

RAVE QUARTERS

AUGUST 2026 MAG

A portrait of a man with short, dark, spiky hair and a light beard, looking slightly to the left. He is wearing a dark, high-collared jacket. The background is a solid, vibrant red.

CASSIAN

MELODIC HOUSE'S MOST TRUSTED NAME

FEATURING:

AMELIE LENS, ANYMA, APPETITE ON THE FARM, BEATPORT, BLACK COFFEE, BLASTERJAXX, BMG, BOOTSHAUS, CARL COX, CHRIS STASSY, CIRCOLOCO, COONE, CREAMFIELDS, ELECTRISIZE, GTA 6, JOHN SUMMIT, KAMAYA FESTIVAL, LOST IDENTITY, MAYAN WARRIOR, MICHAEL FRENTZEN, MIND AGAINST, MOCHAKK, NIBIRII, PADRE GUILHERME, REWI, ROSTR, RÜFÜS DU SOL, SARA LANDRY, SOLOMUN, SOUND RUSH, STREET PARADE ZURICH, SUNO, SWEDISH HOUSE MAFIA, SYMPHONY OF UNITY, TECHNICS, THE NIGHT LEAGUE, TIXEL, TOMORROWLAND, UNTOLD, UNITED AIRLINES, VOCALFY, ZAMNA





UNTOLD 2026 WRAPPED UP WITH OVER 500,000 FANS OVER FOUR NIGHTS

Untold closed its 2026 edition with a massive final day in Cluj-Napoca, where the festival's nine stages wrapped up four nights of music. Day four alone drew over 120,000 people.

Grasu XXL opened the last night, followed by Flo Rida, Alan Walker and Meduza³ Live, each bringing their own signature style to the mainstage. Animal X gave fans a nostalgic moment, while Jo and Lazy Ed made their first Untold appearance together. Afrojack and R3hab delivered an exclusive back-to-back, Steve Aoki kept the crowd moving, and Padre Guilherme closed the night with a set built around unity and hope.

At the Galaxy stage, Jamie Jones, Mrak and Sara Landry took the crowd from house grooves into heavier techno territory right up until the final minutes.

Across the full weekend, highlights included Sting, a ten-year anniversary set from The Chainsmokers, Zara Larsson, Lewis Capaldi, Martin Garrix and a surprise guest appearance from Loredana Groza during Lost Frequencies. Joseph Capriati and Solomun ran the techno side at Galaxy, while Romanian traditions were represented through Junii Sibiului and Damian Drăghici & Brothers.

Untold 2027 is already set for August 5 to 8, with the first 30,000 early passes selling out within 24 hours at €109, ahead of a final price of €249.

The festival also used this year's edition to launch "One Billion for Good," a new campaign encouraging people to turn small acts of kindness into a larger collective movement.

BEATPORT OPENS DJ COMPETITION FOR A SLOT ON THE BLOCK AT APPETITE ON THE FARM

Beatport and Appetite on the Farm teamed up to launch a DJ competition, giving two rising artists the chance to play a 60-minute set on The Block stage at this year's festival in Essex, complete with festival passes and DJ gear.

Held over the Bank Holiday weekend of August 29 to 30 at Kelvedon Hall, Appetite on the Farm's fifth edition brought together international names and UK talent alike, with a lineup that included Jamie Jones, Skream, MJ Cole, Eliza Rose, Shanti Celeste and Todd Edwards, among others.

The Block, Beatport Live's touring stage built inside a converted shipping container and fitted with a Funktion-One sound system, was designed to give emerging DJs a real stage presence beyond streaming platforms. The two winners each got a 60-minute slot, plus VIP passes for themselves and three guests, a plugin bundle from Plugin Boutique, three months of Beatport Streaming, merch and other prizes.

Now in its fifth year, Appetite on the Farm had built a reputation for balancing big international bookings with fresh talent, and the Beatport partnership fit right into that approach.

Artists entered by submitting a DJ mix through the competition page, with entries closing on Wednesday, August 12 at 5pm BST.



ANYMA LAUNCHED ÆDEN RECORDS AND RELEASED ITS DEBUT COMPILATION

Anyma unveiled his own label, ÆDEN Records, alongside the announcement of its debut compilation, "ÆDEN: Digital Renaissance Vol. 1." The lead single, "Other Dimension," a collaboration with Brazilian producer Volkoder, dropped as the first taste of the project.

Anyma explained that building a community around shared inspiration had always mattered to him, describing ÆDEN as a space meant to bring together artists and fans around new ideas, collaboration and experimentation.

Weeks later, the full 15-track compilation followed, distributed through Interscope and Virgin and featuring longtime collaborators including Argy, Goom Gum, Kevin de Vries, Massano and Colyn. It closed with an Anyma and Stylo remix of The Prodigy's "No Good." The album opened with Anyma's own track "Atoma," followed by the darker, high-energy "Murda" from Argy and 7 SKIES, while "Other Dimension" anchored the tracklist. From there, the record moved fluidly through melodic techno and related sounds while keeping its overall tone consistent.

The project captured the spirit of Ibiza summers, where Anyma was mid-way through his second UNVRS residency following a sold-out run in 2025. It also tied into the visual world of his ÆDEN live show, which debuted at Coachella earlier that year before touring through Shanghai, London, Brussels and Mexico City, where he played his first-ever stadium show.

"Other Dimension" marked Anyma's first new release since "Bad Angel" with LISA of BLACKPINK, a track that had already passed 48 million Spotify streams, and "Beautiful" with Joji. His recent run also included a Coachella headline set with surprise guest appearances from LISA, Joji, Swae Lee and Muse's Matt Bellamy, a DJ Mag cover, and two sold-out London shows. He was set to return to the US for ARC Festival in Chicago on September 6, with more ÆDEN shows planned across Europe.

ELECTRISIZE FESTIVAL WRAPPED UP WITH 55,000 FANS AND A SHOW OF TEAM LOYALTY

Electrize Festival closed its 17th edition with a record 55,000 attendees over three days and more than 150 performing artists. Organizers called it the most family-oriented edition yet, a spirit that showed on Saturday night when the fireworks ceremony was delayed after crew members got stuck behind the safety perimeter. Rather than start without them, festival director Michael Frentzen halted the show until the whole team could watch together.

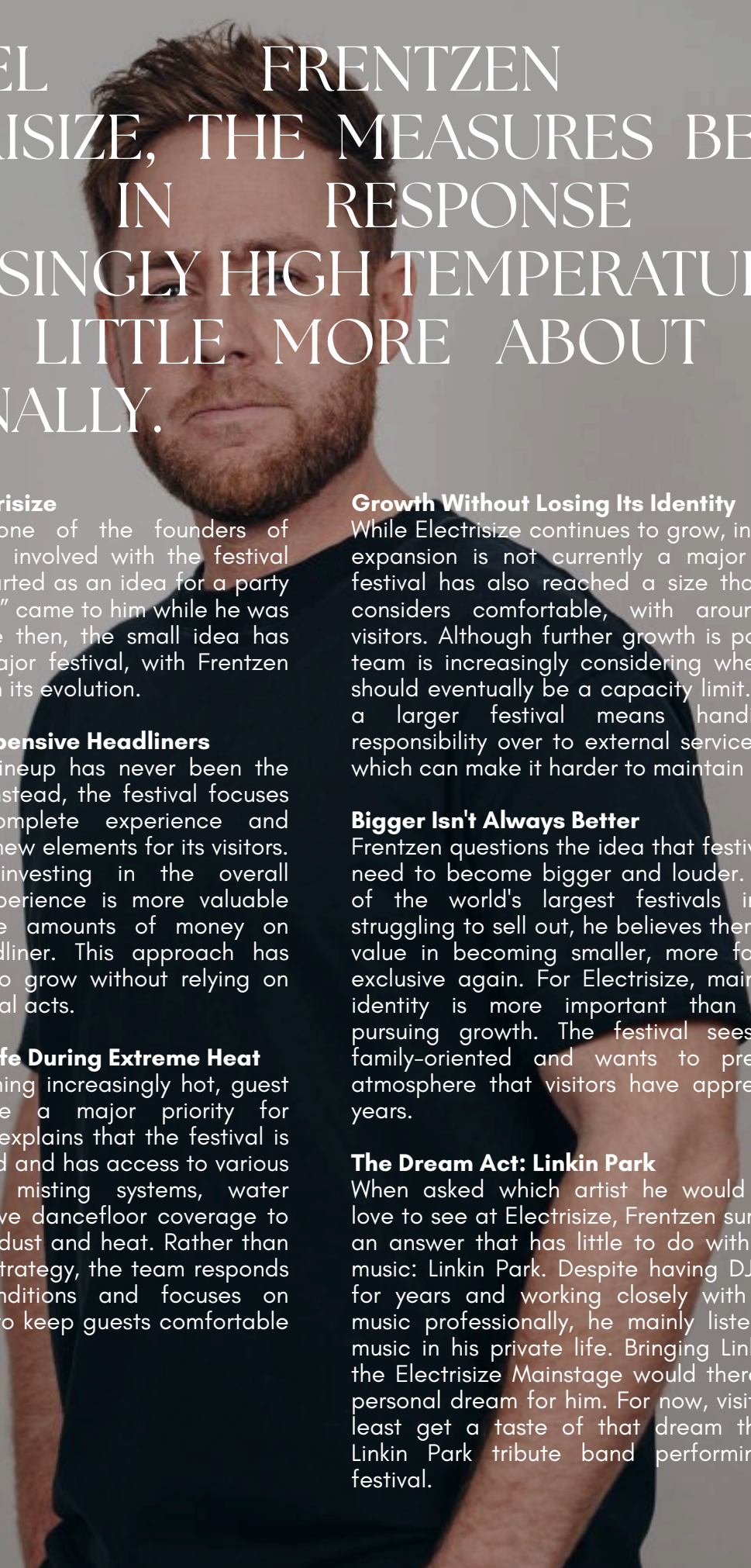
The Mainstage delivered high-energy sets from acts like Mia Julia, Alle Farben and Gestört aber Geil, while Showtek praised the festival's rare genre diversity. The Hardstyle Stage marked ten years of Hardsize with names like Brennan Heart and Coone, drawing massive Sunday crowds. Elsewhere, the Tapuya Stage debuted a new layout letting fans dance right next to the DJ booth without VIP access, and the festival added the Valley of Sound Stage plus a new relaxation area called The Source.

Planning for 2027 is already underway, with the next edition returning to Haus Hohenbusch from August 6 to 8.

On safety, the German Red Cross reported a calmer weekend than previous years, with only 15 patients needing ambulance transport, about half of last year's total. Both security and the fire department described the event as smooth and well-coordinated despite heat-related challenges Saturday evening.





A portrait of Michael Frentzen, a man with short brown hair and a beard, wearing a dark t-shirt. He is looking slightly to the side with a neutral expression. The background is a plain, light-colored wall.

MICHAEL FRENTZEN ON ELECTRISIZE, THE MEASURES BEING TAKEN IN RESPONSE TO INCREASINGLY HIGH TEMPERATURES, AND A LITTLE MORE ABOUT HIM PERSONALLY.

