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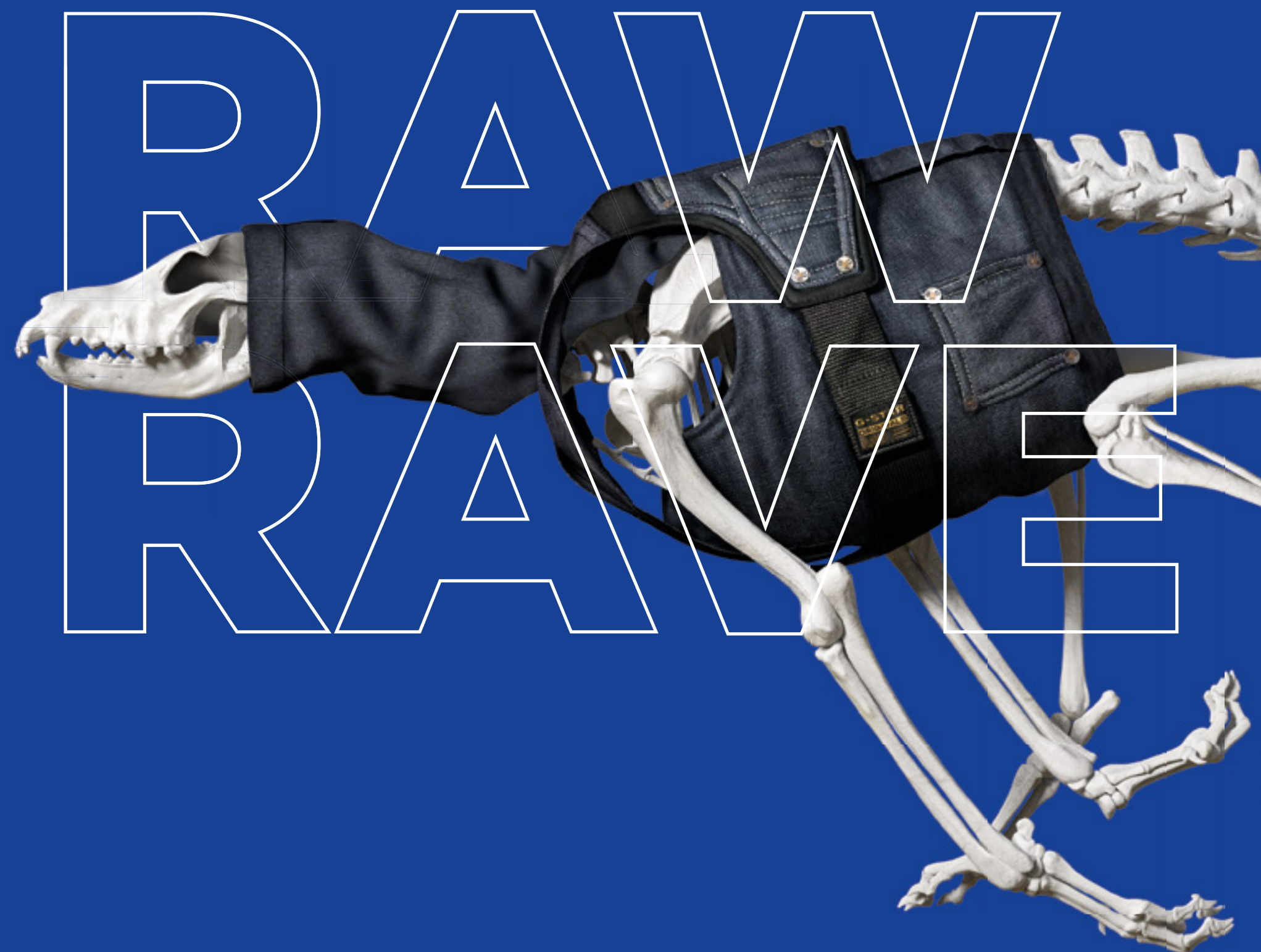
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Between the Tracks. Crack Magazine's Guide to Amsterdam Dance Event 2019.

Welcome to Amsterdam Dance Event 2019

Amsterdam Dance Event Amsterdam Da

IT GIVES US GREAT PLEASURE TO RETURN WITH A SECOND EDITION OF BETWEEN THE TRACKS - THE CRACK MAGAZINE GUIDE THROUGH THE MIND-MELTING LABYRINTH OF CLUBS, GIGS, TALKS AND EXHIBITIONS THAT MAKE UP AMSTERDAM DANCE EVENT. ONCE AGAIN, THE PEAK WEEK IN THE GLOBAL DANCE MUSIC INDUSTRY CALENDAR PROVIDES AN UNPARALLELED RANGE OF HAPPENINGS ACROSS THE DUTCH CAPITAL - FROM THE FUN AND FRIVOLOUS TO THE VITALLY IMPORTANT. FROM THE OUTSIDE LOOKING IN, IT CAN BE A BIT OVERWHELMING - IT'S OUR JOB TO SIFT THROUGH AND PRESENT TO YOU SOME OF THE MOST EXCITING FEATURES OF THIS ONE-OF-A-KIND WEEK.

WITH EACH PASSING YEAR, DANCE MUSIC CULTURE SEEMS TO RESPOND MORE ACUTELY TO THE ISSUES THAT FACE HUMANITY. FROM QUESTIONS OF IDENTITY TO THE INCREASING CHALLENGES POSED BY CLIMATE CHANGE AND GLOBAL POLITICS, THE SCENE WE LIVE AND BREATHE IS MUCH MORE THAN A HEDONISTIC NIGHT OUT. IT'S ALWAYS BEEN THE CASE - THE BIRTH OF HOUSE, TECHNO AND MORE WAS AS MUCH ABOUT THE SOCIOPOLITICAL CLIMATE AS IT WAS ABOUT ESCAPISM.

WHERE BETTER TO ADDRESS THE BURNING AGENDAS OF THE DAY HEAD-ON THAN IN A MASS MEETING ON THE SCALE OF ADE? FESTIVALS HAVE INCREASINGLY BECOME VIEWED AS TESTING GROUNDS FOR WAYS URBAN AREAS MIGHT FUNCTION IN AN UNCERTAIN FUTURE, WHILE THE DJ COMMUNITY IS INCREASINGLY SEARCHING ITS CONSCIENCE FOR HOW TO RESPOND TO A HEAVY RELIANCE ON AIR TRAVEL. PERCEIVED INJUSTICE IN THE WORLD IS BEING MET WITH CIVIL DISOBEDIENCE CHARGED BY THE THUMP OF A SOUNDSYSTEM. THESE ARE CHALLENGING TIMES, BUT THE HOPE AND HEART INTRINSIC TO OUR CULTURE CAN BE A FORCE FOR GOOD BEYOND THE CONFINES OF THE CLUB.

IT'S THAT SPIRIT WE WISH TO CELEBRATE ON THESE PAGES, AS WELL AS THE INSPIRATIONAL ARTISTRY THAT SPRINGS FROM IT. THROUGH A RANGE OF INTERVIEWS AND EDITORIAL, PLUS A DAY-BY-DAY GUIDE TO THE BEST EVENTS ON OFFER, WE HOPE THIS EDITION OF BETWEEN THE TRACKS ADDS GENUINE VALUE TO YOUR ADE EXPERIENCE.



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P. 10 - Bamounou & Roxymore
Two of the freshest French producers
and where they're going.



reflect



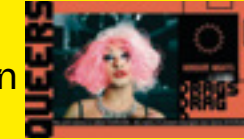
on where they're from

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The fast-rising pop maverick



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street protests

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into sleep mode for a different

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Talking national stereotypes and
of Japan's leading lights.



the international language of techno with one

The second edition of Between The Tracks -
a collaboration between Crack Magazine and Amsterdam Dance Event.

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Contributors: Vivian Yeung, Martin Guttridge-Hewitt, Chal Ravens, Claire Sawers, Yusaku Shigeyasu

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Dedicated to Orla and Neve.



ROOT SYSTEMS

Words by Vivian Yeung Photos by Sophie Wright & Jackie Dewe Matthews



As one of the largest celebrations of dance music to be held the world over, ADE is a truly global platform. The sprawling, five day line-up features artists from every corner of the planet demonstrating unique, localised mutations of club culture. This year, ADE have chosen France as a particular country of focus. The French legacy in dance music is rich, varied and complicated – no surprise when you consider the size and diversity of the country itself. It reaches from the early cosmic disco era to the French Touch boom, the hardcore sound of Manu le Malin and the teknivals to the playful quirk of micro house and much further beyond.

It's not always been plain sailing – Parisian nightlife drifted into a dry patch when velvet rope exclusivity sucked the energy out of the city's dancefloors in the late 90s. More recently, the city lost its most iconic club, Concrete, only for the same team to relocate to a temporary replacement, Dehors Brut, and have the police shut it down. Despite such setbacks, now feels like an especially productive time for electronic music from across France. Two such shining examples appearing at ADE are rRoxymore, aka Hermione Frank, and Bambounou, otherwise known as Jeremy Guindo.

While they cut their teeth on the Parisian circuit, sonically the two artists can't be pinpointed to one particular region or identity, both drawing from the broad spectrum of dance music to create their own hybrid sound. Bambounou has a slew of releases on French imprints – think ClekClekBoom and Sound Pellegrino – but the labels carrying rRoxymore's releases are reflective of how un beholden she is to one area. There's Bristol's Timedance and Berlin's Ostgut Ton, to name a few. For her debut album, *Face to Phase*, the producer returns to the UK label Don't Be Afraid, where she digs deeper into her introspective nature, "dismantling the dancefloor-centric pressure paradigm". For Bambounou, a second release with London-based Whities hovers on the horizon, along with a number of projects he's yet to reveal.

Over a Skype connection, I spoke with the two artists about whether or not your environment growing up shapes your sound. As we speak, Frank is in Paris for a short visit, while Guindo is enjoying tending to his child, having just completed a string of shows in Lille, Bordeaux and Brussels.



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NOW... I'M VERY
HAPPY TO BE PART
OF IT. "
- BAMBOUNOU*

Does the dance scene in France play into your music?

rRoxymore: Where I grew up didn't influence my style of music, I don't think. I spent my teenage years in Montpellier, so there was an influence there because that's how I started to get connected to electronic music, but I don't think I could hear what I was looking to produce. So my environment hasn't impacted what I've created, but it definitely impacted because of the culture around me.

Bambounou: I'm not influenced sonically [by French culture]. It's more the way I approach music. Obviously I have a pop culture background, like really old songs and everything, but it doesn't really influence my sound. It's more about the stuff you feel, and France is very rich in that way. For example, the buildings are beautiful, so it brings up an energy that influences me.

rRoxymore: That actually is very part of the Parisian lifestyle. I could see the difference between now living in Berlin and when you live in Paris. To go to the theatre, a dance show or a museum is part of the ritual – it's extremely Parisian to do this. When I used to live in Paris, I had a membership of all the different areas like The Centre Pompidou, so I was going often. It's amazing. It's not expensive and it's very accessible, so of course I have an influence and background behind me. In Berlin, it's different. I have been disconnected to that in a way – I needed to find my own voice, to dig a bit deeper, so sometimes you don't want to have so many influences.

Bambounou: Pompidou is one of the best for contemporary arts. My personal favourite is Musée d'Orsay.

Given the exposure to visual arts in Paris, do you have much of a say in the artwork for your releases?

Bambounou: I do, but I'm very abstract in the way I say the things I want. For example for my recent Whities release, I had sent Nic [Tasker], Alex [McCullough] and Kia [Tasbihgou] what seemed to be a little poem – essentially a list of random words that I associated with the music I had made for it. But I am no graphic designer or illustrator so it's down to someone

else to interpret my ideas and input. In some ways it was a collaboration – although I can't take credit for the outcome, of course – but [Alex] did an incredible job. I wanted something very strong; the weird rabbit head fit the odd sonorities and the back maze accentuated the eerie aspect of the record. I want to give props to Kia for her work on this crazy piece too. I'm working on a new EP for Whities, and some themes running through it so far are 'underwater breathing', 'flexible golden scarab', and 'death is the ultimate truth'.

Hermione, could you walk me through the artwork for *Face to Phase*?

rRoxymore: It's much more connected to the Mexican landscape, I would say. This cover's a carte blanche I gave to my friend Max Ammo, who I already collaborated with. When I did Mutek San Francisco, they did some projections. They're Mexican but they live in Vancouver. I really like this kind of fake naivety and the colours. I wanted something colourful and I wanted a complete illustration, so that's why we came up with this. I really liked it.

Does *Face to Phase* differ from your previous releases at all?

rRoxymore: I think so. People might be a bit surprised. First of all, it's not really designed for the dancefloor so it's – I wouldn't say quieter – but it's different. There's maybe a few tracks you can label as DJs tools. It's more minimalistic than what I usually do.

Do you feel that your sound is perhaps more connected to places outside of France?

rRoxymore: I've always been interested in what's happening in the UK. It could be acid house, trip-hop or broken beat. Of course, I'd say the classic Detroit techno would be my biggest influence too. I don't listen to so many producers from France nowadays. Jeremy is probably the only one I would feel close to, to be honest. There's friends as well and people of this generation, but it's always been a closed boys club. I never felt connected to that.

