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# **The HARD DATA**

**Spring 2015 A.D.**

## **Watch out EDM, L.A. HARDCORE is back!**

**Track Reviews,  
Event Calendar,  
Knowledge  
Bombs, Bombast  
and More!**



**Hardstyle,  
Breakcore,  
Shamancore,  
Speedcore, &  
other HARD EDM  
Info inside!**

**<http://theharddata.com>**

# EDITORIAL

Welcome to the first issue of The Hard Data! Why did we decided to print something this day and age? Well... because it's hard! You can hold it in your freaking hand for kick drum's sake! There's just something about a 'zine that I always liked, and always will. It captures a point in time. This little 'zine you hold in your hands is a map to our future, and one day will be a record of our past.

Also, it calls attention to an important question of our age: Should we adapt to technology or should technology adapt to us? Here, we're using technology to achieve a fun little 'zine you can fold back the page, kick back and chill with.

For a myriad of reasons, periodicals about hardcore techno have been sporadic at best, despite their success (go figure that!) This has led to a real dearth of info for fans and the loss of a much needed communication node. So, we hope to make THD a regular publication coming out at least six times a year—hopefully more. If YOU want to write, have photos or art to submit, or have suggestions about future topics, letters or concerns—please contact us through our website, [theharddata.com](http://theharddata.com).

You must have noticed our snazzy cover drawn by Chris Burnham. Yes, that's THE Chris Burnham of Batman Inc., Officer Downe, and Nameless comic book fame. A little-known fact is Chris's first cover art was for a little rave 'zine out of Sewickley, PA called NOW?! It was made back in the '90s, by Colby X. Newton and his pal Stickman. We needed a rocking cover, so I pulled on the ol' "back-in-the-day" heartstrings and fortunately good ol' Chris just couldn't say no. Return the love and make sure to get his latest work—Nameless, with Grant Morrison—at your local comic shop!

Ok... now kick back and enjoy this first of hopefully many issues of The Hard Data! And remember: The rhythm is life and death!

-Joel Bevacqua a.k.a. DJ Deadly Buda

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**The Hard Data Volume 1, issue 1**

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## Submit to THE HARD DATA!

We are on the lookout for:

Digital, vinyl, CD, and gear reviews, scene reports, features, and interviews. We also always need cool art and photographs. In all cases, contact THD on our website,

**theharddata.com**

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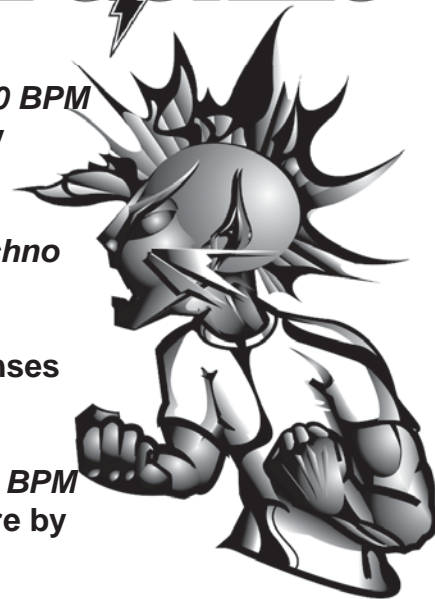
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# WATCH OUT EDM, L.A. HARDCORE IS BACK!

By DJ Deadly Buda &  
Colby X. Newton



EDM, or “Electronic Dance Music” has a secret history it doesn’t want you to know. Some claim it was 1988 when “electronic dance music” events first happened in California. People from all walks of life came together and danced to electronic music in deserts, warehouses, lodges, even old shopping malls. The events were called “raves”, and their music was diverse as those attending: house, techno, industrial, hip-hop, punk, disco, rock, world, spoken word—even gimmicky nostalgia records. Soon “ravers” around the world (especially in the U.K.) made their own music by mashing their varied sounds and ideas together. This music became known as “Hardcore” because it represented the eclectic “core” ideals of the ravers. The sound quickly became faster, harder, and more abstract.

This Hardcore period of raves was in full force until around 1993, when a great splintering began. Early rave pioneers worldwide argued rave’s origin, and what raves were all about—generally in an effort to control and profit from the awesome power of the phenomenon. Then, specific subgenres of rave music branched off to claim spaces and crowds of their own. With the scene divided, it became an easy target for

the established dance music industry. In America, the older “establishment” found it difficult to make music the rave DJs liked or would play. They wanted House music showcased at more of the parties, and had the coffers to promote their product. Soon there were complaints of “too much Techno” at raves, “too much Jungle”, “too much Trance”, but, most notably, “too much Hardcore.”

Hardcore became marginalized in many parts of the U.S. But perhaps due to Southern California’s cultural diversity, the Hardcore “ideal” refused to die, grew stronger, and morphed into something never seen before. Hundreds of thousands of mix cassettes—distributed mainly by Dr. Freecloud’s Mixing Lab and Pure Acid Mix Tapes—spread the hardcore gospel all over Southern California. Friends and family members turned each other on to the new sounds. The music got even faster and harder. Huge mosh pits erupted. Stage divers flailed themselves onto the melee as other ravers clung to the bassbins. Break-dance circles sprung up like mushrooms. Ecstatic and cathartic dancing reached new heights—all at the same party. Hardcore DJs from around the world played Los Angeles on a regular basis. Dr. Freecloud’s Atomic Hardcore label released DJ Deadly Buda’s tribute to L.A.’s Hardcore scene “Esto Es Los Angeles” and it would become an end-of-the-millennium anthem. Inspired by the strong scene, major out-of-town DJs such as Demigod, Deadly Buda, and Omar Santana relocated to Los Angeles.