The Origins of Electrize

Michael Frentzen, one of the founders of Electrize, has been involved with the festival for 17 years. What started as an idea for a party “by friends for friends” came to him while he was in the shower. Since then, the small idea has developed into a major festival, with Frentzen still closely involved in its evolution.

Experience Over Expensive Headliners

For Electrize, the lineup has never been the main selling point. Instead, the festival focuses on creating a complete experience and continuously adding new elements for its visitors. Frentzen believes investing in the overall atmosphere and experience is more valuable than spending huge amounts of money on another major headliner. This approach has allowed Electrize to grow without relying on expensive international acts.

Keeping Visitors Safe During Extreme Heat

With summers becoming increasingly hot, guest safety has become a major priority for Electrize. Frentzen explains that the festival is already well prepared and has access to various solutions, including misting systems, water cannons and extensive dancefloor coverage to protect visitors from dust and heat. Rather than following one fixed strategy, the team responds flexibly to the conditions and focuses on whatever is needed to keep guests comfortable and safe.

Growth Without Losing Its Identity

While Electrize continues to grow, international expansion is not currently a major goal. The festival has also reached a size that Frentzen considers comfortable, with around 55,000 visitors. Although further growth is possible, the team is increasingly considering whether there should eventually be a capacity limit. Managing a larger festival means handing more responsibility over to external service providers, which can make it harder to maintain control.

Bigger Isn't Always Better

Frentzen questions the idea that festivals always need to become bigger and louder. With some of the world's largest festivals increasingly struggling to sell out, he believes there could be value in becoming smaller, more familiar and exclusive again. For Electrize, maintaining its identity is more important than constantly pursuing growth. The festival sees itself as family-oriented and wants to preserve the atmosphere that visitors have appreciated for years.

The Dream Act: Linkin Park

When asked which artist he would personally love to see at Electrize, Frentzen surprises with an answer that has little to do with electronic music: Linkin Park. Despite having DJed himself for years and working closely with electronic music professionally, he mainly listens to rock music in his private life. Bringing Linkin Park to the Electrize Mainstage would therefore be a personal dream for him. For now, visitors can at least get a taste of that dream through the Linkin Park tribute band performing at the festival.

SOLOMUN RELEASES FULL-LENGTH FILM FROM HIS ALEXANDRA PALACE SHOWS

Solomun released a new full-length film capturing his sold-out shows at London's Alexandra Palace on February 6 and 7, with the second date added after demand exceeded expectations. The film premiered on July 23 via his YouTube channel and traced the arc of the night from inside the Great Hall itself, putting viewers on the floor rather than showing the performance from a fixed angle.

The footage mixed close-up crowd shots, wide views of the venue, and aerial drone sequences to capture the full scale of the production. Alexandra Palace, long known for hosting major electronic shows, was reworked for the event into something that felt part warehouse rave, part art installation and part live concert.

Several standout moments made it into the film, including K.I.Z performing a Solomun remix of their track "Samstag Ist Krieg," Antony Szmierek previewing an unreleased collaboration called "Life Affirmer," and Inéz of ÄTNA debuting their upcoming track "Raider on the Storm." The set also included a number of other unreleased tracks.

The release came as Solomun's summer picked up pace, with his Solomun +1 residency back at Pacha Ibiza every Sunday through October. Now in its 12th season and 14th year, the residency has remained built around long sets and closely curated lineups, standing as one of the island's longest-running fixtures.



“WHEN I’M WORKING FOR OTHER ARTISTS, I REALLY
DISCONNECT MY ARTIST SIDE OF MY BRAIN.”

CASSIAN

MELODIC HOUSE'S MOST TRUSTED NAME



CASSIAN ON ANYMAS SPHERE SHOWS, HIS CREATIVE PROCESS BEHIND COME TO LIFE AND MORE

Do you want to introduce yourself first?

My name's Cassian. I'm from Australia. This is maybe my fourth or fifth time in Germany ever, so I'm very excited to be here.

What did directing Anyma's Sphere show teach you about yourself?

Wow, about myself... I think the main thing it taught me was the work ethic and the amount of work it takes to put together a show like that. I think it's interesting because when I'm working for other artists, I really disconnect my artist side of my brain. I just go into producer and engineer mode. But it always affects what you're doing creatively and artistically. I think it gave me a slightly different perspective. It made me think a little bigger about the sound I'm trying to create, and also about the impact that music can have on so many people.



What was the artistic process behind Come to Life, and how did the collaboration with AR/CO happen?

It's actually one of my favorite collaborations. The music-making part of it happened exactly how I always hope it will. We'd never met before, and we got into the studio together, just the three of us. Within maybe four or five hours, we had written the song. We also recorded the vocals that same day, so by the end we had the vocal and some rough instrumentation. I really loved the vocal and the song itself, but it took me almost a year to finish the production and figure out the direction I wanted to take it in. That's really my dream way of working. I love collaborating during the songwriting process, but when it comes to the production, I like to go deep and do it all on my own. It took a long time to come together, but I'm super happy with it. I really, really love that record.

That actually leads me to my next question. SOS is my personal favorite of yours. The lyrics sound Latin. Do they have a personal meaning to you?

No, they don't. That one is actually just a sample that I found. We always laugh about it because people come up with all these theories about what the lyrics mean, but it's really just this crazy, almost unintelligible sample. The track came out on John Summit's label. I became friends with John through working on some of his music, and I also did a remix of Shiver. We kept saying we had to make something for the label, but everything I made didn't quite feel like the right fit. Eventually I thought, "I'm just going to make something specifically for John." Then I found this amazing sample and thought, "This is the one." I built the whole production around it and made everything complement the sample. He (his manager) is laughing because I probably should have come up with some deep story about what the lyrics mean.

I was hoping there would be some deep meaning behind it.

Sorry, I have to be real with you.

But I still love the song.

Thank you. Everyone can give it their own meaning, you know? Even when I'm singing along during my sets, I don't really know what words I'm singing. It's basically just gibberish, but somehow it still means something.

Unfortunately, we don't have much time left, so my last question would be: Which unreleased track are you most excited for people to hear?

That's a tough one. There are a bunch floating around right now. There's one I'm actually not playing that often. It's called I Belong Here, and I wrote it with the Australian artist Vera Blue. It's a little different from the sound I'm usually making, so I don't play it in every set, but it's probably my favorite unreleased track at the moment.

Perfect. That would be it then. Thank you very much.

Thank you so much.



STREET PARADE ZURICH DREW 900,000 AS ORGANIZERS BROKE DOWN THE 4.8 MILLION FRANC COST

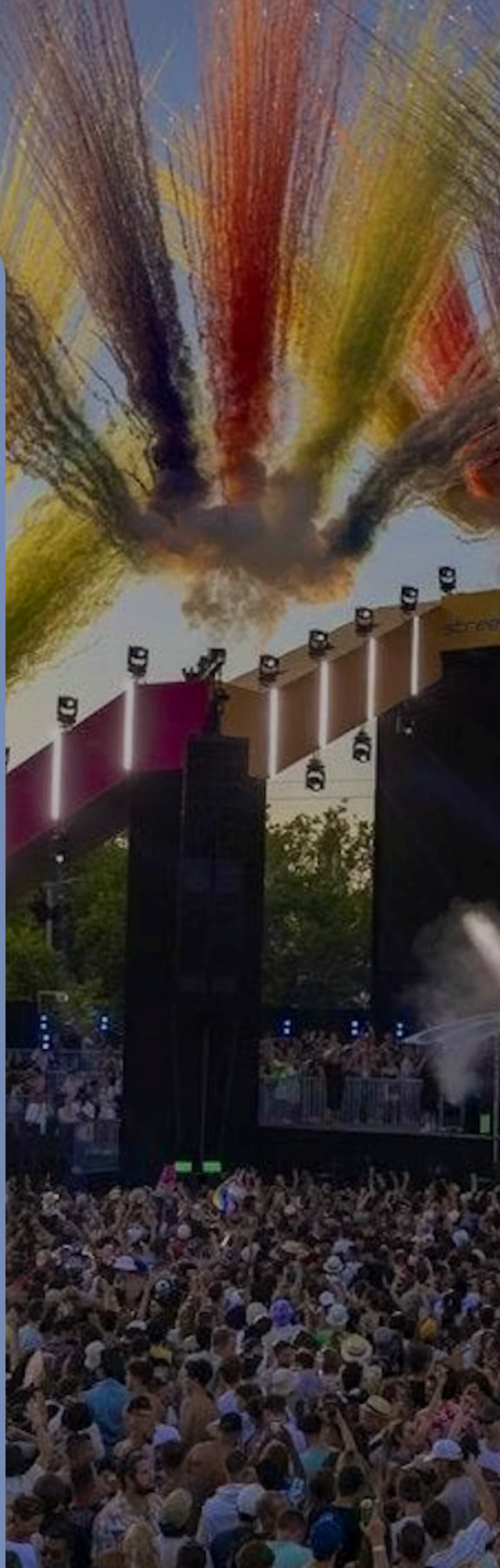
Street Parade in Zurich pulled in another record crowd, with 900,000 people gathering along Lake Zurich for the world's biggest techno party.

Organizers also revealed what it cost to run the free-entry event: roughly 4.8 million Swiss francs, mostly spent on production and safety. Security alone ran around 350,000 francs, alongside 400 extra staff, first-aid stations, ambulances, emergency doctors and boats on the lake. Waste disposal added another 250,000 francs, with the parade generating around 90 metric tons of trash in a single day.

DJs performing received no fee, a long-standing part of the event's setup, which was kept free of charge by being officially registered as a demonstration. Funding instead came from sponsors, beverage stands, licensing fees and voluntary donations from attendees.

Despite the cost, the economic payoff was far larger. A Zurich University of Applied Sciences study estimated the event generated over 100 million francs in revenue nationwide, with hotels, restaurants and clubs around the lake reporting record business.

Not everyone benefited equally, though. Clothing stores and other service businesses along the route often had to close for the day due to crowding, and President Joel Meier pointed out that nearby retailers saw record sales without contributing to the cleanup costs the event covers.







RÜFÜS DU SOL SIGNALED A TOURING HIATUS AFTER THEIR 2026 NORTH AMERICAN RUN

RÜFÜS DU SOL told fans they planned to step back from touring once their 2026 North American run wrapped. The Australian trio shared the news on August 6 during the opening night of their five-date residency at the Kia Forum in Inglewood, California, telling the crowd they wanted to make the most of the remaining shows since they wouldn't be back on the road for a while until new music was ready.

Their Forum residency ran from August 6 to 7 and again from August 11 to 13, with a headline set at San Francisco's Outside Lands squeezed in on August 9. The tour had kicked off in June at The Gorge Amphitheatre and already passed through Chicago, Washington DC, New York and Mexico City, including a run of four consecutive sold-out nights at Madison Square Garden, the most ever by an electronic act at the venue.