Could you elaborate on what you mean by this boys club?

rRoxymore: It depends on where you're talking exactly. If you're talking about electronic music or the dance music world, then yeah, it was a very typical, special boys club from a special area. If we refer to French Touch, it's a typical group

"I'VE ALWAYS BEEN INTERESTED IN WHAT'S HAPPENING IN THE UK. IT COULD BE ACID HOUSE, TRIP-HOP OR BROKEN BEAT. OF COURSE, I'D SAY THE CLASSIC DETROIT TECHNO WOULD BE MY BIGGEST INFLUENCE TOO."
- RROXYMORE



of people and I've never felt close to these people, either musically or in general.

Bambounou: The whole French house scene was like that back then. rRoxymore: I'm pretty sure it has changed a lot since I left France. There's a lot of new clubs, new collectives and new DJs from different backgrounds. It's a lot more exciting compared to when I was still living here. If I was still in France then I would feel much more connected. Back then, it was two different worlds.

Bambounou: Yeah, from when I started clubbing it's definitely changed a lot. There's so many new producers and new musicians. France is much more open-minded now, I guess. I'm very happy to be part of it. But, with the internet and the easy access to every genre of music, [my music] is being influenced by loads of things. Every week I gather new stuff I'm going to listen to, and this week I think it's going to be Bulgarian songs. Bulgarian singing is amazing.

rRoxymore: For me, it's more about listening to records I buy. That's not necessarily electronic music but it can be old school Brazilian music or it could be acousmatic French music – it can be very diverse. Of course I listen to stuff on the internet, but not that much because I like to have this physical relationship. I'm not obsessed with vinyl either. It's just a real ritual around it. My record collection is from when I take the time to go and buy some stuff. Lately, I've been obsessed with Japanese pop music, for instance – although this is really trendy right now.

Does your cultural heritage play into your music?

Bambounou: I will always have very strong ties to Poland. I try to go there every year to see my family, I have many friends there and I love travelling there to perform. Unfortunately I can't say the same about my Malian heritage as I never really had much contact with that side of my family but I do think my cultural heritage – from both sides – plays into my music subconsciously. I feel like I'm always searching for something that I can't quite put my finger on, and somehow I find my own connections through my music.

Hermione, you were saying you don't really listen to any French producers apart from Jeremy. Why Jeremy's sound in particular?

rRoxymore: I like his polyrhythmic releases that he has put out recently because I'm very interested in this style of music. I really liked





the releases he put out on Lavibe and Whities. There's a track of his I like to play on Sound Pellegrino. Maybe there are other people in France but I'm not aware of them as much. I like these guys from Lyon, a label called Brothers From Different Mothers, and I feel close to Deena Abdelwahed who is based in Paris now.

If you're not literally responding to your surroundings with your music, are you instead trying to explore a distant place, imaginary or otherwise?

rRoxymore: Yes, I guess so. I try to reinvent myself, and I keep it very adventurous. Of course I have my own recipe, but my ethos is to not try and stick to one style. If you're not trying to repeat yourself, you have to imagine yourself somewhere else in a way. I try to sometimes revisit a genre that already exists but in my style.

Bambounou: For me, I think I'm very lucky in that I can express myself in any sort of way, so I don't intellectualise music that much. I don't think I'm going to another place, I'm just being free whenever I'm in the studio. I guess I'm just lucky to be able to try things.

rRoxymore appears at Het Weekend at De School on Friday October 18, and takes part in The Flightcase of: rRoxymore on Saturday October 19 at ADE Sound Lab. Bambounou appears at Into the Woods Festival at NSDM on Saturday October 19.



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Charlotte Adigéry is on a mission to liberate – living out fantasies and exploring the quirks of the human psyche through a modern lens. Fusing observational songwriting verve and the analogue purr of vintage synths with a hands-on approach to identity that shifts with every new wig she wears, the rising Belgian artist brings an infectious, empowered spirit to her craft. Straddling many different worlds – from DIY to dance, pop to post-punk – she’s as direct as she is many-sided, on record and on stage.

CHARLOTTE ADIGÉRY

POSITIVE IDENTIFICATION

“I try to write in a boundary-less state, and I think as long as you write about something with respect and love, it’s OK. I’m always fascinated by human psychology, and I try to create theories and try to answer questions to my own imagination.”



When I get on a call to Charlotte Adigéry, she’s fresh from the hairdressers in preparation for a new video shoot the day after. It’s not gone well. “Hopefully I won’t bump into anybody!” she laughs. “I look ridiculous but it’s OK, it keeps my two feet on the ground! I asked for small dreadlocks, and it looks really good on Pinterest, but not on me apparently. I think I’m gonna go back to the good old wig!”

Fortunately Adigéry’s spirits haven’t been dampened by the style malfunction. Her wig collection is certainly up to the task of filling in – recent single *High Lights* is, at least on the surface, a celebration of her love of striking, synthetic hairpieces with a playful video to match. While there’s humour loaded into a lot of Adigéry’s songwriting, the subtext is often heavier.

Words by Oli Warwick Photos by Deewee & Florian Debray

“When I try to express myself visually, I feel like I get a lot of bad reactions,” she explains. “‘You always change your hair and I don’t recognise you, and you’re such a diva.’ I always feel I have to defend the fact that I’m wearing another wig. To me it’s just fun and a way of celebrating myself. In Belgium I still feel like some people aren’t that easy with diversity and with the ritual and heritage that we have... we as a black woman.”

There’s also a more immediate personal story behind *High Lights*, relating to a woman Adigéry once shared the stage with who criticised her constantly shifting image to extreme degrees.

“I really felt paralysed by it because I was afraid of expressing myself the way I did,” she explains, “and so this song was a way for me, with humour, to realise, ‘no, this is who I am and I don’t have to defend myself to anybody.’ And when we released this song I realised there’s a lot of girls who felt the same way.”

Identity is central to Adigéry’s approach, both visually and lyrically. On her second EP *Zandoli*, where *High Lights* is lifted from, she also explores lifestyle themes like sex tourism on *B B C* and a fantasy scenario in a steamy gay club on *Cursed and Cussed*.

“It wasn’t that conscious when I started writing *Cursed and Cussed*,” says Adigéry. “Boris, the guy I make the music with, started off with a demo version of that song that just made me think of a dark room with beautiful cowboy men. I try to write in a boundary-less state, and I think as long as you write about something with respect and love, it’s OK. Maybe it is a way of trying to imagine situations or phenomenon I wouldn’t experience, just like *B B C* being about sex tourism. That’s not something I encountered but I saw movies about it, and the question that comes to my mind is, ‘What are the people in that situation thinking?’ I’m always fascinated by human psychology, and I try to create theories and try to answer questions to my own imagination.”

As well as theorising on the identities of others, Adigéry has her own background to draw on. She’s equal parts Belgian and Caribbean – her family are from Martinique, and both sides manifest in her music in different ways. Having spent a lot of time in Martinique as she grew up, she drew on the communal experience of dancing and singing with her family, and she chants in Creole specifically on the incisive rhythmic burner *Patenipat*. She even speaks to such tracks as helping “mend” her Martinique heritage.

“I lost this heritage because when I go to Martinique I’m a tourist and they laugh at my accent and I’m too afraid to speak Creole,” she admits. “And then in Belgium diversity isn’t really what it should be right now... like two days ago somebody called me a n***a, and he didn’t even realise how bad it was. That’s something I still struggle with, that anger, so that’s also something I use in my music.”

People discovering Adigéry’s deftly crafted, off-kilter strain of electro-pop probably won’t hear much anger, but they might if they looked into her longer-standing WWWater project. Originally a self-produced outlet for her more instinctive, guttural expression, it’s developed as a rawer, noisy flipside to the more playful tones of the music released under her own name. In January 2019, WWWater toured Australia supporting Neneh Cherry with regular collaborator Boris Zeebroek on live synths and a drummer. Their sets repeatedly ended with a vibrant cover of *Earthbeat* by The Slits, the band Cherry first came to public attention with as a teenager in the early 80s. The song is a call to cultural exchange and global unity through music, something the late Slits frontwoman



Deewee, the Ghent-based studio and label founded by Soulwax and 2manydjs, figures heavily in Adigéry’s ascendance. She first came to the attention of brothers Stephan and David Dewaele for a lip-syncing role fronting a fictional band in 2016 Belgian drama *Belgica*, but once they heard her voice they were keen to work with her further. Her debut *Charlotte*

Ari Up embodied in her whole way of being, from style and relationships to lyrical subject matter. It’s no surprise to hear she’s an influence on the infectious flamboyant Adigéry.

“I’m super attracted to who [Ari Up] was,” Adigéry enthuses, “and twice people told me, ‘You kind of remind me of her.’ The first time it was a guy who worked for Deewee who almost dated her, and then the second time I won’t ever forget. When we supported Neneh Cherry, she came to see one of the shows when I was singing *Earthbeat*. She told me afterwards she loved the version. And then when we finished the tour she told me, ‘You really remind me of Ari Up. You have the same energy and the same unique way of approaching music,’ and I died!”

Adigéry EP came out on Deewee in 2017, the product of her pairing with Boris Zeebroek in the generously-kitted out Deewee facilities.

“Boris and I didn’t have any intention with the first EP. No genre, no sound, no subjects, we just started to make stuff, and that’s how we got to know each other. Now we’re really close friends and we share the same humour. For *Zandoli* I think we created this language together. We know what we like, but how could we describe our chemistry and what are the subjects we want to explore?”

There’s a distinction between the two releases – the first sports a more elusive sound rooted in minimal wave and post-punk, even if you can sense the influence of Soulwax’s catchy nous lingering in the background. *Zandoli* has a more upfront style that veers towards pop, particularly on *High Lights*, although Adigéry stresses this is an unintentional side effect of the way her and Zeebroek work together. More than just a side man or engineer, Zeebroek (who also records on Deewee as Bolis Pupul) is an equal part in the Charlotte Adigéry sound.



“To me it’s a duo – we couldn’t make the music we make without one another,” she explains. “We share everything. He is always at the desk and on the synthesisers, I always have a pen in my hand, but there’s a lot of exchange.”

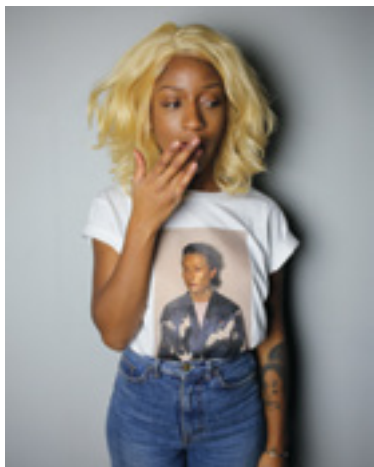
There’s a distinctly live feel when Adigéry and Zeebroek take to the stage – the tracks segue into one another with the energy of a club set, Adigéry leading with her unself-conscious demeanour while Zeebroek tweaks an ARP Odyssey synth and live effects to bring a different energy to each performance. It’s not slick and polished, and nor is it meant to be.

“If you decide to play live you have to deliver,” Adigéry states, “and I feel a lot of people get a little lazy. We play some parts as a backing track on a computer as well because we really want to stay a duo – we don’t want to hire other people that weren’t part of the writing process – but we want the set to breathe and feel as organic as possible. We don’t always know what the result is going to be. I don’t want to feel comfortable. I still want to prove to people and feel like I’m working.”

There’s plenty more work to be done too. The video shoot Adigéry is preparing for is for a meditation tape (“a stream of consciousness with all my fears and all my destructive thoughts”) that will serve as a prelude to her debut album. It’s in production at Deewee, slated for release in early 2020. There’s every chance you’ll hear some new tracks when Adigéry and Zeebroek take to the stage at Melkweg for the second night of ADE LIVE as well. It’s an exciting time for an artist whose future prospects feel tantalisingly open.

“I’m just trying to be as open and real as possible, even if it makes me feel uncomfortable sometimes,” she affirms. “I really want to sacrifice that for myself, through an album. Not trying to keep up this glamorous, flawless image of who I think I need to be. I don’t want that, because I think it’s very liberating to go beyond that, and writing music to me is the best tool to do it.”

Charlotte Adigéry performs at ADE LIVE at Melkweg and takes part in an ADE Sound Lab In The Studio talk on Thursday October 17.



“I’M JUST TRYING TO BE AS OPEN AND REAL AS POSSIBLE, NOT TRYING TO KEEP UP THIS GLAMOUROUS, FLAWLESS IMAGE OF WHO I THINK I NEED TO BE. IT’S VERY LIBERATING TO GO BEYOND THAT.”



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If not now then when?

Photos: Kevin Meredith, Bogomir Doring

Stills from *Dance or Die* by Naja Orashvili



Raving rang alarm bells as soon as repetitive electronic beats fell on confused conservative ears. To bemused bystanders, the thump of the sound system is indistinguishable from the moral panics dance music culture has incited over the years.

For some, the relationship between politics and dance culture begins and ends there. A line drawn in the sand, with those who 'get it' standing on one side, those who don't on the other. But in an era when the Doomsday Clock is perilously close to midnight, where populist rhetoric is having an increasingly polarising impact and divisions are widening, should this culture of ours not be weaponised for something greater? When the ties that bind societies together are being stretched to breaking point, even the simple notion of dancefloor solidarity can be considered an act of defiance.



"You can't live in a society without being political. Everything is political, whether you actively make your point for something or not. Because even avoiding making a statement is a statement."