The 21st century beckoned bright. But like the plot of a bad science fiction movie, Hardcore’s power inspired a disastrous urge to control it. Legendary DJ Ron D. Core explains, “When the Hardcore scene reached its peak in the late 1990’s to early 2000’s a



\* The first three photos are from Rave ‘Til Dawn’s Technostate parties in the early 1990’s.

lot of fracturing happened—just like in 1992 when rave music was only called House or Techno. In 1993, several new sub-genres spawned from those styles. Hardcore had a similar progression, but with negative effects. Egos and infighting almost singlehandedly ruined Hardcore. Promoter crews and DJs aligned with the many sub-genres started to pick one and stuck with it: Hardcore, Speedcore, Hard Acid, Industrial, Breakcore, Terror, New Style... With all these factions trying to push their brand, you would rarely see everyone perform together as a united front. Instead,



these groups would fight over the Hardcore rooms at the massives and start throwing parties against each other. This put a bad taste in everyone's mouth, and singlehandedly dismantled the Hardcore scene."

There were other complications too. According to DJ Mindcontroller, "The (L.A.) crowd became too aggressive and scared off your average raver—most importantly, the women. Girls were getting knocked down or even punched due to spontaneous mosh pits. Sadly, a lot of that crowd transferred to the more friendly Happy Hardcore, Jungle, and Trance scenes."

DJ Savior of Audiophile Family added, "Moshing, division of sub-genres, egos, and attitudes like, 'We only listen to the hard shit' or 'Fuck candy kids' drained the scene of its energy."

The harshest division split actual emotional states into definitive sub-genres. Happy Hardcore—a kick drum heavy, sped-up version of early 90's rave music—would distinguish itself from "regular" Hardcore. Hardcore kids now wore black t-shirts at the parties as Happy Hardcore fans became known at "Candy Kids" due to their brightly-colored jewelry fashioned from candy (or plastic candy-like pieces.)

Happy Hardcore pioneer Danny Baldwin, aka DJ Lostboy, said, "Basically, the Gabber kids scared the Candy Kids away."

To make matters worse, in 2002 then-Senator Joe Biden proposed the "Reducing Americans' Vulnerability to Ecstasy (RAVE) Act." The bill punished event promoters if suspected of facilitating drug sales. The bill's language was so broad that simply having glow sticks at a party could be enough cause to shut down an event. The bill failed to pass the House of Representatives when initially debated. A year later, it was renamed the "Illicit Drug Anti-Proliferation Act" and attached as a rider to a more popular bill and was passed without debate. It was a devastating blow to the rave scene nationwide. Many independent promoters shut down overnight; but it wasn't the end of raves, clubs, or even the music.

Independent promoters felt jeopardized, but corporate events and venues drew crowds as if nothing happened. Commercial music now ruled the night. How was Hardcore—supposedly too fast, noisy, distorted, raw, and amateur—to survive? In the new corporate landscape of EDM, hardcore would not be mentioned—even as a sub-genre. Do-it-yourself ethos, freedom, and liberation were no longer needed as EDM corporations would satisfy every need of the potential raver. It seemed that Hardcore and all it represented would be no more—and had never been.

*(Continued on page 8...)*



*DJ Mindcontroller*

# DigiTrack Reviews

## by DJ Deadly Buda

Contact: [facebook.com/deadlybuda](https://www.facebook.com/deadlybuda)  
[soundcloud.com/deadly-buda](https://www.soundcloud.com/deadly-buda)

### Skandal (aka slave maker) “Kill Him”

Skaldal (aka slave maker) delivers ripping Crossbreed from Belgium. For those of you struggling to keep up with the dizzying new array of hardcore sub-genres, “Crossbreed” is like a combination of 4-to-the-floor hardcore techno, and drum and bass rhythms. This track has a nice lead and really gets the crowd pumped when you play it. It’s about 175 BPM.  
[facebook.com/Geoffrey.Raes](https://www.facebook.com/Geoffrey.Raes)



### TechDiff - “Eat Drink Fuck” - Brothers in Blood 02 - (Peace Off)

Classic, tight, ripping breakcore from the legendary Peace Off Label. Clocking in at about 233 BPM, the beats are hyper chopped up but still danceable and fun. A real crowd-pleaser. [soundcloud.com/peace-off/techdiff-eat-drink-fuck](https://www.soundcloud.com/peace-off/techdiff-eat-drink-fuck)

### Pink Abduction Ray - “Roguelike” (Darkmatter)

Periodically slicing through the Darkmatter Sound System is a shocking pink ray beam. Why? We don’t know. But this traction beam has a dope sound as evidenced by this track. 160 BPM of quirky, in your face... hmmm, Techno? It’s honestly hard to classify a track like this nowadays, as there are elements of Breakcore, Hardcore, Tekno, Techno, and Acid. The classicist in me wants to label this Techno or “Tekno” as I could hear P.A.R.’s tracks going over big at tek-nivals. Check it out for yourself and see what you think.  
[darkmattersoundsystem.bandcamp.com/album/roguelike-dmdigi003](https://darkmattersoundsystem.bandcamp.com/album/roguelike-dmdigi003)

### Baseck (featuring Joy Through Noise) - “Twin Braids” - Photon Collisions

Baseck of Darkmatter Sound System and Joy

Through Noise teamed up to create a new project called Twin Braids. This is one of their first tracks. Innovative, melodic 200 BPM Hardcore Techno made with all outboard analog instruments. This is one of those tracks you just sort of let play because there is so much cool stuff going on. You just let the crowd get into it. The ending really picks up so be ready to mix in something high energy to follow it up. This track appears on the PHOTON COLLISIONS compilation, which was curated by Somatic Responses. There are plenty of other great tracks on this compilation so you might as well download the whole thing.

