

RAVE QUARTERS

SEPTEMBER 2026 MAG

ALESSO

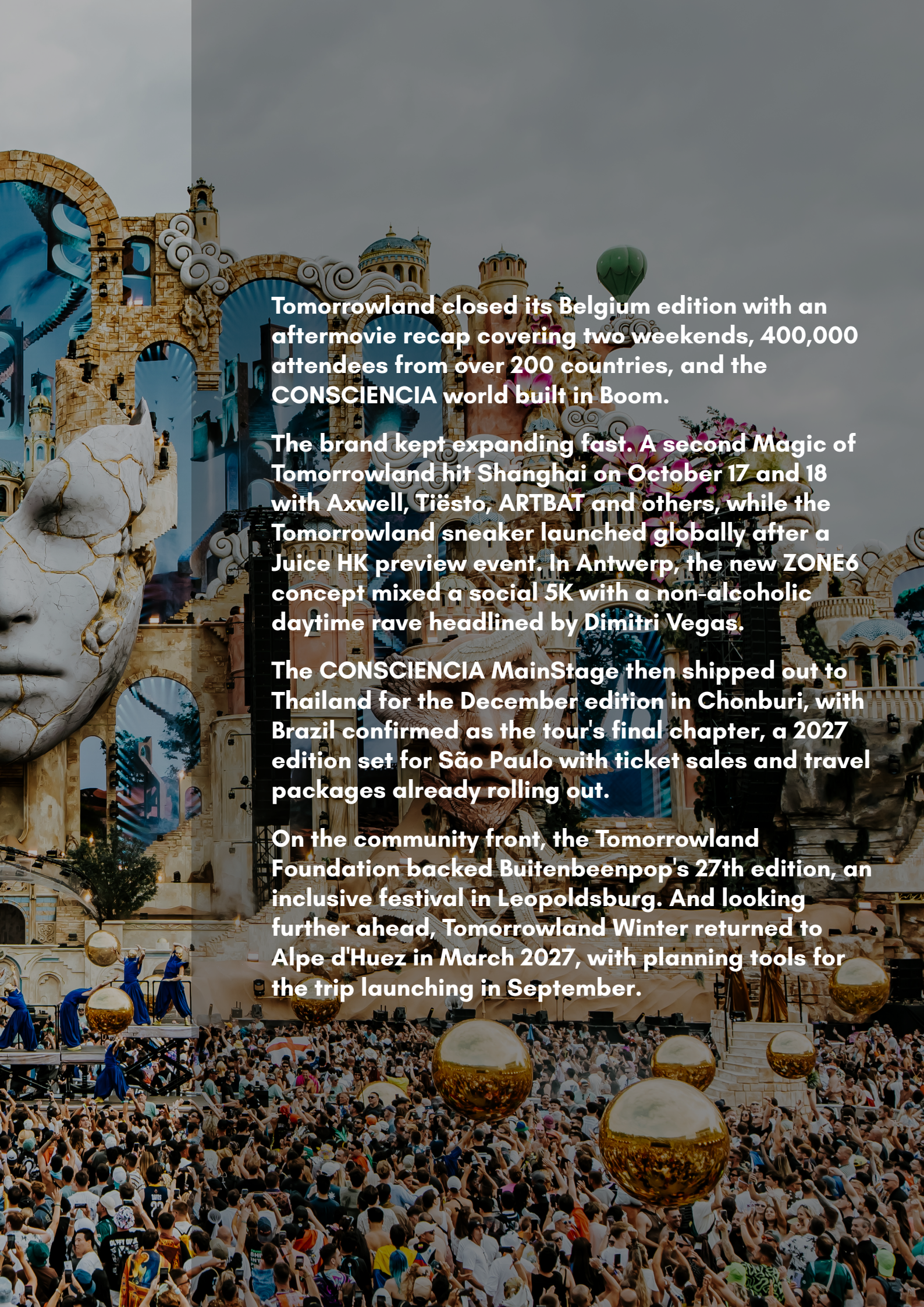
PROGRESSIVE HOUSE'S MASTERMIND

FEATURING:

A STATE OF TRANCE, ADE, ADE LAB, ALLE FARBEN, AMAZON MUSIC, AMNESIA IBIZA, ANYMA, APPLE MUSIC, ARGY, ARMIN VAN BUUREN, BASIC-FIT, BLACK HOLE RECORDINGS, BORIS ACKET, BURNING MAN, CALVIN HARRIS, CARISTA, CHASE SAPPHIRE RESERVE, CIRCOLOCO, COCOON, DAVID GUETTA, DJRUM, EINDER, ELECTRISIZE, ELI BROWN, ÉTIENNE DE CRÉCY, FRED AGAIN..., GOLDENVOICE, GTA VI, GUY-MANUEL DE HOMEM-CHRISTO, HEAD TRIP, IBIZA, INSOMNIAC, JAMES HYPE, JOHN SUMMIT, KETTAMA, KOMPLOTT, LATIN MAFIA, LOOP EARPLUGS, LOVE SESSIONS, MAU P, MISS MONIQUE, MUSICAL FREEDOM, NIBIRII, OVERGAVE, PACHA IBIZA, PRISMATIC RECORDS, REFUNE, RÜFÜS DU SOL, SEBASTIAN INGROSSO, SOLOMUN, SVEN VÄTH, TIËSTO, TIMMY TRUMPET, TOMORROWLAND, ULTRA JAPAN, UNVRS IBIZA, VINTAGE CULTURE, WARNER MUSIC GROUP, WE ARE TOMORROW, ZAMNA

*Tomorrowland Wrapped
Up 2026 and Already
Looked Ahead*





Tomorrowland closed its Belgium edition with an aftermovie recap covering two weekends, 400,000 attendees from over 200 countries, and the CONSCIENCIA world built in Boom.

The brand kept expanding fast. A second Magic of Tomorrowland hit Shanghai on October 17 and 18 with Axwell, Tiësto, ARTBAT and others, while the Tomorrowland sneaker launched globally after a Juice HK preview event. In Antwerp, the new ZONE6 concept mixed a social 5K with a non-alcoholic daytime rave headlined by Dimitri Vegas.

The CONSCIENCIA MainStage then shipped out to Thailand for the December edition in Chonburi, with Brazil confirmed as the tour's final chapter, a 2027 edition set for São Paulo with ticket sales and travel packages already rolling out.

On the community front, the Tomorrowland Foundation backed Buitenbeenpop's 27th edition, an inclusive festival in Leopoldsburg. And looking further ahead, Tomorrowland Winter returned to Alpe d'Huez in March 2027, with planning tools for the trip launching in September.



Fred again.. Brought LATIN MAFIA Into His Mexico City Set for a Spatial Audio Release