Not everyone will see eye-to-eye with Matthias Roenigh, aka Dr Motte. But as one of the founders of Berlin's Love Parade, he's got plenty of experience in the field of dance music and politics. Long before it descended into corporate catastrophe, Roenigh helped establish one of the world's most iconic street parties in 1989, with the goal of celebrating people dancing together in a city that was still very much divided. When authorities asked for details on what the 'demonstration' was in aid of, the crew of socially-spirited ravers put a finer point on things.



*"YOU CAN'T LIVE IN A SOCIETY
WITHOUT BEING POLITICAL.
EVERYTHING IS POLITICAL...
EVEN AVOIDING MAKING
A STATEMENT IS A STATEMENT."*



"Me, my girlfriend Danielle de Picciotto and the founding team decided to dedicate it to 'Friede, Freude, Eirkuchen,'" he says, before giving the English translation of 'Peace, Joy, Pancakes.' "Peace for disarmament and also interpersonal. Joy for music and dance as a means of communication. And Pancakes for fair food distribution."

A few hundred people turned up for the first edition, threatening to dance themselves into the River Spree. 10 years later numbers topped 1,000,000. Not every head in the crowd was there with the active intention to spread a particular message, but their mere presence made them at the very least passive participants in a political act, especially given the heightened socio-political context Love Parade emerged in. It's well-documented that the psychological and geographical separation of East and West Berliners, and Germans as a whole, lingers fresh in the minds of many, even today.

Dr Motte and his cohorts found inspiration in the formative UK rave scene. Watching police kill the sound at an illegal gathering, catalysing ravers to crank up their own boom boxes and continue to dance, was like a call to arms. That display of ideological determination wasn't uncommon in Britain



back then, as Conservative government clashed with an emergent youth culture it couldn't understand. Class and racial divisions that historically defined the country drowned beneath pounding kicks, charging breaks and endlessly tweaked acid lines.

"I've grown up with music being massively central and completely linked to social potency. A powerful way of breaking down barriers and making the human race fall in love with different types of people, fall in love with itself."

So says Gideon Berger, DJ, activist, co-founder of Glastonbury's Block9, more commonly known simply as Gideön. At 16 he had the opportunity to spin tracks for 50,000 people gathered in London's Trafalgar Square, at one of the first rallies against the Criminal Justice Bill. By 1994 legislators had won the battle to introduce new laws designed to castrate the burgeoning free party scenes, but the war's outcome is more complex.

"The contested Bill turned into an Act, it became law," Berger concedes. "[Our demonstrations] didn't stop the law from changing, but it galvanised a generation to be involved politically in what was happening around them. It formed crews of people – those groups went on to be road protestors, Occupy protestors, Extinction Rebellion, Reclaim the Streets. These protests really did change the world by connecting people."

It's hard to contest that view. Society now faces more crises than it has since the Cold War thawed. The rise of extremist groups in Europe and America, Britain torn apart on principles amid fallout from the EU Referendum. Bad news, and both pale into insignificance against (while not being unrelated to) the existential threat of climate change. So there's plenty to shout about while stomping about to beats, although not everyone is in agreement.

"Keep your socialist, communist bullshit off our dancefloors!" Gideön paraphrases the online abuse and criticism he regularly receives. A key player in London's Stop Trump and ongoing Stop Brexit street parties, his attitude doesn't sit well with every dancer on the floor. Swathes of the electronic music community want spaces kept free of contentious issues, and simply focused on getting ever-sweatier.

"I'm just like, 'when were you born, motherfucker? You need to learn about the history of the music you are dancing to.' I'm talking specifically from an LGBTQ+ point of view. About how music itself has evolved. These are kinda tired clichéd stories everyone has heard before; about disco, house



music, resistance. African-American self-expression. Queer self-expression. “Where this music came from, who its pioneers were, and how its evolution was about civil rights, gay rights, human rights and freedom,” he says, stressing how vital this is considering many members of the gay community were robbed of their chance to pass the baton by the AIDS crisis of the mid-late 1980s. “It directly passes down a language of queer history and the way we talk, dance, dress, move, the way we make our house music sound. It’s a cultural torch bearer from generation to generation.”

Complacency and demands to de-politicise dancefloors might be explained by the number of nations currently enjoying their longest period of peace and prosperity in modern history. Civil and human rights are enshrined in constitutions, or at least that’s what we are told. But this isn’t the situation everywhere. “12 May 2018, which was later dubbed Rave-Raveolution, was one of those culture-changing days one never forgets,” says Naja Orashvili of the uprising that followed brutal raids on clubs in Georgia’s capital, Tbilisi. These included armed special forces storming the most revered venue in the Caucasus, Bassiani, which she co-founded.

“The police attack on Tbilisi clubs was an attempt to suppress this generation. On that night we all felt that if they close our clubs, they end our future. That’s why thousands of ravers took to the streets the next day to defend what we created together – our freedom, our space, our unity.

“Nobody was expecting this besides us; the state, police, society, no one was expecting that the next day we would use dance as our weapon in this war,” she continues, before adding wider context, explaining this was the culmination of ongoing unease between authorities, traditionalists and liberal ends of the public.

“It’s not only about ravers or Tbilisi’s club scene, but the whole society faces a major threat from the feckless, irresponsible, inhumane system which is totally indifferent to social injustice and inequality. This political system, which is powered by the state, police, religious and far-right groups is actually the main source of injustice,” Orashvili says. The Georgian authorities justified the club raids through a contentious zero tolerance attitude towards narcotics. It’s a stance that has been exploited to

allow for widespread infringements on privacy and free expression Westerners take for granted. One response to the draconian measures has been the White Noise Movement, a defence force for those in the firing line.

“In Georgia, if you have any amount of drugs you are subject to imprisonment from eight to 20 years, which is insane. This drug policy has been a tool in the hands of government for oppressing and manipulating people for years,” Orashvili explains.

“They’ve been arresting so many civilians, our friends, destroying their lives and futures. Frequently our nights started at clubs and ended at police stations.” Stories abound of promoters and ravers descending on jails armed with constitutional knowledge, determined to secure the release of those who dance alongside them.

The tension that seems omnipresent in Georgia’s party scene is well-documented in two films that are being screened during this year’s ADE. Peter van Langen’s *Midnight Frontier* forms part of the Festival By Day programme, and focuses on how Tbilisi’s nightlife has long been a sanctuary for the city’s widely persecuted LGBTQ+ community. Meanwhile, just outside the Dutch capital, at the Kunstfort gallery, Bogomir Doring’s exhibition, *I Dance Alone*, will be on display. The location – a 19th century underground fortress – can almost be read as a metaphor for the contents, which deal with the body, and specifically dance, as a means of defence.

Alongside sculptures, stills and videos, a pair of short films, including Orashvili’s *Dance or Die*, expound on why Bassiani and the White Noise Movement are so essential. The other is Rafael Kozdron and Chiara Baldini’s adaptation of the latter’s essay, *Politics of Ecstasy*, which links contemporary culture clashes back to the suppression of ancient Rome’s Bacchanalia rituals. Doring’s PhD work has also formed much of the content in *I Dance Alone*. “My research is using bird’s eye view-filmed dancefloors as starting points for extracting knowledge. I am trying to understand how dancing crowds relate to sociopolitical climates,” he says.

Raised in Belgrade as Yugoslavia descended into the horrors of civil war, he has firsthand experience of rave as a form of defiance against hostile doctrines. He believes that during times

of crisis people revert to a “dance of urgency” as a way of fighting back. “It can be a person at home listening alone and trying to experience the body and space. Or it can be a collective experience. These dances cannot last forever, the urgency will always drop off and go somewhere else. I think it’s important to maintain certain ideas and behaviours, but the urgency cannot be maintained. Look at Berlin, the urgency dropped off and now it’s coming back,” he says of a city widely regarded as a bastion of acceptance. In May 2018, an anti-facism rave in Berlin saw 25,000 techno devotees dance in opposition to supporters of the right-wing party, Alternative for Germany.

These instances frame club and rave culture in a different light to the popular perception of dance music as purely hedonistic. Seen from the perspective of those on the frontlines of physical and ideological conflict, the warm embrace of house music and the driving pace of techno are anything but benign forms of entertainment. They offer a chance to express disgust, distaste and disenfranchisement, and also show that no matter the odds, there’s strength, hope and love in numbers when people mobilise.

“Something I can do is tap into my network – DJs who are friends of mine – and pull something off that might add some momentum for people disengaged with what is going on politically, unsure what they can do,” Gideön says, hinting at his own sense of responsibility to take direct action. Responsibility seems consistent among those who raise their heads above the parapet for causes they believe in, across the world.

“[People] can come out to one of these things, have a fucking good time, meet people who feel the same, and maybe make some connections that will get wind in their sails to help the world today,” he continues. “That is the truthful net effect of what these events are. The true impact.”

Dr Motte appears at City Parades – The How, The Why and The Where at DeLaMar Theatre on Thursday October 17. Midnight Frontier will be screened at LAB111 on Wednesday October 16. I Dance Alone runs at Kunstfort from Saturday October 19.



"THEY'VE BEEN ARRESTING OUR FRIENDS, DESTROYING THEIR LIVES AND FUTURES. FREQUENTLY OUR NIGHTS STARTED AT CLUBS AND ENDED AT POLICE STATIONS,"



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ade

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Between the Tracks. Events Guide

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2019

Events Guide. ade 2019. Between



*Wednesday
Oct. 16th*

IN KEEPING WITH TRADITION AT THE FRONT END OF ADE, THE MARATHON WEEK OF MUSIC AND TALKS COMMENCES WITH A STRONG THEME OF LIVE CONCERTS. ONCE AGAIN, THE METROPOLE ORKEST WILL BE SOUNDTRACKING THE OPENING CONCERT, THIS TIME IN COLLABORATION WITH UK SONGWRITER AND PRODUCER SOHN. THE DGTI LIVE SERIES WILL KICK OFF IN THE SCHEEPSBOUWLOODS WAREHOUSE WITH HIGH-END PERFORMANCES FROM MODESELEKTOR, RICHIE HAWTIN AND SOPHIE, WHILE WEVAL WILL BRING CAPTIVATING AMBIENT TONES TO CONCERTGEBOUW. WE'RE ALSO ESPECIALLY EXCITED BY THE HEAVY-HITTING DOUBLE-BILL OF TIM HECKER AND CATERINA BARBIERI, WHO WILL PERFORM THEIR DISTINCTIVE, CHALLENGING ABSTRACTIONS OF CONTEMPORARY ELECTRONICS AT MUZIEKGEBOUW AAN 'T IJ.

OF COURSE WEDNESDAY NIGHT STILL BOASTS A DIZZYING ARRAY OF PARTIES TO CHOOSE FROM AS WELL. BRET WILL BE SHAKING TO THE HARD-EDGED ELECTRO AND TECHNO SOUNDS OF COSMIC FORCE, SOLID BLAKE AND JASMÍN, WHILE DERRICK MAY BRINGS HIS HI-TEK SOUL STRAIN OF DETROIT MAGIC TO TOLHUIS-TUIN ALONGSIDE MARCO FARAONE. ONE OF AMSTERDAM'S MOST INTRIGUING YOUNG COLLECTIVES, SYMBYOSYS WILL STAGE A TAKEOVER OF SEXYLAND WITH A RICH AND VARIED LINE-UP OF EXPERIMENTAL ELECTRONICS ACCOMPANIED BY PROJECTION MAPPED VISUALS.

*Between
The Tracks*

BEYOND THE MUSIC, CINEMA HUB LAB111 WILL BE HOSTING A SCREENING OF *MIDNIGHT FRONTIER*, THE BRAND NEW DOCUMENTARY EXPLORING THE LGBTQ+ ACTIVISTS ON THE FRONT-LINE OF OPPRESSION AND HOMOPHOBIA IN GEORGIA.

