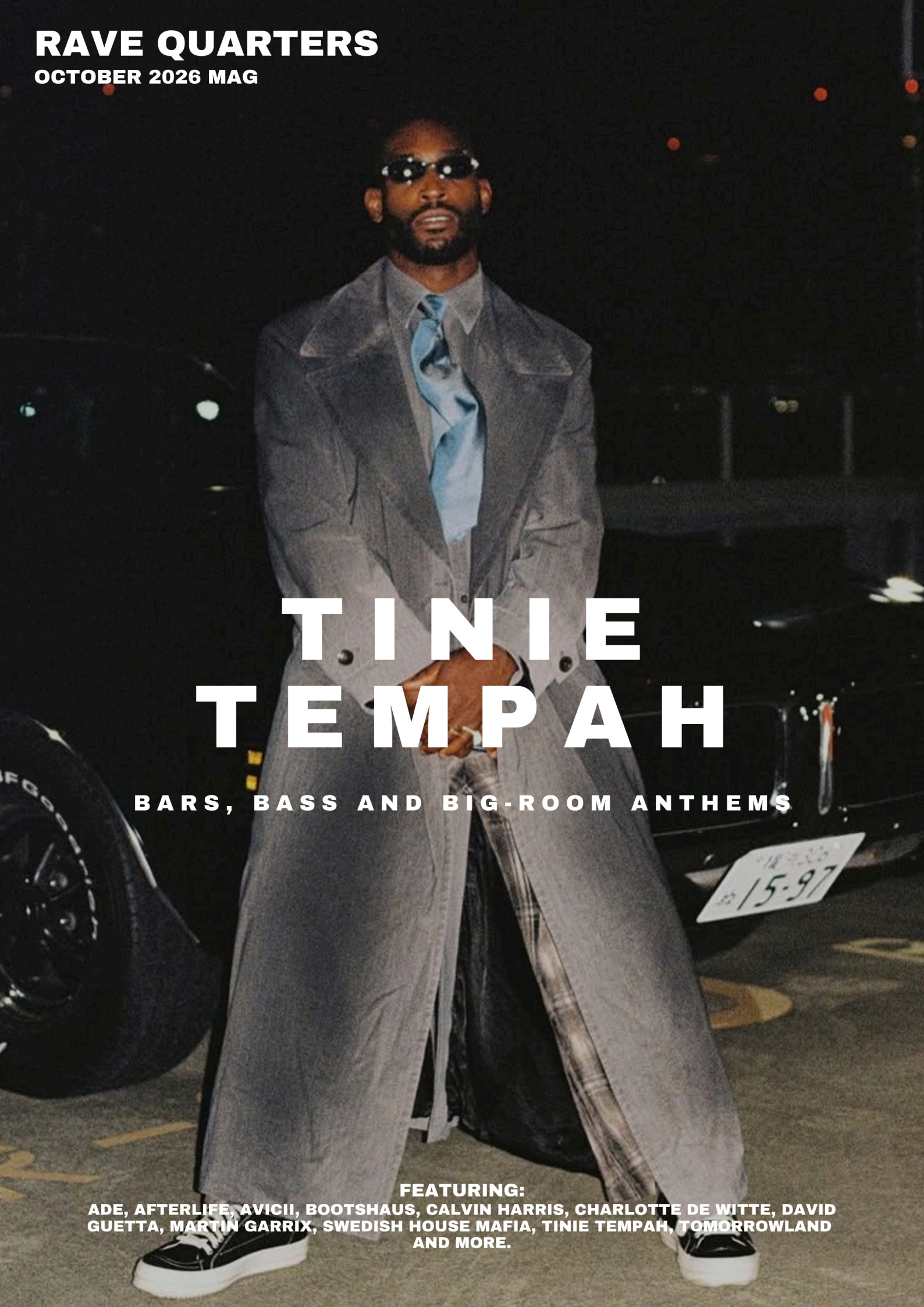
RAVE QUARTERS

OCTOBER 2026 MAG



TINIE TEMPAH

BARS, BASS AND BIG-ROOM ANTHEMS

FEATURING:

ADE, AFTERLIFE, AVICII, BOOTSHAUS, CALVIN HARRIS, CHARLOTTE DE WITTE, DAVID GUETTA, MARTIN GARRIX, SWEDISH HOUSE MAFIA, TINIE TEMPAH, TOMORROWLAND AND MORE.

ADE closes its 30th edition with nearly 4,000 artists and already has the dates for 2027 locked in

Amsterdam Dance Event wrapped up its milestone 30th edition, three decades after its launch in 1996, and confirmed that ADE 2027 will take place from October 20 to 24, 2027. This year's edition brought nearly 4,000 performing artists to more than 300 venues over five days and nights, with familiar stages such as Gashouder, Paradiso, Melkweg, Ziggo Dome, Club RAUM, Shelter and Bajes joined by special locations including the Centrale Markthal, ARTIS Aquarium, Wereldmuseum and Fabrique des Lumières.

The festival opened with a sold-out Swan Lake Remixed at Gashouder, where the Dutch National Ballet and ISH Dance Collective blended classical ballet with modern choreography, while Kybba performed alongside the Metropole Orkest at Melkweg and Boris Acket's EINDER installation welcomed the Royal Concertgebouw Orchestra at the Centrale Markthal on opening night, followed by collaborations with Elias Mazian, Djrum and choreographer Kiani del Valle through the week.

Jean-Michel Jarre served as the official Guest of Honour, leading a conversation on artificial intelligence and spatial sound at Felix Meritis and performing an audiovisual live show at AFAS Live, while ADE Lab at Westergas grew into two tracks, the free ADE Lab Discovery and the academy programme ADE Lab On Track. ADE and VibeLab also launched the first Nighttime Culture Index, which analyses more than 12,000 event lineups, 3,000 venues and nearly 30,000 cultural events worldwide, and Insomniac and ADE announced Map Point Summit, a new rave culture conference that will debut in Las Vegas in May 2027. ADE says that more specials, initiatives and events celebrating its 30 years will be unveiled in the coming months.

Insomniac and ADE unveil Map Point Summit, a new conference that wants to give rave culture an industry of its own

Insomniac and Amsterdam Dance Event announced Map Point Summit, a new conference for electronic music and rave culture that will debut in May 2027 at Virgin Hotels Las Vegas and run for three days between the Dusk weekend (May 14 to 16) and the Dawn weekend (May 21 to 23) of EDC Las Vegas 2027. Insomniac founder and CEO Pasquale Rotella revealed the summit during his keynote at the 30th edition of ADE, titled "The Future of Rave Culture and Why It Needs Its Own Industry" and moderated by Billboard Dance Director Katie Bain, where the conversation covered the importance of the live electronic music scene, the challenges facing independent promoters and Rotella's belief that rave culture needs a stronger and more independent business ecosystem to survive in the long term.

Rotella said that rave culture was built by ravers for ravers as a grassroots, community-driven movement with its own values and spirit, and that supporting independent promoters, sharing knowledge and creating opportunities for the next generation will help the scene thrive on its own terms, which is a vision he is excited to bring to life together with ADE. The name goes back to the early days of underground raving, when party locations were kept secret and ravers first travelled to a meeting spot called a map point, where they received directions to the party, and the summit brings that idea back as a way to help people find their way into the culture and grow within it.

The summit will bring together aspiring creators, independent promoters, artists, entrepreneurs and established professionals, and by combining ADE's experience in industry education with Insomniac's roots in live events it will offer industry conversations, educational sessions, creative workshops and networking, along with discussions on how community-driven events can keep their identity and independence as the scene grows. Speakers and ticket information will follow in the coming months, and fans and professionals can already register their interest at mappointsummit.com.

Tear gas and pepper spray disrupted several ADE 2026 parties amid a wave of suspected jewellery robberies

A series of suspected jewellery thefts involving tear gas and pepper spray disrupted several parties during this year's Amsterdam Dance Event, and according to the Dutch broadcaster AT5 the police received dozens of theft reports over the five days of the event. One of the incidents took place on Saturday evening at Franky Rizardo's FLOW event at the Gashouder, where a confrontation broke out near the stage after someone allegedly tried to steal an attendee's necklace and tear gas was then released into the crowd, which sent people running from the dancefloor. Fifteen people sought first aid and three of them needed further medical checks, but nobody was taken to hospital and no arrests were reported, and it was at least the fourth reported incident involving tear gas or pepper spray during ADE 2026.

In a follow-up report AT5 said that some of the thefts coincided with the release of chemical irritants, and one attendee described how gold necklaces were forcibly taken during an Awakenings event before the person was sprayed directly in the face with a substance resembling tear gas or pepper spray. The police are investigating the reports, although the full extent of the incidents remains unclear, and anyone with information can contact the Dutch police. The news came after ADE wrapped up its 30th edition with nearly 4,000 artists across the city.



CORE Melbourne reveals full timetable for its sold out Australian debut

CORE, which was born in the forests of Tomorrowland in Belgium and has since grown into its own universe of alternative house and techno, will make its Australian debut on Saturday, November 28, 2026, at The Nursery in Melbourne's Flemington Racecourse, with three stages running from 14:00 to 23:00 and an 18+ age limit, while a waiting list for the sold-out edition is open at core.world. The splithead stage designed by Tomorrowland's in-house creative team arrives alongside the Mano stage, which is dedicated to cutting-edge underground sounds and makes its second appearance after its debut at CORE Los Angeles, and the journey continues with Tomorrowland Thailand in December and Tomorrowland Brasil in May 2027.

The CORE stage builds from Dino Lenny's opening set through Bibi Seck, TSHA, Moodymann and Honey Dijon to a closing back-to-back between Australian favorite Mall Grab and UK powerhouse Effy, while Mano, hosted by Atmosphere, runs from Noise Mafia b2b Peterblue and Daria Kolosova to a final set by Kobosil, and ORLO moves from an extended two-hour set by Hannah D through Adriana b2b Edd Fisher and JNETT to a close by Jennifer Loveless.