Remaining tour stops included San Diego, Phoenix, Boulder, Atlantic City and Pittsburgh, along with an Austin City Limits appearance in October, before the hiatus was set to begin.

The trio's last album, "Inhale / Exhale," came out in 2024, followed by two companion remix albums in 2025. New original music looked to be the focus of what came next.



JOHN SUMMIT CANCELED HIS REMAINING AUGUST SHOWS TO FOCUS ON HIS ARENA TOUR

John Summit announced he was canceling the rest of his August tour dates, pulling out of four major festivals including two of Europe's biggest stages. In a message posted to Instagram, he confirmed he would no longer be performing at Pukkelpop, Creamfields, Radio 1 Malta and Le Touquet.

The move stood out because it broke from Summit's usual pace, an artist known for stacking festival bookings back to back without much of a break. In his post, he explained that he needed the time to rest and prepare for his upcoming arena tour, adding that stepping back like this wasn't something he did often.

Behind the decision was his CTRL ESCAPE Arena Tour, unveiled earlier that year as the most ambitious production of his career. Described as a show built around a corporate dystopia concept, complete with fluorescent-lit cubicles giving way to full-blown chaos, the production reportedly demanded weeks of rehearsals, stage builds and lighting programming that simply couldn't happen while he stayed on the festival circuit.

As for the canceled festival dates, there was no word yet on refunds or replacement lineups from Summit's team, with fans advised to watch for updates directly from each festival's organizers.



IBIZA JUST EXPERIENCED A ONCE-IN-A-LIFETIME TOTAL SOLAR ECLIPSE

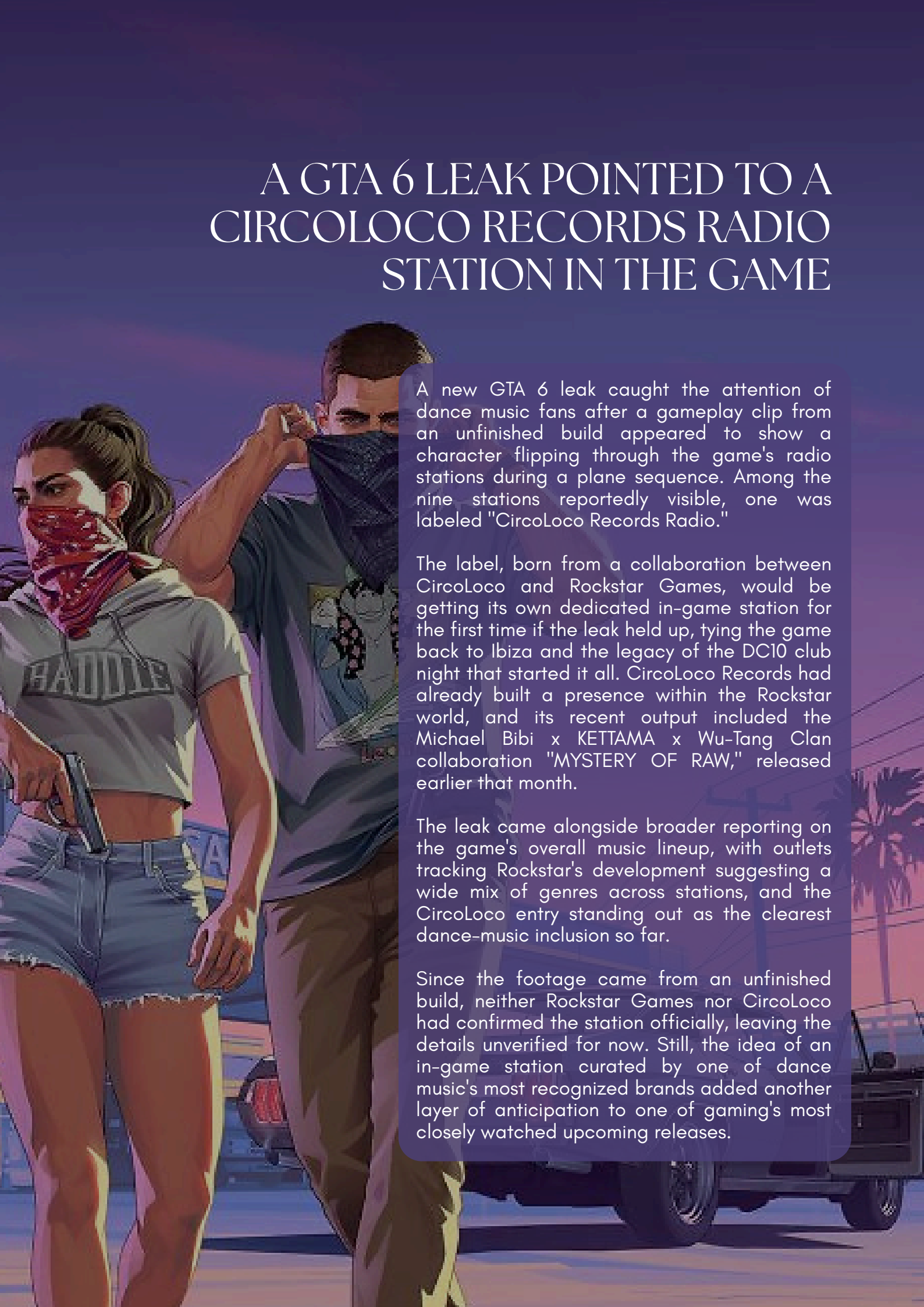
Ibiza fell inside the path of a total solar eclipse on Tuesday, August 12, and the island responded with a full slate of beach parties, sunrise sessions and dedicated events built around the moment.

The dance music world tuned in too. Tiësto shared a widely talked-about clip of himself kissing his wife as the sky went dark, while FISHER and Martin Garrix both posted their own eclipse footage from the island in real time.

Programming across Ibiza matched the occasion, with dedicated eclipse parties held at 528 Ibiza, S'Arenal Beach and Cova Santa, plus a special eclipse boat party from Pukka Up. Woomoon marked its 10th anniversary at Cova Santa during the same window, while Pikes Ibiza brought in DJ Harvey for a special eclipse set, and a separate event called Feels Like Eclipse took over another part of the island.

The eclipse landed in the middle of an already busy summer for Ibiza, alongside record sea temperatures, a proposed 2027 freeze on new venue licenses, and the ongoing opening season at UNVRS. For one moment, though, the island's packed news cycle paused as everyone looked up together.

A GTA 6 LEAK POINTED TO A CIRCOLOCO RECORDS RADIO STATION IN THE GAME



A new GTA 6 leak caught the attention of dance music fans after a gameplay clip from an unfinished build appeared to show a character flipping through the game's radio stations during a plane sequence. Among the nine stations reportedly visible, one was labeled "CircoLoco Records Radio."

The label, born from a collaboration between CircoLoco and Rockstar Games, would be getting its own dedicated in-game station for the first time if the leak held up, tying the game back to Ibiza and the legacy of the DC10 club night that started it all. CircoLoco Records had already built a presence within the Rockstar world, and its recent output included the Michael Bibi x KETTAMA x Wu-Tang Clan collaboration "MYSTERY OF RAW," released earlier that month.

The leak came alongside broader reporting on the game's overall music lineup, with outlets tracking Rockstar's development suggesting a wide mix of genres across stations, and the CircoLoco entry standing out as the clearest dance-music inclusion so far.

Since the footage came from an unfinished build, neither Rockstar Games nor CircoLoco had confirmed the station officially, leaving the details unverified for now. Still, the idea of an in-game station curated by one of dance music's most recognized brands added another layer of anticipation to one of gaming's most closely watched upcoming releases.

YANN PISSENNEM DENIED RUMORS OF A NIGHT LEAGUE SALE

Yann Pissenem, owner and CEO of Ibiza's The Night League, shut down online speculation suggesting his company had been sold to Pacha's 5 Group. The rumors had gained enough traction that Pissenem addressed them directly, posting a simple Instagram Story reading "NOT FOR SALE" to put an end to the talk.

The Night League operated three of Ibiza's most visited venues: Ushuaïa, known for its long-running open-air residencies, Hi Ibiza, which ran a year-round club calendar in Playa d'en Bossa, and the newly launched hyperclub UNVRS, which had just wrapped its debut season. 5 Group, meanwhile, continued operating the separate Pacha brand across the island.

The rumors surfaced near the end of a strong summer for the company, with residencies from David Guetta, Tiësto, Martin Garrix, Swedish House Mafia, Anyma, Carl Cox and Amelie Lens helping cement The Night League's hold on peak-season bookings. Closing events were still ahead too, including the UNVRS closing party on October 10, headlined by The Martinez Brothers, Mochakk, KAMMA and WhoMadeWho.

With the denial out of the way, The Night League was able to head into the rest of its 2026 season across Ushuaïa, Hi and UNVRS without the distraction of sale speculation hanging over it.