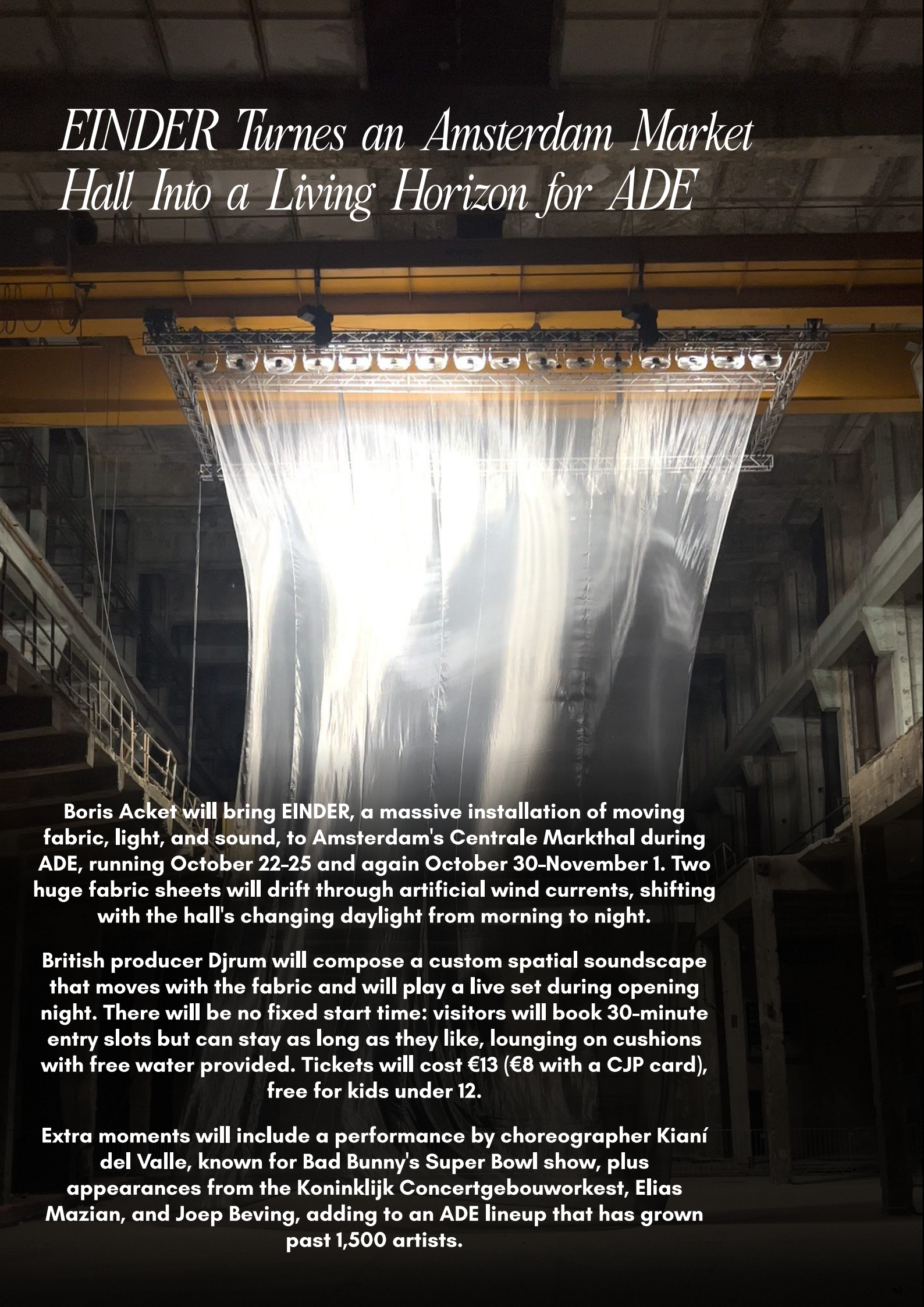
Apple Music released Fred again..'s Mexico City DJ set from the USB002 series on September 11, exclusively in Spatial Audio. The recording came from a performance on December 11, 2025, and featured a guest appearance from Mexican trio LATIN MAFIA.

The Mexico City show marked the final stop of Fred again..'s ten-week USB002 project, which paired ten songs with ten cities, letting each location shape the sound and mood of its set. For the Mexico stop, LATIN MAFIA stepped into the booth alongside Fred for a hometown moment that blended both acts' styles.

That collaboration didn't end there. It laid the groundwork for their joint mixtape 9 months & 50 hours, which came out earlier in the summer following a 50-hour livestream that let fans watch the process unfold in real time. EINDER Turned an Amsterdam Market Hall Into a Living Horizon for ADE

With Mexico City now released, Apple Music completed a set of three USB002 recordings, joining earlier releases from Lyon and Toronto. Together, the three form a city-by-city record of Fred's USB project, all captured in Spatial Audio.