Beyond the dancefloor, CORE partnered with Framed Agency and the non-profit ticketing platform Humanitix to donate AUD 30,000 to the artsbus of Artists for Kids Culture, a mobile arts studio, theatre and music space that has been on the road since March 2021 and brings creative activities to children who would otherwise miss out, building on the work of the Tomorrowland Foundation.



Justice will release the full Grand Theft Auto VI score on December 11

Rockstar Games and Justice announced Grand Theft Auto VI: Original Score, which will arrive on December 11 through Because Music, Ed Banger and Rockstar Games as a 2xCD and a 3xLP, with the vinyl available in a limited crystal clear edition as well as standard black. The album holds 30 tracks plus a number of bonus digital tracks, which together form a three-hour suite of material from the game, and pre-orders and pre-saves are already live.

Gaspard Augé and Xavier de Rosnay worked closely with the Rockstar team to match the beats of the gameplay with the story of Jason and Lucia, and the result is a score that is tuned dynamically to game events and reacts to the different ways players move through the people and places of Leonida. De Rosnay explained that the game is so large, both geographically and thematically, that the music had to cover a wide range of emotions, genres and textures, and that the duo was given the freedom to explore whatever it needed as long as it made sense for the game.

The album follows two previews, starting with "Flower in a Hurricane" featuring Tame Impala, SZA and King Gizzard & The Lizard Wizard, which was released alongside the reveal of Justice as the score's composers and became the duo's first non-feature song on the Billboard Hot 100 at No. 62 while also reaching No. 34 on the US Alternative Radio chart, and then "Pusher," their first collaboration with Gesaffelstein and a taste of the instrumental side of the score.

The project is the next big step for Justice after their Hyperdrama era, which won them the Grammy for Best Electronic Recording, and before the album lands they will play a DJ set at Simifest in Mexico City on December 5, while Grand Theft Auto VI itself is set to arrive on November 19 on PlayStation 5 and Xbox Series X|S.

Tinie Tempah

Tinie Tempah has been a fixture of British music since “Pass Out” went to number one in 2010. The Plumstead-born rapper’s debut album Disc-Overy won the Brit Award for British Album of the Year in 2011, and he has since moved between rap, pop and dance, from “Written in the Stars” and “Miami 2 Ibiza” with Swedish House Mafia to “Not Letting Go” with Jess Glynne and “Girls Like” with Zara Larsson. After stepping away from touring for around seven or eight years to focus on other areas of his life, he is now back with his new album The Night’s Not Dead, playing shows across the UK and Europe and meeting fans of all ages along the way.

We spoke to him about the impact his music has had on a whole generation of dancers, from “Pass Out” to “Miami 2 Ibiza”, his surprise appearance with Swedish House Mafia at Ushuaïa this summer, and the one artist, dead or alive, he would love to work with.

Hey, nice to meet you, and it's good to have you at Rave Quarters. Do you want to introduce yourself to those who don't know who you are?

Yo, I'm Tinie Tempah, and you're locked into Rave Quarters.

Thank you. First, an important question: are you aware of the impact your music has had on a whole generation, especially lifelong dancers?

Yes, absolutely! I've been seeing it more than ever, actually, since I started the rollout of my new album, The Night's Not Dead. I took a break for about seven or eight years to focus on other areas of my life. Music was still very, very important to me, but I wasn't gigging as much, and I wasn't out meeting as much of my audience. Recently, though, I've been going up and down the UK, going around Europe and doing loads of shows and meet and greets. I'm seeing loads of families, from parents to children, and sometimes even grandparents. But like you said, I'm also seeing a lot of dancers. When I meet them, they always say to me, "Wow, you know, 'Girls Like', I danced to that when I was in college or dance school," or "We did a dance to 'Pass Out' or 'Miami 2 Ibiza'." That's incredible. I've made music that makes people want to dance. That's great. Job done. Perfect.

Speaking of "Miami 2 Ibiza": how does it feel to be on the guest list and to work with Swedish House Mafia?

Being on the guest list and working with Swedish House Mafia is an amazing experience. Anyone who has been to one of their shows will know it's phenomenal. You just have to witness it to know what I'm talking about. All three of them, Steve, Sebastian and Axwell, are the coolest guys ever. The other day, I joined them on stage at Ushuaïa in Ibiza this summer. They usually open their set with "Miami 2 Ibiza." The set started at 9:30, and I got to Ushuaïa straight from the airport at 9:33, so they were already close to the end of the song. The minute they saw me, they wheeled it up and pulled the song back again. The crowd went absolutely amazing. It was great.

Oh, that's nice! To finish this interview off with one last question: if there were an artist, dead or alive, you would love to collaborate with, who would it be?

For me, that would be Michael Jackson. We were even in a club yesterday, and they started playing "Wanna Be Startin' Somethin'." I don't know how, but I think it was Chuckie and Ilwa, they went from some sort of EDM into "Wanna Be Startin' Somethin'." The rhythm, the way it was hitting, was just amazing. It's great to see music that was released so long ago still having a lasting impact. So yeah, definitely Michael Jackson.







Boris Brejcha names his farewell: “Last Chapter: Becoming the Joker Tour 2028” will be the final headline run of his career

After announcing that 2028 will be his last year as an artist, Boris Brejcha has revealed the name of his farewell, the Last Chapter: Becoming the Joker Tour 2028, which was first glimpsed in a video statement he shared on October 24, in which he is seen writing the tour title into an ornate book. The plan runs in two stages, with 2027 set to be his last year of festival performances and 2028 giving fans one final chance to see him headline his own shows, while dates and cities will be announced at a later date.

In the video Brejcha said that his fans have given him so much strength that he wants to give just as much back when everyone celebrates together one last time in 2028. The tour will close a career of more than two decades that began with his first releases in 2006 and made him an international name through his High-Tech Minimal sound and his joker mask, all while releasing music on his own terms.

His highlights in North America include a performance at the Hollywood Bowl with the Hollywood Bowl Orchestra, sets on the Sahara stage at Coachella and at Red Rocks in 2023 and 2025, and a show at Mexico City’s Palacio de los Deportes that drew more than 18,000 fans, while this year he brought his masked techno world to Tomorrowland and played a back-to-back with Eric Prydz at Hangar Royal Palace. With 2027 marked as his last festival season, fans have one more summer to catch him on a festival stage.

Tomorrowland turned De Rode Hoed into a walk through its festival worlds at ADE 2026

During the Amsterdam Dance Event, Tomorrowland took over De Rode Hoed on the Keizersgracht with a free expo that guided visitors through a series of rooms, each recreating the look, energy and atmosphere of a different edition, from Tomorrowland Belgium and Tomorrowland Winter to Tomorrowland Brasil and Tomorrowland Thailand, and together they told the story of a festival that has spread across continents without losing the essence that made it stand out in the first place.

One World Radio broadcast live from the venue on October 21, 22 and 23, starting at 12:00 each day, with guests such as Armin van Buuren, The Bausa, Kevin de Vries, Miss Monique, Amber Broos and Kölsch stopping by for interviews and short DJ sets that reached listeners far beyond the Amsterdam canals.

Beyond the music, the Tomorrowland Store offered merchandise available only at this location during the event, a bar serving Solo Vida gave visitors a spot to pause and meet people, and the Lab of Tomorrow presented innovations and ideas pointing to where the festival is heading.

The expo ran from October 21 to 24, opening at 10:00 each day and closing at 17:00 on Wednesday and at 20:00 from Thursday to Saturday, and its place at the heart of the city made it one of the most anticipated stops of the week, a program that celebrated both the festival's history and today's music while leaving room for the imagination to look ahead.









Carl Cox launches FREQUENCY, a limited edition eyewear collection made with Swiss brand iWear.LEGEND

Carl Cox has launched his own eyewear line, called FREQUENCY, which was created with the independent Swiss brand iWear.LEGEND and is on sale now. The drop includes two sunglasses models, VIBE with a bold rectangular silhouette and a pronounced brow line, and RIDE, a navigator style frame with a double bridge, each limited to 500 individually numbered pieces and cut from Mazzucchelli Renew acetate, with crystal laminated temples that reveal the collection's Frequency Pattern, an equaliser motif drawn from Carl's world, on a metal wire core.

Four accessories complete the line in limited runs, namely the High Frequency Bracelet, the Backstage Frame Holder, the On Tour Silk Sleep Mask and the Sun Session Visor, while a Collector's Box that brings everything together is limited to just 50 numbered boxes worldwide. Cox said that helping to design the eyewear he wears today felt personal, almost like choosing a vinyl record you are happy to buy, and that his glasses are the first thing he reaches for every morning.

Patrick Schaffer, founder of iWear.LEGEND, called the collaboration a natural next step given how long the glasses have been part of Carl's look and said that the two share a love for independence, honest craftsmanship and enjoying life on your own terms. The brand is based in Bern, belongs to JAZE Eyewear AG, and designs its frames in Switzerland and makes them in Italy.

The launch comes with a short film called Carl Being Carl, shot at Dante's HiFi in Ibiza, in which Cox talks through the moments that shaped him, from family parties in his childhood to his years as an Ibiza resident.



The Chainsmokers walk away from their label and say they are ready to experiment

This week, Alex Pall and Drew Taggart, the duo behind The Chainsmokers, posted a message to their fans on X. It opened with a line that caught people's attention instantly.

“After 11 amazing years, we are now independent artists.”

Within minutes, the replies filled up with worried fans. Independent? Did that mean what it sounded like? The duo moved fast to calm things down and did it with a joke.

“We realize our wording made it seem like we were breaking up but that is not true, our blood vows won’t allow it.”

Pall and Taggart have decided to go their own way and become separate from Columbia Records and Disruptor Records, which had been their headquarters for the last 10 years. This is what they wrote in their full statement online.

