traditional corporate mindset, the agenda that is Bass Coast is one that allows for people to experience and discover themselves in a safe, welcoming environment. This year marks a decade for the gem in the Pacific Northwest, a major accomplishment to say the least. With the momentum building over the last nine years, Bass Coast has undoubtedly been making waves domestically and globally and the vibrations generated from here can be felt reverberating tough all facets of British Columbia's art and music communities. A grass roots brand founded by Andrea Ghram and Liz Thompson in 2009 has been the birth place for a diverse and mindful following creating waves of change across all landscapes.

Since our first visit six years ago, we have watched the organization as well as the people who support the event ascend to new and immeasurable heights. With microscopic attention to every aspect, there is rarely anything that is left out of sorts. From a niche musical lineup focused on left of center bass music, to underground techno, this has stood as the entryway for many emerging artists to be heard and hosts an educational agenda that rivals the early days of Lighting in a Bottle. Bass Coast has also acted as a platform for many of the... *(Cont., on pg. 33)*



social discussions trending today in both music, dance, and wellness. In conjunction with a pristine intimate venue, Bass Coast limits its capacity to keep a relatively close knit atmosphere where people can still connect on a personal level.

In the early years Bass Coast hosted a small number of areas and touched only the edge of bass music and drum and bass. The event has now evolved in both production and talent, now hosting artists and performers on four stages. They have done an immaculate job of expanding on all levels. Obtaining the industries more unknown international leaders and launching them into the North American festival spotlight. Artists such as Dbridge, Machinedrum, Jack Sparrow, Mat the Alien, Addison Groove, Commodore, Jubilee, G Jones, J Kenzo, Sam Binga, Om Unit, Sinistarr, and Doctor Jeep have helped expose a new audience of people to the deeper and more up tempo sounds.

“I feel that music plays an integral role in allowing people to connect with each other. It’s often referred to as the inverse language and these days I find that is more and more poignant” Andrea tells us. “Society is living in a digital age that isolates people physically yet connects people globally. It seems we are collectively searching for ways to connect beyond the internet, and music draws people together at festivals for ways to connect beyond the internet, and music draws people together at festivals, gatherings, and shows. On a global scale, artists are able to share their music online and connect with fans and other artists from around the world”

With a hands on approach to curating music, a thriving bass music community has continued to flourish in Vancouver and surrounding cities. Bass Coast as a platform has helped propel many local artists into the North American and European festival scenes. The Funk Hunters, Mat the Alien, and The Librarian can now be found on countless festival lineups in the US and Canada, while artists like J.F. Kill & Erski (aka Levrige), Greezus, and Abstract Sonace have become regulars of Outlook Festival. The relaxed environment of exult to numerous acts such as Daega Sound, Shah DJs, Braisone, Taal Mala, now all find themselves to be regulars of neighboring events and festivals.

With countless festivals incorporating a workshop aspect to their events, what helps keep Bass Coast unique is the wide range of new speakers throughout the years. This year the festival will host over 50 workshops ranging from education, harm reduction, movement, and self-help. Keeping the festival under 5,000 attendees this has allowed for a much more personal place to connect. Many of the discussions are held in the early part of the day when the stages are silent, helping to create a learning atmosphere in a natural setting. This, in my opinion, makes them significantly more impactful than a conventional classroom could ever be. With an attention to creating a knowledgeable demographic, these open discussions are supported in a non-judgmental space, removing the awkward social stigma.



“Bass Coast” strives to inspire people in attendance to discover their own creativity. We do this by creating opportunities from people in attendance to for people to interact, weather its through the stage environments workshops installations surprise performances or movement classes. our music programming offers something for everyone, yet they may not be familiar with all the names on the the lineup. Bass Coast provides an excellent opportunity to discover new sounds, to meet new friends, and to join an inclusive community that is open minded and friendly. We are all Bass Coast.” This nonjudgmental environment has allowed for so many of those attending bass coast to connect to a deeper belief of self worth and place for those to understand the possibilities of social betterment on a local level.

From the surface upon arriving to Bass Coast seven years ago I was blown away by the environment, in a pristine setting along a rushing river, Bass Coast was a diamond in the rough. Since relocating to a new location that has been extremely accommodating to the vision of Bass Coast the core principles of what makes this festival so amazing has not really changed. Seven years ago it was a place that was new to me however the inspiration that it created has been one of the single most impactful experiences of my adult life. Watching how a community functions, co-creates, and uplifts one another Bass Coast helped redirect my entire life focus.

I have come to find on so many levels after visiting year after year that what makes this truly a remarkable and unique gathering capable of inspiring those looking for it, is the foundation. Built by a team of people who love every aspect of what they contribute is the core of what permeates throughout the festival and all year in the local communities. An environment that was shaped on love has quite possibly been the one thing that influences each person in attendance. Weather it is a love of ones self or the workshops needed to help propel people into new directions, love of the music provided by people who are dedicated to their sound has helped motivate even the most insecure to dance. Complemented by art and installations that provoke the most innocent child like curiosity the core value of love seems to be prevalent in all aspects of Bass Coast.

This year was once again another sell out crowd, showcase many artists old and new. With ten years under the belt its clear there is no end insight. Congratulations to Bass Coast for a decade on a decade of dance and community building on so many levels.

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# Cannabis Cali

by GABRIELLA GREENE

In the 19th century, California had swarms of visitors that it attracted who were hoping to get rich off of the Gold Rush, and now in the 21st century, there is the Green Rush, the era of marijuana. Since 1931, states in the US have prohibited marijuana, using propaganda and fear to criminalize the plant, and in the 1950s, the federal government stated that marijuana was just as dangerous as substances like cocaine, and federal prison sentences were imposed. The counterculture of the 1960s embraced marijuana, and with the ideal climate, natural conditions and agricultural resources, marijuana cultivation in California evolved into an empire of green, specifically in Northern California. The Emerald Triangle, a region in Northern California which consists of Humboldt, Trinity & Mendocino counties have been the nations hub of cultivation, with estimations that California grows 70-80% of marijuana distributed in the US. Now marijuana has become legalized recreationally in California, in 2016 voters statewide passed Proposition 64, and on January 1, 2018, recreational marijuana became legal statewide. But is marijuana actually legal now? Or has it just been monopolized?