EINDER Turns an Amsterdam Market Hall Into a Living Horizon for ADE

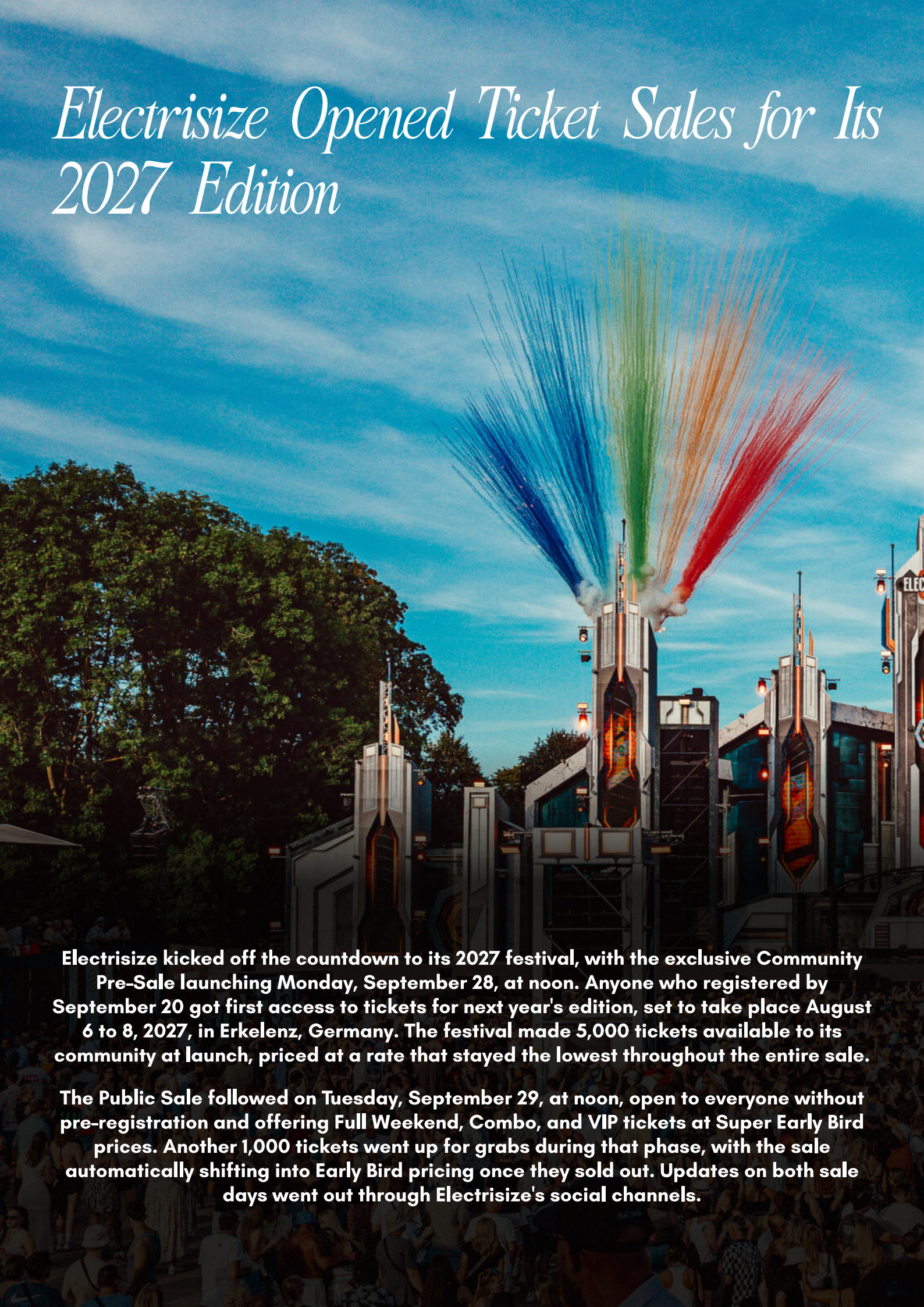


Boris Acket will bring EINDER, a massive installation of moving fabric, light, and sound, to Amsterdam's Centrale Markthal during ADE, running October 22-25 and again October 30-November 1. Two huge fabric sheets will drift through artificial wind currents, shifting with the hall's changing daylight from morning to night.