*MOE
Highlights*

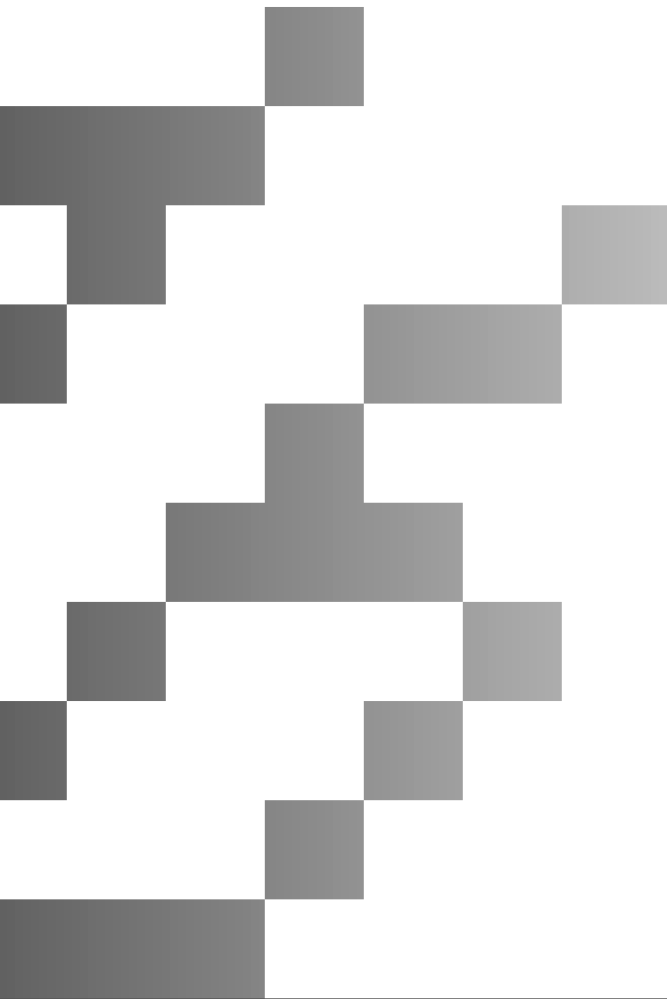
Wednesday Sixteen Wednesday Sixteen Wednesday Sixteen Wednesday



Richie Hawtin CLOSE
& Modeselektor
(live)

Modeselektor /
Richie Hawtin / SOPHIE

Scheepsbouwlods
Tt. Neveritaweg 15



Tim Hecker +
Caterina Barbieri -
The Rest is Noise

Tim Hecker /
Caterina Barbieri

Muziekgebouw aan 't IJ
Piet Heinkade 1



Midnight
Frontier - Screening
+ panel talk

LAB111
Arie Biemondstraat 111

BRET:
Wednesday

Cosmic Force
/ Solid Blake / Jasmin

BRET | Orlyplein 76



Symbyosys
at Sexyland

Bby Eco / Fatima Ferrari /
LazerGazer / Nocturnal Femme

SEXYLAND
Ms. van Riemsdijkweg 39



Hi-Tek Soul
by Derrick May

Derrick May / Marco Faraone

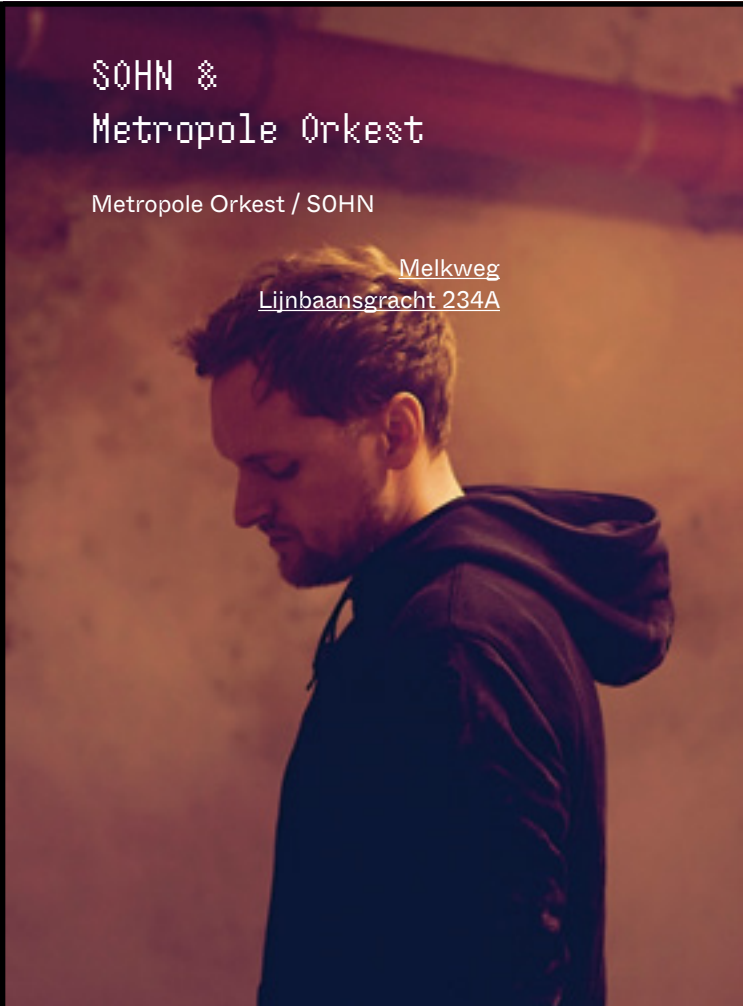
Tolhuistuin
IJpromenade 2



SOHN &
Metropole Orkest

Metropole Orkest / SOHN

Melkweg
Lijnbaansgracht 234A



Weval (live)

Weval

Concertgebouw
Concertgebouwplein 10



Wednesday Sixteen Wednesday Sixteen Wednesday Sixteen Wednesday

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Thursday
Oct. 17th

THE PARTY STARTS EARLY ON THURSDAY AT THUISHAVEN, AS SPEEDY J'S ELECTRIC DELUXE EVENT ROLLS IN WITH A WIDESCREEN SLAB OF TECHNO PLEASURE RANGING FROM CLOUDS AND SURGEON TO NADIA STRUIWIGH AND SOPHIA SAZE. THERE ARE STILL PLENTY OF LIVE PERFORMANCES, WITH THE SECOND NIGHT OF ADE LIVE AT MELKWEG FEATURING APPARAT, CHARLOTTE ADIGÉRY AND MATIAS AGUAYO AMONG OTHERS, WHILE NEW WAVE LEGENDS NEW ORDER APPEAR AT AFAS LIVE. ON A MORE INTIMATE NOTE, PALMBOMEN II SHOWCASES HIS WORLD OF PAINT LABEL WITH ANTENNA AND INNERSHADES AT PARADISO.

ON THE TALKS SIDE, THE CITY PARADES DISCUSSION WELCOMES ORIGINAL LOVE PARADE FOUNDER DR MOTTE TO EXPLORE THE RELEVANCE OF DANCE MUSIC IN POLITICALLY-CHARGED STREET PROTESTS. MEANWHILE THE BODY DROP EXHIBITION (FEATURED ON PAGE 52) TAKES PLACE AT VILLA, FUSING CONTEMPORARY DANCE AND EXPERIMENTAL MUSIC AROUND THE UNIVERSAL THEME OF 'THE DROP'.



IF YOU'RE LOOKING FOR A LENGTHY SESSION TO GET YOUR TEETH INTO, WE'D HEARTILY RECOMMEND LOCAL HEROES RUSH HOUR JOINING FORCES WITH CELEBRATED JAPANESE FESTIVAL RAINBOW DISCO CLUB, WITH A LINE-UP INCLUDING DANNY KRIVIT, JAYDA G, SANDRIEN AND WATA IGARASHI. FOR SOMETHING ALTOGETHER MORE RELAXING THOUGH, WHY NOT EXPERIENCE AN ALL-NIGHT SLEEP CONCERT PERFORMED IN A CHURCH FOR THE NEW ADE ZEN SPACE? LEARN MORE ABOUT WHAT TO EXPECT FROM THIS UNIQUE EXPERIENCE IN OUR INTERVIEW WITH JOHANNA KNUTSSON AND SEBASTIAN MULLAERT ON PAGE 58.

Between
The Tracks

ADE
Highlights

ADE LIVE:
Apparat,
Catching Flies,
Matias Aguayo

Apparat / Catching Flies /
Charlotte Adigéry /
Matias Aguayo / Polynation

Melkweg
Lijnbaansgracht 234A



World of Paint
Live Showcase

Antenna / Innershades /
Palmbomen II

Paradiso
Weteringschans 6-8



City Parades -
The How, The Why
and The Where

Dr. Motte / Lucien Spee / Rebecca Jolly /
Robin Brühlmann / Tommy Vaudecrane

DeLaMar Theater
Marnixstraat 402

Body DROP

Nocturnal Femme / Fatima Ferrari /
Setareh Fatehi / Ziür

VLLA
Willem Roelofsstraat 9



New Order

New Order / Stolen

AFAS Live
ArenA Boulevard 590

Rush Hour
x Rainbow
Disco Club

Antal / Danny Krivit /
Jayda G / Wata Igarashi

Shelter
Overhoeksplein 1



ADE Zen Space

Sebastian Mullaert
& Johanna Knutsson

Waalse Kerk
Walenpleintje 159



Thuishaven Thursday
w/ Electric Deluxe

Clouds / Nadia Struiwich /
Speedy J / Surgeon

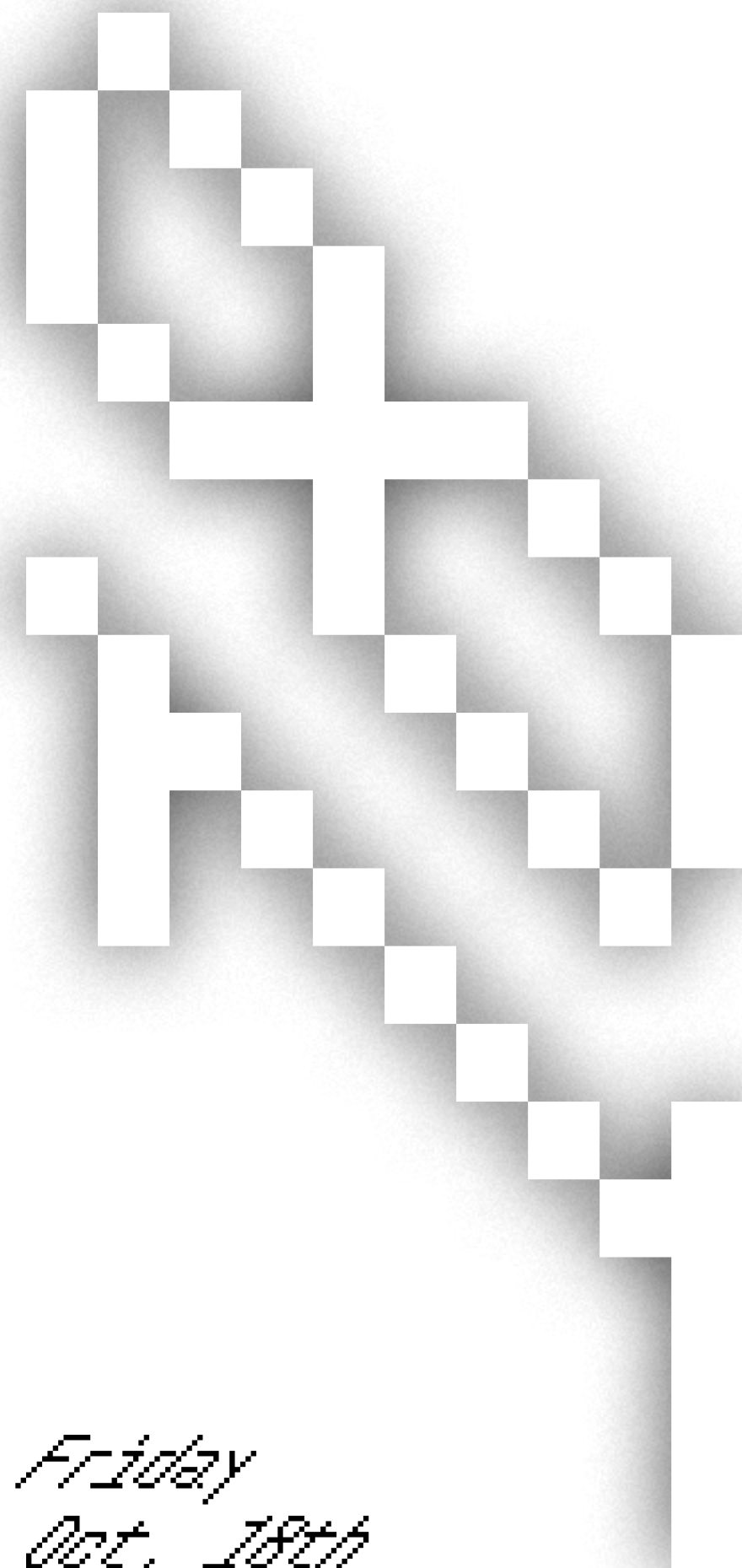
Thuishaven
Contactweg 68



01. RUIGOORD 02. H7 WAREHOUSE 03. BRET 04. WAREHOUSE 05. DE SCHOOL 06. SHELTER 07. TOLHUISTUIN 08. OUMUAMUA 09. SCHEEPSBOUWLOODS 10. SOCIËTEIT SEXYLAND 11. MUZIEKGEBOUW AAN 'T IJ



12. AFAS LIVE 13. CLUB YOLO 14. DE BRAKKE GROND 15. PARADISO 16. DELAMAR THEATRE 17. MELKWEG 18. ROYAL CONCERTGEBOUW 19. LAB111 20. OT301 21. HET SIERAAD 22. RADION 23. RADIO RADIO



*Friday
Oct. 18th*

*Between
The Tracks*

THERE'S AN EXPANSIVE RANGE OF TALKS UNDER THE ADE GREEN BANNER ON FRIDAY. AMONG THE PRESSING ISSUES BEING DISCUSSED ARE SUSTAINABILITY IN MUSIC EVENTS, AND MOST VITALLY THE BIG QUESTION, DOES DJ CULTURE HAVE TO RELY ON AIR MILES? MEANWHILE, THE WEEKEND GETS INTO FULL SWING WITH EVENTS INCLUDING VLADIMIR IVKOVIC AT GARAGE NOORD. THE REVERED, UNCONVENTIONAL DJ IS INVITING FELLOW CURVE-THROWING SPINNERS LA SECTA, CONOR THOMAS AND DJ BRKA TO JOIN HIM ON AN ADVENTURE TO THE OUTER REACHES.