With taxes reaching an astronomical 34.5% for recreational marijuana, California residents have become disillusioned with the influx of taxes on a medicinal plant. Medical patients who are looking for the biggest tax break can obtain a medical card from the state of California, however they must give up their right to bear arms. And so, the black market continues to boom, the tax profits that were the estimations of the first quarter of 2018, were far below what was predicted, which only points to the fact that people have begun to steer away from purchasing heavily taxed marijuana, and perhaps are cultivating on their own, or are continuing to support black market grows. There have been rumours that California legislative will meet to discuss lowering taxes, but for now business owners, growers, professionals and consumers in the cannabis industry are anxious. Even non-profit organizations who supply medicinal marijuana to patients for free or at a very low cost, will also have to pay hefty business taxes, but many in the cannabis industry are continuing to try to find loopholes, instead of lose their businesses.

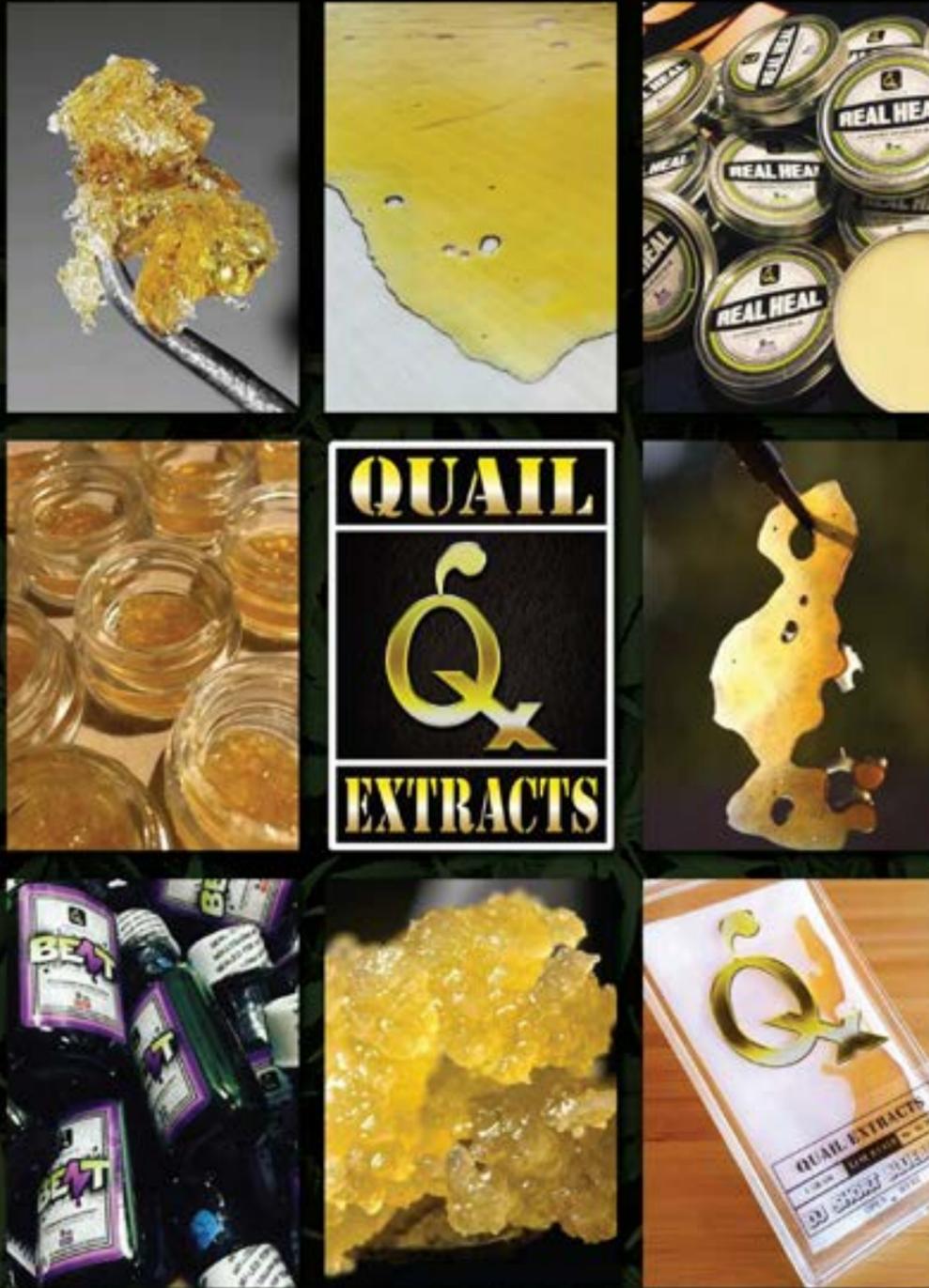
What will the future of cannabis in California hold? Will it prosper and evolve, or will it fall into the hands of Monsanto, pharmaceutical corporations and tobacco industries? With as many healing properties that cannabis contains, there's at least 85 cannabinoids in the plant that have been documented to contain medical value, California should value this evidence and continue to cultivate cannabis as organically as possible to further medical breakthroughs. The golden state has always paved the way for marijuana in the US, in 1995, Prop 215 was passed by California voters, which enabled medical patients to obtain medical marijuana. As the 1st state to legalize medical marijuana, California allowed patients to seek alternative, holistic therapy. Although the move was considered controversial, because of the classification of cannabis as a Schedule 1 controlled substance by the federal government, California began to lead the way nationwide for states to accept medical marijuana for its healing attributes. The federal government has consistently tried to wield power over states rule, but in April the current federal administration announced it would be abandoning the pursuit of marijuana in states that it had been legalized.