[somaticresponses.bandcamp.com/track/baseck-feat-joy-through-noise-twin-braids](https://somaticresponses.bandcamp.com/track/baseck-feat-joy-through-noise-twin-braids)

### DJ Freak - “4 to the Floor 4” - Deadly Systems Sampler - (Deadly Systems)

I ended my set at Jason Takes Los Angeles with this old classic from DJ Freak. Though released almost two decades ago, this track devastated the crowd. Mass distortion and super hard kicks. If you think tracks now are mastered loud, you ain’t heard this. 250 BPM, super-classic Hardcore that rocks to this day, and probably will forever. You’ll find it on the Deadly



Systems Sampler, which is available on Amazon and iTunes. [itunes.apple.com/album/id218474426](https://itunes.apple.com/album/id218474426)

### Deadly Buda & Seppuku - “Wolf Love”

I know it’s cheesy to review your own track, but no one else has it. It’s currently still unreleased while we finish mastering the track, but when it’s done y’all are gonna like it. Super hard 4-to-the-floor kicks and synths with a touch of breaks and cool samples to jazz it up. It answers the question, “Where am I going?” Stay tuned for more info—I’ll post it on my Soundcloud page when it’s ready.  
[soundcloud.com/deadly-buda](https://www.soundcloud.com/deadly-buda)

### Dread Mechanic - “Rise of the Machine” -

## Dread Flesh Animation

Atmospheric Hardcore that basically sounds like you were on that battlefield in Terminator where the robots are just blasting the heck out of the humans. There are blown up robots everywhere, ones flying around, raining death. The humans have to band together to survive. You get the picture, right? Clocking in at 120 or 240 BPM, depending how you are counting. Its tight rhythms and original background sounds make for a good addition to any Hardcore set. [dreadmechanic.bandcamp.com](http://dreadmechanic.bandcamp.com)

## Johnny Sideways - “Systema” - (Mechanical Brain)

This is one of my favorite tracks right now. It has all the elements of a classic Morph Beat Hardcore track—cool samples, atmosphere, rocking half beats, hardcore kicks... it’s all there and then some! This guy has torn it up at Q-Dance and on Ill-FM, check him out! [soundcloud.com/johnnysideways](http://soundcloud.com/johnnysideways)

## Arcid - “Hardcore Pride (Resurrector Remix)”

Kicking, super-fast, banging Los Angeles Hardcore Techno. A huge distorted kick drum jackhammers the speakers at roughly 270 BPM. That’s



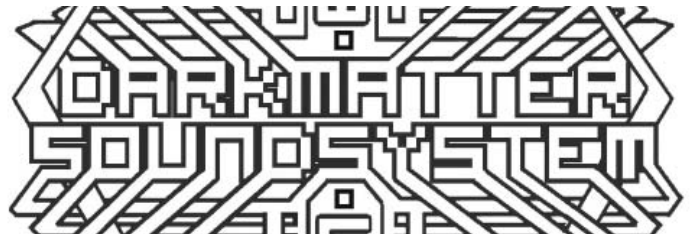
about four times the normal human heart rate, I think. Not to namedrop too much, but if you were ever a fan of DJ Freak (the hardcore techno DJ Freak that is), this is

right up your alley—and if you aren’t careful, right up something else! [soundcloud.com/speedkoremilitia667/arcid-hardcore-pride](http://soundcloud.com/speedkoremilitia667/arcid-hardcore-pride)

## Meanstreak - “Dirty Biz”

You would swear this guy was from Frankfurt FFM, but no, he’s from LA. A heavy pounding track that fills the speakers with bass and breaks. This thing just grinds through the speakers, offering only a brief break to listen to someone spray painting. Combining

the sounds of classic Overdrive records, C-Tank, and the Bullet Proofed Split EP on PCP’s Super Special Corp. sublabel, it feels like what would happen if PCP made some broken beats. Get this! [soundcloud.com/meanstreak11a/mdr003-02-meanstreak-dirty-biz](http://soundcloud.com/meanstreak11a/mdr003-02-meanstreak-dirty-biz)



## Fiend - “Collide” - Tools for Tomorrow EP

This one from Fiend of the Darkmatter Soundsystem is another fine Los Angeles Hardcore production. A nice, danceable, Hardcore “Morph-Beat” style track. Basically, it switches from a funky industrial half-beat clocking in at 125 BPM, morphs into a pounding 250 BPM hardcore jackhammer, then switches back. Find it on the Tools for Tomorrow EP—another great release from Darkmatter.