DE SCHOOL'S EXPANSIVE ALL-WEEKEND PROGRAM GETS UNDERWAY WITH A TYPICALLY CLASSY ARRAY OF CONTEMPORARY DJs AND LIVE ACTS RANGING FROM DR. RUBINSTEIN AND LSDXOXO TO LYZZA AND RROXYMORE. MEANWHILE BERLIN ELECTRONICA STAPLE LEISURE SYSTEM JOINS FORCES WITH NIGHT-DVSN FOR A FANTASTIC LINE-UP OF EMOTIVE MACHINE MUSIC FROM AFRODEUTSCHE, DREAM SEQUENCE AND KRYSTAL KLEAR. ONE OF THE STANDOUT QUEER-FRIENDLY EVENTS IN THE ADE CALENDAR ALSO FEATURES A BERLIN CREW - PORNCEPTUAL - WHO BRING THEIR SEX-POSITIVE VIBES TO RUIGOORD.

FOR THOSE CRAVING A SERIOUS MINIMAL FIX, THE AWAKENINGS STAMP GUARANTEES YOU'LL GET EVERYTHING YOU NEED AT WAREHOUSE ELEMENTENSTRAAT THANKS TO RICARDO VILLALOBOS, EDWARD, SONJA MOONEAR AND RARESH. FOR THOSE WHO WANT TO LOCK INTO THE SOUND OF A FINELY CURATED LINE-UP OF DEEP-DIGGING SELECTORS WITH AN INTIMATE VIBE, WE'D STRONGLY ADVISE YOU LAND AT CARISTA'S UNITED IDENTITIES PARTY AT RADIO RADIO.

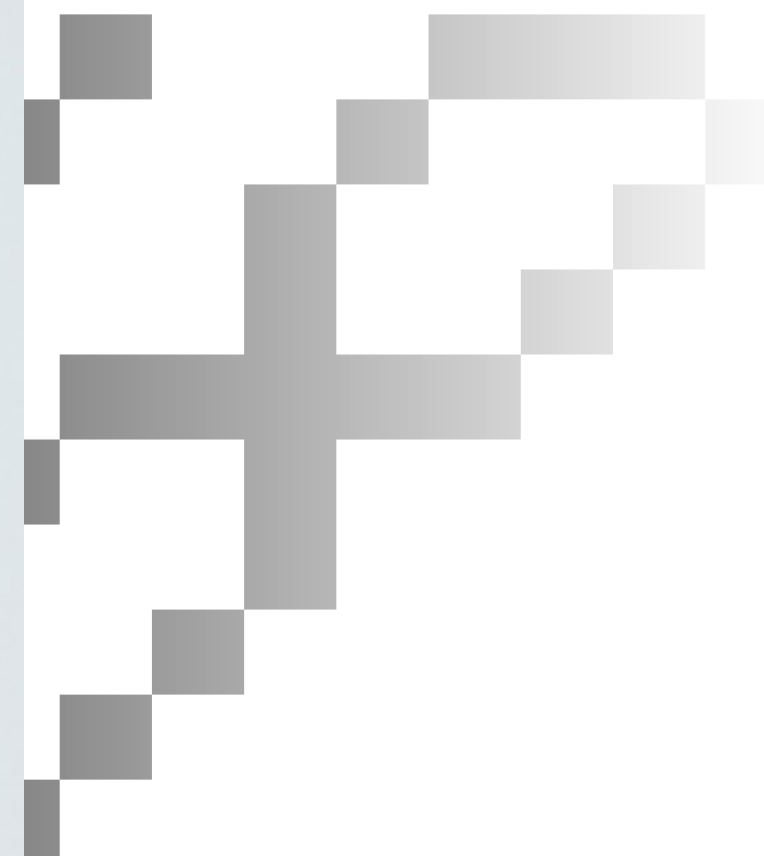
*ADE
Highlights*

Friday Eighteen Friday Eighteen Friday

Het Weekend 18.10 -
21.10 | Friday

Dr. Rubinstein / LSDXOXO /
LYZZA / rRoxymore

De School
Doctor Jan van Breemenstraat 1



Friday Eighteen Friday Eighteen Friday

Friday Eighteen Friday Eighteen Frida

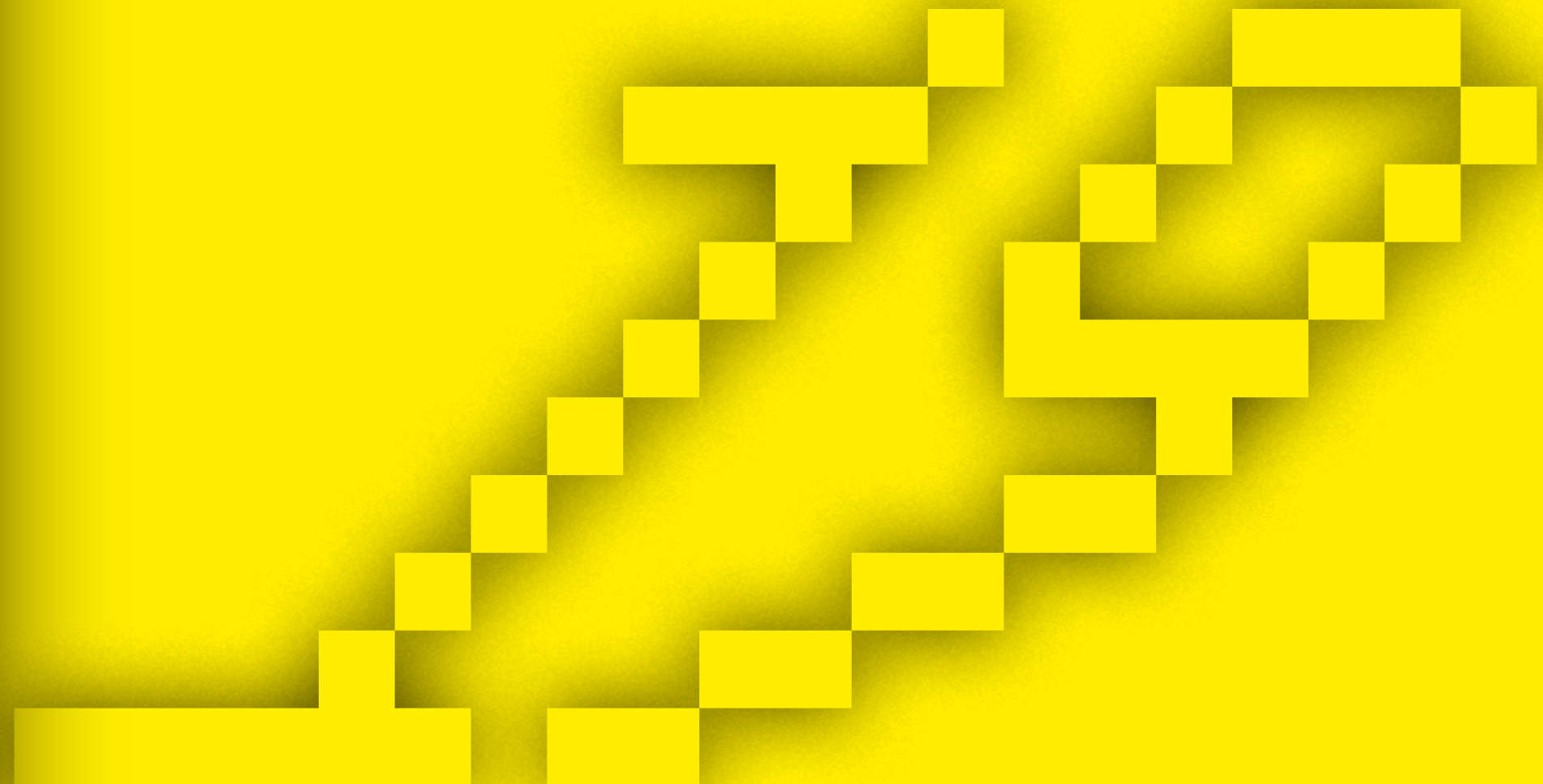
<p>Vladimir Ivkovic invites</p> <p>Vladimir Ivkovic / Conor Thomas / DJ Brka / La Secta</p> <p>Garage Noord Gedempt Hamerkanaal 401</p>	<p>Frequent flyers: Does DJ Culture Have To Rely On Airmiles?</p> <p>Bernice Notenboom / Chiara Badiali / Eli Goldstein / Job Sifre</p> <p>DeLaMar Theater Marnixstraat 402</p>	<p>United Identities</p> <p>Carista / Josey Rebelle / Philou Louzolo</p> <p>Radio Radio Pazzanistraat 3</p>
<p>Pornconceptual (presented by Boy Scouts)</p> <p>Emilija Juskaite / Jamaica Suk / Kyoso / Projekt Gestalten</p> <p>Ruigoord Ruigoord 76</p>		<p>Ricardo Villalobos x FRRC x VBX Awakenings</p> <p>Edward / Ferro / Ricardo Villalobos / Sonja Moonear</p> <p>Warehouse Elementenstraat Elementenstraat 25</p>
	<p>NGHTDVSN Pres. Leisure System</p> <p>Afrodeutsche / Dream Sequence / KINK / Nene H</p> <p>Het Sieraad Postjesweg 1</p> 	

Friday Eighteen Friday Eighteen Frida

Saturday
Oct. 19th

GET SATURDAY GOING BRIGHT AND EARLY WITH BREAKFAST CLUB AT RADION, WHERE THE SPRIGHTLY LIKES OF BEN UFO AND PEGGY GOU WILL BE BALANCED OUT BY THE IMMERSIVE SWIRL OF CIRCLE OF LIVE. DOGMA AND NOUS'KLAER WILL ALSO BE STARTING EARLY WITH A LENGTHY SESSION SHOWCASING ONE OF THE MOST INTERESTING LABELS IN ROTTERDAM.

THERE'S ONE TALK THAT EVERYONE WILL BE SHAKING OFF THEIR HANGOVERS FOR - ROGER LINN IN CONVERSATION WITH DAVE CLARKE. THE DESIGNER OF THE LINNDRUM AND MPC WILL REFLECT ON HIS HUGEY INFLUENTIAL INSTRUMENT DESIGNS.



SATURDAY NIGHT ALSO FEATURES SOME OF THE MORE INTRIGUING, OFF-CENTRE DANCES AT ADE, SUCH AS AFRICAN ACID IS THE FUTURE AT BRET WITH DAWD AND DJ OIL, AND STRANGER DAYS AT MELKWEG FEATURING THE FORMIDABLE CERA KHIN. FOR THOSE CRAVING A FIX OF DUB, YOU CAN EXPECT A PROPER DOSE OF SOUNDSYSTEM PRESSURE IN OT301 FROM ISHAN SOUND AND TWILIGHT CIRCUS AT DUB EXPLORATIONS, WHILE CAIRO LIBERATION FRONT CURATE A NIGHT OF THRILLING MIDDLE-EASTERN INSPIRED SOUNDS UNDER THE EURABIA BANNER.

IF IT'S BIG ROOM TECHNO YOU'RE AFTER THOUGH, HEAD TO H7 WAREHOUSE TO CATCH PAULA TEMPLE'S NOISE MANIFESTO STABLE COLLIDING WITH INTERCELL - SØS GUNVER RYBERG, SNTS AND SHLØMO ARE SET TO BE MUST-SEES.

Between
The Tracks

ADE
Highlights



African Acid
is the Future

Dauwd / DJ oil /
Maryisonacid

BRET
Orlyplein 76

Breakfast Club w/
Peggy Gou, Ben UFO,
Circle Of Live a.o.