“After 11 amazing years, we are now independent artists. We are eternally grateful to our incredible team at Columbia/Disruptor for a decade plus of hard work that has resulted in unimaginable success. We have no idea what to expect for our next chapter but we are extremely excited to have fun and experiment with all our new music releases. Thank you for sticking with us fam we know we owe you some records!”

Their success cannot be overstated. The duo has released some of the most iconic records in the history of dance-pop music. “Closer,” performed alongside Halsey, was a slow burner of a song that defined the soundtrack of a generation. “Something Just Like This” featuring Coldplay was an epic sing along anthem that was played on radio stations all over the world. Then there are the records that put it all together, “Memories" “Do Not Open" “Sick Boy", "World War Joy”, and "So Far So Good” all of these songs represent a big legacy for the duo.Here is where this goes beyond just a business idea. It is clear from the start that the two don’t have an actual plan for the next stage of their journey. This is something quite important that they don’t shy away from admitting. Especially so considering how successful they’ve been for the past eleven years in the charts.

They also kept the door open to their audience. The duo invited fans to send questions about what the move means for their music. They extended the same invitation to other artists considering a similar path, a small sign that they see this as something they might help others navigate too.

Independence doesn’t mean they have been quiet. This year they have already released “Echo” with Oaks and “All The Time” with John Summit, two collaborations that show the duo still in motion and still working with fresh names in the scene.

And they closed their message with a line that might be the most fan-friendly part.

“Thank you for sticking with us fam, we know we owe you some records!”

Consider that a promise. With the label chapter closed and a lot of creative freedom ahead, the records may be coming sooner than anyone expected.



Thomas Bangalter surprised Paris with a set at the 20th anniversary party for DJ Mehdi's "Lucky Boy"

Thomas Bangalter, the former Daft Punk member, made a surprise appearance behind the decks at Wanderlust in Paris on Friday, October 30, where Ed Banger celebrated 20 years of DJ Mehdi's album "Lucky Boy" with a night devoted to Mehdi and his music. The lineup included A-Trak, Busy P, DJ Falcon and Breakbot b2b Irfane, and footage from the evening shows Bangalter playing to the Paris crowd.

The date could hardly have been more fitting, since "Lucky Boy" was released on Ed Banger Records on October 30, 2006, exactly 20 years earlier, and went on to become a cornerstone of the label's early catalogue, while Bangalter has a link of his own to the record through his edit of "Signatune," one of its best-known tracks. DJ Mehdi, a key figure in French hip hop and electronic music and a close part of the Ed Banger family, died in 2011, and the anniversary brought together many of the artists and friends who had worked alongside him, which made the rare sight of Bangalter at the decks all the more special.

beyerdynamic helps build Europe's highest recording studio at 2,600 metres in the Austrian Alps

The Infinity Studio, which is being built at 2,600 metres above sea level on the Schwarzkogel in Sölden and is set to open in December 2026, will become Europe's highest-altitude recording studio, with beyerdynamic on board as its exclusive headphone partner. Developed together with Wilderness Studios, the project aims to bring artists, producers and well-known personalities from around the world to the mountains for music productions, writing camps, listening sessions and exclusive concerts, and up to 15 people can work there at once, with a recording studio, a living space and a gaming area all looking out through large windows over the Tyrolean Alps.

The building was designed for its high-alpine setting around a modular concept that can be repositioned seasonally, with seven room modules forming a two-storey structure that opens towards the mountains and a 150-square-metre roof terrace that can host up to 100 guests, while bespoke acoustics, structural sound decoupling and high-end audio technology provide the base for professional recording. The studio is fully equipped with beyerdynamic's DT-series studio headphones, and the company also designed a small gaming lounge where artists can relax between sessions using its gaming headsets.

Andreas Rapp, Managing Director of beyerdynamic, said that the company wants to bring its audio expertise to places where people work creatively and find new inspiration, while Felix Brunhuber and Florian Fellier of Wilderness Studios, who started the project, said that more than ten years of working with international artists had taught them that the right environment shapes a creative process as much as the people in it, and beyerdynamic is now planning collaborations with international artists and producers alongside them.

Avicii's Tim Bergling Foundation opens its seventh free music studio for young people in Norrköping

The Tim Bergling Foundation, which was set up in memory of Avicii, has opened its seventh free music studio at the Navet Community Corner in the Navestad district of Norrköping, Sweden, and the space was created together with the local housing company Hyresbostäder i Norrköping and other local organisations. Anyone between 13 and 25 can use it to write, produce and record music at no cost, and according to Martina Larsson, Head of Communications at the foundation, no prior experience is required.

The studio joins six other locations in the foundation's Studios For A Better Day programme, which gives young people access to music production facilities and creative activities designed to support their well-being, and which began in 2022 with a first studio at House of Tensta, a youth centre in Stockholm. Larsson said that the goal is to open at least ten studios so that even more young people get the chance to create music, although locations and dates for the next ones have not yet been announced.

The foundation was established by the family of Tim Bergling after his death in 2018 and focuses on mental health and suicide prevention, and earlier this year it hosted a youth mental health debate at Avicii Arena, following its Together for a Better Day initiative.



Avicii's full Tomorrowland 2011 set is finally out, 15 years after "Levels" changed everything Family

Pophouse, the Avicii Estate and Tomorrowland released Avicii's complete 2011 MainStage set on the 15th anniversary of "Levels," and fans can watch it on both the Avicii and Tomorrowland YouTube channels as well as on Avicii Community, the official online home for his fans. The performance took place on July 23, 2011, and it captured his first appearance at the festival along with the live debut of the song that would later define his career, three months before its official release on October 28, 2011.

Since then, "Levels" has grown far beyond a breakout track, passing one billion streams on Spotify in 2024 and taking the No. 1 spot in the Tomorrowland Top 1000 for the fourth time in 2026. The 2011 set also opened a long relationship with the festival, which was followed by MainStage appearances from 2012 to 2015, and three of those later sets are already available in Spatial Audio on Apple Music, while this year's Avicii Tribute Experience gave fans another space to celebrate his music at the festival.

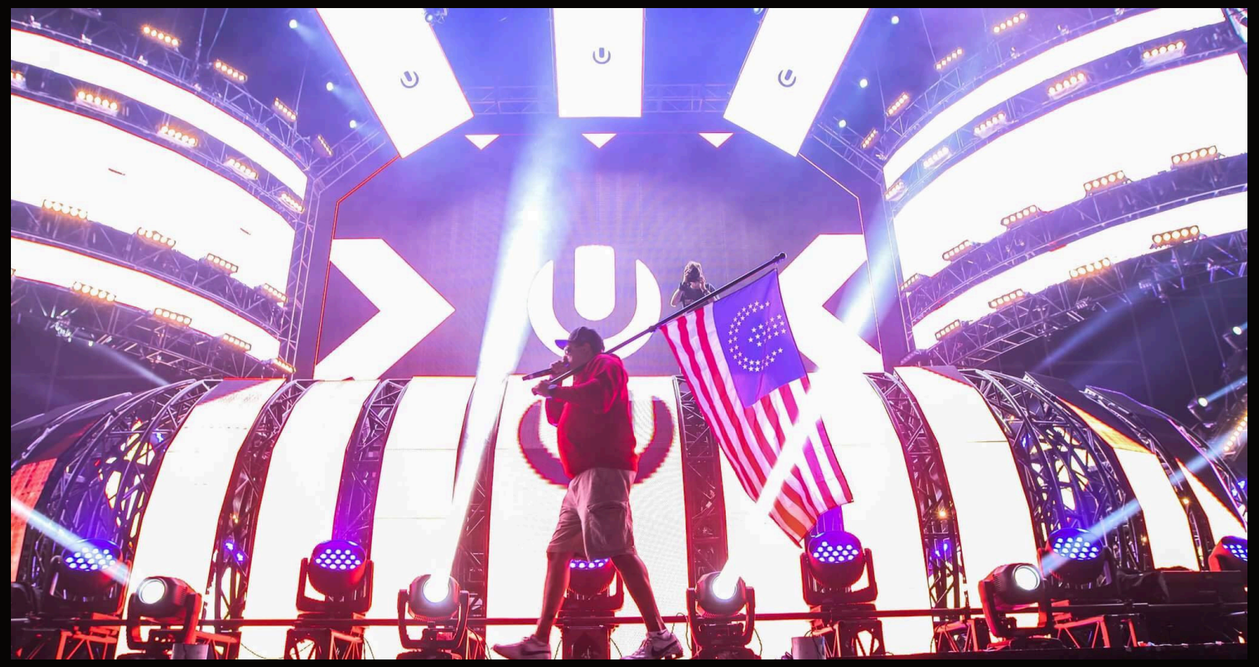
The audio of the 2011 set will also be available in the official Tomorrowland App, and anyone who signs in to Avicii Community can access the full set there, alongside exclusive content, archive stories, playlists and discography features on a platform that was built together with fans to preserve and extend his legacy.

Miami's Damian Pinto, the "Voice of Dance Music," reached the Top 15 of Ryan Seacrest's Top Host competition

Damian Pinto, the Miami-based Global Host of Ultra Music Festival Worldwide, known around the world as "The Voice of Dance Music," made it into the Top 15 of the national Top Host competition, which is presented with Ryan Seacrest and iHeartRadio and raises money for the Ryan Seacrest Foundation and its Seacrest Studios, interactive broadcast centers that bring creativity and connection to children in hospitals across the country.

Pinto has been the main stage voice of Ultra since its first edition in Miami in 1999, and over nearly three decades he has traveled with the biggest DJs on six continents and introduced their sets in front of crowds of hundreds of thousands, all while championing the dance music values of Peace, Love, Unity and Respect. He said that the part he loves most about hosting is the positive effect music has on people everywhere.