It's fascinating to realize that over a century ago marijuana was outlawed, and now it's been legalized in California. We're living in a time with designer weed in meticulous packaging, connoisseur celebrity growers, and billboards plastered around cities to tell us what we already know, we can buy weed now. But we have to pay disheartening taxes, and not smoke in public places, or grow more than a certain amount of plants, or do this, or do that. So no, it actually hasn't been legalized, it's just been decriminalized. For all those serving long prison sentences for marijuana distribution, we're looking forward to their marijuana convictions being reduced and hopefully erased, because marijuana is an incredible plant that will continue to make strides in science, and humanity, and maybe this plant might be the secret to world peace, or most likely world hunger, who knows, but we should we let it grow in peace. Also, you should let your parents know, that money really does grow on trees, and in the Emerald Triangle, there's a lot of them.

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**ORCA** LIVE

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A-Z

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# SKEPTICAL

## ENJOY THIS TRIP

by JAY MORRIS



In 2018 with drum & bass on an uncontested rise back to the mainstream spotlight, the scene is inspiringly healthier than ever both in Europe and North America. This steady push of all styles of bass music is once again charging sound systems and vibrating dance floors from the furthest reaches of the globe. In a competitive musical movement such as drum and bass, there is never a shortage of DJ's and producers bidding for the spotlight. Undoubtedly D&B remains relatively a "good ole boys club", with credit and recognition only regarded to those who consistently and masterfully push their sound; and one name on everyone's mind this year is Ashley Tinsdale, also known as Skeptical.

No stranger to the limelight, Skeptical has been a familiar face to the front lines of drum and bass for many years. His innovative approach has earned releases on some of the biggest labels such as Ingredients, Cylon, Renegade Hardware, Samurai, 31 Recordings, Exit Records, Soul:r, and Metalheadz. His signature sound has evolved with the years as he remains a pillar in shaping current 170 trends. A long way from his first releases in 2009 and 2010 on Ingredients, and possibly his most notable tune "Marka" with Dub Phizix finally taking the back seat, he embarked on the task of putting together his long awaited album.

As a producer, Skeptical's trademark style and introspective attitude has helped define his sound over the years and earned him a prestigious spot in the ranks of the Exit Records camp. Founded by dBridge, the label encompasses a wide range of highly distinguished artists such as Alix Perez, Fracture, Fixate, Calibre, Sinistarr, Stray of Ivy Lab, Om Unit, and Mark System to name a few; undoubtedly the perfect place for Skeptical's new album Enjoy This Trip. Well regarded as one of the most esteemed labels in D&B, Exit is often viewed as the holy grail for the left of center elite. With drum and bass currently saturated by new emerging artists and reproduced techniques, this unique collection of structured beats from one of the most dangerous beat makers in the game has undoubtedly been rattling minds and sound systems on all continents.

At the moment, things are larger than life for Skeptical and as the world clamors for the new album, we managed to catch up with Skeppy for lunch during his whirlwind tour throughout North America alongside SP:MC. After numerous delays leaving San Francisco International airport and finally arriving in sunny Los Angeles, we popped down to one of our favorite restaurants in south Venice for an extended lunch and some cold beer to talk a little about the recent tour highlights and gain some insight on the long awaited album.

"This is your fourth tour of the states, how has this tour shaped up compared to the others, and have you found it more enjoyable with SP MC along for the ride?" we ask.

"Its been a lot of fun, we have met quite a lot of new faces and people seem to really respond to the music at the moment," replies Ash. "It's been nice having Stu, traveling gets to be a bit quiet between gigs so it has been nice to help mix it up."

"There seemed to be a lot of stops along the tour, was this your longest trip through the states?"

"I've been on the road about 26 days, which is definitely my longest time in North America, and I did have a few days off in-between. I had a really nice time in Vancouver, that was the last show with SP. I stayed a couple days to check out the city before heading back to San Fran for a few days, of which was much needed before heading down for my last gig in Columbia; then back home next week."

"North America is a big place with a lot of really different scenes pushing genre specific nights, how was the response so far, which cities were most responsive?"

"Everywhere has been great honestly," he responds, "but I'd have to say New York and Colorado really went off. Vancouver was amazing as well."

"Do you think Vancouver responded well to SP? They are somewhat known to not receive most MC's too well."

Upon reflection, he states, "I feel it went on really good, Stu is great at what he does and never gets in the way of the music too much, but it did seem to go on great. He also played a DJ set too, so yea I think they really appreciated the music."

"With your career really taking off after 'Marka', things seem to have plateaued with your music. Do you think that the album is going to boost you back in the spotlight?"

"The response has been great, pre-orders are off the charts and the previews seem to have been well received" he pronounces with a knowing nod. "Booking-wise it's a little sparse in July, which I am quite ok with. I can't wait to relax over summer with the misses, but the rest of summer is looking slammed into August as festival season is well underway," adding, "As much as I like a few weeks off, after a couple of weeks laying about the house I am always ready to get back in it."

Lunch winds to a close and we move our conversation to the boardwalk for some ocean air and seal sightings. As the conversation shifts back to music, we carefully inquire, "Why has the album taken so long to get out?"

With a slight grin, Ash responds, "Life really.. after 'Marka' things really took off, I started to become really busy with gigs and traveling; it's really time consuming. I've also had a few releases in-between then and now, which also consumed a fair amount of my time. For a good while I was also still helping my dad with his business, so I've always just been really busy. It never seemed like the right time, or like I had enough time."