British producer Djourm will compose a custom spatial soundscape that moves with the fabric and will play a live set during opening night. There will be no fixed start time: visitors will book 30-minute entry slots but can stay as long as they like, lounging on cushions with free water provided. Tickets will cost €13 (€8 with a CJP card), free for kids under 12.

Extra moments will include a performance by choreographer Kianí del Valle, known for Bad Bunny's Super Bowl show, plus appearances from the Koninklijk Concertgebouworkest, Elias Mazian, and Joep Beving, adding to an ADE lineup that has grown past 1,500 artists.

Electrisize Opened Ticket Sales for Its 2027 Edition



Electrisize kicked off the countdown to its 2027 festival, with the exclusive Community Pre-Sale launching Monday, September 28, at noon. Anyone who registered by September 20 got first access to tickets for next year's edition, set to take place August 6 to 8, 2027, in Erkelenz, Germany. The festival made 5,000 tickets available to its community at launch, priced at a rate that stayed the lowest throughout the entire sale.

The Public Sale followed on Tuesday, September 29, at noon, open to everyone without pre-registration and offering Full Weekend, Combo, and VIP tickets at Super Early Bird prices. Another 1,000 tickets went up for grabs during that phase, with the sale automatically shifting into Early Bird pricing once they sold out. Updates on both sale days went out through Electrisize's social channels.



For the second year, the festival brought back its limited Loyalty Package, available from the start of the pre-sale and including a Full Weekend or Full Weekend VIP ticket alongside exclusive merchandise, festival goodies, and a small keepsake item.

Electrize also renamed its NextGen Tickets to Young Tickets, expanding the discounted age range beyond the previous 16 to 19 bracket to now include ages 16 to 21, aiming to bring in a slightly older group of younger festivalgoers.

Ticket insurance returned as an add-on during checkout as well, covering unexpected situations like sudden illness or hospital visits, handled through an external partner.

The 2027 edition was set to once again take over the grounds around Haus Hohenbusch in Erkelenz, turning the site into one of the region's largest festival locations for three days of EDM, hardstyle, hard techno, pop, rock, and party anthems inspired by Mallorca.

*Basic-Fit Is Teaming Up With
ADE for a Daytime Club Event
Led by CARISTA*



Basic-Fit, Europe's largest fitness chain, is becoming an official ADE partner for the festival's 30th anniversary. Alongside Surinamese-Dutch DJ CARISTA, the brand is launching Feel Good Club, a daytime event for visitors who want club energy without the late-night setting, taking place Saturday, October 24.

The event will transform Basic-Fit's Stadhouderskade Club into a dancefloor for the morning. Instead of ending a night out there, attendees can start their ADE Saturday with music and movement in an unexpected gym setting.

CARISTA will headline, setting the tone from 10am to 1pm. The event is free, open to everyone, and requires pre-registration.

Training has long been part of CARISTA's routine alongside her music career, making the pairing feel natural. Basic-Fit's CCO Erica van Vonderen-Hahn said the partnership reflects the growing link between music and wellbeing, while ADE's Jorinde Boom tied it to a broader push toward balancing the industry's physical and mental demands. CARISTA herself called the idea of opening an ADE Saturday inside a gym dancefloor both unusual and fun, while Basic-Fit sees it as a new, more accessible way into the ADE experience.

KETTAMA Joined Solomun's +1 for a Sunrise-Closing Night at Pacha

Solomun's +1 residency welcomed KETTAMA to Pacha Ibiza on September 20 for their first ever back-to-back set, bringing together two very different musical approaches in the same booth. The residency had built its identity around pairing artists who wouldn't normally share a lineup, giving them room to find common ground live. That approach paid off again this time, with the night running strong until sunrise and pushing the season closer to its final stretch.