The competition, which is operated by Colossal, offered a grand prize of $25,000, a six-episode podcast produced by iHeartRadio and a guest spot on On Air with Ryan Seacrest, and voting for the step from the Top 15 to the Top 10 closed on October 29, 2026, at 7 p.m. PDT.



EXIT is going home to Serbia

EXIT Festival announced that it will return to Serbia after the student-led movement for freedom and justice won the election and ended more than a decade of political dominance by Aleksandar Vučić's ruling party, which means the festival will be back at Petrovaradin Fortress with a special edition in July 2027, ahead of a full-scale comeback in 2028. The festival began in 2000 as a student movement for democracy and peace, and it came full circle when it backed a new generation of protesting students, a stance that brought so much political, security and financial pressure that it could not hold its traditional edition at the fortress in 2026, and that included the detention of founder Dušan Kovačević's brother in May, on the eve of one of the largest student protests in the country.

Kovačević said that standing with the students meant risking everything the team had built over a lifetime, but that the courage of Serbia's students had brought freedom back and that EXIT was finally coming home. In an emotional Instagram post, the festival explained that a full return had originally been planned for 2028 because of the 18 months of preparation it requires, until the reaction of fans made it clear that nobody wanted to wait that long, so the team decided to gather at the fortress next July to celebrate freedom, unity and love.

The announcement also kept a promise from July, when EXIT and students from Novi Sad met at the fortress during the days the festival would normally have taken place and hung two banners side by side, one reading "STUDENTS ARE WINNING" and the other "NEXT YEAR AT THE FORTRESS". During its year away, EXIT staged eight events in six countries, from Montenegro and Croatia to Malta and Spain, and it finished with the Starlight Festival at the Great Pyramids of Giza in October 2026, which drew more than 40,000 visitors from 114 countries. Details about the concept, lineup, dates and tickets for the 2027 edition will be announced soon.

AMF packed a sold-out Johan Cruijff ArenA with 40,000 fans for one of the biggest nights of ADE's 30th edition

On Saturday, October 24, 40,000 fans from around the world filled the sold-out Johan Cruijff ArenA for a night of music that ran until 06:00, which confirmed AMF as the biggest show of Amsterdam Dance Event and the flagship event of Insomniac Europe. Afrojack, Amelie Lens, Armin van Buuren, ARTBAT, D-Block & S-te-Fan, David Guetta, Korolova and Marlon Hoffstadt took turns behind the decks and led the crowd through melodic and peak time techno, house, trance and hardstyle in one unbroken journey, which made it the most musically diverse edition of AMF so far.

The centrepiece was David Guetta presents Monolith, a large scale production with an immersive audiovisual show that turned the whole stadium into a single stage, while fans who could not make it to Amsterdam followed the night through partial broadcasts on Radio 538 and Fun Radio and through AMF's own livestream.

Dennis de Bruin, General Manager at Insomniac Europe, said that selling out a stadium is never a given and thanked every fan, artist, partner and crew member who made the night possible, while Armin van Buuren said that presenting Dance Department live from the venue and then playing to a packed ArenA during the 30th edition of ADE was a night he would not forget.

Armin van Buuren uploads his full AMF 2026 set, played to 40,000 fans, to YouTube

If you missed Armin van Buuren at AMF this year, you can now relive the whole thing, because the Dutch trance icon has put his complete set from the Johan Cruijff ArenA on his official YouTube channel just a week after the show. It was recorded on Saturday, October 24, in front of 40,000 fans in the sold-out stadium, at the flagship event of the 30th edition of Amsterdam Dance Event, where he shared the bill with Afrojack, David Guetta, Amelie Lens, Marlon Hoffstadt, ARTBAT, D-Block & S-te-Fan and Korolova.

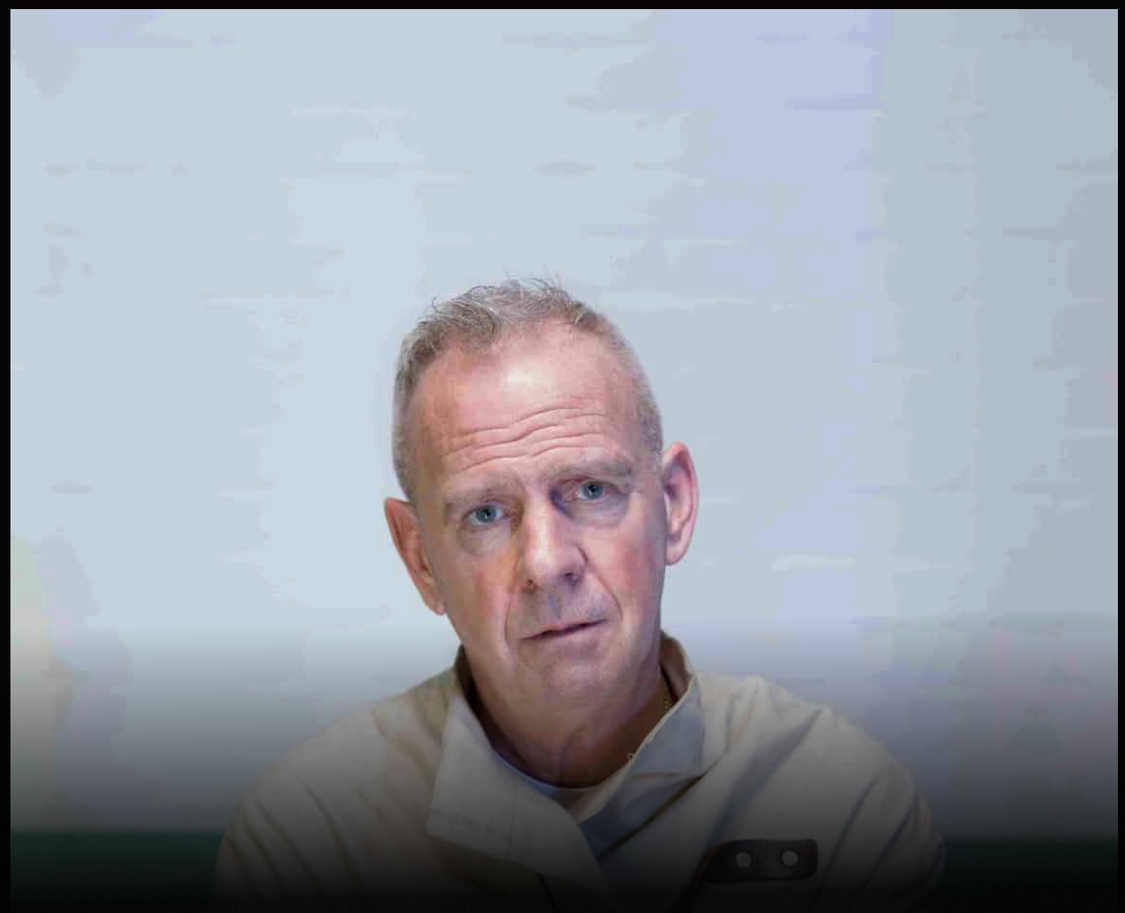
The selections included his collaboration with Silver Panda, "Here In My Arms (Enjoy The Silence)," "Magical" with HALŌ and Shaun Farrugia, and his own take on Jeff Wayne's "The Eve Of The War," while Empire Of The Sun's "Walking On A Dream" and MORTEN's "Gimme Dat" also made an appearance. The night also brought a debut, as he premiered his collaboration with Douwe Bob, "What If I Told You," live in front of the ArenA crowd ahead of its official release this week, and during ADE he also joined Amelie Lens for a surprise b2b elsewhere in the city.



Armin van Buuren crashed Amelie Lens's EXHALE night at ADE for a surprise b2b

ADE 2026 delivered one more unexpected pairing when Amelie Lens was headlining her EXHALE takeover at the 5,000-capacity G-Star Rawfactory in Amsterdam and Armin van Buuren stepped into the booth for a back-to-back set that nobody had announced, which brought the Belgian techno star and the Dutch trance icon together behind the same decks, and Lens later shared clips of the set with her followers on Instagram.

The EXHALE event filled multiple rooms at the venue, with a lineup that also featured Anfisa Letyago and Blondex, alongside two more b2b performances from Adiel and HAAi and from DAX J and DJ Nobu. It was one of several appearances for Lens during the week, since on Saturday, October 24, she also played AMF at the Johan Cruijff ArenA in front of 40,000 people, on a bill that included Armin van Buuren, Afrojack, David Guetta, Marlon Hoffstadt, ARTBAT, D-Block & S-te-Fan and Korolova. The ADE run rounded off a big year for Lens, who released her debut album "AURA" via EXHALE Records in September and drew 14,000 fans to Antwerp's KMSKA square for a landmark hometown show.



Fatboy Slim raised £50,000 for the Brighton & Hove Albion FC Foundation with two intimate sold-out shows in his hometown

Fatboy Slim raised £50,000 for the Brighton & Hove Albion FC Foundation after Norman Cook played to 800 people on each of two sold-out nights, October 13 and 14, at the seafront venue Quarters in Brighton, with all of the money going directly to the charity. It was his first appearance at the venue and a rare chance for fans to see him in such a small room, and Cook said that the shows were a great way to help the foundation and to put a spotlight on the incredible work it does, having been an ambassador for the charity since 2024. The foundation is the official charity of the Premier League club, and Quarters shared footage from both nights on Instagram, showing Cook behind the decks.

The shows capped a big year for Cook, who celebrated 30 years of his debut album "Better Living Through Chemistry" with a reissue featuring rare and previously unreleased material, who recently revealed that he has never been paid for his 100 sets at Glastonbury, and who continues to host his Big Beach Boutique events on Brighton Beach.

Charlotte de Witte Joins the G-Star Family

Techno music has never really had a fashion sense, but it certainly has its preferences. Dark clubs, loud sounds and nice jeans. And since Charlotte de Witte recently announced on her Instagram account that she is the new face of G-Star RAW, it appears that one more loose end was tied.