"Do you feel that this album represents where you are at in your life at this current time, or is the music more representative of different periods in time?"

With a puzzled look and brief pause, he replies, "The album honestly took five years... There are some tunes on there that I've had finished since 'Marka'." As he thinks a bit deeper on it, he noted, "I feel that the tunes represent different time periods in my life. I suppose that's why it's called Enjoy This Trip. It's been such a long ride. So to better answer you, I guess it better represents different periods in my life, different periods on the journey, ya know."

"Are there any tunes that are your favorite on the album," we ask, "or tunes that reflect what you were going through at the time they were written?"

"Enjoy This Trip is probably the most interesting and different bit on the album," he muses, with a pondering gaze, "'Violet', really means a lot to me, it was made at a really tough time in my life. My nan had just passed, and when I started the tune I used a lot of old records that she had given me. It's really a nice tune and the last of the album."

SKEPTICAL  
ENJOY THIS TRIP



After listening to the album, it's apparent that musically there is a story behind the LP. With some of the tunes made in years past, there is a strong reflection of style and development. For those who have followed the progression of Skeptical over the years, there are obvious elements incorporated that are representative of other releases. One of our favorites off the album, "Pitch Black", carries a feel of his early days on Exit and Samurai.

With tasteful autonomic characteristics, the tune has an updated feel with stripped back baselines and snappy drums. It upholds the essence of left-center beats.

Moving the album along, "Duck Soup" and "Elevators" could quite possibly push "Marka" to the side. These tear out tunes push right to the front-lines, cutting deep into the trenches of a saturated industry. These two monsters bring to the forefront the ascension he has been developing over the years. With diverse textures from front to back adorned with extraterrestrial basslines, these tunes are surely to be rinsed, pulled back, and caned on all continents.

With life moving at what may seem like a million beats per minute these days, the need for reflection, time, space, and self love, are more prevalent than ever. With a masterful composition Skeptical provides these through all facets of the album. Be sure to check out Enjoy This Trip, now out on EXIT Records. You can catch up with Skeptical at Sequences Festival, Boomtown, Shambhala, Dimensions, Outlook, Sun & Bass, and many more events for the next chapter in what is sure to be an amazing journey.

# SINISTARR



## UNCHAINED CHINA TOUR 2018

THURSDAY JULY 12TH  
THE DROP  
DADA - BEIJING  
WITH LYNDON JARR

FRIDAY JULY 13TH  
NOX - CHENGDU  
WITH LYNDON JARR

SATURDAY JULY 14TH  
WONDERFUL - QINGDAO  
WITH LYNDON JARR

FRIDAY JULY 20TH  
OIL - SHENZHEN  
WITH UNCHAINED CREW

SATURDAY JULY 21ST  
MODERN SKY LAB - KUNMING  
WITH DANIEL POWER



# EMMA G

by GABRIELLA GREENE



## 10 YEARS OF

## INTEGRAL RECORDS

In a modern musical landscape rapidly changing with just a click of the mouse, it's become increasingly more difficult to locate music labels both in and out of drum & bass that remain consistent in driving distinct style and sounds. One boutique label who masterfully curates a consistent vibration of deep introspective fluidity combined with uplifting sound textures is Integral Records. Established in the mid-2000's by Glenn Herweijer and Zula Warner, most recognized for their Artificial Intelligence drum and bass project has become a highly regarded as one of the premier record companies within the Liquid drum and bass community. Currently the founders are celebrating ten years of Integral with a compilation that was comprised of the industries biggest names; spotlighting the past, present, and future of Integral.

Over the years Integral has become recognized by the global community for the substance in their musical output as well who they are within the organization. With a relatively small team pushing the label, one of the hardest working people behind the scenes of integral is Emma G. Decorated by a dedication to the music, she has easily been the driving force in helping take the label to new heights. Wearing multiple hats and balancing heavy workloads, the last few years have seen tremendous growth from the label rapidly developing some of the freshest names in drum and bass. While on tour we got to catch up with Emma to understand a little bit more about the current focus of the label and the success of her personal projects as well.

### *How long have you been involved with Integral?*

Emma G: Originally I was a collector of the records long before I knew who was involved in the label and producing them. I became more involved with Integral when I relocated to the U.K., I kind of got together with Glen and Zula and learned a little more about what they were doing. Over time as they became increasingly busy with their Artificial Intelligence project and gigs, they began to feel they needed someone to step in and manage the thing with the company and also to help take the label where they wanted it to go.

### *What is your current involvement with the label?*

EG: I am currently the label manager, but I do everything from graphic design of the main art work, to liaison with distribution, public relations, and some Artist Relations with Glenn and Zula. As a group we are always trying to bring artists in, we are always looking for new cats to come and join the label so between the three of us, we work do develop the talent. Once we all vibe on the music, we work on signing it and creating a release schedule. I am the person who oversees making everything happen from there really.

### *What is the label trying to focus on at the moment?*

EG: Integral has always been about pushing the deeper more underground sides of drum and bass, trying to find the real gems in the rough. With Integral we really try to focus on finding the new cats who are trying to come up and help them develop along the way. Zula and Glen do a really nice job of helping them find their individual groove with the label. I feel that what integral has always been about. Right now we are celebrating our ten year anniversary. At the moment, we are just going from string to string, signing more and more tunes; there was defiantly a lull over the years, but Integral has always been releasing quality over quantity. Right now we have some really great new guys on board such as Satl, Dawn Wall, Mohican Sun, and an internal project between Phil Tangent and Philth called philosophy.