[darkmattersoundsystem.bandcamp.com/album/tools-for-tomorrow-ep-dmdigi004](http://darkmattersoundsystem.bandcamp.com/album/tools-for-tomorrow-ep-dmdigi004)

## Ruffneck - “Wraith (Nutype Remix)” - Wraith (The Underground Community Remixes)

Patrick van Kerckhoven is DJ Ruffneck, and he has a long history in hardcore. This driving Gabber track begins with a mellow voice telling you to “breathe...breathe...breathe”, before that distorted 909 kick we all know and love comes thundering in. I think technically this track is considered in the genre “Art Core” and the Nutype mix is my favorite of them all. [soundcloud.com/djruffneck/ruffneck-wraith-nutype-remix](http://soundcloud.com/djruffneck/ruffneck-wraith-nutype-remix)

## The CyberDemon - “Hypnotic” (Cenobite Records)

This fine example of LA Hardcore Techno with all the classic elements are here. Do I dare call it “Art Core” or “Dark Core?” I’m not sure. Whatever you call it, “Hypnotic” hits heavy on the sound system. [beatport.com/release/hypnotic/1356254](http://beatport.com/release/hypnotic/1356254)

## Beat Rapist - “Coming up Cold” - The Fifth Album

I love all the tracks by this guy. Basically, he takes old classic jungle samples, then makes new

(Continued on page 10...)

(...Continued from page 5...)

## THE TRANSITIONAL PERIOD

*“Throughout the 2000’s a few crews kept going but eventually stopped. Most were reaching their 30’s and had responsibilities to take care of. Sadly, there was no one to pass the torch to.”*

-DJ Arcid

A young generation of Hardcore kids saw a scene divided, embittered, and aging. The early 2000’s would see an almost complete changing of Hardcore’s main catalysts amid dwindling and sporadic attendance. Core groups kept the creative flame burning, such as the aptly named Candlelight, a crew that quickly morphed into Darkmatter Soundsystem. Inspired to a large degree by the politics-fueled media subversion of Christoph Fringeli’s Praxis label, Darkmatter forged a space for itself in the L.A. scene by concentrating on particularly extreme versions of breakcore and industrial noise. Live acts such as Minion were juxtaposed with the turntablism of DJ Baseck and Diskore.



**DJ Arcid**

Meanwhile, DJ Slyten and Arcid spearheaded the Speedkore Militia 667 crew. Santa Barbara got full slates of experimental music and hardcore via Deadculture. There were the Gabber-fueled parties of the Hardcore Junkies, Nothing But Respect, P2P, and Headstrong crews, as well as the experimental hardcore of Mashup Soundsystem’s Klang Klang parties. There was DJ Majestee’s ever-present Audio Asylum—a jungle and hardcore Friday night monthly in Bellflower. Happy Hardcore bounced along as well. Kids of the Core, Addicted, and L.A. Hardcore United kept sounds pumping through the lean years.

Outside of events, a few fanzines such as Steve from Glendale’s “HardTimes,” Riverside’s KUCR-FM Music for Riots and streaming internet radio shows like KNK’s Hardcore Heads and Deadly Buda Radio also helped keep the scene alive.

As the 2000’s wore on, attendance and events dwindled to an absolute low around 2009. DJ Meanstreak began his Audio Science parties, with usually one room combining hardcore, old school techno and drum ‘n’ bass. After a long hiatus, M.C. Lu-Cifer rekindled his Hardcore Day Gatherings and Sequence parties. In 2010, Fiend and Broken Rules (now known as Truncate) launched the hardcore podcast revolution with Signal Flow, and Red Lab Radio, GabberTwinz, and Techno Belligerent began streaming online shows as well. Hardcore’s faint pulse continued for a few more years.

## THE CORE REGENERATES

*“I took my daughter trick or treating, and mentioned to one of the parents in our group that I DJed hardcore “back in the day.” Dude jumped in my face and said the hard sound was busting out and I better start producing again! I turned on the car radio that night (after years of not listening to almost any music) and even the pop songs were using sounds we played and made 20 years ago. It was gnawing on me for some time that I hadn’t completed my original mission, so I knew right then and there what I had to do.”*

-DJ Deadly Buda

*“I came back because I love it, and I missed it. There are a lot of aspects that I love about the current way of things: the music, the people, the gathering. To me now it’s all about the fun factor and perspective has made that so.”*

-DJ Lostboy

*“I couldn’t quite put my finger on it, but I just had a feeling it was time to get back. That it was now or never.”*

-DJ Demigod

Ironically, the commercial interests that seemed to spell Hardcore’s demise brought it back from its near-death experience.

(Continued on page 12...)