Ben UFO / Circle Of Live /
Peggy Gou / Vril

RADION
Louwesweg 1

Intercell x
Paula Temple Pres.
Noise Manifesto

Ghost in the Machine /
Paula Temple / Shlomo /
SØS Gunver Ryberg

H7 Warehouse
Humberweg 7

Dub Explorations

Cut It Dub / Ishan Sound /
Sun Collective / Twilight Circus

OT301
Overtoom 301

Stranger Days

Cera Khin / DJ Promo /
Know V.A

Melkweg
Lijnbaansgracht 234A

Eurabia

Cairo Liberation Front /
DJ Dziri / Fatima Ferrari /
LazerGazer

Cinetol
Tolstraat 182

ADE MusicTalks:
Roger Linn

Roger Linn / Dave Clarke

De Brakke Grond
Nes 45

DOGMA x Nous'klaer

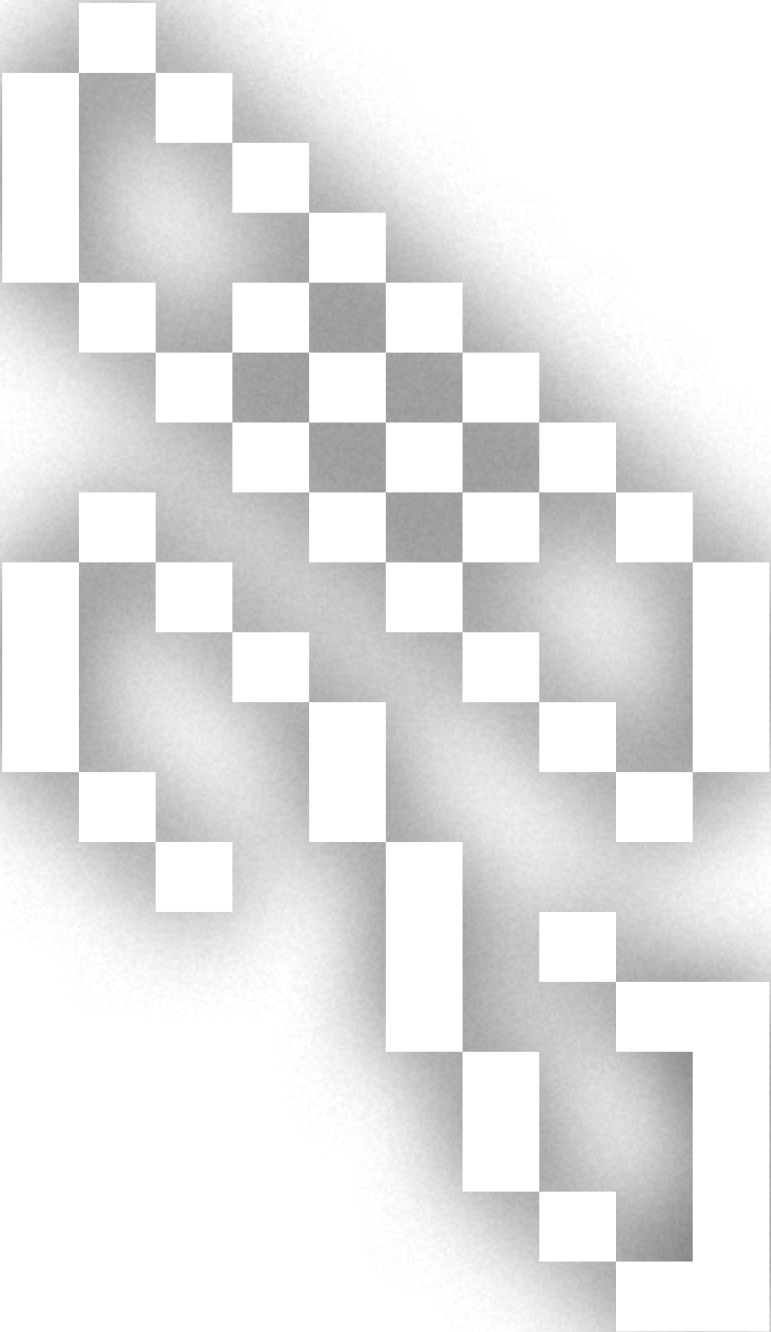
Jetti & Post / Mattheis /
Oceanic / Woody '92

Oumuamua
Asterweg 15c

SUNDAY AT ADE IS ALWAYS A SPECIAL ATMOSPHERE, WHEN THE BUSINESS IS DONE AND EVERYONE’S FREE TO LET THEIR HAIR DOWN. WITH A SLENDER BUT PLAYFUL SOUND PERFECTLY SUITED TO THE TAIL END OF A BIG <AS IN, FIVE-DAY> SESSION, THE GET PERLONIZED CREW WILL BE IN THEIR ELEMENT AT SHELTER. MARGARET DYGAS AND ZIP IN PARTICULAR WILL NO DOUBT DRAW A BIG CROWD.

FOR THOSE SEEKING A COSY, COMFORTING VIBE AND IMPECCABLE SOUND, THE LIVING ROOM-STYLED CLIMES OF DOKA SHOULD BE JUST THE PLACE TO SHORE UP AND SEE OUT THE FESTIVITIES. MATCHING THE MOOD AND THE HIGH-END SOUND SYSTEM, DJ SPINNA IS BRINGING BRIGHTER DAYS TO THIS STUNNING LOCATION, SO EXPECT HEAVY LASHINGS OF SOUL, DISCO, FUNK AND ALL THE OTHER GOOD STUFF TO SMOOTH OUT YOUR EDGES. AT THE OTHER END OF THE INTENSITY SPECTRUM, THE ACID JACK EVENT AT THE WEB WILL BE SHIRKING ANY NOTIONS OF WINDING DOWN THE WEEKEND WITH A FIERY SELECTION OF JACKERS HEADED UP BY DJ PIERRE AND PAUL JOHNSON.

IF HOWEVER YOU PREFER THE THOUGHT OF SOMETHING A LITTLE MORE REFINED TO FINISH YOUR ADE EXPERIENCE, HEAD TO MELKWEG FOR A RARE LIVE APPEARANCE FROM SOIL & “PIMP” SESSIONS. THE JAPANESE OUTFIT CAME TO LIGHT IN THE GOLDEN DAYS OF ACID JAZZ – CHAMPIONED BY THE LIKES OF GILLES PETERSON, THEY ACQUIRED A STRONG FOLLOWING IN EUROPE THANKS TO THEIR BOLD, MODERNIST TAKE ON JAZZ TRADITIONS.



*Sunday
Oct. 20th*

*Between
The Tracks*

*ADE
Highlights*

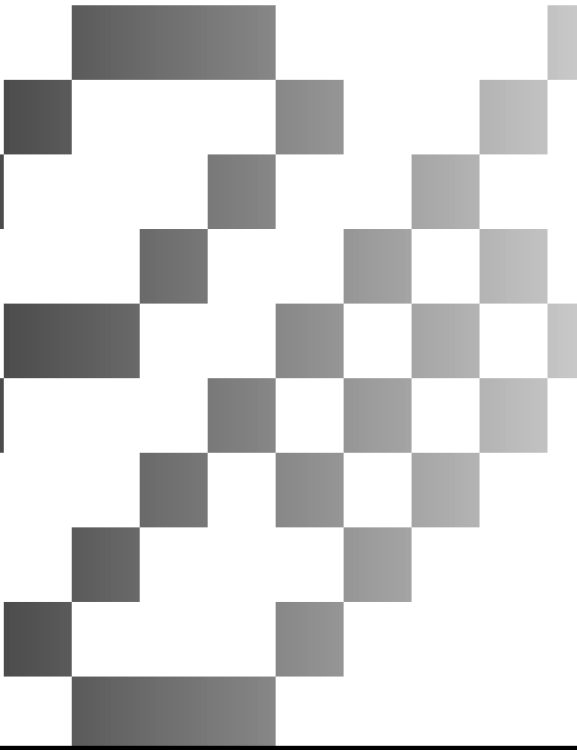
Sunday Twenty Sunday Twenty Sunday



SOIL &
“PIMP” SESSIONS

Soil & “Pimp” Sessions

Melkweg
Lijnbaansgracht 234A



Get Perlonized

Margaret Dygas / Melchior Productions /
Sammy Dee / Zip

Shelter
Overhoeksplein 1



Doka Studio ×
Brighter Days

DJ Spinna / KAMMA / Margie / Masalo

Doka
Wibautstraat 150

ACiD Jack

DJ Pierre / Gettoblaster /
Miguel Campbell / Paul Johnson

The Web
Sint Jacobsstraat 6



Sunday Twenty Sunday Twenty Sunday



The nature of electronic music production dictates there are ever-expanding ways of performing live. None, however, get into the granular of computer sonics like live coding. From its roots in obtuse programming languages to the buoyant international Algorave scene, coding has come out of the (virtual) laboratory and onto the dancefloor. It's a scene that champions experimentation and reacts positively when a plucky performer pushes their system over the edge into a crash. From the outside it can seem like an impenetrable practice, and few would pass live coding off as an easy route into electronic music, but it's the path Shelly Knotts took. Widely considered an authoritative figure in the coding community and with a strong live presence in the Algorave scene as one half of AlgoBabez (alongside Joanne Armitage), Knotts will be imparting her considerable knowledge and experience at an ADE Pro panel event. We asked her to share her own journey into this niche of sound generation that grows more popular with each new line of code.

Words: Oli Warwick
Photos: Mariah Tiffany/Gray Area & Marcin Sz

CODE
OF PRACTICE

“I didn’t have many specific creative aims in coding to begin with – just getting it to work was the main thing. When I got into it a little bit more, I was interested in taking sounds and chopping them up, adding filters and adding randomness into the processing.”

The only reason I started coding was because I took an undergraduate music course and there was one module on creative coding using Supercollider. That was my first introduction to both electronic music and coding. Up to that point, I was focused on instrumental composition, but I was interested in taking instrumental sounds and processing them.

Supercollider is really hard. It's this huge, amorphous programme that people write in very different ways, so it was daunting as a beginner, but I was also curious and interested. I didn't have many specific creative aims in coding to begin with – just getting it to work was the main thing. When I got into it a little bit more, I was interested in taking sounds and chopping them up, adding filters and adding randomness into the processing.

The music department at Birmingham University had a big electro-acoustic post-graduate department. In my first year I had to take the Digital Audio Workstation course for electro acoustic composition, but I wasn't really into it. I always struggled with the fixedness of DAWs - I found them fundamentally boring, and not that engaging.

Towards the end of my masters degree we made a laptop ensemble in the department, and it was through that I got more into improvising on stage with a laptop, but it wasn't live coding. It was more like making patches and building systems you could then control during a performance.

From there I was involved in a project funded by PRSF, which was me and some other electronic musicians developing a performance with jazz musicians. I started feeling like I wasn't getting what I needed from the systems I was using in terms of improvisation. As soon as you play with jazz musicians you find out they're super flexible, and it can be quite hard to keep up with them as an electronic musician. I had to make too many decisions before the performance about what sort of sounds my system would make. And then during performances I would be imagining some kind of response to the sound, but I wouldn't have it in my system. After that, I met up once a week



with a friend to practice live coding. I really felt like I needed to practice it before I could perform, whereas before I was just doing system design. The practice is about testing the limits of the live coding – what would make it crash, and how can I avoid that? If I do crash, how do I fix it on stage? And also developing enough of a repertoire that works and sounds good, so you can respond to what's going on.

The first Algorave was in 2012, and I went to it because I knew a lot of the performers through the Supercollider community. Then I organised the second Algorave in Birmingham, and played at my first Algorave in 2013, which was not long after I'd started live coding. I was making very noisy, abstract ambient music, but the community was really small in those days, so I played a lot of Algoraves and more or less learnt on the job how to make beats. Just being in the context and hearing how people were working out through the code how to make beats, I got a lot more into it. The beats aren't the thing that comes most naturally to me about live coding, but I definitely enjoy finding ways to do it.



When teaching live coding, we always encourage people to just do a performance on stage. It's totally different playing at home and experimenting. You learn so much more by just doing it in front of an audience. It's a context where it's totally fine if your computer crashes or you make a really loud annoying sound. There's recognition that coding on stage is really hard, and you can't test your code before hand. So it's pretty much inevitable that things will go wrong, and even super experienced performers have onstage crashes as well. I think it's quite a punk, DIY feeling to just try something.



Having come from a slightly more academic electronic music background, if you wrote a patch which crashed on stage it would feel like everyone was judging you for not testing your patch properly before you performed with it, whereas with live coding it's probably what's going to happen. Everyone just embraces those imperfections.

Shelly Knotts will take part in Live Coded Music at DeLaMar Theater on Thursday October 17.

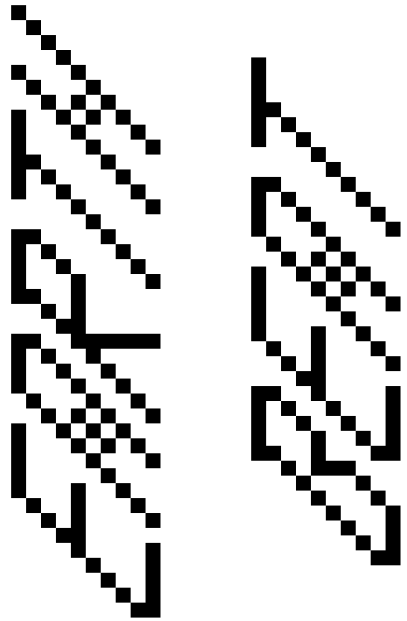


As one half of Boston-born DJ duo Soul Clap, Eli Goldstein has racked up a gargantuan amount of air miles over his two-decade career. But while his DJ duties regularly take him across continents, as he brings a splash of sun-kissed funk and disco to the world's techno dancefloors, Goldstein is also a longstanding advocate for sustainability in the scene. A committed carbon offsetter, he's also a member of the crew behind DJs for Climate Action, an organisation that's boosting environmental awareness in the US dance community through offsetting drives and its annual Earth Night party.

Having recently moved to upstate New York, lured by the slower pace of communal country living, Goldstein has become increasingly motivated by environmental concerns. As well as encouraging his fellow DJs to take action, whether by offsetting flights or ditching single-use plastics, he's become a vocal advocate for a more sustainable and environmentally conscious dance scene. It's all about slowing down, he says, "both for your carbon footprint and for your mental health."

Ahead of ADE Green, where he'll be talking about dance music's frequent flyer problem on a panel of DJs, filmmakers and climate experts, Goldstein unpacks his motivations with Chal Ravens, a London-based music journalist and co-founder of Clean Scene, a new platform for climate activism in dance music.

Words by Chal Ravens
Photos by Maurizio Mascetti, Tristan O'Neill & Anthony Yates



What does it mean to be a sustainable DJ?

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When did you become really involved in climate change issues – was there a light bulb moment for you?

I got into environmental issues when I was in middle school. Another kid in my class, his mom was Jill Stein, who's run for president a couple of times for the Green Party. She did this thing called Earth Chorus, where we would go to events and sing songs about saving the earth. We didn't know a lot of what we know now about climate change, but it had a deep impact on me.

What's happened to sharpen your awareness more recently?