### *How did you become involved in Electronic music?*

EG: I started originally in jungle and drum and bass and I've been doing for about 20 years now. Kind of dug into house and techno for a little bit. I moved to London 8 years ago and that's when I met Tali. She was originally from New Zealand, and I'm also from New Zealand. We had only met in London and we decided to create a mix and that's when Soul Side Sessions was born. So right now, we are just trying to integrate that with integral

### *How long have you guys been doing soul side sessions ?*

EG: We have been identifying it as Soul Side Sessions for about 5-6 years now, but the response has been absolutely amazing. It was completely natural how it came to be. I deejayed at Tali's birthday party, she has watched me play at a shapeshifter afterparty, so she approached me with "I really like your tunes. I really like you vibe. Would you like to come play my birthday party?" and from there she asked if I would want to do a mix together. It really just took off from there, and we sort of created this brand together and mix after mix we started to get a worldwide following. So we have done a couple tours around Europe, it's a bit niche but it's been really solid.

### *Where would you like to see your solo projects go?*

EG: This is a side passion project. I work as a fashion designer by day, the music has always been a hobby, but always a massive massive passion of mine. I've always moonlit as a DJ. We did Sun & Bass last year and this year is going to be our tenth session, we have a lot of fans that want some merch and we are going to do number ten and hopefully look at touring some of the festivals with Soul Side and Integral. Mostly trying to push things to the next level.





10PM - LATE  
14 JULY - SATURDAY  
DOWNTOWN LA WAREHOUSE



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# rupture

10PM - 6AM  
JULY 27TH 2018



ROOM 1: D&B  
LOXY  
SULLY  
DOUBLE O  
FLIGHT  
RUMBLETON  
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SISTA-MATIC  
HOSTED BY BLACKEYE

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# YANOE

NAME: Yanoë DTS RTF OHB.  
AGE: Old enough to be around  
before digital cameras.  
YEARS PAINTING: 28.

*Where are you originally from and where is home base?*

Born and raised in LA. Grew up in the early 90's painting in LA.

*Has painting become a full time job? If so what are you doing to remain motivated with graffiti?*

Painting has been full time since I first started it never really stopped. The only difference now is I'm getting paid for it. What's keeping me motivated? Illegal graffiti is just something I enjoy doing with my friends and keeps a good bond between us, that's what I enjoy about it.

*Fundamentally what do you try and uphold every time you paint. Do you feel what you are painting is a reflection of yourself or how you want to be perceived?*

A lot has changed for me in the last year or so, I've actually pushed the envelope of what I am painting these days. Right now I would say it is a good reflection of what I am doing. Right now I am at the greatest point I've come to in graffiti. I'm starting to paint portraits my attention to detail is there. My illegal graffiti its been a long process. I'm really happy with where I'm at right now. But every year that I paint I'm happy with myself with what I paint moving forward. I feel like the further I get the happier I am. When I am not moving I feel like I'm at a stand still. When I look back at my flicks from ten years ago, I feel like damn that shit is toy but if you were to ask me ten years ago I would say "yea this is dope". I really have to applaud people who paint the same throw-up or the same outlines, more concerned with numbers but for I me know if I don't feel like I'm progressing than I feel like I am stale and I am just not ok with that. If you were to pull up a timeline of my graffiti career you'll see it never really stayed still. I think there were times when I was applying similar concepts. Where I am at now I'm very happy with what I am doing, and in the next few years I'm trying to focus on my art career doing more big walls, and getting paid for what I do.

*Passport Stamps? Over the last few years you seem to have been traveling more what are some of the countries you checked out?*

I have this theory now, "If you don't shit in your own backyard, everything is good." I never paint where I live and the reason why is I don't need that attention. So my outlet for that is just to travel. So simultaneously with that approach you kill two birds with one stone, you're getting out there you're traveling the world and you're painting.

I lived in Australia for almost four years and had a really amazing time there. More recently last year I went to Germany, Switzerland, Italy, and Morocco. That was a pretty amazing trip.





***Clean trains or Freight trains?***

Clean trains! The adrenaline rush behind a clean train is just, unmatched. Having to *sus* out a spot and figure out how to get in, figure out the timeline of the drivers and everything to the adrenaline that is involved. You can't ever compare the two.

***There has been a small resurgence of North American writers starting to paint clean trains domestically, do you think it will continue to be a trend or remain somewhat in the shadows?***

I definitely think its starting to pick up right now, I just witnessed multiple whole cars driving on different lines running through New York simultaneously and I don't think that has been done in a long time. I feel that now a lot of American writers are starting to realize how big the clean train scene is and starting to actually commit themselves to that. A lot of younger writers that I'm meeting now a days are starting to commit themselves to that specifically, the little homie KONQR, doing just that. The crew that I am from, DTEES is a clean train crew so a lot of my influence around me is clean train related, the crew is split between the U.S. and Australia with a few people in Europe. I learned a lot of clean train stuff while I was in Australia.

***How did the relationship with Ironlak come to be, and how has it helped push you as a writer?***

I honestly don't think I would have painted as much, being as old as I am, if I didn't have my paint sponsor, hahaha. I mean paints expensive man and I'm a little too old to be racking. But my relationship with them, I definitely hold in the highest regard. I was living in Australia which is where it was from, in 2009 and became good friends with them, most of the DTEES' are on the IronLak team, so it was really a natural bond there. A lot of people don't actually know this but I opened up the very first IronLak store in LA, it was called IronLax Los Angeles, so the whole thing was really natural and I hope to continue supporting them.

***Are there any writers that are really pushing the envelope locally and worldwide?***

I would say yes, if I had to name a few.. I would say the whole LOL crew, PEMEX is a killer the dude travels the world and kills it. KONQR is another one. BLUES he just got down for DTEES, my boy URGE is a clean train beast, I don't know anyone that has painted more clean trains than that dude.

I think a big difference now is the internet, so we have a lot more connection to what is happening on a global scale, and I think globally I've never seen a crew like IUP. I've never seen that, they have been around forever and continue to be a global dominance as far as crews go.