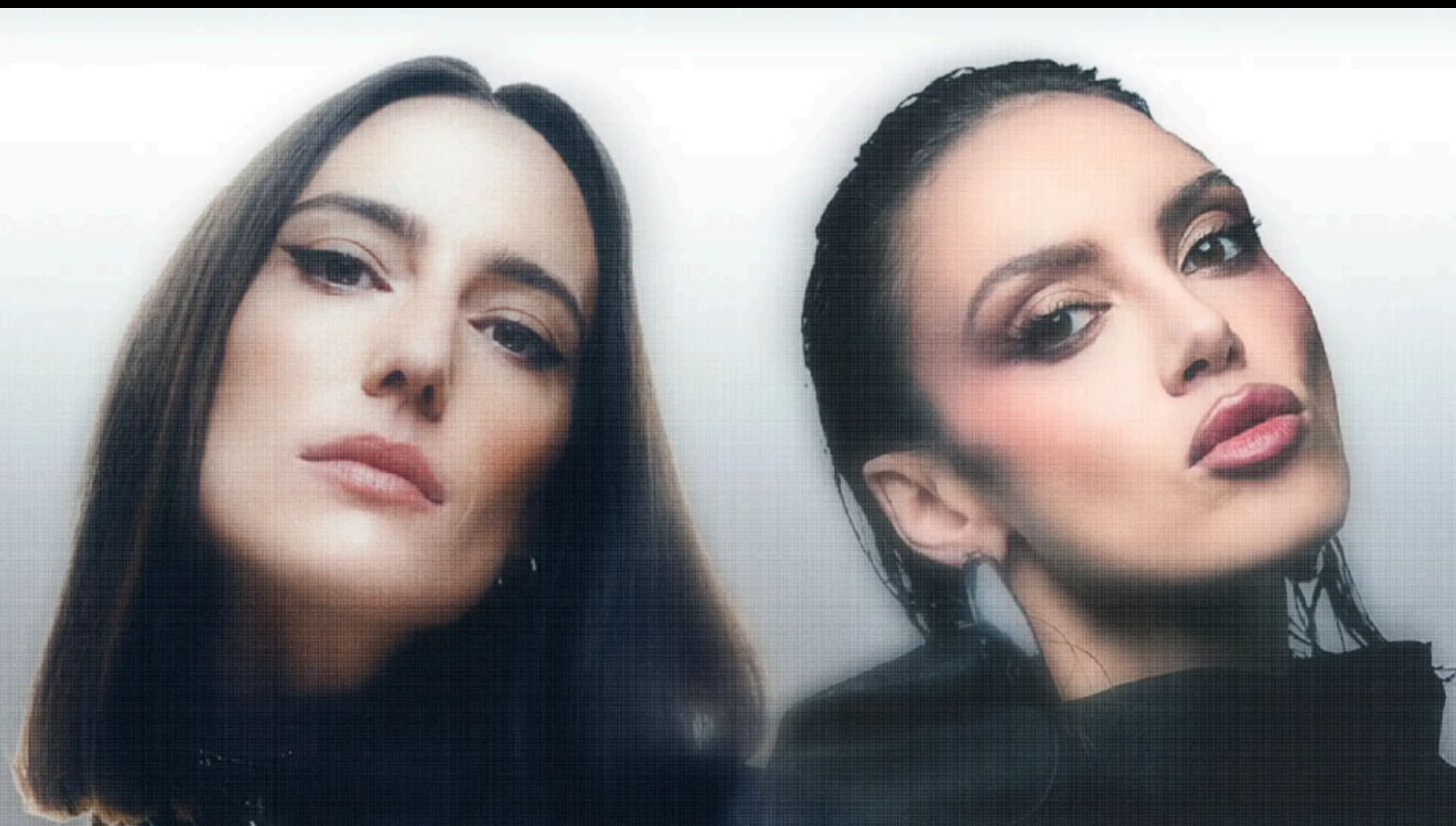
AMELIE LENS AND SARA LANDRY PLAYED THEIR FIRST UK B2B DESPITE AN AUDIO FAULT

Amelie Lens and Sara Landry played their first-ever UK back-to-back set on Friday at Magazine Open-Air in Greenwich, London, headlining a lineup that also included SPFDJ, Dax J, DJ Hyperactive and Grace Dahl.

The set hit a snag early on when their opening track was interrupted by crackling before the sound cut out entirely. Landry addressed the crowd directly, telling them they'd get the issue fixed and be right back. Sound returned about 15 to 20 minutes later to cheers, and the pair pushed into a high-energy hard techno set, though some attendees noted the volume stayed noticeably low afterward.

Magazine Open-Air later apologized for the "technical audio fault," explaining that a 10pm curfew prevented the set from being extended to make up for lost time. The venue thanked both artists for their patience, and Lens shared her own message on Instagram, telling London the crowd's energy stayed strong despite the technical issues.

The London date built on a growing partnership between the two, who'd already played a b2b at Ultra Miami earlier that year. Landry continued expanding her presence in hard dance following the announcement of her sophomore album "Divine Intervention" via HEKATE, and both artists had more headline dates lined up across Europe and North America through autumn, including another Magazine London b2b already on Landry's schedule.



REWI ON HIS BEGINNINGS AS A DJ, SEPARATING HIS MUSIC FROM HIS CREATOR IDENTITY AND MORE

Could you briefly introduce yourself properly?

Hi, my name is Sebastian Peter Paul Meyer. I was born on December 2, 1992, in beautiful Cologne, and ever since then, my life has been a rollercoaster.

For many people, you're better known as the YouTuber Rewi. When did you first feel like: I don't just want to DJ, I want to be taken seriously as a DJ?

I don't want to be taken seriously in general. That's the first thing. Everything I do, I only do for fun.

But I actually started DJing much earlier than I ever got into YouTube and streaming. Around 2010, when I must have been 14 or 15, I started DJing at school parties. I also used to produce music with friends back then.

And then, luckily, YouTube, streaming and everything else came along. I don't want to say it was in between the two, but that ended up taking up most of my time.

At some point, someone asked me, "Hey, you learned how to do this before. Don't you want to give it another try? Would you be up for playing a back-to-back with me at Bootshaus?"

Since I used to go to Bootshaus a lot and that was going to be my first official big gig, I said, "You know what? I'm getting myself some equipment again."

So around 2016 or 2017, I started getting really into it again. I played there, then spent two and a half years playing with a friend, made a lot of music with my best friend, and since then, it's been developing constantly. But you still can't take me seriously. That's very important.

Was there ever a moment when you thought the transition from YouTube and content creation into music could completely backfire?

I don't think it's really a case of me saying, "I'm switching now." It's not a smooth transition either. The great thing, and I'm incredibly grateful for this, is that I can really do whatever I want. This year, I have the huge privilege of playing a lot of great shows. I have live musicians with me and stuff like that. I'm producing a lot of music myself now. I'm incredibly lucky that I can express myself creatively. I still want to make videos here and there and continue streaming from time to time. So it's not like I'm saying, "This is who I am now" or "This is what I am now." I don't want to put a label on it. I just do whatever I feel like doing. Either people love it, or I'm a bastard and they don't. And that's fine, too.



You've now played festivals as well as clubs. Was there a gig after which you thought: Okay, now I'm really part of the DJ scene?

I don't know. I think there have been a lot of crazy "aha" moments this summer where you think, "Okay, we had one or two shows that were just incredible." Not just because there were a lot of people there, but because everything came together. The set went incredibly well, the crowd was amazing, and the production around it was crazy. We had two shows in Austria recently that were insane. We already had Sputnik and Ikarus, where the energy was just... For me, it's always about how the crowd gives that energy back. And when that energy is there, that's what really gets me. It's not necessarily that I say, "Okay, this is my 'I made it' moment because there are tens of thousands or thousands of people standing in front of me." It's simply when I realize that what I just did is really pulling people in and the energy is right. That can be 200 people. I keep having these moments where I'm just like, "Wow, that's fucking cool." A good example: The week before last, I played a back-to-back with Trancemaster Krause for an hour and a half at Artheater in Cologne. There were, I don't know, 600 or 800 people. Two days later, I was standing in front of a crowd in Vienna, and both shows were completely different, but the energy was really, really positive. Those are the moments where I'm like: Fuck yeah. It doesn't matter how big the crowd is. The energy is what matters. If people feel it, then it's been a great night for me.

Then here's the question everyone probably wants to hear: If you look at your Spotify, you've obviously already released music, but do you also plan on releasing a proper original track with an independently written vocal or lyrics?

Absolutely. It's coming out in, I think, two weeks. It's the SMS anthem for this year, the anthem for SonneMondSterne Festival. The lyrics weren't written by me, but by the singer-songwriter who's featured on the track, BABS. I made it together with some friends, including Levt. And it's a complete original. I have loads of other sketches lying around as well. The problem is that I procrastinate a lot and don't really get around to finishing all of these things. But I have a lot of material sitting around, and I think, in my head at least, if everything works out, the plan is to put together a complete original EP sometime around winter.

Very good. Then I'll make a note of that so we can include it in our New Music Friday.

I want to know about that. Thank you. Very kind.

Is there a dream collaboration you have, maybe a DJ you'd really like to work with? No matter how big or small.

Damn, that's really difficult, I'd say, because I think there are so many amazing people out there. For me, it also comes down to this: it has to work musically first, so that the collaboration actually makes sense. But I'd even take it one step further: you have to vibe on a personal level as well. I still work with a lot of people behind the scenes. I know I'll work with Krause again. I've already had a few sessions with Paraçek and stuff like that. Something will definitely come from that at some point. I don't really have one specific person where I'm like, "This is the one person I absolutely have to work with." I think I'll just take things as they come. If it vibes, it vibes.

Perfect. Then let's move on to the final question. Imagine we're doing this interview again in two years. What headline about your DJ career would you like to read?

"Finally, no more shitty music." That would be great, honestly. I don't know. What kind of headline would you actually want to read? I think things are pretty cool as they are right now. And whatever comes, comes.

That's it. Thank you so much for the interview. It was a pleasure.

Likewise. Thank you.



KAMAYA FESTIVAL MADE ITS DEBUT IN CYPRUS WITH DIXON AND MIND AGAINST

KAMAYA Festival launched its first edition on August 15, 2026, at Agia Triada Beach in Cyprus, bringing a new beachfront electronic music experience built around the idea of music, body and place moving as one shared pulse.

Dixon, founder of the Innervisions label and one of the most influential names in contemporary electronic music, headlined the debut lineup alongside German duo Mind Against, known for blending melodic house and techno. The rest of the bill included Jonathan Kaspar, Luca Saporito, Monkey Safari, African Stevenson, Bill Hates, Igor Bardykin and Vite, rounding out a day-to-night lineup focused on melodic house, techno and deeper electronic sounds.

Rather than a traditional festival venue, KAMAYA leaned into the beach setting itself, aiming for a more intimate atmosphere shaped by sunset sets, sea views and a strong sense of community.

The launch came as Cyprus continued drawing bigger international electronic events, positioning KAMAYA as one of the more notable new additions to the Mediterranean festival scene heading into its first run.





PADRE GUILHERME CLOSED THE MAIN STAGE AT UNTOLD FESTIVAL IN ROMANIA

Padre Guilherme closed the Main Stage at Untold's 11th edition, becoming the first Portuguese artist to perform on the stage of what DJ Mag had ranked the third-best festival in the world. His set took place on the largest Main Stage the festival had ever built, blending electronic music with themes of spirituality, hope and connection.

The performance included a message from Pope Leo XIV and a hymn honoring a Romanian Greek Catholic bishop known for saving Jewish lives during World War II before being martyred under communist persecution. The crowd also got a surprise remix of "Ionuț Cercel - Made in Romania," adding a local touch to the set.

Alongside the Romanian tributes, Padre Guilherme brought Portuguese fado music into the mix, blending it with melodic techno across several tracks. "Nada Te Perturbe" reimagined a centuries-old poem by Saint Teresa of Ávila, built around themes of inner peace and trust, and featured vocalist Marta Alves alongside Rui Poço on Portuguese guitar. "Uma Casa Portuguesa" reworked a classic 1950s song celebrating Portuguese hospitality and simplicity, performed with vocalist Rita Guerra. A third track, "30 Moedas de Prata," written by Padre Guilherme himself, reflected on themes of materialism and human dignity through a fusion of fado and melodic techno.

These tracks were set to appear on his upcoming EP "Fado," releasing September 4 through his label, Lux Aeterna Records. The full set was also made available to watch on YouTube.





ROSTR NAMED TIXEL ITS EXCLUSIVE RESALE PARTNER IN A BET ON FAIRER TICKETING

ROSTR named Tixel its exclusive fan-to-fan resale and waitlist partner for the next 12 months, marking a deeper collaboration than a typical branding deal. Tixel became the "Presented By" partner across ROSTR's Trending People series, with the partnership also woven into ROSTR's email, social and news coverage.

Behind the scenes, the two companies built a custom data pipeline to support ROSTR's ongoing US expansion, which began in 2025, and planned to co-host industry dinners and happy hours in Los Angeles, New York and Nashville for managers, agents and promoters. The deal marked Tixel's third category-exclusive partnership for ROSTR, following earlier collaborations with Please & Thank You in VIP experiences and Hive in CRM.