She has gone on to state

“Denim has always been part of how I move through the world, on stage, on the road, at home, so becoming part of the G-Star family honestly feels like the most natural thing. I’m very excited for what’s ahead.”

As the latest member of the raw-denim label based in Amsterdam, it is a very natural thing for her to become a part of the family, she noted, while expressing her excitement about the future.

As for what the collaboration will entail, the exact details remain a mystery, as the campaign has not been revealed. Nevertheless, it is a worthy example of the fashion industry slowly crossing paths with a major name of the genre.

The news lands in the middle of a very busy 2026 for the KNTXT boss.

It started with The Resistance. She released the EP and gave every cent of the proceeds to nightlife advocacy. Then she took it on the road as an audiovisual live show, carrying it across Europe this summer, with stops at Rock Werchter, Sónar and Bilbao BBK.

The story continues to build momentum. In February 2027, she is heading to the Flanders Expo in Ghent for two nights. On Friday, February 5, she will be hosting her back to back driven KONNECTED concept, joined by Nico Moreno, NOVAH and Theo Nasa. The following night, she goes back to back with KI/KI for three hours, their first ever back to back together.

A new EP, a touring live show, two big nights lined up in Ghent and now a denim campaign. Whatever G-Star has planned, it's joining a story that's already moving fast.





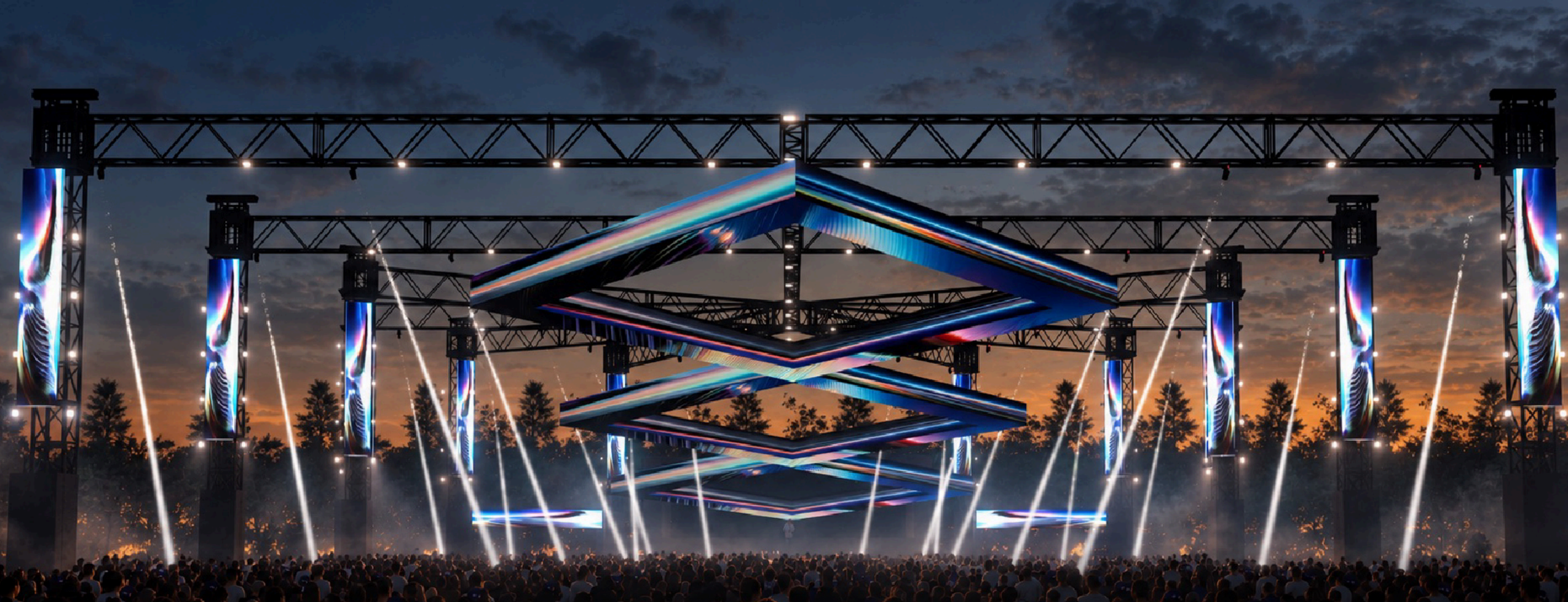
Charlotte de Witte plays the Great Pyramid of Giza and becomes Tudor's new brand ambassador in the same busy autumn

Charlotte de Witte played a headline set in front of the Great Pyramid of Giza on Saturday, October 10, closing the first edition of Starlight Festival, a brand-new weekender co-founded by the team behind Serbia's EXIT Festival. The lineup around the Belgian techno star included Indira Paganotto, Michael Bibi, Cloonee, Vintage Culture and Adriatique, and it was the first time a multi-day dance music event had been held at the site. The Great Pyramid is the oldest of the Seven Wonders of the Ancient World and the only one still largely intact, and having been completed around 2600 BC, it stood as the tallest structure on Earth for almost four millennia.

The pyramids have become an increasingly popular stage for electronic music, with Tiësto playing there last December and Keinemusik, Carl Cox and Anyma's record-breaking headline show for 15,000 people following in 2026, although the rise in events has also sparked concern, and a lawsuit filed by the Egyptian Center for Economic and Social Rights seeks to halt large-scale music events at the complex because of the impact of powerful sound systems and lasers on the ancient structures.

Shortly after the Giza show, on October 18, de Witte was named the new brand ambassador of the Swiss watchmaker Tudor, which she announced in a joint Instagram post with the brand that showed portraits of her wearing a Tudor watch with a light blue dial while working on a piece of studio hardware. She wrote that her whole life is built around time, with a set counted in beats per minute and a tour counted in flights and time zones, and that she is beyond honoured to take on the role. The announcement drew responses from across music and sport, as the All Blacks, who are also part of the Tudor family, welcomed her in the comments, while French producer Sebastien Leger joked that he owns two Tudor watches yet nobody had contacted him.

It was her second major brand partnership within weeks, after she was named the new face of G-Star RAW earlier in October, and the touring calendar has been just as full, since her Chicago show that week was moved from Navy Pier to the Aragon Ballroom because of high winds. Looking ahead, the KNTXT founder will headline Flanders Expo in Ghent in February 2027, where she will also play her first-ever back-to-back with KiKi, and on the release front she recently shared "The Resistance" EP on KNTXT.



Creamfields unveils Runway 2.0, a new stage that merges two fan favourites for its 30th anniversary

Creamfields has announced Runway 2.0, a new stage concept that will make its debut at the 2027 edition as part of the festival's 30-year celebrations, combining the defining features of Runway, which launched in 2022 and quickly became a fan favourite, and HALO, the 45-metre circular arena from 2025 that surrounded the crowd with 360-degree and overhead video, lighting and sound. The decision came after strong demand from fans for the return of Runway, and the new stage reimagines it on a larger scale.

Designed by the award-winning studio Lucid Creates, which has worked with Creamfields since 2022 and created both of the original concepts, Runway 2.0 will hold 20,000 people on a footprint of 60 metres by 40 metres, with HALO's expansive circular layout merged with Runway's signature structure that reaches out above the crowd. Three huge 15-metre diamond structures lined with LED screens will tower over the arena as its visual centrepiece, carrying a more complex overhead display of sweeping visuals, dynamic lighting and immersive video that flows from the stage across the diamonds, while the DJ stands at the heart of it all.

Runway 2.0 will arrive at Creamfields 2027 in Daresbury, Cheshire, over the August Bank Holiday weekend from Thursday 26 to Sunday 29 August, and tickets are on sale now at creamfields.com.

Swedish House Mafia and Lykke Li's "Happiness Is So Sad" climbs to No. 1 on Billboard's Dance Airplay chart



Swedish House Mafia scored their fourth No. 1 on Billboard's Dance Airplay chart when "Happiness Is So Sad" with Lykke Li jumped from No. 4 to the top spot on the chart dated October 24, helped by a 28% increase in plays during the October 2 to 8 tracking week, according to Luminate. The song was released on July 30 through DANSA, the trio's independent label, and it also gives DANSA its first Dance Airplay No. 1, while for Lykke Li it is the first No. 1 on any US Billboard chart.

Axwell, Steve Angello and Sebastian Ingrosso had previously topped the chart with "Wait So Long" for one week in 2025, with "Don't You Worry Child" featuring John Martin for 16 weeks across 2012 and 2013, and with "Save the World" for seven weeks in 2011, and the new track became their 15th career entry on the chart when it debuted in August. It is also enjoying a seventh straight week at No. 1 on the WARM Global Dance Radio chart, which tracks plays from more than 200 dance radio stations worldwide, and the success follows the release of its music video, which was filmed in Guadalajara. The milestone also arrived just days after "Until Now," the 2012 compilation that featured "Don't You Worry Child" and "Save the World," turned 14.



The Beatgrid That Finally Keeps Up With You: Serato DJ 5.0 Beta

A new track has been discovered, uploaded to the decks, play button hits and the beatgrid slowly floats out of sync. Time to panic edit and pray the audience does not realize it.

The release of the new Public Beta for Serato DJ 5.0 by Serato is for just such occasions.

The feature to highlight is Lucid Beatgrids, the newest beatgrid technology developed by Serato that they claim is the most accurate and intuitive one so far. The new analysis engine was built from the ground up to identify BPM shifts and downbeats in both constant and variable BPM songs, thus difficult songs should require much less editing work.

Want more control? A new Flexible Analysis mode joins an improved fixed mode, alongside better beatgrid editing tools and BPM labels on the waveform.

Cue Loops lets you save any loop to a hot cue, then jump to it and trigger the loop instantly with a single press. It's perfect for prepping signature moments in a set. It's exclusive to Serato DJ Pro.