***The digital graffiti landscape has undoubtedly connected more people but do you think it is helpful to the growth of scenes or playing them out?***

I think its a little bit of both. I think originality has been thrown out the window these days with new up & coming graffiti writers, they have this "internet" to just steal stuff from which we didn't have when I was growing up, but at the same time I think its giving a platform to a lot of people who I think deserve a boost in who they are and what they are doing and that is something that wasn't tangible before. Before it wasn't possible to have a global reach without it. When I was growing up we had magazines that we would get from as far as New York and they were all paper magazines. The scene was very limited from what you saw, and now its kinda like just an immense amount of information, people and talent.

***It's pretty apparent that the younger generation of graffiti writers have different values than the older generations. Do you feel that the new wave of writers have been innovating graffiti lately?***

I don't know about that, a lot has changed since I was a kid. There was this tight form of crew that existed. Now being a bit older that has kinda dissipated a bit with everyone growing up and doing their own thing so its kind of hard to relate to a younger generation. That's how you knew who your friends were. I feel like the younger generation of writers could learn a few things but I kind of like sitting back and watching the mayhem. I enjoy watching it, it reminds me of when I was growing up. My whole train of thought was I just have to go crazier than everyone to make a name. I grew up doing bridges and spell outs just to one up the next guy.

I don't think there has really been the "next push" in america, there hasn't really been the next Augor, not just because he is my friend but because he did stuff that was unheard of at the time in america. There are slight hints of it here and there with drone graffiti but I feel like you are seeing it breaking ground over seas.

But yea as far as Americans, I think the INDECLINE guys are really doing some dope shit and think way outside the box. Mainstream guys like BANKSY are he's doing a really great job of making people look. You can't hate on that. I think its about making people look and not just graffiti writers, I mean the whole point when I was a kid was about making people look. There was an interview that I did when I was like 16 years old and the question was "why do you paint the spots that you do" and my response was "I just want the normal dude to look up and be like how the fuck did that shit happen! Like what the fuck is going on?"

So I think for that to happen now its going to move more to a political thing, where its coming back to that in order for it to make an impact.

***Any plans for the rest of the year, future travels?***

Im thinking about making a trip towards the end of the year maybe to Belgium, Switzerland and Germany. I try not to go back to the same places twice but I just had such a good time on that trip. I feel like it is really worth going again. I have a lot of really good friends there. My homie boogie is just an amazing dude so Im leaning to get back over there soon. As far as what I have going on... getting paid to do graffiti back in the day was just unheard of when I was a kid. To think about where it's at now... Id just like to get paid for what I love to do. So I just want to continue going down that path and support my family while doing what I love.

***Last Salutes.***

My whole crew DTEES, RTL, Dimer, There, Abels, Pugs, OHBs, Amuse, Merlot, my boy bogie, Zoo, Krayola, 2shay, Tahoe, Augor, I could just keep going I have 28 years in man and I just have a lot of people that I hold in a high regards.



THE DREAMERS RECORDINGS  
TDR 022

FEIJAI  
THE GRIFTER EP

OUT 16 JULY 2018

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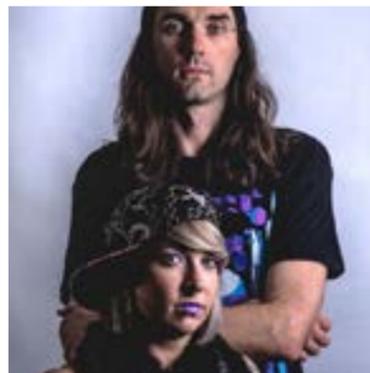
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# ARTISTS TO WATCH

WORDS: STAFF

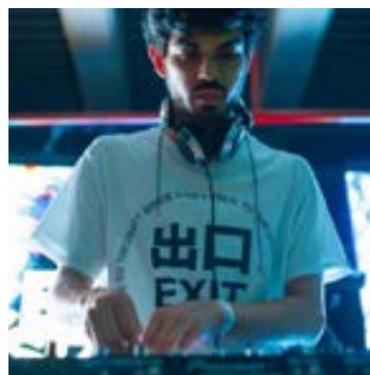


## LEVRIGE

@levrige\_beats  
[www.soundcloud.com/levrige](http://www.soundcloud.com/levrige)

Comprised of Erski & JF Killah the duo known as Levrige have been making a serious ruckus in the Canadian drum&bass scene for years. Both well regarded DJ's they have now merged their solo projects to create a new alias that challenges the traditional drum&bass mold. With releases on Hospital, Vandal LTD, Affect-Recordings, East Van Digital, Black Tuna Recordings, and most recently Shadow Trix Music they have steadily been gaining ground. With a thriving music scene in Vancouver their unique approach to production has gained them notice from many of the promoters in B.C. and other parts of Canada as earned them billings at international festivals such as Outlook Festival & Bamboo Bass Festival. This year they are

set to play a debut set at Shambhala Music Festival. Their new 8 track EP titled "Switchboard" is out now on Shadow Trix Music. Be sure to check in with them and stay tuned for some West Coast flavors from the duo Levrige.