Henry Chalfant

# Henry Chalfant's Graffiti Archives!



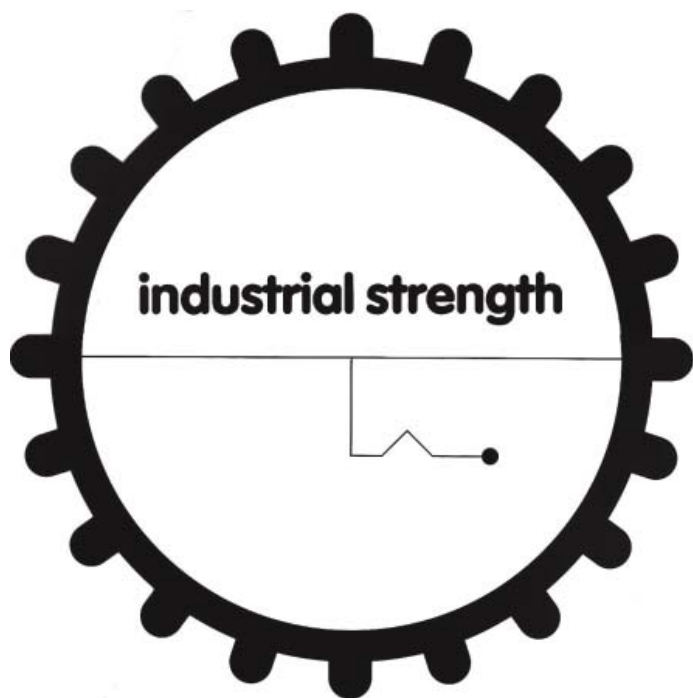
- Volume 1: The Vamp Squad & Crazy Young Artists
- Volume 2: Rolling Thunder Writers & Soul Artists
- Volume 3: The Crazy 5 featuring Blade
- Volume 4: The Art of UA featuring Seen
- Volume 5: The Art of CIA & ROC



Available on the  
**iBookstore**

(...Continued from page 7...)

tracks that sound like.... you know how raves sound more reverby or echoey than a nice pristine mix tape? That's what his tracks sound like: your tape, but played inside a big, fat warehouse. They definitely sound more hardcore too. The closest thing to these tracks were Planet Core Productions' White Breaks International sublabel releases in the mid 90's. Those records were great, but the Beat Rapist's tracks sound just as good—and in many cases, better. [soundcloud.com/peterbisseker/sets/the-filth-album-free-album](https://soundcloud.com/peterbisseker/sets/the-filth-album-free-album)



### Ambassador21 - "Sniff Your Leader" - (Industrial Strength)

Another hard-hitting Hardcore release from the Industrial Strength label containing three solid tracks. "Sniff Your Leader" is a straight ahead pounding industrial grinder with some cool flourishes. "Disobedience" is my favorite of the pack. It has a lot of quirky sounds mixed up with some long flanges. I always like the flanges, what can I say? The end of this track gets nice and mental too. Last up is "Keep Fighting", a crowd favorite. Sort of an updated Ministry sound with guitar stabs and kicking drums. Highly recommended.

[soundcloud.com/industrialstrength/disobedience](https://soundcloud.com/industrialstrength/disobedience)

## Special Section: Shamancore!

Strangely, after all these years no one had really ever zeroed in on "Shamancore" as a name for a hardcore sub-genre. This is surprising because many rave DJs I've met over the years have considered themselves shamans of some sort. Much dance music—especially the Trance and Teknival scenes—aspire to create altered states through rhythms. I have always been interested in this, too. Some of you may remember how I sometimes played recordings of Native American pow-wows during my DJ sets. The interesting thing about Finnish Shamancore is that it seems to stick very close to the ancient concepts I am somewhat familiar with. The style is typically fast—usually in the range of 220 BPM. Believe it or not, this is drum speed typical of ancient music designed for trance induction. The general structure and instrumentation used sounds quite authentic as well—obviously they've been doing their homework. Also, the lengthy nature of the tracks helps induce a trance. Here are a couple of my favorite Shamancore tracks:

### Hiiden Virren Vinguttajat - "Suohonvingutus 1"

This is a long, 14 minute track that if you listen to it long enough, it can definitely take you to the outer regions of your mind. Lots of techno sounds, but all organized in a classical shamanistic manner. [soundcloud.com/hiidenvirrenvinguttajat](https://soundcloud.com/hiidenvirrenvinguttajat)

### Teknoaidi - "Siskkaldas Ohcan" (Chase Records)

This track clocks in around five minutes and features a nice interplay between shamanic ceremony samples and Hardcore Techno kicks. Highly recommended. [zutsuu.kovaydin.net/v2/?page\\_id=20](https://zutsuu.kovaydin.net/v2/?page_id=20)

If you want to get your tracks to me, get in touch via my Facebook page: [facebook.com/deadlybuda](https://facebook.com/deadlybuda)

The rhythm is life and death!

DJ Deadly Buda



## Reviews by DJ Mindcontroller

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

### Juanma - “Loco” - (Hardcore Blasters)

Awesome track... definitely on the slower side of Hardcore. The track tastefully samples Duality from Slipnot. Loco is filled with hard hitting kicks and distorted screeches. My favorite part is the build up after the second verse... it has a speedcore feel to it reaching upwards of 200 bpm but then drops back into some 165 bpm goodness. This track will do damage on the dance floor!

### Art of Fighters - “Words of War” (Traxtorm Records)

The mighty Art of Fighters are back with their latest EP. Words of War clocks in at 162 bpm and has many Rawstyle and Hardstyle influences. The main melody sounds similar to something you'd get from Gunz for Hire but still has that AOF feel. The entire EP is sure to get the party crackin'!!

### The Melodyst - “Raveolusion” - (Next Cyclone)

Great track from The Melodyst. Solid kick, good synths, and makes good use of the vocal samples from Elliphants track entitled Revolution. This track is getting support by all the major players in scene and is sure to get the crowd rockin'.

### Noize Suppressor – Rob Gee - “Noizgee” (Noize Records)

Bouncy track featuring New York's very own Rob Gee. This track clocks in at 175 bpm and you get what's expected from these two veterans. Over powering screemo/punk type vocals from Rob Gee and menacing bouncy playful Hardcore from Noize Suppressor. Definitely a track you want to add to your collection.