Open Streaming lets you log into multiple streaming services at once and mix across providers and your local library without switching accounts. Providers now appear as individual crates, a new dropdown makes searching across services easy, and BPM and key info show up for streaming tracks before analysis. That last feature works with Beatport, SoundCloud, Tidal and Spotify, but not yet Apple Music.

Lucid Beatgrids and Open Streaming come to both DJ Pro and DJ Lite. The beta is open to everyone, so you can try it early and help shape the final release. Learn more at Serato's The Drop page.

The Beatgrid That Finally Keeps Up With You: Serato DJ 5.0 Beta

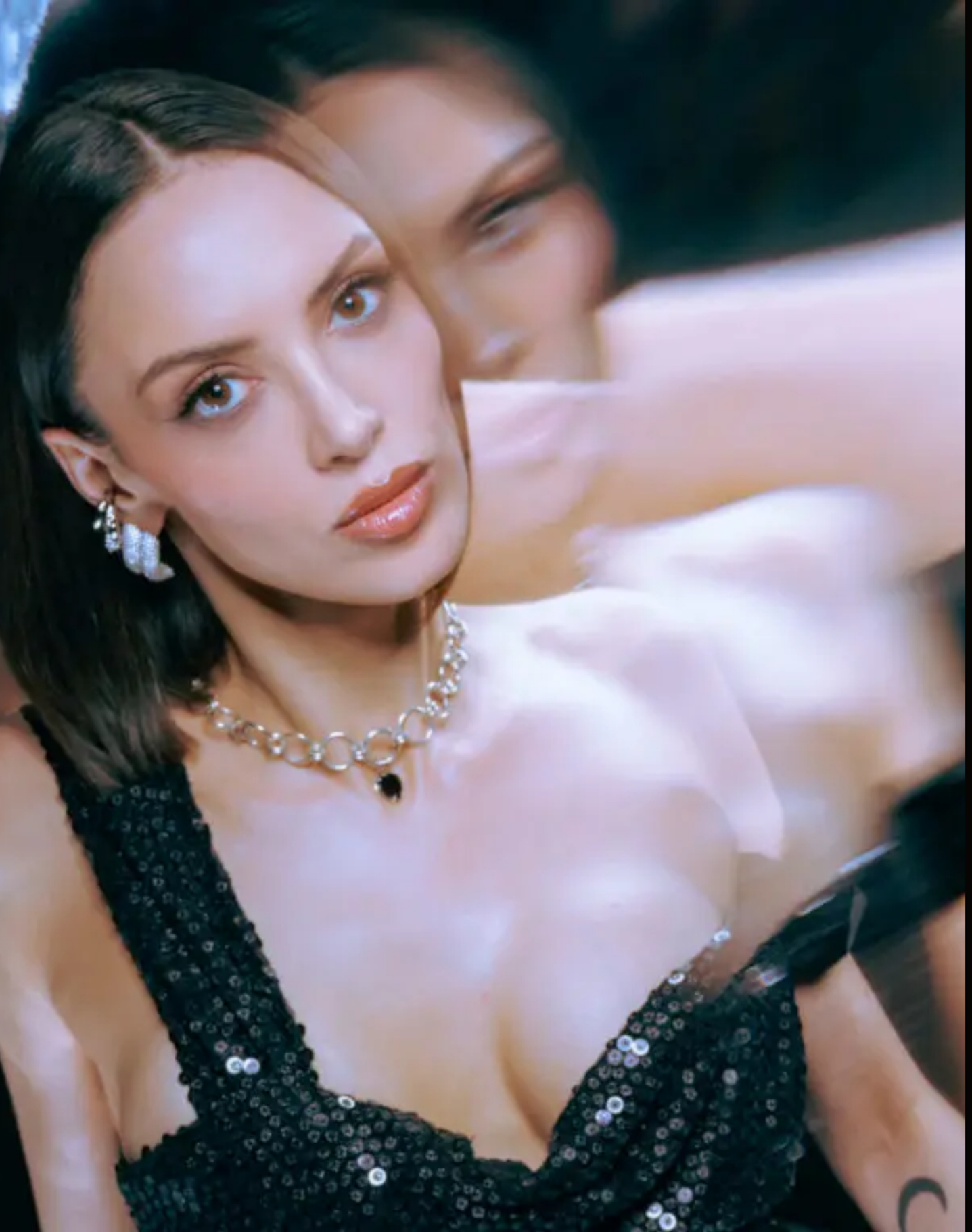
Some songs refuse to fade, since films end and advertisements disappear while certain soundtracks keep getting played long after the credits have rolled, and Warner Music India is betting that this staying power deserves serious investment, which is why the label has made a series of catalog acquisitions and partnerships to deepen its presence in Southern India with a clear focus on Tamil and Malayalam music.

The first big step was the purchase of the Gemini Music library, which includes a selection of Tamil film soundtracks, and the label also struck a special agreement with film director Gautham Vasudev Menon that goes beyond his film work, because Warner acquires his entire discography, including the music he has released on his own. On the Malayalam side, Warner has teamed up with the production company and distributor Magic Frames, whose library already holds more than 500 songs and keeps growing, and all of its future music and music videos will be released through the label.

Jay Mehta, Managing Director, Recorded Music and Publishing, India and SAARC, said that South India's vibrant regional markets are central to building a sustainable, future-forward music business in the country and that the deals combine marquee catalogs with long-term creative partnerships, while Ashok Parwani, Head of Music for South India at Warner Music India, pointed out that South Indian film music has a lasting cultural impact and that the partnerships allow the label to build on that appeal while investing in the next generation of releases.

The strategy works on two levels, with the catalogs giving Warner access to songs with lasting appeal and the exclusive agreements and regular launches securing a steady flow of new music, which suggests that a label with worldwide reach is now far more interested in the music of Tamil and Malayalam cinema and that the South is no side story in India's music business.





Sara Landry signs with Kobalt in the middle of a trademark fight with her former management

Sara Landry has partnered with the music publisher Kobalt, which announced the deal on Instagram and timed it to coincide with the release of her new album "Divine Intervention," describing her as an international producer and DJ star whose electric energy has captivated fans on dancefloors around the world. The album came out on October 16 through her own HEKATE label, runs for 14 tracks and was ten months in the making, and it follows her 2024 debut "Spiritual Driveby." It was written around her touring schedule, so planned collaborations turned into solo statements and studio sessions sparked entirely new ideas, and it opens with the psytrance-infused title track alongside Electric Universe, the group Landry credits as a mentor in her love of the genre, before moving through hard bounce, psy-techno and hardstyle on tracks such as "Hands Up." She previewed the record with singles including "Interesting" and "Energy" with Ali James, and Kobalt, which works with a wide roster of electronic artists, announced a partnership with Anyma last year.

The deal arrives during an eventful month for Landry, who filed a trademark infringement lawsuit in Manhattan federal court on October 6 through her company Landry IP LLC against her former management, Night Night Ltd., which operates as The Night Department, and its affiliated company Prepare to Flash. The complaint alleges that the defendants kept using her name and her HEKATE branding after their authority to represent her had ended, including in music distribution and to promote their management business, which allegedly created the false impression that they were still authorised to represent her and her label, and when her team later tried to take control of the HEKATE account with the distributor Believe, Prepare to Flash allegedly refused to authorise the transfer.

Landry signed with the firm in 2023 and moved to end the relationship in August 2025 after a dispute over the ownership and control of her music and label, and the suit alleges that her former managers sought 50% ownership of both without appropriate payment. The Night Department has its own case against her in the UK, filed in July, which alleges that she terminated their agreement without proper grounds, while the firm denies her allegations and maintains that the ownership terms were clearly disclosed in its contracts. Landry said that ownership and artists' rights are deeply important to her and that she looks forward to continuing to advocate for artists having control over their work and their careers, and the federal case is still at an early stage, with the defendants yet to respond.



Sven Väth wraps up 2026 with the T.R.A.N.C.E. Winter Tour, a final sweep through Europe, the Americas and Asia

Sven Väth is closing out the year with his T.R.A.N.C.E. Winter Tour, a last run of shows across three continents, and the German techno veteran said he is coming straight from an Ayurveda retreat, feeling recharged and ready to dance with his fans again for one more journey filled with music, love, energy and a little bit of madness. He singled out his dates in Costa Rica, Colombia, Mexico, Argentina and New York as the ones he is looking forward to most.

The tour began on October 23 at Grelle Forelle in Vienna and continued on October 24 at Frieda's Büchse in Zurich, before it crossed the Atlantic for Vertigo at Campo Lago in San José, Costa Rica, on October 30 and Ritvales Festival in Medellín on October 31. It returns to Europe with D! Club in Lausanne on November 6, Caposile Festival in Verona on November 7 and Mayday in Katowice on November 10, and then heads to Buenos Aires for Deseo Club on November 13 and Creamfields on November 14.

On November 18 he will play an ambient set at Harmony Music Week in Amsterdam's Gashouder, followed by Time Warp Mexico City on November 20 and Time Warp New York on November 21, and the European leg picks up again with The Sanctuary in Milan on November 27, Ampere in Antwerp on November 28 and Unum in the Mountains at Titlis in Engelberg on November 29. December brings Document in Bristol on December 4, Resistance at Drumsheds in London on December 5, Pacha Munich on December 11 and LOFI in Amsterdam on December 12, with a Dubai date still to be announced, and Väth will welcome the new year with an all-night-long set at Womb in Tokyo on December 31.

Fred again.. helped build Apple Music's new look out of real sound waves

Apple Music has unveiled a new logo and visual identity, and Fred again.. played a part in creating it, with the redesign built around the idea of being "made by sound" and using real musical frequencies to generate the rippling, liquid forms that now shape the streaming service's look. Together with his collaborator Nest Acoustics, Fred again.. developed a short musical composition that doubles as Apple Music's new sonic signature, and individual notes were played through a transducer, a device that turns audio signals into physical vibrations, placed in a shallow bath of mineral oil, after which the ripples and refractions that formed in the liquid were filmed and became the raw material for the design.