ROSTR's Chief Growth Officer Vivian Donohue said the secondary ticket market had spent years training fans to expect the worst, and that Tixel stood out as one of the few companies actively working against that pattern rather than profiting from it. Tixel co-founder and COO Jason Webb echoed that resale wasn't optional, arguing that having a clear strategy in place meant fans could buy early with more confidence and lower risk of getting scammed through predatory resale practices.

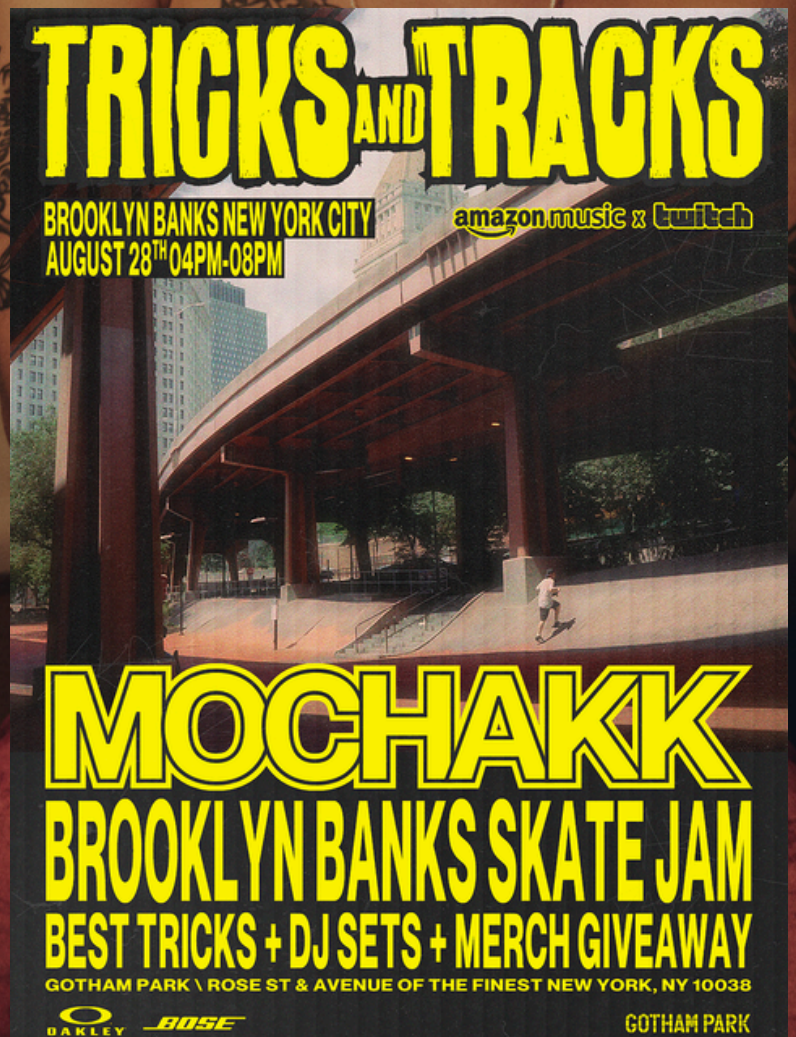
Whether the partnership actually delivered on that promise, though, was something that would show up in the numbers rather than in any press release.

MOCHAKK RETURNED TO NEW YORK FOR A THREE-DAY WEEKEND TAKEOVER

Mochakk headlined a three-day takeover across New York City from August 28 to 30, bringing together electronic music, community and the kind of impromptu energy that had become his signature. The run built on the momentum of his viral ice cream block party in New York and his skatepark event in Venice Beach, both of which had drawn large crowds for spontaneous activations.

The weekend opened on Friday, August 28, with Tricks & Tracks at one of New York's most iconic skate spots, livestreamed globally starting at 4pm ET through Twitch Music in partnership with Amazon Music, with support from Oakley and Bose. The exact location stayed under wraps ahead of time, with clues rolled out across Mochakk's social channels beforehand.

Saturday, August 29 moved the takeover to Under the K Bridge, where Mochakk headlined alongside Anastazja and a b2b set from Minx and Holographic. The weekend wrapped up Sunday, August 30, with a headline show at RUINS inside Knockdown Center, which had already sold out during presale.



TRICKS AND TRACKS
BROOKLYN BANKS NEW YORK CITY
AUGUST 28TH 04PM-08PM
amazon music x twitch

MOCHAKK
BROOKLYN BANKS SKATE JAM
BEST TRICKS + DJ SETS + MERCH GIVEAWAY
GOTHAM PARK \ ROSE ST & AVENUE OF THE FINEST NEW YORK, NY 10038
OAKLEY BOSE
GOTHAM PARK

ORCHESTRAL SELECTION I

SYMPHONY OF UNITY RELEASED ORCHESTRAL SELECTION I ON VINYL AND CD

Symphony of Unity, the orchestral project born out of Tomorrowland, released a physical vinyl and CD version of its debut album "Orchestral Selection I," originally released digitally back in April 2026 through Tomorrowland Music.

The album featured around 50 musicians conducted by Kevin Houben, blending electronic dance music with orchestral arrangements. Born at Tomorrowland's "Secret Kingdom of Melodia" edition in 2015, the project had since grown into a touring experience with performances across Belgium, Amsterdam, Dubai, Las Vegas and Brazil. The record reimaged electronic anthems like "Insomnia" by Faithless and "Mammoth" by Dimitri Vegas & Like Mike and MOGUA! through cinematic orchestral arrangements. Conductor Kevin Houben said the goal was to give these tracks new emotional depth while celebrating the friendships and shared passion behind the project.

SYMPHONY OF UNITY



The physical release came during a strong stretch for the ensemble, following the debut of their new show "Horizon" on Tomorrowland's Freedom Stage the previous month, a production the group called their most ambitious yet. The stage had already set attendance records in both 2024 and 2025.

Looking ahead, Symphony of Unity had two headline shows planned for September, performing at Noctámbula Festival in Tenerife on September 12 and at the Arena di Verona in Italy on September 25, with tickets for the Verona show already sold out.

A SYMPHONIC JOURNEY THROUGH ICONIC DANCE MUSIC

COONE ON THE EVOLUTION OF HARDSTYLE, DISCOVERING NEW TALENT, AND MORE

Hey Coone, would you like to introduce yourself first?

Yes, of course! My name is Coone. I'm a hardstyle DJ, artist, and producer. I've been in the scene for ages, but somehow I'm still blessed with a baby face haha.

Parookaville always attracts one of the most passionate hard dance crowds in Europe. What kind of energy do you expect from this year's audience, and how do you prepare for a festival like this?

Well, this is actually the first year that the Mainstage closes while Bill's Factory (the hardstyle stage) is still going. So basically, I'm the last DJ playing and the one closing out the entire festival today. I'm hoping that once the Mainstage finishes, everyone makes their way over to my stage so we can close the festival in style. And I'm definitely going to give it my all. It's a huge honor to close a festival like this and I want to do it right. I want to make it a closing to remember, so that's exactly what I'm going to do.

You've been one of the key figures in shaping hardstyle for nearly two decades. Looking back, what do you think has been the biggest turning point for the genre?

There's no other genre like hardstyle that keeps evolving this much and this often. We've gone from early hardstyle to more rave-inspired sounds, to rawstyle and uptempo and now suddenly that old-school, jumpy sound is making a huge comeback. We do it all, and it just keeps evolving. I think that's one of the most exciting things about this scene. If you're passionate about what you do, you always find new ways to keep things interesting. For me for example, my new sound is still Coone. It will always be Coone, but right now I'm flirting a lot with that old-school rave sound. I've also been doing collaborations with artists like Holy Priest, which makes it really interesting for me because he brings a completely different energy and a new kind of sound to the table. That's what I love about this whole scene - hardstyle, hard techno, rave, old school, hardcore, jump... like I actually say in one of my tracks. For me, it's one of the most diverse forms of electronic music out there, and I love being part of it.

Yeah I know the Holy Priest one, he's from my city actually.

Yeah, Holy Priest is one of those 'newer-generation' artists who really thinks outside the box. I love artists like that. That's exactly why I wanted to collaborate with him. He brings something different to the table and pushes me into a different direction as well. My next collaboration will probably be a full-on hardstyle track again, but I'll always love working with artists who think outside the box and bring something unexpected.



UDefinitely looking forward to it! Hardstyle has become increasingly global, with new fans discovering it every year. What do you think has made the genre resonate with so many people beyond its original audience?

My goal has always been to globalize the genre. At the same time, I've always seen myself as more of an artist-driven artist rather than a genre-driven artist. I want people to book me because I'm Coone, not just because I play hardstyle. That has changed a little over the years, especially in places like Asia and South America where the scene has grown massively. But the beautiful thing is that wherever you go in the world, there's a fanbase for this kind of music. It doesn't matter which continent you're on — people who love the harder styles are incredibly dedicated. They'll travel for miles just to experience it. So if they get the chance to see Coone somewhere in Thailand or wherever it might be, they'll make the effort to be there. There's always a fanbase somewhere. I don't care if it's small or big, because the passion is always there. That's what I love so much about this scene. Wherever I go, I feel that love — whether I'm playing a small stage or a massive festival. The energy and passion are always there, and that's what makes it special.

Dirty Workz has helped launch countless artists throughout the years. What qualities instantly make you believe in a new producer when you hear their music?

I mean, I'm still the founder of Dirty Workz, but there are definitely a lot of people working much harder on the label than I am these days. I did A&R for years and honestly, being an artist today is the full package. Back in the day, it was enough to be a really good producer, but that's not the case anymore. You have to be a performer, you need to have a certain character or something that makes you stand out and you need to understand social media as well. It's tough, especially for young artists these days. On one hand, it's easier than ever to get your music out there, but on the other hand, there's so much music and content being released that it's incredibly hard to stand out. So when I look at signing someone or see an artist with potential, the productions obviously need to be above average. But I also look at the person behind the music. You don't need to look like Mr. Perfect at all, but you need to have a certain character, something recognizable that makes people remember you. That being said, the music will always come first for me. That's always going to be the most important thing I listen for.

Can you share anything about what's coming next for Coone? Any upcoming releases, special collaborations, or new ideas you're particularly excited about?

There's a lot coming up. Obviously, I can't share too much yet, but I can tell you that there are plenty of conversations and exciting things happening behind the scenes. There are a few collaborations I can talk about, like a collab with Isaac coming up and I'm also discussing a collaboration with Nico Moreno. On top of that, I have three solo releases in the works. But the biggest thing for me is a completely new concept that I'm launching in 2027. That's going to be my main focus for the next couple of years. It's something big, and I actually already teased it at Defqon. If you look closely at my shirt, you'll see it says "The Inner Cult" and "More info soon." That's pretty much all I can tell you for now. The Inner Cult is going to be something huge for me personally. I don't know exactly where it's going to go or how big it will become, but that's also what makes it exciting. I'm just really excited to start this new project and see where it takes me.