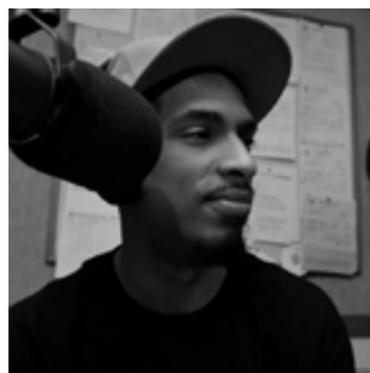


## ITOA

@itoamusic  
[www.soundcloud.com/ittoa](http://www.soundcloud.com/ittoa)

Exit records always seems to be on the cutting edge, scouting for the up-n-coming trend setters and the new kid on the block. Itoa is shaping up to be exactly that. A new face to the ranks, Itoa is poised to release one of the most interesting directions on Exit for quite some time. With most of the other artists now holding their own it seems as though the boys at the prestigious label are making room for another young gun hungry to earn his spot. With his latest release out in late July; Exit078 - Ever Orbit, a four track EP that showcased what this young hitter is bringing to the plate. With bookings trickling in he is certainly gaining some traction and this is one name to keep an eye on. A familiar face to some; he seemed to pop up over

night, with gigs and radio shows throughout the U.K. he has been breaking into new ground and opening up new territory in some interesting locations such as Greece (not really known for a dnb/ bass music scene) and most recently at bass-palace in Kazakhstan. Be sure to check in with the Itoa on all form of social media.



## ZERE

@zere\_drum  
[www.soundcloud.com/zere-dnb](http://www.soundcloud.com/zere-dnb)

Originally from Cleveland, Ohio. Zere has rapidly become the golden boy of Randall's Mac2 Recordings label. Regarded as one of the most consistent producers Zere brings a stylized approach that seems somewhat foreign to Los Angeles. With releases on Soul Deep Recordings, Chronic Recordings, and DSCI4 earning him notoriety on a global scale, the sky is the limit. With Support reaching through all facets of the drum&bass industry, artists such as Bryan Gee, DJ Hype, Friction, Trace... to name a few, have been rinsing his music. With a few tours around the states along side American Veterans Dave Owen & Jaybee in his corner, Zere is now finding himself preparing for his first european tour making his debut at Sun and Bass

2018 on a MAC2 Label night. With massive support and the right people giving him a proper junglist education Ric Zere is carving his own path among a snake pit of new producers and tastefully taking no prisoners. Be sure to check in with Zere on all forms of social media as well as a city near you.



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Opening Concert  
Performing in a 2,000-year-old Roman amphitheatre:

# Kraftwerk 3-D

Nils Frahm, Moodymann

Nubya Garcia, Josey Rebelle, Debora Ipekel

## Main Festival:

Aaron L  
Alessandro Adriani  
Alex T  
Alexander Nut  
Alfa Mist  
Alix Perez  
Alleged Witches  
Amoss  
Amp Fiddler  
Anastasia Kristensen  
Ant TC1  
Ariwo  
Ash Lauryn  
Avalon Emerson  
Avoid aka Vladimir Azic  
Azymuth & Marcos Valle  
Bambooman  
Batu  
Ben UFO  
Billy Nasty  
Bjarki  
Bjeor  
Bluetrain (live)  
Bonobo (DJ)  
All Night Long  
Born Cheating  
Borut Cvajner  
The Bug  
(In Dub - DJ Set)  
Butter Side Up DJs  
Central  
Processing Unit  
Champagne Funk  
Children of Zeus  
Church of Sound  
The Comet Is Coming  
Conor Thomas  
Cosmic Slop  
Cortesy  
CPSmith  
Craig Richards  
Daisy Moon  
Danielle (phonics)  
Darker Than Wax (BAIL, Funk Best'rd & Marco Wolch)  
Darkhouse Family  
Darwin  
dBridge  
Debora Ipekel  
Detroit In Effect  
Dimensions  
Soundssystem  
DJ Labud  
DJ Lag  
DJ Python  
DJ Stingray  
DMX Krew (live)  
Eda  
Eddy Ramich  
Electrix Records  
The Exaltics (live)  
Ezra Collective

Fatima  
Felix Claus  
Felver  
Fixate  
Gigi Masin  
Gilla  
Halogenix  
Harri Pepper  
Heels & Souls  
Heinrich Dressel & Teslasonic (live)  
Helena Hauff  
Hessle Audio  
Hunee  
Il Bosco / Red  
Laser Disco  
Ilija Rudman  
Insolate  
James Holden  
And The Animal Spirits  
Jan Kincl & Regis Kattie (live)  
Jlin  
Joachim  
Joe Armon-Jones & Maxwell Owin  
Jogarde  
John Talabot  
Jon Hopkins (live)  
Jon K  
Josey Rebelle  
Josh Cheon (Dark Entries)  
Julio Victoria  
Just Nathan  
K-HAND  
Kamma  
Kancheli (Russian)  
Kerem Akdag  
Kiara Seuro  
Kid Drama  
Klaps  
Kuniyuki (live)  
Kwasiba Savage  
Lady Blacktronika  
aka Femynst  
Lebawski  
Lee Gamble  
Lefto  
Leo Leal  
Lexis  
London Modular  
Alliance (live)  
Lucy Locket  
Mala  
Marcellus Pittman  
Margaret Dygas  
Mark Turner (The Orbit)  
Masalo  
Massimo Mephisto  
Maurice Fulton  
MC Fokus  
MC GQ  
Michael Upson

Milo  
Mimi  
Molinaro  
Mona Lee  
Monty  
MXMJOY (maximumjoy)  
Nas1  
Nick Williams  
Nicolas Lutz  
Nina Kraviz  
Oakm  
Onset  
Open Mike Eagle  
Oyvind Morken  
Palms Trax  
Pangaea  
Paula Temple  
Peanut Butter Wolf  
Pearson Sound  
Peggy Gou  
Petar Dundov  
Ploy  
Poppy Ajudha  
Red D  
Red Greg  
Reuben  
Roli  
rRoxyMore  
Sam Hall  
San Soda  
Saoirse  
Sean OD  
Sheridan  
Shy One  
Silicon Scally  
aka Carl Finkler (live)  
Skee Mask  
Skeptik  
Skeptical  
SNO  
Sonja Moonear  
Sons of Kemet  
SP-MC  
Steve O'Sullivan (live)  
Steve Spacek  
Sue Avenue  
Thang  
Tom Hannah  
Total Refreshment  
Centre  
Underground  
Resistance prev.  
Depth Charge  
Umfang  
Upwellings (live)  
Volruptus  
Volster  
Volvox  
Wallauer  
Will Lister  
Willikens & Ivkovic  
WLC  
Yazmin Lacey  
Yuri