In a behind-the-scenes film Apple explained that the team wanted sound itself to create the visuals and set out to distill the idea of music into something visually beautiful, which led to the attempt to create the perfect sound wave with a rig that moves a large amount of liquid at the frequency of each note. The new identity includes a reworked musical note icon shaped by the forms captured on camera, as well as a new lowercase wordmark that pairs the Apple symbol with a customised version of Apple's SF Pro typeface, and the approach draws on Liquid Glass, the translucent design language that Apple introduced across its software in 2025.

The new logo first appeared at the opening of Apple Music Hall in London and is now rolling out across all platforms, following a busy few months for Fred again.., who recently spoke out against AI-generated music and released "9 Months 50 Hours" with Latin Mafia.



The Royal Concertgebouw Orchestra played Beethoven beneath Boris Acket's EINDER to celebrate 30 years of ADE

To mark three decades of Amsterdam Dance Event, the Royal Concertgebouw Orchestra performed Beethoven's Fifth Symphony beneath EINDER, the 80-metre-long installation by Dutch artist Boris Acket, with around 70 musicians playing under the baton of Riccardo Minasi inside Amsterdam's Centrale Markthal while Acket's moving fabrics shaped an ever-changing sky of movement, light and shadow above them. The evening brought classical music, visual art and technology together under one roof.

EINDER, the Dutch word for horizon, opened at the Centrale Markthal during ADE and consists of two huge fabrics that float and take shape in currents of artificial wind, controlled by motors and air flows yet never fully predictable, while the light from the hall's sky panels shifts through the day from soft morning tones to sunset colours and night skies. The soundscape was created by the British producer Djrum, with a spatial sound system that moves along with the fabric.

The orchestra's performance was one of several special events planned around the installation, alongside a piece by choreographer Kiani del Valle and appearances by Elias Mazian and Joep Beving, and the exhibition continues from October 30 to November 1. Acket is best known in electronic music for the large-scale fabric installations he created for Fred again..'s USB002 tour, a scenography that later travelled to New York as an exhibition, and EINDER is part of ADE's 30th edition programme, which features more than 3,600 artists across the city.



Daft Punk and LEGO announce a partnership

Daft Punk and the LEGO Group have announced a new partnership that spans products, short films and brand experiences, and it is the first time the French duo has been reimagined in brick form. The collaboration was teased on "Daft Punk WDPK 83.7," the duo's fictional radio station, which signed off on October 21 with a 30-second clip of a red 2×4 LEGO brick seen from behind, its three internal tubes framed to look like speaker woofers. To make it official, the two released a short film in which the duo's minifigures follow a holographic red brick through a dark landscape until LEGO architecture builds up around them and they land behind a brick-built DJ console, set to "Voyager" from Discovery and "Human After All."

The first product comes from the LEGO Ideas platform, where a father and son design that recreates the pyramid stage from Daft Punk's 2007 Alive tour won the Grand Prize in LEGO's "Music to Our Ears" challenge in 2020 and later passed the 10,000-supporter mark needed for review, and it is now moving into development as an official set. Patrick Harboun, the fan behind the design, said that it all started as a creative escape during lockdown, born from his and his son's shared love of Daft Punk and LEGO building.

Cédric Hervet, creative director for Daft Punk, called the pyramid stage one of the most recognisable expressions of the duo's visual world and said it was fitting for a fan-created design to take centre stage, while Julia Goldin, Chief Product and Marketing Officer at the LEGO Group, said that both Daft Punk and the LEGO brand inspire generations through creativity and a deep connection with fans, and that this is only the beginning of a bigger journey. More details are expected in 2027.



Martin Garrix names his next album "Marty" and sets the release for March 5,

Martin Garrix has revealed that his next album, titled "Marty," will arrive on March 5, 2027, and he shared the news at the end of an intimate DJ set for his top Spotify fans, one of his first appearances of this year's Amsterdam Dance Event. The title is taken from DJ Marty, the moniker the Dutch star used in his earliest days behind the decks, and during the set he also played unreleased material, including another track with his own vocals.

That follows his recent single "This Dream Of You," released through Darkroom Records, on which Garrix sings himself and which first served as the intro to his headline set at Tomorrowland this summer. "Marty" will be his first album under the Martin Garrix name since SENTIO in 2022, which came a year after Greatest Hits Vol. 1 from his AREA21 project with Maejor.

The announcement landed during a big week for Garrix in his home city, since his label STMPD RCRDS celebrated its tenth anniversary with a special ADE show at AFAS Live on Thursday, October 22, and teamed up with Schiphol for a secret airport event, while earlier this year he also released "Fireflies" with U2. Further details on the album, including its tracklist and collaborators, have not yet been announced.



Chris Stassy sold out his Bootshaus debut, and a night later Cosmic Gate brought trance to the same floor in

The Cologne club Bootshaus had two big nights last weekend, starting on Friday, October 16, when Chris Stassy played his first-ever show there to a sold-out crowd. The Dutch DJ and producer, who performed as Chris Stussy until August, is one of the most in-demand names in house music, and according to the club the Main Floor was packed from the first track to the last, with PERFECT TIMING handling the warm-up and the closing set while MATISA and VITESS completed the lineup.

One night later, on Saturday, October 17, Cosmic Gate took over the same floor. Since Bossi left the project in February after 27 years, Nic Chagall has carried Cosmic Gate on alone, and Bootshaus described his set as emotional and full of energy, with a crowd that sang along to every anthem. In a statement the club summed up the weekend as two nights, two sounds and one floor, which is exactly what Bootshaus stands for, and thanked everyone who celebrated with them.

It has been a busy autumn for the club, which marked its 22nd anniversary in September with a new L-Acoustics sound system, and Stassy's debut also caps a big year for the artist, whose track "Breather" drew praise from Mauro Picotto after Creamfields this summer.

Calvin Harris announces his first-ever North American headline tour, and the whole run sells out

Calvin Harris has announced his first-ever headline tour of North America, an arena run promoted by Live Nation that opens on April 1, 2027 at TD Garden in Boston, confirming what fans had hoped for since "Feel So Close" billboards appeared across the US. The tour was first announced with 18 dates, but because of what Harris called phenomenal demand, two more were added, a second night at Barclays Center in Brooklyn on April 10 and a second night at the Kia Forum in Los Angeles on May 28, which brought the total to 20 shows.

After Boston the tour heads through Baltimore, Philadelphia and Brooklyn before crossing into Canada for Toronto, Montreal and Hamilton, followed by a Texas run through Houston, Fort Worth and Austin. It continues to St. Paul and Chicago's United Center, and in May it moves west with Salt Lake City, Oakland, Seattle, Vancouver and San Diego, before the two-night finale at the Kia Forum in Los Angeles on May 27 and 28. The general sale opened on October 22 via calvinharris.com.

The tour caps a record-breaking year for the Scottish producer, who played to more than 100,000 fans across two sold-out hometown shows at Hampden Park in Glasgow, sold more than 330,000 tickets on his Australian headline tour and earned a Guinness World Records title in São Paulo for the largest attendance at a DJ set by a single artist, with an estimated 1.6 million people.

Now that the entire tour has sold out, Harris addressed his fans on Instagram, writing that he is genuinely blown away by the response but that he also wants to acknowledge how frustrating the ticket situation has been. His team worked hard to keep prices reasonable so that the shows would be accessible, and seeing tickets immediately resold for crazy prices has been very disappointing, which he said is the opposite of why he makes music and plays shows. He apologised to those who missed out and closed by saying that he is absolutely buzzing to get out there and that it is going to be a special time.



Miss Monique plays the biggest solo show of her career in Buenos Aires, with Robbie Williams as a surprise guest



Miss Monique played the biggest solo show of her career when her new audiovisual show "Biorhythm" made its Argentina premiere at a sold-out Mandarine Park in Buenos Aires on October 3, in front of 15,000 people. Robbie Williams surprised the crowd by joining her on stage for a live performance of "Beauty In Us," their new single, which is out now on Cr2 Records. Miss Monique said that after more than 15 years behind the decks, the night was one of those moments that are hard to put into words, and she thanked everyone who made it happen.

Across a four-hour set, the Ukrainian DJ and producer opened with a special intro version of her hit "Concorde" and played club favourites such as "Nomacita," "Hot Sauce" and "Rajada," while also teasing unreleased music on her Siona Recordings label, including "17," her collaboration with Henri Bergmann and Mario Eighta, which was set to drop on Friday, October 16, and "Undertone" with Paradoks. She closed with the upcoming single "Unknown," due in December on Cr2.

A year in the making, "Biorhythm" brings the rhythms of nature into machine-made electronic music by combining real-time generative industrial visuals with organic elements, and she explained that the show proves that nature still finds its way through today's industrial world of AI and technology, since these two extremes do not have to be in conflict and can exist in balance. The show premiered on Tomorrowland's Freedom Stage in July, and there are only two more chances to see it this year, at the new Brooklyn Hall at Pacha NYC on November 13 and at Phantom in Paris on November 27, which has already sold out. It caps a landmark year for Miss Monique, whose journey was also featured in Tomorrowland's "We Are Tomorrow" documentary.



NoCopyrightSounds wins a £1.4 million interim payment from its former distributor AEI Music

NoCopyrightSounds scored an important win in its legal battle with its former distributor AEI Music when the High Court in London ordered AEI to pay the label £1.4 million plus interest ahead of a full trial that is due in January 2028. The court also ordered AEI and NCS's former sub-publisher, Featherstone Music, to provide interim accounts that set out the debt owed to the label, as well as the sums retained after the relationship ended that were due to NCS artists and songwriters.