THE MAGIC OF TOMORROWLAND RETURNED TO CHINA WITH AN EXPANDED TWO-DAY LINEUP

The Magic of Tomorrowland returned to China building on its sold-out debut, expanding into a two-day format with a distinct lineup for each day. October 17 featured artists including Axwell, Lost Frequencies and Morten, while October 18 brought names like Tiësto, Alison Wonderland and ARTBAT b2b R3HAB.

The event took place at Hero Dome in Shanghai's Huangpu District, which underwent a major upgrade for the occasion, adding a 99-meter curved LED screen and 80 ceiling screens to create a fully immersive underwater-themed environment. For the first time, GA+ ticket holders got access to a new premium area called Harbour Villa, alongside returning features like Michelin-curated food offerings and exclusive Shanghai-only merchandise.

Tomorrowland spokesperson Debby Wilmsen said the team was excited to return for a second edition, calling the first show a major success thanks to the venue, the crowd's energy and partnerships with Hero Esports, INS Land and Budweiser. This year's theme, Planaxis, centered around an underwater world, continuing the festival's approach of building entirely new experiences each year while keeping its core identity intact.

Budweiser also marked ten years of partnership with Tomorrowland, introducing a limited-edition "Planaxis" Budweiser Magnum for the occasion. Budweiser China's CMO Che Qi described the collaboration as rooted in genuine cultural moments people cared about, framing the partnership as an evolving part of Shanghai's nightlife culture.

The festival also coincided with the launch of INS SEA, a new entertainment district along Shanghai's Huangpu Riverside that included Hero Dome and the Shanghai KPL Esports Center. Hero Esports co-founder and CEO Danny Tang said the expanded venue reflected a long-term commitment to Shanghai's entertainment scene, not just a one-off event.



THE MAGIC OF TOMORROWLAND

海底 幻境

A-Z
OCTOBER 17
AXWELL · BHASKAR · CARLY WILFORD
CASSIAN B2B KEVIN DE VRIES · DJ SALLY · HAUZER · LINSKA
LOST FREQUENCIES · MC STRETCH · MORTEN · NOSI

OCTOBER 18
ALISON WONDERLAND · ARTBAT B2B R3HAB · BHASKAR
CARLY WILFORD · EVIN KING · JOEL CORRY · MANSUN LUI
MC STRETCH · MISS MONIQUE · NOSI · TIËSTO

OCTOBER 17 & 18, 2026 | HERO DOME, SHANGHAI 上海, 英雄 · 外滩



INS | HERO

HÏ IBIZA AND USHUAÏA IBIZA RELEASED NEW SPATIAL AUDIO DJ MIXES ON APPLE MUSIC

Hï Ibiza and Ushuaïa Ibiza released a new collection of live DJ sets in Spatial Audio, available exclusively through Apple Music. Recorded live during the 2026 season, the mixes captured performances from HUGEL, Bullet Tooth and HVMZA at Hï Ibiza, along with a set from Jazzy at Ushuaïa Ibiza.

Presented in Spatial Audio, the recordings aimed to put listeners at the center of each performance, recreating the depth and atmosphere of the live sets rather than relying on traditional stereo sound. The approach followed similar releases Apple Music had done with other live electronic recordings, focused on giving listeners a stronger sense of presence.

The collection reflected two different sides of Ibiza's nightlife, with Hï Ibiza's lineup spanning contemporary house and electronic sounds, while Ushuaïa's open-air setting shaped Jazzy's set. The release continued an ongoing partnership between Apple Music and The Night League, the group behind UNVRS, Ushuaïa and Hï Ibiza, aimed at documenting the island's biggest performances in Spatial Audio, with new mixes from all three venues now available on Apple Music.



ZAMNA FESTIVAL SET TO RETURN TO EGYPT'S DESERT THIS NOVEMBER

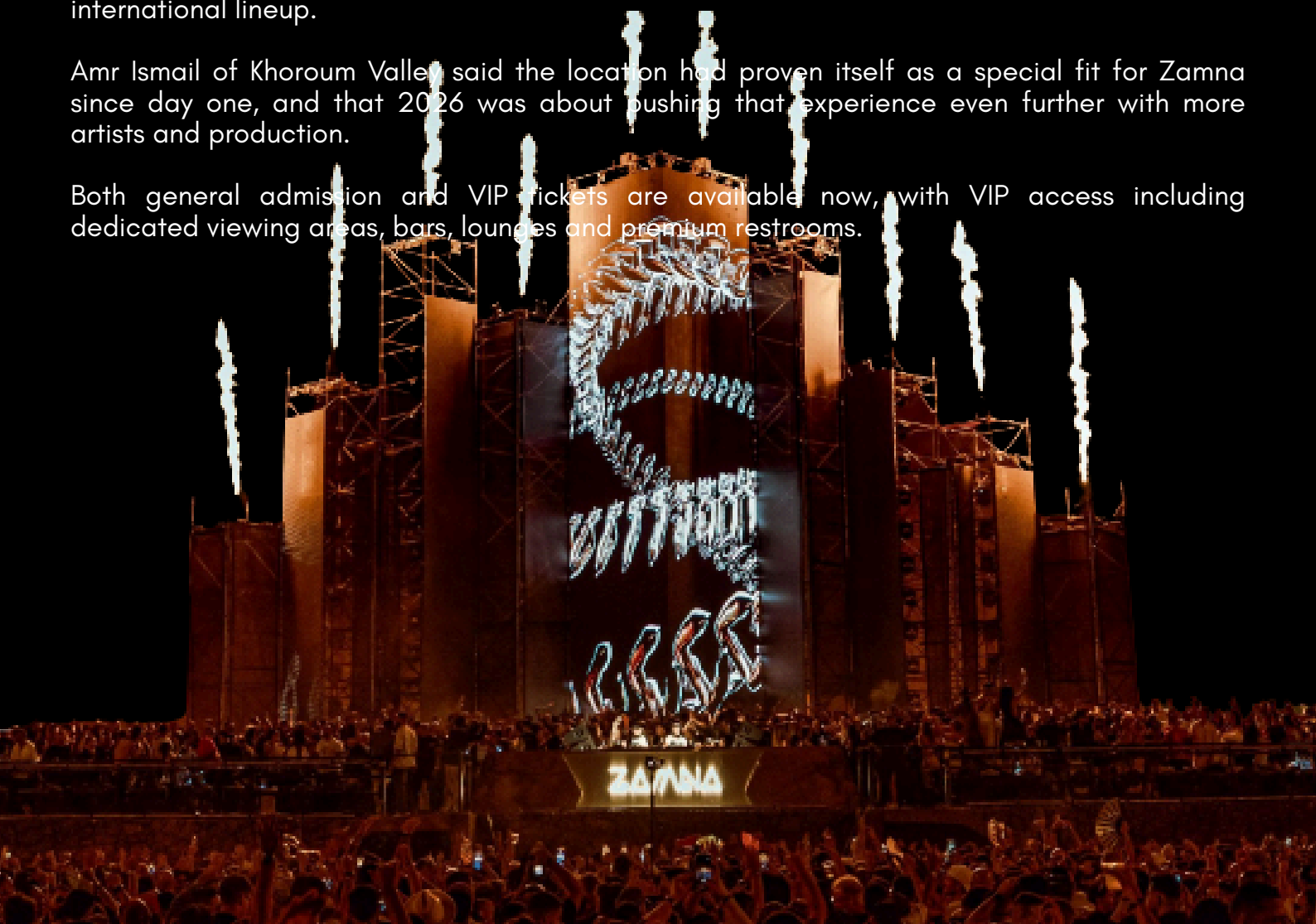
Zamna is heading back to Egypt's Khoroum Valley from November 20 to 22, expanding to a 20,000-capacity event for its second edition. The first wave lineup includes Sasha, John Digweed, Mind Against, Korolova, MRAK, Mëstiza and SHIMZA, with more names expected in the coming weeks.

Originally launched in Tulum, Mexico, Zamna has grown into one of the world's leading destination festival brands, known for staging events in striking natural settings. Its Egyptian edition takes place just outside Sharm El Sheikh, where a natural amphitheatre surrounded by granite rock formations gives the festival one of the region's most dramatic backdrops. During the day, the area offers hiking trails and Bedouin camps, then transforms after dark into an open-air venue where production and landscape blend together.

Sasha and John Digweed lead this year's lineup, reuniting in the desert to bring the progressive house sound they helped shape back in the 1990s. Following a successful debut in 2025, this year's edition returns with a bigger footprint, expanded production and a broader international lineup.

Amr Ismail of Khoroum Valley said the location had proven itself as a special fit for Zamna since day one, and that 2026 was about pushing that experience even further with more artists and production.

Both general admission and VIP tickets are available now, with VIP access including dedicated viewing areas, bars, lounges and premium restrooms.



SOUND RUSH ON RETURNING TO ELECTRISIZE, PLAYING THE FESTIVAL'S HARDSTYLE STAGE AND MORE

Twin Connection & Studio Process

As identical twins, Sound Rush naturally share many of the same thoughts and feelings when creating music. Having grown up together for 35 years, with the same friends, hobbies, school and experiences, their creative connection comes very naturally. They also share a similar music taste, which makes working together in the studio easy. Rather than strictly dividing responsibilities, they constantly build on each other's ideas, editing and developing what the other has created.

A DJ Father & Musical Roots

Although they do not come from a traditionally musical family, their father was a DJ when he was their age. They believe their passion for DJing may have been passed down from him. Today, their father is still very supportive and regularly attends their performances. Sometimes, he even joins them on stage to rave, allowing him to relive his own DJ days and share the experience with his sons.

Testing New Music

Earlier in their career, Sound Rush would simply finish a track and play it live to see how the crowd reacted. With the increased attention surrounding them today, their approach has become more structured. They often send finished music to their team and create a plan for how and where to premiere it. While this can make the process feel less spontaneous, they still believe the final decision comes down to feeling. When a track feels right, they know it is ready.

The Evolution of Their Sound

While Sound Rush acknowledges that their music has become slightly faster in terms of BPM, they do not necessarily agree that their sound has become significantly harder. They still see their music as unmistakably Sound Rush. Rather than deliberately trying to move in a harder direction, they simply create whatever feels right in the studio. Their sets also reflect this approach, combining euphoric, raw and more diverse elements instead of sticking to just one particular style.

Electrize: A Homecoming

Having played Electrize around eight times, the festival has become particularly special to Sound Rush. They even performed there during the COVID period, when the festival featured a unique circular setup with the stage in the middle and the crowd surrounding it. Since then, they have returned almost every year, often playing around sunset. Because of their long history with the festival and its crowd, they describe returning to Electrize as a kind of homecoming.

The New Generation of Hardstyle Fans

According to Sound Rush, social media has significantly changed the Hardstyle scene since they first became established around 2015 and 2016. Platforms such as TikTok have made trends and hype much more influential. However, they do not see this as a negative development. Instead, they believe artists need to remain open-minded and understand the younger generation. While they are now older than many of their fans, their focus remains on respecting different generations and continuing to connect with new audiences. Reaching and attracting younger fans is one of their biggest goals.