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# Dimensions

Fort Punta Christo  
29 Aug - 2 Sep 2018  
Pula, Croatia



OPENING CONCERT 5 SEPTEMBER 2018  
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RODIGAN  
& THE OUTLOOK ORCHESTRA  
CHILDREN OF ZEUS

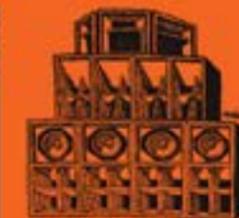


MAIN FESTIVAL 6-9 SEPTEMBER  
PERFORMING IN AN ABANDONED FORT:

J HUS, ANDY C, BONOBO (DJ SET), MIST, NOISIA (DJ SET)  
STEFFLONDON, AJ TRACEY, GOLDIE, SHY FX, NADIA ROSE  
JAH SHAKA, DAVID RODIGAN, OCEAN WISDOM, MJ COLE, DJ MARKY  
JOHNNY OSBOURNE & SOUL STEREO (FATTA), DIGITAL MYSTIKZ (MALA & GOKU)  
CALIBRE & DRS, HIGH FOCUS RECORDS (DIRTY DIKE, FLIPTRIX, JAM BAXTER, COOPS,  
ED SCISSOR, DJ SAMMY B-SIDE, MOLOTOV, TALOS), LADY LESHURR, SASASAS, DJ HYPE &  
EKSMAN, DUB PHIZIX & STRATEGY, S.P.Y, dBRIDGE, BREAK, SPECTRASOUL, SKEPTICAL, ICICLE  
JOHNNY CLARKE & DUBASANTE BAND, DILLINJA, PEANUT BUTTER WOLF, LENZMAN, CRUCAST (DARKZY,  
SKEPSIS, NOTION, MR VIRGO, BRU-C, LAZCRU), THE HEATWAVE, ZED BIAS, LOEFAH, ONEMAN, FATIMA  
MUNGO'S HIFI, JAYKAE, KEV BROWN, LEVELZ, RANDALL, SLIMZEE, PRESIDENTT, KAHN & NEEK, MISS RED  
IRATION STEPPAS, CHANNEL ONE, HATCHA, YOUNGSTA, COMMODO, CHIMPO, MADAM X, PINCH, D.B. FEAT  
SHANTID & SR WILSON, ISE & DODD SOUND, BARELY LEGAL, DOC SCOTT, TOTAL SCIENCE, BCEE, DJ STORM, OPEN MIKE EAGLE  
BRYAN GEE, MILO, SERUM, CHILDREN OF ZEUS, FLOW DAN, DUB KASM, MCGO, SP-MC, PATIFE, EL-B, DISTANCE, SPOOKY, LOWQUI  
ARTIFICIAL INTELLIGENCE, JUMPING JACK FROST, EVALAZARUS, KOJEY RADICAL, GOTH-TRAD, KILLAP, ANTTC1, DEVILMAN, TRUTH, DLR  
J:KENZO, RIYA, JACK SPARROW, GRAND MIXXER, JUBILEE, SILKIE, GANTZ, COMPA, BLOCKS & ESCHER, EGOLESS, A/T/O/S, SULLY, VILLEM & MCLEOD  
JOENICE, N-TYPE, LAMONT, CHARLIE P, KAIJU, MIKE DELINQUENT, EZRA COLLECTIVE, DJ LAG, YGG, REGGAE ROAST, NUBYA GARCIA, TASH LC, CHUNKY  
JAMAKABI, IRAH, MAASAI WARRIOR, KAMAKAZE, ZERO T, MANGA SAINT HILARE, SHY ONE, FIXATE, SGT POKES, BILLAIN, GARDNA, RYAN DE LA CRUZ  
NOMINE, DIGITRON, SEVEN, KYRIST, S4U, XSR, SIKKKNIGHT, BETA2, ANNA MORGAN, POPPYAJUDHA, BOSTON, DUB-STUY SOUND, NUMACREW, ELISAD BRASIL  
E3, DJINN, MANTRA, MC AD, FILIP MOTOVUNSKI, D.O.K, TRENDS & BOYLAN, BRAIN HOLIDAYS, MELANIN 9, JUSS B, DUB DIGGERZ, DANNY T & TRADESMAN  
JAMIE RODIGAN, ROOTS IN SESSION, VISION DBI, CRAZY D, ASIF KID, TONN PIPER, ORSON, HOPS, MRK, DUB SMUGGLERS, INDIJI, VITAL TECHNIQUES & PEAN, ZSHY  
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PROCFISKAL, DISTINCTMOTIVE, MCTEMPZA, DISHEPPOG, KATYASHUTNIZZA, MARTHA, REALROOTSFT, J-MANGALA, SUNDFSELAH, TRANSITWAFIA, ALLEYCAT, NATTYGAMPRELL  
MOONY, STANDFAST, CUMM, ONE87, MC MOTA, DJAMA, DJ LEROY, COZZIEWATT, MACK, BLIND JUDGE, DUKU, DJ DARKO, MC JOLLA, SAFIRE, SPHERE, T-BONE, JOENBO, SIMON OWEN  
LUKE EP, VIKANE, KANEVOL, BROWNIE, THE BASS RAGE, BREAKFAKE, DJ TEZ, VELASQUEZ, OMAR SHAKER, HASSAN RAPHAEL, SAIYAN, BMC KRU, SCIMMIA, CRUX, WENDY, ALTEX  
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