According to Simkins, the law firm representing NCS, the court found that even on the defendants' own evidence the debt stands at a minimum of £4.5 million, and after giving interim credit for AEI's counterclaims it settled on £1.4 million, an approach the court itself described as generous to the defendants. Simkins said that there was no real dispute that AEI owes NCS very substantial sums, and at trial the label will seek a further sum of around £5 million plus a full account.

AEI Music Group intends to seek permission to appeal and stresses that its counterclaims remain to be resolved, while co-founder Diluk Dias said that the company is proud of what it built together with NCS and saddened that such a close working relationship ended this way, adding that the dispute would best be resolved by mediation. AEI, whose brands include UKF and Drum&BassArena, remains a 25.25% shareholder in NCS.

Founded by Billy Woodford in 2011, NCS lets creators use its music for free in exchange for credit, and its catalogue of more than 1,500 tracks had passed 500 billion plays by 2024, with releases that include Alan Walker's 2014 breakout "Fade."

Michael Smith, the man behind an $8 million AI music streaming fraud, was sentenced to 18 months in prison

Michael Smith, 54, of Cornelius, North Carolina, was sentenced to 18 months in prison, which ended the Justice Department's first-ever criminal case for music streaming fraud. U.S. District Judge John G. Koeltl handed down the sentence in Manhattan federal court on October 6, together with two years of supervised release and an order to forfeit $8,091,843.64, after Smith had pleaded guilty in March to one count of conspiracy to commit wire fraud.

According to prosecutors, the scheme ran from 2017 to 2024 and relied on thousands of bot accounts on platforms such as Spotify, Apple Music, Amazon Music and YouTube Music, at times as many as 10,000 at once, which were used with software to stream hundreds of thousands of AI-generated songs billions of times. In April 2023 alone, his bots streamed his music 80.9 million times through YouTube Music family plans, while the entire Taylor Swift catalogue recorded 9.3 million family plan streams that month. U.S. Attorney Jamie McDonald said that by flooding streaming platforms with automated bots in place of consumers and fake songs in place of creativity, Smith robbed genuine artists and their fans of millions in royalty payments.

Because royalties are paid from a shared pool, fraudulent streams divert money away from artists whose music is played by real listeners, and the case lands as platforms step up their fight against AI spam, with SubmitHub now blocking AI music submissions and streaming services tightening their policies.





Glastonbury 2027 sold out in just 42 minutes, even at the highest ticket price in the festival's history

Glastonbury 2027 tickets went on sale at 9am BST on Sunday, October 4, and by 9:42am they were gone, which left thousands of fans in the online queue empty-handed. The festival said that demand had greatly exceeded supply and apologised to everyone who missed out, and the rush had started days earlier, since coach packages released on Thursday, October 1, sold out in under 30 minutes.

The sell-out came despite a general admission price of £408 including the booking fee, the highest in the festival's history, with buyers paying a £100 deposit per person and the balance due in the first week of April 2027. Tickets remain strictly non-transferable, and each one carries the holder's photo to keep touts out. Demand was always going to be huge, because the 2027 edition follows a fallow year in 2026, when Worthy Farm was given time to recover, and organiser Emily Eavis has confirmed that all three headliners are booked, although their identities remain a secret, which has fuelled wild speculation, with Fatboy Slim recently tipping Fred again.. for the Pyramid Stage.

For those who missed out, there is still hope, because Glastonbury has confirmed a resale of cancelled or returned tickets in spring 2027, sold exclusively through the official See Tickets website. The festival returns to Worthy Farm in Pilton, Somerset, from June 23 to 27, 2027, with more than 4,000 performances across over 100 stages.



Fatboy Slim has played Glastonbury more than 100 times and has never been paid for a single set

Norman Cook, better known as Fatboy Slim, revealed in an interview with Metro that his long relationship with Worthy Farm works on a rather different basis from the usual festival deal. He said that he has never been paid to play there, but that he has also never paid to attend, since Emily and Michael Eavis give him free tickets and let him play little quiet gigs in strange places, which is a very Glastonbury arrangement and one that clearly suits him.

Cook first played the festival in 1986 with a band and has returned almost every year since under various aliases, celebrating his 100th Glastonbury set on Block9′s Genosys stage in 2025. He explained that he has played there so many times even when he was not officially on the bill, with some years in an official capacity and others simply as a sightseer, and he described the festival as the most fun, forward-thinking and beautiful human experience of alternative culture, one that has not been tarnished by money.

He also offered his pick for the 2027 headline slot, saying that it has to be Fred again.., whom he wants to see on the Pyramid Stage. His comments come as Glastonbury prepares for 2027, with tickets now priced at £408, and Cook remains as busy as ever after his recent Royal Society of Chemistry show, so wherever Glastonbury goes next, he will be there, paid or not.

Like Mike is back on stage with Dimitri Vegas at Ushuaïa Ibiza after a break to focus on his recovery

Like Mike returned to the stage on September 30, when he reunited with his brother Dimitri Vegas at Ushuaïa Ibiza for the closing night of the Tomorrowland residency on the island. The Belgian DJ had taken a temporary break to focus on his health, and earlier this summer he stepped away from Tomorrowland and his touring schedule, which left Dimitri Vegas to carry their mainstage slots alone, so seeing the two brothers side by side again made the final party of the residency one to remember.

Fans wasted no time celebrating, and under the club's post announcing the reunion the comments quickly filled with messages welcoming him back, ranging from "Mike is back" and "incredible to see legendary Mike back" to people calling him the "king of the microphone," while others thanked him for the night and said they were glad to see both brothers on stage together.

The comeback does not end in Ibiza, because Dimitri Vegas & Like Mike are scheduled to perform on October 31 at the Monumental Plaza de Toros México in Mexico City, which gives Latin American fans their own chance to see the duo reunited, and the return shows that one of the most famous partnerships in dance music is back in action.



MRAK removed as managing director of the company behind Afterlife amid an internal

MRAK, whose real name is Carmine Conte, has been removed as managing director of Karmat Music GmbH, the Berlin-registered company behind the Afterlife label and event series, which he built together with Anyma under the name Tale Of Us. According to publicly accessible documents from the Berlin commercial register, shareholders voted to remove him with immediate effect at a meeting on August 6, 2026, which he reportedly did not attend and for which he sent no legal representation, and a notification dated August 17 confirmed the change, with Matteo Milleri, known as Anyma, remaining as managing director.

The change concerns management and not necessarily ownership. Reports from several outlets indicate that the register still lists Conte as a 30% shareholder, alongside Milleri with 30% and Afterlife co-founder Aurelia Ortiz with 30%, while the Italian company SIPAL S.p.A. holds the remaining 10%, and although some reports have described his exit as a full departure from the company, the available records point only to his removal from management.

The move comes amid an internal legal dispute in which Karmat Music alleges that Conte shared confidential company documents with SIPAL during a separate legal battle between SIPAL and Karmat, and that a lawyer he instructed accepted SIPAL's claim on the company's behalf, which led to a court decision against Karmat in May 2026. These are allegations from the company that have not been ruled on in court, and Conte has not made a public statement.



David Guetta sold out his Monolith show at London's O2 within minutes

David Guetta has sold out his Monolith show at The O2 in London, and it took only minutes for his Saturday, June 5, 2027 date at the arena to be gone. The French superstar shared the news on Instagram, thanking London for the incredible love and support and promising that the team would make the night unforgettable. Presented by Labyrinth Events, the show is part of The O2's 20th birthday celebrations and will be his only London show of 2027.

The speed of the sell-out shows how big the appetite for Guetta's productions is in the UK, and when he first announced the date he called it his biggest London show to date and said that the city has always been very special to him. The Monolith comes to London after a huge summer that included three sold-out nights at the Stade de France, as well as shows across Germany, Belgium and Portugal.

Not everyone was celebrating, though, since a number of fans used the comments to share their frustration at missing out during the pre-sale and general sale, with some describing the ticket-buying experience as difficult, while The O2 answered those who did secure a spot with a simple "Oh we're READY." Guetta joins an anniversary programme at the arena that also features Maisie Peters, Jorja Smith, SOMBR and Don Omar.





Andrew Garfield Sparks Debate After Claiming Real DJs Should Play Vinyl

Actor Andrew Garfield recently found himself at the centre of a heated discussion within the electronic music scene after sharing his opinion on what it takes to be a DJ. During an appearance on Kareem Rahma's online series Subway Takes, Garfield argued that the title should only apply to those who use physical records, stating that DJs who do not play vinyl cannot truly be considered DJs.

His perspective was inspired by a visit to Berlin, where he met a sound engineer working on his film set who also happened to be a dedicated vinyl collector with an impressive collection of between 12,000 and 15,000 records. According to Garfield, the engineer organised an impromptu party for the crew, carefully selecting music throughout the weekend based on the people expected to attend. He compared the process to cooking, explaining that creating a memorable musical experience takes time, attention and genuine passion.

Host Kareem Rahma challenged Garfield's argument, pointing out that the definition of DJing had never been limited to a particular format. Garfield later clarified that he did not intend to discredit digital DJs, although his sarcastic response to Rahma's warning that the DJ community might criticise him did little to prevent the discussion from gaining momentum.

Several artists and DJs quickly shared their reactions online. Toronto-based DJ Ciel expressed her appreciation for vinyl while rejecting the idea that it should define someone's abilities, arguing that thoughtful music selection and a genuine connection with the audience matter regardless of the format. DESIREE described Garfield's statement as elitist, while Marlon Hoffstadt responded with a sarcastic remark about receiving advice on DJing from an actor.

The discussion highlighted a debate that has followed the scene since digital equipment became increasingly common in DJ booths. Although vinyl has experienced a noticeable resurgence, with artists such as Armin van Buuren performing vinyl-only sets in 2026, the format alone does not determine someone's skills behind the decks. Ultimately, musical knowledge, creativity and the ability to connect with a crowd remain far more important than the equipment being used.



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