Advice for New Producers

For Sound Rush, the most important advice for aspiring producers is simple: be yourself. They believe Hardstyle fans can quickly recognize whether something feels authentic or forced. Following a trend is fine if you genuinely enjoy it, but trying to imitate something purely because it is popular can make your music and personality feel less genuine. They also acknowledge that there is no single formula for breaking through, as success depends on many different factors, including the right people and the right opportunities. Ultimately, they encourage producers to enjoy the creative process, trust themselves and not overthink things.

SUNO SIGNED A LICENSING DEAL WITH BMG, MARKING A SHIFT FOR AI MUSIC

Suno signed its first licensing agreement with BMG, a notable turn after BMG had spent the past year suing companies like Anthropic over unauthorized use of copyrighted songs to train AI models. Rather than pursue Suno the same way, BMG opted to make a deal instead, with Suno agreeing to license BMG's catalog and pay retroactively for songs already used in earlier models. Warner Music Group had struck a similar deal earlier, signaling a broader shift among major labels from treating AI as a threat to working with it.

Suno framed the partnership as the foundation for new AI models built on licensed music rather than scraped data, a shift that could matter for genres like EDM, where remixing and sampling were central to the culture. The deal came alongside other moves from Suno, including watermarking AI-generated tracks and capping downloads to cut down on low-quality content.

Still, the truce only extended to BMG. Suno remained in active lawsuits with Universal Music Group and Sony Music, and a German court had recently ruled the company violated copyright law in both countries.

SUNO

×



BMG



VOCALFY BUILT A SAMPLE PLATFORM FOCUSED ENTIRELY ON VOCALS

Most sample libraries treated vocals like any other sample, even though they carried more weight and risk if chosen wrong. Vocalfy focused entirely on vocals instead, starting with full acapellas before expanding into hooks, chops and vocal FX.

The platform stood out for cleaner tagging, better search and 100% human-performed vocals, plus a stem preview feature to check elements before downloading. Pricing ranged from free up to \$23.99 a month, with the \$14.99 Pro plan seen as the best value.



BERLIN'S KILLASAN SOUND SYSTEM IS BUILT ON WARMTH, NOT VOLUME

At Berlin's Wax Treatment party, the crowd faced the speakers, not the DJ. Those speakers belonged to Killasan, a system with roots running from Osaka to Florida to Berlin's Hard Wax scene, arriving in the city in 2001 through Hard Wax founder Mark Ernestus.

Fiedel, later a Berghain resident, tuned the system for clarity rather than raw volume, letting bass surround the crowd instead of overwhelming it. As he put it, sound should engulf you, not hurt you. After losing its original venue in 2012, Killasan eventually settled at Kiekebusch outside the city, where the same rule still held: the crowd faced the speakers.



WHY OLD-SCHOOL ELECTRONIC SOUNDS NEVER REALLY LEFT

Giorgio Moroder's pulsing bassline for Donna Summer's 1977 "I Feel Love" opened a door electronic music has walked through ever since. Vintage synths and drum machines still show up everywhere today because of their imperfections, from Eurythmics' fluctuating tones to the Roland 808 that built the foundation of hip-hop, house and techno.

Producers now lean into that grit on purpose, using tape saturation and vinyl-style plugins for texture over polish. Tracks like "Blinding Lights" prove vintage warmth can live inside modern production, a pull that shows no sign of fading.



TECHNICS MARKED 55 YEARS OF THE SL-1200 WITH A GOLD LIMITED EDITION

The Technics SL-1200 turned 55 that September, marked by a limited edition capped at 12,000 units. Originally built in 1972 for audiophiles, DJs later adopted it for its torque and pitch control, turning it into a club staple by the late 70s.

The anniversary model kept the classic shape but added gold detailing throughout, running on the same internals as the current MK7. Technics framed the release as part of a wider return to analog DJing, with a full global launch set for September 2026.



UNITED AIRLINES ANNOUNCED FIRST-EVER US NONSTOP TO IBIZA

United Airlines confirmed a new nonstop route between Newark and Ibiza, launching May 31, 2027, making it the first US airline to fly direct to the island. The route ran four weekly flights through early October, aligning with Ibiza's peak club season, and was operated using United's new Airbus A321XLR jets, which made the transatlantic route commercially viable without needing a larger aircraft. Previously, American travelers had to connect through hubs like Madrid or Barcelona to reach the island.



BLACK COFFEE WON A \$438,000 LEGAL BATTLE AGAINST MASERATI

The Johannesburg High Court ordered Maserati South Africa to pay Black Coffee's company roughly \$438,000 plus interest and legal costs, closing out a long-running dispute over an undelivered car. The saga started in 2022 when the DJ bought a Maserati MC20 Coupe, then traded it in two years later toward a custom MC20 Cielo that was never delivered. He took the matter to court, and the ruling came down in his favor that August.



NIBIRII FESTIVAL 2026 SOLD OUT, WITH A WAITLIST NOW OPEN

Nibirii Festival's sixth edition sold out ahead of its August 28 to 30 weekend at the Dürener Badeseen, following a record-breaking 2025 edition that drew over 50,000 fans.

Organizers opened a waitlist on August 20, letting last-minute fans register for any tickets that got returned. The lakeside festival, part of Cologne's Bootshaus ecosystem, spanned five stages and genres ranging from techno to afro and melodic house.



JOHN SUMMIT SOLD OUT LA MEMORIAL COLISEUM, HIS BIGGEST SHOW YET

John Summit sold out the Los Angeles Memorial Coliseum for a December 12 headline show, marking the biggest date of his career. The moment carried extra weight since he'd played the same venue four years earlier as a support act for Kx5. Since then, his rise included a sold-out BMO Stadium show, a sold-out Madison Square Garden date, and the launch of his Experts Only Festival, which drew over 50,000 fans in its first year. His momentum continued into 2026 with the release of his album CTRL ESCAPE, plus major sets at Lollapalooza, UNVRS Ibiza and Tomorrowland.

LOST IDENTITY ON BEING MISTAKEN FOR LOST FREQUENCIES, ELECTRISIZE, HIS DREAM COLLAB AND MORE



Lost Identity: A Decade at Parookaville

Marius, better known as Lost Identity, has been part of the German Hardstyle scene for years and has been a Parookaville resident DJ for almost a decade. He has performed at some of Germany's biggest festivals and continues to build his reputation with his energetic Hardstyle sound.

Lost Identity vs. Lost Frequencies

With their almost identical artist names, it is no surprise that Lost Identity is regularly mistaken for Lost Frequencies. Marius says he often notices the mix-up when looking through his weekend DMs and believes Lost Frequencies probably experiences the same thing from the other side.

Why Electrize Keeps Bringing Him Back

For Marius, returning to Electrize is about much more than simply playing another festival. He has a close friendship with Timbo and appreciates the festival's small, family-like atmosphere. He particularly values the passion and attention to detail that goes into the event, making every return something he looks forward to.

What If He Started Again?

Although Hardstyle remains his musical home, Marius admits that he might choose a different direction if he were starting his career from scratch today. House and Tech House would be his preferred alternatives, as he enjoys both genres in his private life. However, he is still very comfortable within Hardstyle and currently sees no reason to leave it behind.

A Different Sound Under a Different Alias?

Marius isn't ruling out exploring other genres professionally. He has already played several Tech House sets in the past and is planning to do so again. While a release outside of Hardstyle could potentially happen under a different alias, he believes there are plenty of possibilities for the future.

Dream Collaborations

When asked about his dream collaborations, Marius names several artists from different corners of electronic music. Martin Garrix has long been one of his favorite acts, while Fred again.. particularly interests him because of his experimental approach to music. Within the Hardstyle scene, Brennan Heart would be his ideal collaboration partner.

A man with short brown hair and a goatee, wearing a black tank top, stands in the foreground. He has extensive tattoos on his neck and arms. In the background, another person is visible but heavily blurred, creating a sense of depth. The lighting is dramatic, with strong highlights and shadows.

BLASTERJAXX ON PAROOKAVILLE, GENRE EXPERIMENTS AND TIKTOK'S INFLUENCE ON PRODUCTION

On Playing Parookaville

Thom Jongkind reflected on what made Parookaville feel different from other major festivals. He noted that on social media, every festival tends to look interchangeable, but the reality on the ground told a different story. He described the crowd as genuine dance music fans rather than casual festival-goers, people who'd followed the scene closely for years and knew exactly what they liked, calling them connoisseurs who sought out the festival specifically because of that.

Balancing Evolution and Identity

Jongkind spoke about the tension between growing as an artist and staying recognizable. He acknowledged that trends come and go quickly, and that adapting without losing what makes your sound distinct takes constant practice and experimentation. At the moment, the duo had been leaning into trance, hard trance, bounce and rave-inspired sounds, working at faster tempos than fans might expect. Despite the genre shift, he stressed that a track always had to still feel unmistakably like Blasterjaxx, which he called one of the harder but more rewarding parts of producing. Much of that process came down to testing ideas in the studio and live, accepting that some worked and some didn't.

Collaborating Outside Dance Music

Asked about working with artists outside electronic music, Jongkind pointed to their past collaboration with Hollywood Undead, a metal and rap-rock band he genuinely enjoyed listening to, especially while working out. He said these kinds of crossover collaborations bring two different audiences together in a way that feels exciting for fans on both sides, pointing to Madonna's recent shift toward dance-influenced sounds as an example of that kind of experimentation done well. He added that collaborating within the dance scene remained just as enjoyable to him.

TikTok's Influence on Production

On how audiences discover music today, Jongkind agreed that platforms like TikTok had changed how producers approach new tracks. He admitted a viral moment carried real value, and that turning an unexpected track into something that worked on the dancefloor was far more interesting than an obvious remix. He was candid in admitting that, at times, they made music with platforms like Instagram specifically in mind.