I really have to thank Sammy Bananas from DJs for Climate Action. When he started DJs For Climate Action he reached out and it really resonated with me. It started out as an annual holiday campaign to get DJs to offset their carbon from travel once a year. I got really excited about that and donated money and helped spread the word. Then a couple of years ago The Lot Radio connected me with an organisation called CO2 Logic, which does carbon offset work. From there we came up with the idea of Earth Night, which we've done for the last two years on Earth Day weekend. That's been a big effort, and through that DJs For Climate Action has really grown a lot.

Your panel at ADE is about air travel, specifically. So at this point, how many flights do you think you take every year? Have you managed to cut down?

It's complicated. I think I've managed to cut down a bit. It's hard being a duo, because we get the same fee as one DJ, but for two of us, and I have a family now, so there's a bottom line I have to think about. However, we try to do it in chunks, so there's not as much flying back and forth, and we take trains whenever it's possible. It's very hard as a DJ who makes a living through touring to cut out flights entirely. I think it's about finding that balance, focusing on local residencies and ways that you can fly and travel less.

Do you regularly use carbon offsetting schemes?

Every year I go through and do a big carbon offset at the end of the year. But there's so many new things we're working on. Vivie from BLOND:ISH started this organisation called Bye Bye Plastic, and their first thing is this DJ rider initiative to discourage the use of single-use plastic at venues, and also provide resources for venues and festivals to cut back on their plastic, if not



"YOU CAN'T JUST SAY 'OK, NOW WE'RE NOT GOING TO FLY,' BUT YOU CAN CONTINUALLY WORK TOWARDS DOING BETTER."



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eliminate completely. They're also working towards something we've discussed, which is figuring out a way to get promoters to pay for or split the carbon offset with us. It's all of us as an industry who are responsible for this. We're also working with DJs for Climate Action on a kind of membership. There are a lot of DJs who want to do this but don't necessarily have the time or energy, so it's giving them a way to contribute directly to the efforts that we're making towards offsetting and other initiatives.

Carbon offsetting is not a perfect fix, by any means. Are there certain schemes that you put your money towards, whether it's reforestation, solar cooking stoves, or something else?

There's a number of different ones we've worked with via DJs for Climate Action – we try to spread it around. CO2 Logic is great and does a lot of solar and wind power in developing countries. There's an organisation in Berlin that provides solar power flashlights and small lanterns. It's also really important to support a local element, whether that's programmes in local schools and education for kids, or local farming. It's about putting your money towards something that resonates with you. With Earth Night, last year there were about 12 local events and each city decided where they were going to give the money.

In the future, what we probably need to see is not just DJs offsetting their flights but also flying less frequently. What would happen if DJs weren't playing multiple gigs each weekend, but travelling more slowly?

Once you're on tour, it's hard to argue to go slowly. It's really fun to explore, but as I've gotten older I've really appreciated stability and being home. For me, it's about planning your runs, so you can be in the UK for two weeks, do three gigs a weekend and just take the train. You can't just say, 'OK, now we're not going to fly.' But you can continually work towards doing better.

So what would dance music actually look like in a future where we are taking serious action on climate change? It seems to me the way things are now – with DJs taking so many flights, but also fans flying out to festivals around the world – just can't continue.

I think local scenes and residences have become much more important to people in the past few years. You can really see it in the proliferation of parties that have just built their scene and that's what they do. I also think festivals could encourage

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less air travel by figuring out how they can book artists for the whole weekend instead of playing three or four other shows in that time. And also festivals being more sustainable, and having an educational element there.

I've been thinking recently about how the people who are involved in these scenes are the people who are probably the most aware and the most active on these issues anyway – young, energetic, relatively well-educated and well-informed. To me, it makes sense to assume a festival audience is interested in all these issues.

There are always going to be multiple sides of dance music – you're going to have the Tomorrowlands and these big festivals for young people who are going for an experience. These festivals should be conscious of this stuff, and they can have the biggest impact by looking at sustainability, but they're not necessarily the ones who are going to be educating as much. I think smaller festivals have more of a responsibility. The organisers, DJs and attendees are a little bit older and we know what the fuck is going on, so let's live it, not just talk about it. I've been in the industry long enough that I understand that a lot of the time, with the mid-range underground stuff, we're all hanging on by a thread in terms of financial stability. So it's also about working

together to find ways we can use sustainability to actually be more profitable, not the other way round.

We're at a stage now where climate science is accepted, and people know we're in trouble. But it seems to be really difficult to actually step up and solve this problem. So what is stopping us – as individuals, as a society – from taking action to stop climate breakdown?

We're in a really weird place with our governments, in the US and the UK, all over the world. There is this backlash against progressive ideas. I think the only way we're going to have systemic change is if young people go out and vote. That doesn't mean that we shouldn't do all the other things too. I read this great article about how, if climate change is irreversible, it's more about what we can do to slow it down and live with it. Then every action becomes a climate action. Peace and justice, getting food into food deserts, LGBTQ rights, making it easier for any marginalised people to live in a world that's going to get harder and harder to live in – all of that is a climate action.

In general, are you an optimist or a pessimist?

I'm definitely an optimist. I believe in the good in people and in everything. We have to tackle this. Even if it's hopeless, still we have to tackle this.

Eli Goldstein will take part in DJs For Climate Action at Generator Hotel on Thursday October 17, and Frequent flyers: Does DJ Culture Have To Rely On Airmiles? at DeLaMar Theater on Friday October 18.

Body

Art at ADE

Words by Oli Warwick. Photos by Nellie de Boer, Robert van der Ree & Emily Gastineau

The thrill-inducing rush of the drop is one of the cornerstones of dance music – the exuberant release after a tantalising moment of tension. This year's collaboration between ADE and contemporary dance platform ICK explores this energetic flash point and its relation to the body. Taking the club as a microcosm for the wider world, what does this unique peak of euphoria and physicality represent in our lives? Body DROP will feature new performances and pieces choreographed by Elisa Zuppini, Noha Ramadan and Setareh Fatehi Irani. There will also be related panel discussions, plus music and sound art from Isadora Tomasi, Nocturnal Femme, Ziúr and Fatima Ferrari, all touching on a range of experimental styles that speak to queer and pro-feminist resistance against mainstream club culture.

Drop

Elisa Zuppini



With Body DROP I wanted to curate an event that highlights the potential for change and transformation at the intersection between DJing and dancing, the club and performative spaces. I am personally busy with these topics in my practice De.sy.re. (decentralised systems of relation), where I explore the affective dimension as a potential micro-political space.

The sensation of the drop, intrinsically understood as a state of pre-emotional and pre-cognitive feeling, can reorient us and make us change perspective, becoming a potential space for unpredictable re-orientation. Through a short performance, together with Federica Dalla Pozza, we will engage all these questions, embodying the attention and space of the audience that will become an integral part of our re-orientation. I'll be trying to reflect on how a state of pleasure of the body can become a powerful tool for political change, both in the performance and accompanying panel discussion.

Knowing how to manage yourself on a dancefloor – whether you are a ‘good mover’ or not – requires sensitivity. Emotional, spatial, and social intelligences intersect with rhythm, bodily expressions and listenings of all sorts. Sharing or giving space, and navigating through in-between spaces with strangers, is a potent skill to practice. But beyond the vague sense of having a good time, what is really happening when we dance and listen together, and when we inhabit the transitional space between listening and moving? I’ll be moderating a discussion at Body DROP between DJ and producer Ziúr, choreographers Elisa Zuppini and Setareh Fatehi Irani and Jay Tan from Tender Center (Rotterdam). I’m interested in how each person’s practice has expanded to involve interaction with underground, politicised social or art spaces, and how increased experimentation in dance and music reorients and reinforces processes of change and transformation on personal, social and political levels.

Noha Ramadan



i choreograph the images, not its creation but its projection, on the walls, curtains, surfaces and textures, on the rhythm, beats and moments where body drops and kicks

the choreography is
a Plenum, an infinite composition..
of screenshots
temporal focus and opacity
temporal and simultaneous framing of holes
like telling a story that has happened for real
imagining what the images were
remembering what the images did
time
as a score to enjoy the impossibility of capturing what eyes see with what hands do when pressing buttons on the phone
dance
as a selection of fragments of an event unusually meaningful (instead of useful) and desirable (instead of entertaining),
chosen and arranged to give an illusion of coherence.

they wondered if it is possible to dance at the “speed of an image”
i wondered if it matters where the image is NOW and if it hears the same beat as i do

time-image
movement-image
music-image
space-image
collapse into one another.

image the “avatar” where i said “surface”
image “synchronicity” where i said “beat”
image “dance” where i said “time”

Setareh Fatehi Irani



Accompanying the dance and discussions at Body DROP, four artists bring highly distinctive sonics to the table to explore these themes of agency, urgency and energy.

Dutch producer Nocturnal Femme organises events in Amsterdam alongside LYZZA, with an emphasis on safe spaces for queer people of colour, especially in unconventional venues. Her motives are entirely geared towards being present, inspiring the crowd to move beyond the distractions of the busy mind through insistent, ever-rising energy.

Berlin-based Ziúr creates dynamic, anthropomorphic music that moves through incidental scenes and emotional extremes. Her use of sound design is key, creating tactile textures that breathe organic life into the machinations of her productions. Her debut album *U Feel Anything?* is due to be followed up by *ATØ* this autumn.

Fatima Ferrari uses a provocative mixture of global bass sounds, arch edits and curveball selections to join the dots between disparate cultures, all in pursuit of pure rave energy. With a parallel focus on visual curation that examines the overlap between art, aesthetic and politics, in their hands mixing becomes a work of message-bearing collage.

Isadora Tomasi is an accomplished performance and sound artist whose work often tackles philosophical issues and inequality, presented with purpose from her female perspective. A frequent collaborator with a string of successful performance pieces behind her, she draws on all possible mediums – the voice, sound, music and performance – to express herself.



Body DROP takes place on Thursday October 17 at VILLA.

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Electronic music has always been a soundtrack to the night, but normally the emphasis is on keeping the crowd awake. Johanna Knutsson and Sebastian Mullaert have years of experience making a whole room dance to their distinctive strains of techno, but now the Swedish producers are channelling their interest in live improvisation towards all-night sleep concerts. In a scene that survives on sleepless nights, what happens when you try to get everyone to lie down?

SLEEP CONCERTS: From the cradle to the rave

Words: Claire Sawers Photos: Fredrik Åkerberg & Niko Seizov

“The first time I played a sleep concert together with Sebastian, I made him fall asleep.” Johanna Knutsson is reminiscing about the horizontal world premiere of *Sleeping Concert* that she and Sebastian Mullaert performed at Intonal Festival in Malmö, in April 2019. “A few hours in, I could hear some people snoring in the room, then I looked across and noticed that my music had made Sebastian – my number one musical hero – go to sleep too. I was like, ‘wow, now I’m the dreamweaver of all these people!’ It was a really cool feeling.”

Knutsson is joining up again with Mullaert to bring a sleep concert to the inaugural ADE Zen Space event, “a full night ambient trip down the rabbit hole.” Friends since first meeting in 2000, both artists have released ambient works in the past but want to use live improvisation over several hours to explore the hypnagogic space between consciousness and unconsciousness.

“Obviously it’s cool if people fall into a deep sleep,” says Knutsson. “We want people to feel comfortable and the music is designed to help that. But maybe that’s a bit like getting a really good massage and sleeping through the whole thing!” she laughs. “I like to think of people drifting in and out of sleep, dreaming a bit and feeling like they are watching a movie or reading a book in their head.”

*“I LIKE TO THINK OF PEOPLE
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IN THEIR HEAD.”*

The idea for doing sleep concerts came around two years ago when Knutsson’s mum got very ill. Knutsson decided to make a mixtape for her mum to listen to in hospital. “I didn’t want it to be like whale song or anything,” she laughs. “But I was interested in the idea of being awake and sort of in a dream. I wanted to create a way for my mum to escape her environment. I was really getting into the idea of lucid dreaming around that time too.”

The idea grew after Knutsson was invited to DJ at a sleep concert in a Leipzig club which inspired her to create an event of her own. “Sebastian and I don’t think we invented sleep concerts or anything! But that Leipzig night got me thinking.”

Sleep concerts have also taken place recently at Open Ear Festival, near Cork, where Steve Stapleton used soft and sharper sounds over six hours to lull a crowd towards sleep then delicately jerk them back awake, as psychedelic visuals beamed onto an awning above the outdoor clifftop where they lay. In a Glasgow community centre, Free Love organised a communal 12-hour *Full Ashram Sleep Garden* with soporific music by Iona Fortune, Cucina Povera and others, followed by morning yoga. Max Richter has performed his eight-hour *Sleep* album in Berlin, Paris,



Sydney and Los Angeles – where the audience slept outdoors in hundreds of matching beds.

“I slept for the first few hours in Leipzig before I played,” remembers Knutsson. “I enjoyed it, but I almost had nightmares too! We were in this dead quiet room, and the music got pretty dark. My friend had eaten mushrooms too. Afterwards she was like, ‘That was so fucking scary!’ You don’t realise how many extra layers of subs and bass there are when you’re listening to something in that setting, it’s totally different to listening in your house.”

Soon after, Knutsson mentioned the sleep concert to Mullaert when they were having dinner together one night. At that point, the two artists had been touring together with Circle Of Live, Mullaert’s all-night, improvised jam concept. It’s an open-ended, unpredictable proposition that has also previously featured the likes of Mathew Jonson, Amp Fiddler, Vril, Neel and many more. Circle Of Live will also appear at ADE as part of the RADION Breakfast Club session on Saturday October 19.