### Dj Mad Dog - “Back to the Old School (Dj tool)” - Free Soundcloud download

Banging track featuring samples from the drum 'n' bass anthem “No Problem” by Chase & Status and “Back to Your Roots” by Jonny L. Mix in Mad Dog's signature kick and his ability to manipulate the hell out of a sample and the result is this great Dj tool. You need to download this!!

## Reviews by DJ Chiroptera

Contact: [djchiroptera97@gmail.com](mailto:djchiroptera97@gmail.com)  
[soundcloud.com/djchiroptera](https://www.soundcloud.com/djchiroptera)

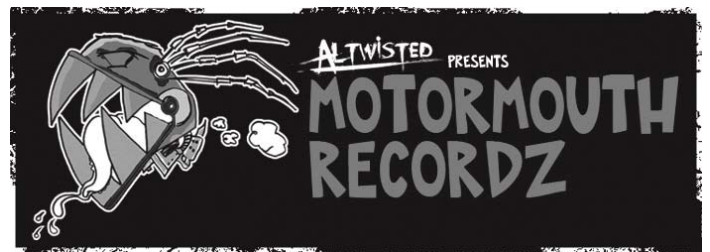
### Tommy RuleZ - “Bankai! (Knifeman Remix)” - (Splitterkor Rekords Dziwko!!!)

Although the original version is a very unique combination of Speedcore madness alongside musical scores found on many of RuleZ' other tracks. The Knifeman remix is particularly brutal. Picture throwing the original in a blender with some distortion, then maybe destroy the blender in the process. Worth a listen if you're a fan of Speedcore.

[archive.org/download/SplitterkorRekordsDziwko/069.zip](http://archive.org/download/SplitterkorRekordsDziwko/069.zip)

### Animal Tag - “Go” - (Canadian Speedcore Resistance)

Since its return after a small hiatus, CSR has been putting out releases with more producers who haven't contributed to their previous EPs. This new lineup of established artists include Drokz, Bazooka, and up-and-comers Animal Tag. “Go” is a nice Crossbreed track with a kick that is sure to punch those speakers and a snare that spikes up those highs in contrast. Even though the vocal sample feels like it's sitting atop the track at times, it's a nice addition to any Crossbreed mix. [soundcloud.com/dj\\_plague/03-animal-tag-go](https://www.soundcloud.com/dj_plague/03-animal-tag-go)



### I:Gor - “Rage” - (Motormouth Recordz)

Sampling Euromasters' “Alles Naar de Klote” in the beginning before the beat kicks in, I:gor returns with the Rage EP, a two-track Crossbreed assault of Industrial Hardcore. The title track serves as a reminder how stellar his production has improved in short time between this and his previous release.

(Continued on page 14...)

*(...Continued from page 8...)*

For most, the epochal changes that were to occur in 2012 never materialized—unless you were a raver. That year saw SFX Entertainment acquire and pump hundreds of millions of dollars into record labels, event promoters, and websites. SFX vigorously promoted “EDM” or “Electronic Dance Music” as a catch-all term. One of their acquisitions was ID&T, a Dutch music label who since the early 1990’s was a main driver of Gabber-style hardcore, New Style and Hard Style. Soon enough, the massive distorted kick drum was ringing in the ears of ravers again—a little slower with a shiny commercial sheen, mind you, but ringing nonetheless.

Not to be outdone, Live Nation, America’s largest concert conglomerate, would soon purchase and invest over 50 million dollars into Insomniac Events, a Los Angeles production company that had featured Hardcore at their events for years. Live Nation would then acquire L.A.’s Hard Events as well. These larger production companies’ events feature “Hard Dance” or “Hardstyle”, which might be described as Hardcore’s slower, more accessible, more popular little brother. Nonetheless, the new interest in “hard” dance styles provided a perhaps well-needed electric shock to the pulse of a struggling underground. Consequently, a new generation of rave promoters such as Noyz ‘r’ Us, Existence Events, Audio-ophile Family, Rave Hard, and Hardcore Hooligans are integrating hardcore into their event lineups much the same as when Hardcore was integrated into the glory days of raves.

The transitional period’s consistent promoters like Darkmatter Soundsystem, Deadculture, and DJ Arcid continued unabated and stronger than ever,



*Technostate’s 20th Anniversary Party*

and an older generation returned to drop knowledge bombs on a new generation producing music in their bedrooms.

On May 17, 2014, Rave ‘Til Dawn celebrated the 20-year anniversary of their Technostate parties by flying in Rob Gee, Lenny Dee, Neophyte, Adam X, Frankie Bones, Tieum, Delirium, and Paul Elstak, along with old local favorites such as DJ Demigod and Thee-o. It was a night that reintroduced the old torchbearers of hardcore to a new generation of ravers. Since then, Rave ‘Til Dawn has put on numerous free warehouse parties asking only for canned food donations for needy families.

The old-school lovefest continued through 2014 when Dr. Freecloud’s Mixing Lab celebrated its 20-year anniversary as Southern California’s oldest standing rave record store. Dr. Freecloud’s was Southern California’s rave headquarters since the early 90’s, so luminaries from rave’s earliest days such as R.A.W., Kool-Aid, and DJ Dan rocked the turntables in an all-day history lesson for the kids, and a trip down memory lane for those who joined Ron and Helen Dedmon at various points on their now 20-year journey.