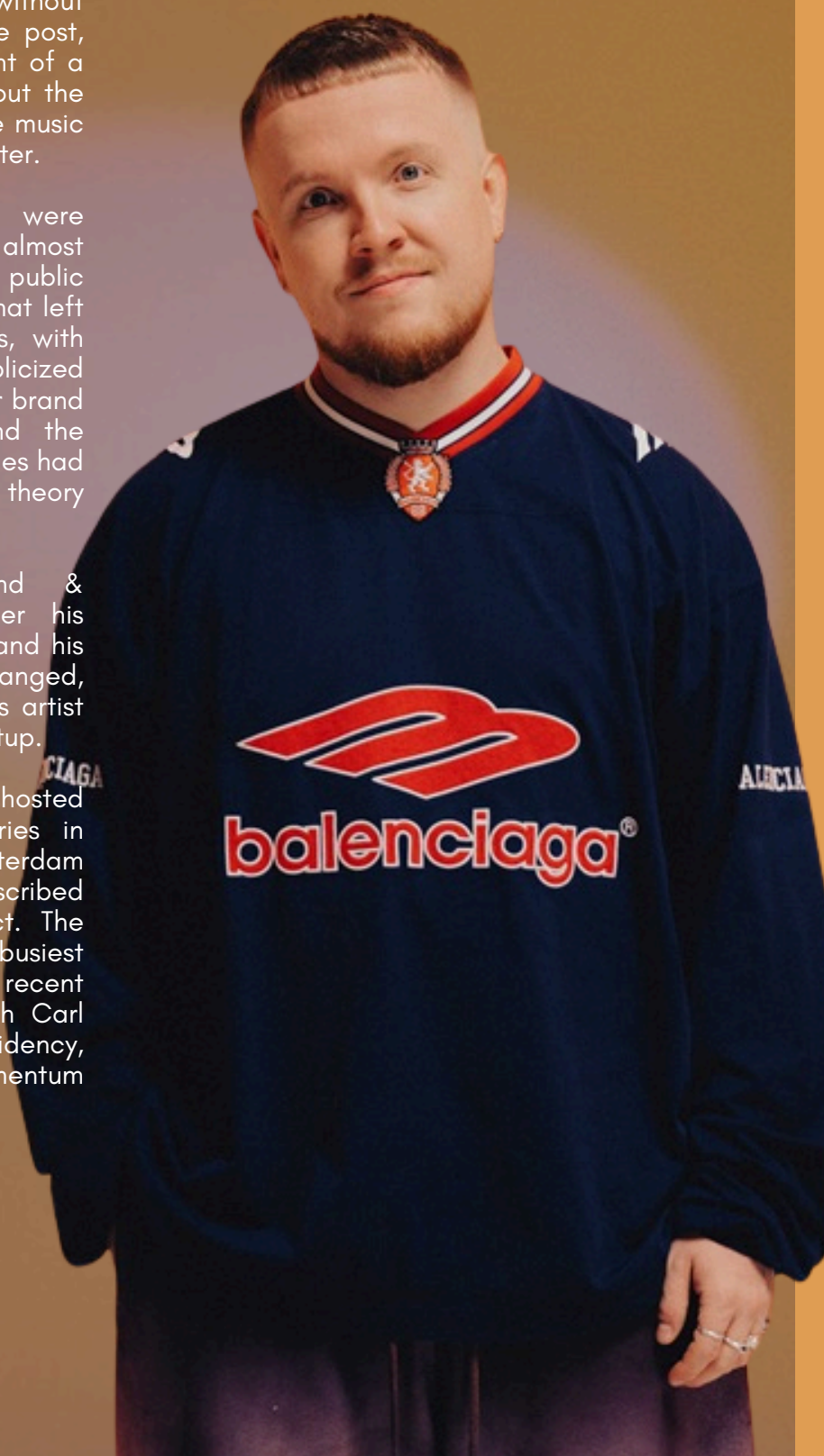
CHRIS STUSSY REBRANDED AS CHRIS STASSY IN A SURPRISE NAME CHANGE

Chris Stussy changed his artist name to Chris Stassy, announcing the shift without warning on Instagram. Alongside the post, he shared a photo of himself in front of a poster reading a short message about the letter change, framing it as the same music and mindset carrying into a new chapter.

All of his social media handles were updated to the new name almost immediately, but he didn't offer any public explanation for the sudden switch. That left fans to speculate in the comments, with many pointing to a possible unpublicized conflict with the American streetwear brand Stüssy as the likely reason behind the change, given how close the two names had always sounded. Nothing about that theory has been confirmed by either side.

His debut album, "Lost, Found & Forgotten...", had come out under his original name back in March 2026, and his label, Up The Stuss, remained unchanged, meaning the shift applied only to his artist alias rather than his wider creative setup.

To mark the new era, Chris Stassy hosted editions of his N.A.M.E. party series in Birmingham on August 22 and Amsterdam on August 27, kicking off what he described as a fresh chapter for the project. The rebrand landed during one of the busiest stretches of his career, following a recent headline-level back-to-back set with Carl Cox during UNVRS Ibiza's Sunday residency, giving the name change real momentum heading into the rest of the summer.

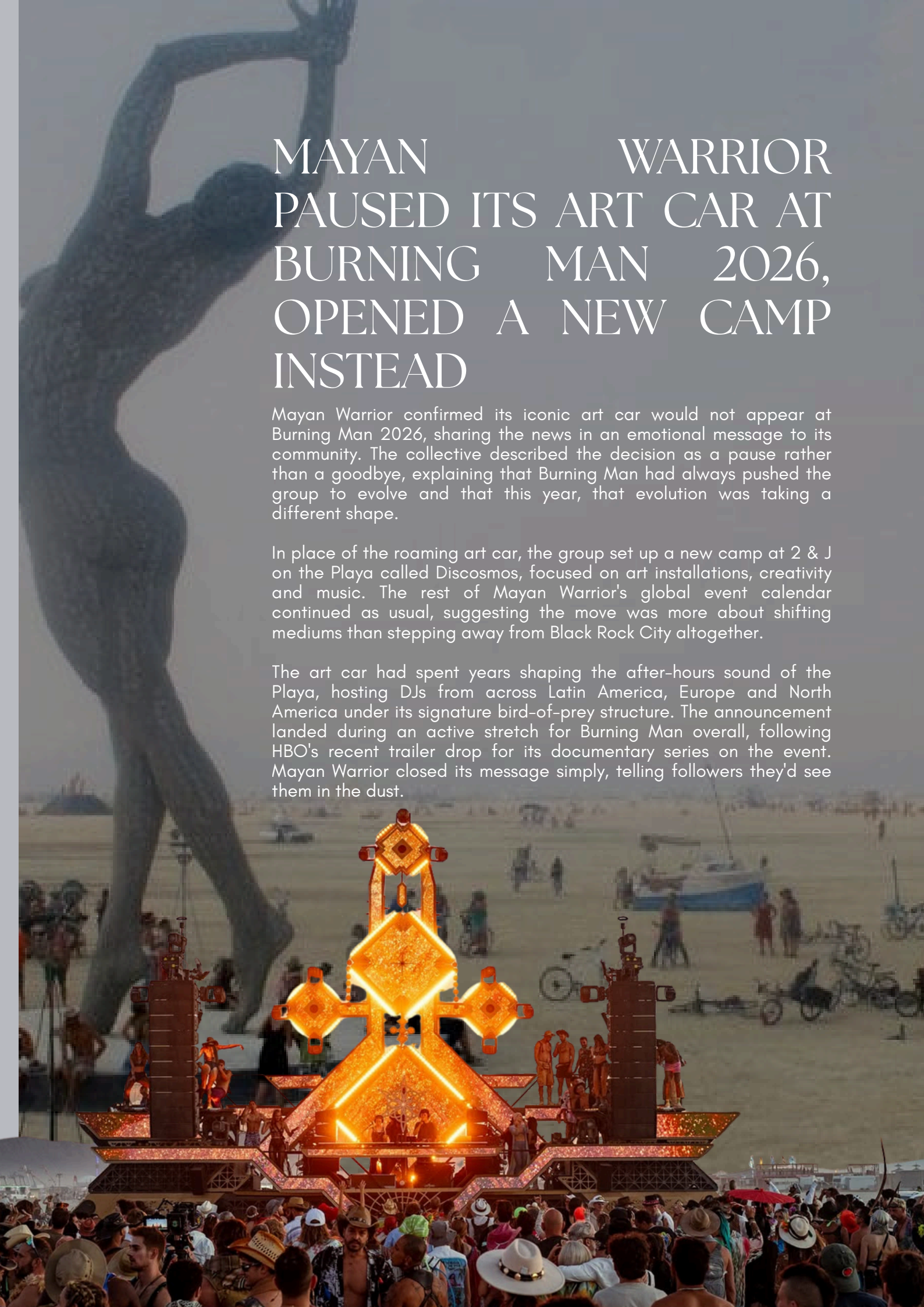


MAYAN WARRIOR PAUSED ITS ART CAR AT BURNING MAN 2026, OPENED A NEW CAMP INSTEAD

Mayan Warrior confirmed its iconic art car would not appear at Burning Man 2026, sharing the news in an emotional message to its community. The collective described the decision as a pause rather than a goodbye, explaining that Burning Man had always pushed the group to evolve and that this year, that evolution was taking a different shape.

In place of the roaming art car, the group set up a new camp at 2 & J on the Playa called Discosmos, focused on art installations, creativity and music. The rest of Mayan Warrior's global event calendar continued as usual, suggesting the move was more about shifting mediums than stepping away from Black Rock City altogether.

The art car had spent years shaping the after-hours sound of the Playa, hosting DJs from across Latin America, Europe and North America under its signature bird-of-prey structure. The announcement landed during an active stretch for Burning Man overall, following HBO's recent trailer drop for its documentary series on the event. Mayan Warrior closed its message simply, telling followers they'd see them in the dust.



POLICE FOUND A LARGE DRUG STASH BURIED AT THE CREAMFIELDS FESTIVAL SITE

Cheshire Police discovered a large stash of illegal drugs buried at the Creamfields site during a pre-event search of the Daresbury grounds, just days before the festival opened on Thursday. Officers dug up around 204 canisters of nitrous oxide alongside bags containing ecstasy, MDMA and ketamine tablets, with more than 80,000 fans expected on site across the weekend.

Superintendent Andy Blizzard said the discovery reflected a pattern police dealt with every year, describing individuals who tried to outsmart authorities by burying drugs at festival sites months in advance. The find came during a difficult season for UK dance events overall, following a recent 32-month sentence handed to a separate Creamfields drug smuggler and heightened police attention at events like Tomorrowland earlier in the summer.

The seized items were held as evidence while security operations continued to ramp up ahead of the gates opening, with organizers maintaining a zero-tolerance stance heading into the weekend.



SWEDISH HOUSE MAFIA TURNED A STORM CANCELL ATION INTO A FREE HOMETO WN RAVE

Swedish House Mafia's first of two headline nights at Gothenburg's Ullevi Stadium was canceled at the last minute due to worsening thunderstorm risk, which made the venue's open-top layout too dangerous to proceed. The show was set to be the trio's biggest-ever headline concert in their home country. In a statement on Instagram, the group said the safety of their audience, crew and staff came first, and promised more details as soon as possible.

The following afternoon, the trio turned the disappointment around by staging a free open-air concert at Götaplatsen in the heart of Gothenburg, giving fans the reunion they'd missed the night before. Announced just hours after the cancellation, the impromptu 1:30pm show pulled a massive crowd into the square in front of the city's iconic Poseidon statue, with thousands of fans waving Swedish flags and singing along to the group's biggest anthems in broad daylight.

The moment capped off a busy stretch for Axwell, Sebastian Ingrosso and Steve Angello, who'd been building momentum around new music including their collaboration with Lykke Li, "Happiness Is So Sad," and their debut show at Ushuaïa Ibiza. More than anything, the free show became a reminder of how deeply connected the group remained to their Swedish roots, turning a logistical setback into one of the summer's most talked-about hometown moments.





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