“We got talking about making music for a sleep concert that was pleasant and happy – nothing cheesy! But also something trippy, not scary,” says Knutsson. She began playing around with sounds that would soothe and encourage sleep, starting with her own heartbeat. “I recorded my heartbeat when I was really relaxed and in a good mood. That’s my happy BPM, so I worked around that for the sleep concert. I also used a sound on my analogue synth that’s like breathing; sometimes it’s very audible, then less so, but I keep it as this constant throughout.”

When Mullaert performs at a sleep concert, he starts off very awake and focused, but plays differently as he relaxes. “When I play dance music, I like to dance. I’m taking part. So when I play a sleep concert, I should also be in a sleepy place. I play differently like that, it’s like a more natural type of expression. You choose things to play without thinking, then maybe loop them, or change them; it’s liberating. It’s not something I try to polish or plan.”

While trying to create an atmosphere of relaxation, Mullaert says there are a few simple rules that they hope enhance the experience for the crowd. “It’s about getting a good balance. We invite people to lay down, find a place to listen and be silent. Both dancing and sleeping are ways of allowing yourself to do one thing, to focus. When you hear house music, you probably want to open a beer and have a drink. With a yoga class or



Knutsson is pretty sensitive to sounds that help sleep after suffering from insomnia for years. “I go to bed at 9pm and wake up at 2am – it’s pretty upsetting! I’ve never managed to meditate, but I know that if I put on a Netflix nature documentary with David Attenborough’s voice, it’s so calming. If it’s an old familiar episode that I’ve seen before, with no new info, it’ll become like background noise and I’ll be asleep in five minutes.”

Mullaert has more success with meditation and uses it a lot to help him feel less distracted and more ‘present’. “Improvisation for me is also a type of meditation,” he explains. “The Circle Of Live stuff can have hard and dark, angry sounds. Improv is not about things being perfect; it’s about having the courage to sometimes show what is ugly and strange, because no one is perfect or amazing or happy or humble all the time. The sleep concerts are more mystical or strange, but gentle. We want to create a safe place where people can trust and let themselves relax. I like people to leave feeling like their minds are in a less scattered state.”

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a meditation, probably not. So we try to create this frame where people can focus. If you leave the room, the door is closed and you can’t come back in, just to avoid too many interruptions.” Mullaert’s work often draws from zen philosophy and notions of stillness and mindfulness, and he likes the idea that a sleep concert allows people to observe their own patterns. “We can become really hindered by old patterns that we have. If you’re trying to give up smoking or drink less, for example, you might use strategies to repattern yourself. A sleep concert is a great opportunity to set a clear frame, to notice some of our more needy and distracted patterns and maybe avoid or even transcend them. That’s when you feel the magic! That’s never down to the artist either; if you can get past that distraction and feel the magic, it’s always you!”

Mullaert’s touring schedule means he’ll often go long stretches without much sleep. “Tour life can be crazy. I played Stockholm recently for example, then slept three hours and flew to Morocco. I played, slept one hour then went to Berlin, had a four-hour soundcheck and played for eight hours straight.”

Despite the weird hours, Mullaert doesn’t think the dance music scene is an unhealthy one for artists. “I don’t think it’s dangerous to not have much sleep. Dancing and being part of music

are extremely important. But balance is important too. Health issues come when the situation doesn’t allow you time to recover. My kids are 11 and nine now but I remember the first year after they were born; not sleeping much for months took me to a very special, weird place!”

“We’re not trying to *tell* you to relax,” says Knutsson. “Everyone knows that it doesn’t work if someone just says, ‘Be relaxed!’ But if the music lets people get comfortable and drift into their imaginations, that makes me so proud and happy. I can’t do all nighters really anymore, I don’t snap back so easily and I need to nap like a baby to reboot my brain sometimes before performing! But after leaving the sleeping concert in Malmö, we cleared up our stuff and stepped out at 10am. I’d stayed awake with just a smoothie to keep me going, but I felt like I’d had a really good night’s sleep. Maybe that’s the closest I’ve got to meditation!”

Johanna Knutsson and Sebastian Mullaert will perform a sleeping concert at ADE Zen Space at Waalse Kerk on Thursday October 17.



Words: Yusaku Shigeyasu



“In Japan techno is often deeper, and maybe somewhere else it might be harder, but there are so many DJs playing different sounds in every place, I don’t really think about artists from elsewhere doing something very different to what Japanese DJs might do.”

Recent years have seen a steady rise in the presence of Japanese acts in the Western electronic music scene. It’s no longer a rarity to have several names billed with an icon of the rising sun flag on a festival line-up. Amongst those highly-regarded artists is Wata Igarashi, who will make his debut at ADE this year to help celebrate the 10th Anniversary of leading Japanese festival Rainbow Disco Club with the mighty Dutch label Rush Hour.

Since first releasing music in 2012, Igarashi has explored a hypnotic corner of techno with formidable releases on forward-thinking labels such as Belgium’s Time to Express, The Bunker New York, Tokyo-based Bitta and Midgar in Berlin. His remix of leading modern disco and krautrock proponent Prins Thomas came as a pleasant surprise when it dropped in April 2019.

In the last few years, Igarashi has brought dozens of audiences into mesmeric frenzy both at clubs and festivals across the world. This interview originally set out to explore his perspective towards the Western techno tradition in comparison with that of Japan in order to have a better grasp of his distinctive musical character. However, Igarashi’s view is sincerely neutral.

“I don’t think what I play or produce is particularly Japanese, whatever that might be,” he says. “My music is a reflection of me and my experiences. Trying to tag it as Japanese misses that what I am doing is something very personal. The music I play is from artists all across the world, and when I travel I really feel that techno people share a lot in common, regardless of their nationality.”

As a touring artist with an increasing presence in the booming techno industry in Europe and the US, Igarashi is now exposed to line-up programming, presentation and context well outside his immediate control. It’s not far-fetched for him to be wary of a strong bias against his individual creativity if he becomes generalised by a lazy, clichéd concept of Japan, or expectations of a certain style of techno.

“Of course, there are sounds that are more common or popular in one scene than another,” says Igarashi. “In Japan techno is often deeper, and maybe somewhere else it might be harder, but there are so many DJs playing different sounds in every place, I don’t really think about artists from elsewhere doing something very different to what Japanese DJs might do.”

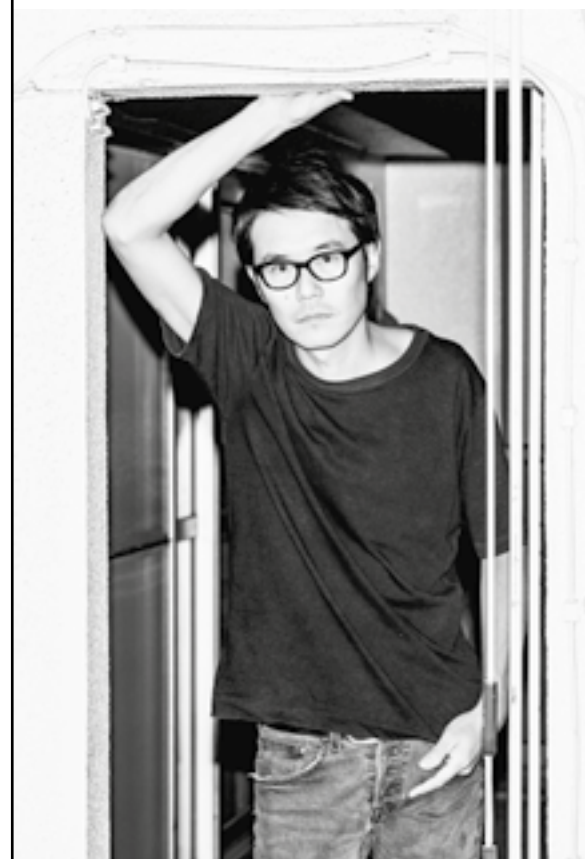
His comment is more telling still at a time of over-saturated online information, when line-up programming often lapses into a generic, easily digested product. Such trends inevitably neglect and do no justice to what really makes individual artists stand out in their own right.

If not his cultural background, what has helped shape Igarashi’s sonic aesthetic today, then? He first tried his hand at techno production in the late 00s. “The first time I got techno was Surgeon’s *Communications*, which came out on Downwards in 1996,” recalls Igarashi. Before that, however, firsthand experiences at legendary venues like Maniac Love and Liquidroom and outdoor psytrance raves had a greater influence on him. “I was fascinated how this music can put you in a trance, both physically and mentally. This kind of feeling is one that I continue to explore.” Igarashi’s comments ring true when you consider the psychedelic approach that runs through his catalogue.

While admitting there have been some changes in ways he expresses his musical ideas and the direction he takes, at the core his focus remains on the psychedelic and trippy side of music. His DJ practice, which began in the late 90s when he played guitar in an improvisational band, is no exception. Igarashi spun a weird selection of jazz, funk and world music before he got inclined to blend more techno tracks into his sets in the early 00s. This shift gathered momentum as the band came to a halt, helping lay foundation of what you hear from Igarashi’s DJ sets now.

“Over the years my style has shifted while keeping that psychedelic edge,” says Igarashi. “Sometimes I may go through a phase of playing harder, but regardless, I have always tried to play in a way that has a story or takes people on a journey.”

He also places value on having a wide variety of hands-on experiences, settings and audiences as a DJ. “You can learn through this,” he argues. “For example, if you are always playing the opening slot, you are not going to know how to do well if you get put on at peak time or closing. Someone like DJ Nobu has been playing for a long



time, and he really has developed his skills from playing, playing and playing. He has DJ'd at so many different places in Japan and abroad, and while he is known for techno he can play many different styles. So his years of hard work have given him deep skills and knowledge. I have great respect for Nobu, both as an artist and a person, and really appreciate his support and friendship."

Following Rainbow Disco Club in April, when Igarashi teamed up with DJ Nobu for a memorable B2B set, he'll perform another one with Sandrien for ADE. Charged up with excitement, he hints at what you can expect on this special occasion. "I am really happy I now get to play again for the RDC crew with Rush Hour at ADE," he enthuses. "This time I will do a B2B with Sandrien. It is our first time playing together, and I am preparing a lot of different music that I do not normally play in my techno sets. The whole line-up is great, it should be a fun party."

An event like Rainbow Disco Club coming to Amsterdam and connecting with a local institution like Rush Hour speaks volumes for the borderless nature of techno culture. Both entities come under one roof, reaching beyond contextual stereotypes and instead letting the music speak. All you need to do is come down and experience it, just like Igarashi does.

Wata Igarashi will appear at Rush Hour x Rainbow Disco Club at Shelter on Thursday October 17.



"MY MUSIC IS A REFLECTION OF ME AND MY EXPERIENCES. TRYING TO TAG IT AS JAPANESE MISSES THAT WHAT I AM DOING IS SOMETHING VERY PERSONAL. THE MUSIC I PLAY IS FROM ARTISTS ALL ACROSS THE WORLD, AND WHEN I TRAVEL I REALLY FEEL THAT TECHNO PEOPLE SHARE A LOT IN COMMON, REGARDLESS OF THEIR NATIONALITY. "



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Finished reading and all set for ADE 2019?
Bear with us for another minute...

We are really happy to see that you and so many fellow music lovers visit our event every year. You truly make ADE one of the most dynamic places to enjoy electronic music culture. We are dancing together, so please be mindful of yourselves and each other. We expect an open attitude from our visitors towards other guests, regardless of their origin, gender, sexual orientation, religion and age.

If you see or experience any unwanted attention, harassment or behaviour of any kind that makes you uncomfortable, please speak out and notify staff. We love being your annual host, and we would like to ask you to enjoy yourselves responsibly.

See you very soon,

The ADE Team

LEFF AMSTERDAM
XXX


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JOHANNA KNUTSSON SEBASTIAN MULLAERT

Circle Of Live will debut “In Dreams” sleeping concert series at ADE 2019 - Zen Space. The intention behind this all-night, improvised, live ambient performance is to explore the full range of mind states occurring between sleep and consciousness, in the context of a shared collective experience.

Taking place in the spectacular 15th century, architectural marvel De Waalse Kerk church, the artists will guide the audience through their dreams for 8 hours during regular sleeping times and conclude with a breakfast.

Limited capacity event!

 CIRCLE
OF LIVE • IN DREAMS

DE WAALSE KERK – AMSTERDAM
17 OCTOBER 2019 – 23H – 07H

More info, ticket links and detailed
instructions on www.circleof.live

Breakfast
Club 

ORDER THE ADE X LEFF WATCH AT AMSTERDAM-DANCE-EVENT.NL AND LEFFAMSTERDAM.COM



THE BALLANTINE'S HOUSE AT ADE

WEDNESDAY 16TH OCTOBER - DOORS AT 1600
DE HALLEN STUDIOS, AMSTERDAM

FEATURING Q&A WITH KIM TUIN (HET HEM)

PANEL CONVERSATION WITH THE FIGURES BEHIND LEGENDARY
CLUBS: **SUB CLUB** (GLASGOW), **THE GÄRTEN** (BEIRUT),
NITSA X APOLO (BARCELONA) & **OUTPUT** (NYC)

EXCLUSIVE DJ SETS FROM HARRI & DOMENIC (SUB CLUB)
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