*Frankie Bones and Ron D. Core at Dr. Freecloud’s 20th Anniversary party.*

## THE FUTURE OF HARDCORE

*“The future of Hardcore is the bedroom producers, selfless promoters, and the people who keep a positive and clear mind within the scene. As they say, Hardcore will never die. “*

*-Nutype and Archon*

*“The response for hardcore at EDC and*

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*Nutype and Archon at Electric Afterlife's Nuclear Winter*

*Q-Dance has been crazy. If people do the right thing, Hardcore has the potential to become something spectacular. Everyone needs to keep supporting shows and doing them. People keep telling me, 'your old school mentality won't work,' but all my parties have been successful. Keep the old school soul in it, and it will keep working."*

-M.C. Lu-Cifer

Hardcore again looks bright. But will it learn from its past mistakes? Will a new generation of promoters, DJs, and ravers heed the wisdom of the old school? Will bitter resentments lingering in the old school not suffocate a new generation's growth? A multi-generational experiment in music culture is now underway in Los Angeles, with ramifications for the rest of the country. So, download the podcasts, tune in to the internet radio streams, call the info lines, and get your dancing sneakers on, because you don't want to miss what happens next.

*"...in the end, Hardcore in L.A. made a strong return. I think everyone just really missed it—ha ha."*

- Steve Vasquez a.k.a. Fiend

**PHOTO CREDITS**

Page 1, Cover Art by Chris Burnham, colors by DJ Deadly Buda

Page 4, 5 photos 1, 2 & 3: Herminio Morales

Page 5, photo 2: Odd Byrd

Page 8, 12, photo 1: Lillian Lemus a.k.a. Reesses

Page 12, photo 2: Dr. Freecloud

Page 13, photo 1: Joel Bevacqua

As the summer of 2015 beckons, the future for

(...Continued from page 11...)

### **Goetia & Venom - “Underground Warriors” - (Superbad MIDI Breaks)**

French producers Goetia & Venom team up once more for a three tracker on Superbad MIDI Breaks—their first collaboration since 2011’s “Core Dumped”. Some of Goetia’s tracks since 2013 feature her vocals—in vein of the likes of Atari Teenage Riot, and arguably even early New York Hardcore. “1234Tokyo” sort of lacks in the vocal department, but still is a nice way to give the track character. The more vocally-subdued “Survival Warrior” favors samples with the aggressive kick she’s known for. Venom’s “Like a Ninja” has a retrospective 2001 Frenchcore feel, which makes this stand out in comparison. Curious to see how an album with these two would be like!



[soundcloud.com/goetia/sets/underground-warriors](https://soundcloud.com/goetia/sets/underground-warriors)

### **Coakira - Suicidegirls.jp - (Fugimi Industry Records)**

Exceeding 1000 BPM, Extratone is one of those more boundary pushing genres to come out of the hardcore scene in the past few years. So you can imagine how one could be skeptical about a 10-track album from Akira Death member Akira Sato’s solo project Coakira (so many Akira’s in hardcore!) on his new label. Thankfully, Suicidegirls.jp is not a long-winded showcase of kicks so close together to generate mindfuck tones (like on “Octopus Fight”). Fun Breakcore tracks such as “Terrestrial Isopod” and “Breakcore Hawaiian” help ease the intensity of the album’s first few cuts. Throughout, synths and enjoyable samples lend to the wonderful vibe that comes with Japanese Hardcore. Concluding with “Suicidegirls.jp”—the over-the-top title track—it’s an impressive album, but definitely not for everyone.

### **Freethinker - The Supreme Corrosion (Compiled By O Youthna) - (Viral Conspiracy Records)**

There really isn’t much acidcore being made these days, however there are still a good number of producers carrying that torch. One of those producers being Adam Derry, who goes under a few aliases on Viral Conspiracy Records, and he surely knows how

to make insanely memorizing 303 patterns accompanied with distorted mayhem. Starting with the lengthy and pounding industrial like track “Twinkle”, this is a very nice track to kick off a set. As the album progresses, it goes back and forth from blistering gabber kicks along with the screeching acid bass, to no holds barred speedcore, intense enough to send the dance-floor into a frenzy. [viralconspiracyrecords.bandcamp.com/album/freethinker-the-supreme-corrosion-compiled-by-o-youthna](https://viralconspiracyrecords.bandcamp.com/album/freethinker-the-supreme-corrosion-compiled-by-o-youthna)

### **Hellcreator - “Der Letzte Sarg” - Explorers Of The Mainframe - (Urban Vandalism Records)**

Ambience and Hardcore aren’t usually two things anyone would have in mind going together well, that is until someone like Hellcreator comes around and conjures up this great track. Starting off with a simple yet entrancing melody, the kicks start to pound away at 240BPM, packing a punch with an old school vibe. Not really much left to say other than it’s quite a gem amongst the other net releases! It warrants a listen, along with other tracks from this dude. [soundcloud.com/urbanvandalismrecords/hellcreator-der-letzte-sarg](https://soundcloud.com/urbanvandalismrecords/hellcreator-der-letzte-sarg)

### **Noisekick VS Hellseeker & Doctor Terror - “Nederlandse Terreur” - De Nederlandsche Terreur BV - (Noisekick Records)**

Ever since Noisekick has resurrected his old label from the mid 2000’s, it’s gotten an immensely longer life than its initial run, which only put out two vinyl’s total. Now with the power of the internet, distribution is far easier than it was before. On their ninth digital release, eleventh total, Noisekick teams up with Hellseeker and Doctor Terror to produce very Dutch-influenced terror. The track clocks in at 230 BPM, coupled with the all familiar alternating kicks and a well sounding track to rip those speakers apart internally. Not far from what the other label’s tracks sound like, but for a genre like hardcore, and electronic music in general, consistency is by no means a bad thing! [soundcloud.com/noisekick\\_real/nkr011-1-noisekick-vs-hellseeker-doctor-terror-nederlandse-terreur-230bpm](https://soundcloud.com/noisekick_real/nkr011-1-noisekick-vs-hellseeker-doctor-terror-nederlandse-terreur-230bpm)

To contact me, or suggest a track to feature here, shoot a message to me at [djchiroptera97@gmail.com](mailto:djchiroptera97@gmail.com)

# EVENT CALENDAR

## CALIFORNIA (Northern)

Friday, July 31 - Sunday,

August 2

Northkore by Northkore  
Collective

Nobody, Lostboy, Simon  
Apex, and more Hardcore,  
Happycore, Gabber

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

[events/761457007282752](https://events/761457007282752)

## CALIFORNIA (Southern)

Saturday, May 30

Spaceland 2015 by

Noyz”R”Us

Delta 9, Deadly Buda, Ar-  
cid, Hardcore, Happycore,  
Hardstyle, etc.

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

[events/1422366648061016](https://events/1422366648061016)

Friday, June 5

Legion: United We Rage  
by REP Events

Qlarity, Hardstyle Inform-  
er, Data Drain, and more  
Hardstyle, Electro House

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

[events/834296993303081](https://events/834296993303081)

Saturday, June 6

Wired by Rave ‘Til Dawn  
Gizmo, Rob Gee, Tilduh  
vs. Curze

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

[events/1626647204237906](https://events/1626647204237906)

Friday, June 12

Hyperdimensional by  
Hyperdimensional  
Pink Abduction Ray,

Foxdye, Hitori Tori + TBA,  
Hardcore, jungle, foot-  
work, breakcore

[pinkabductionray.com/](https://pinkabductionray.com/)

[hyperdimensional](https://hyperdimensional)

Saturday, June 13

Techno Belligerent 5 Year  
Anniversary Show by  
Techno Belligerent

Gabber Twinz, Arcid, and  
mor Hardcore, Terror,  
Speedcore

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

[events/941371655894989](https://events/941371655894989)

Hardcore Day Gathering  
by Hardroots & Techno  
BelligerentTBA,  
Hardcore

James and the Giant  
Beats by Rave Hard

Hardstyle and more TBA

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

[events/863194953741508](https://events/863194953741508)

Saturday, June 27

Darkmatter Soundsystem  
14 Year Anniversary by  
Darkmatter Soundsystem

Electric Kettle, and more  
TBA Breakcore, Hardcore,  
Experimental

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

[events/771631429622421](https://events/771631429622421)

Insomnia: Happy Hard-  
core Till I die by LA  
Underground Events

Happycore

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

[events/1540220626227379](https://events/1540220626227379)

Saturday, July 4

Patriots of Hardcore  
by Existence Events &  
Techno Belligerent

Hardcore, Happycore,  
Hardstyle, etc.

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

[events/732025153542737](https://events/732025153542737)

Saturday & Sunday

August 1-2

Hard Summer

Chemical Brothers,  
Ratatat and more, Hard  
Dance

[hardfest.com/](https://hardfest.com/)

Saturday, August 15

Trauma: Old School For  
The Headstrong by T99  
Events

Rotterdam Terror Corps  
Live, Chosen Few, Buzz  
Fuzz, Gizmo, Human

Resource, Altern-8,  
Hardcore, Early Rave

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

[events/647060622061978](https://events/647060622061978)

Saturday, August 29

Summer of Hell by  
Soundsquatch Tampax

Delta 9, Fiend, Hardcore

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

[events/351457438383635/](https://events/351457438383635/)

## NEVADA

Saturday & Sunday, June  
20-21

American Gabberfest  
2015 by Hardcore Las Ve-  
gas & Techno Belligerent  
Idiom, Archon & Nutype,  
and more TBA, Hardcore,  
Hardstyle

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

[/1417120528580661](https://1417120528580661)

## TEXAS

August 15

Guilty By Association by

Briokids

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

[events/356198531250219](https://events/356198531250219)

## NETHERLANDS

June 20

Retox IV vs Varispeed -  
Breakcoremore! by Retox

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

[1004878109542237/](https://1004878109542237/)

[retox.nl](https://retox.nl)

Saturday, July 18

Dominator - The  
Hardcore Festival by Art  
of Dance, Q-Dance

Lineup TBA Hardcore

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

[events/1543879212535609](https://events/1543879212535609)

## FINLAND

Saturday, June 6

Kovaydin.NET 10v by  
Kovaydin.NET

<http://kovaydin.net/>

[v3/?page\\_id=1853](https://v3/?page_id=1853)

### Distribution Points

You can get a hard copy  
of THD at:

Amoeba Music  
6400 Sunset Blvd.  
Los Angeles, CA 90028  
amoeba.com  
(323) 245-6400

Dr. Freecloud's Record  
Shophe  
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Fountain Valley, CA  
92708

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