KETTAMA kicked things off, leaning into his signature blend of hard-hitting house and 90s rave-inspired melodies. On their own, either artist could have filled the night easily, but the combination added something extra. Their sets blended in ways few would have predicted, yet the contrast between their styles ended up working surprisingly well together, with selections from both sides locking into a shared groove that kept the floor packed straight through to morning.

The season had already featured guests like Jamie xx, DJ Gigola, Idris Elba, and Skrillex, showing how much variety the format could hold despite its simple setup. More than ten years into its run at Pacha, +1 continued giving each guest real creative input, keeping it one of the island's most consistent Sunday night fixtures. Âme joined Solomun next on September 27 ahead of Solomun closing out the season solo with an all-night set on October 4.



A photograph of Alesso sitting on a wooden chair. He is wearing a light blue denim jacket and dark trousers. His hands are resting on his lap. The background is a textured, light-colored wall with some dark, rectangular objects mounted on it. The name 'Alesso' is written in a large, white, cursive script across the upper middle of the image.

Alesso

Alesso has spent over a decade shaping modern dance music with his melodic, euphoric sound, delivering anthems like "Calling (Lose My Mind)," "Heroes (We Could Be)" and "Under Control." He's worked with names like Sebastian Ingrosso, Calvin Harris and Tove Lo, and played some of the biggest festival stages in the world.

Now back for his 12th Creamfields appearance, he sat down with us ahead of his Apex set to discuss his new EP, "The One," upcoming releases and how his older tracks keep winning over new fans.



How does it feel to be back at Creamfields? Especially with a little bit more mud this time.

I mean, I'm used to that. Yeah, it feels amazing. The fact that I've been asked to come back 12 times, that says a lot. And thank you Creamfields, and thank you to everyone that keeps wanting to come and see the show. I remember last year, I wasn't here. So coming back this year makes it even more special. This year I'm playing in a tent, which is great. I love tents. I feel like the sound bounces around slightly better than outdoors and it's a later set too. Previous shows I used to play a little bit earlier, but hopefully it will be a good time.

I'm sure everyone is still going to bring that energy. So you've just released your EP, 'The One', and it feels like quite a bold new chapter for you. What does 'The One' mean to you?

I went on tour in the US and did one stop in Sweden with this new production that I've never done before. So those songs were created specifically for that tour, for that structure. I needed a little bit more of the rave bangers in my set, because I'm pretty known for the melodic stuff. But I want it to be a journey. I don't want the sets to be too repetitive. I felt like I needed two songs to sound kind of like this, where we can synchronise the production and lights, lasers, everything. So, the tour came to an end last week in New York and it just felt right to put them out for fans to listen to.

I love the diversity in your sets, that's one of my favourite things. Your sound has changed quite a lot over the years. Are you consciously trying to move somewhere new at the moment or do you just follow whatever excites you?

Kind of like following whatever excites me, but I feel like now seeing how TikTok and Instagram is pushing my... well, not pushing, they have brought it back to life again. Some of my older songs, like 'Pressure', for example, that was a song that I kind of stopped playing after like four or five years after it came out. And now it's one of the biggest songs in my sets because of the internet and people discovering it and feeling nostalgia. I always have a special soft spot for melodic house music. I think that's what I'm the best at and I think some people might agree on that. But I always like to do things that excite me and not overly repeat myself. But I feel like now, this year, putting out those two songs, I have another one called 'Fight For Love', which is much more melodic, which is a little bit more what I'm known for. It's just got to feel right and I feel like all these songs that have come out this year have really made sense for me and I think for some fans, too. Like I said, I always try to stay true to myself, but also be a little creative and branch out to other sounds to have fun, basically.

Well, two things on that note. I'm happy that you're playing 'Pressure' in your sets again. It's one of my favourites. But, I also wanted to ask about 'Fight For Love' as well, because it's had a lot of positive attention from fans. Do you have a release date already for that?

We are looking at a release date next month [September] already. It's with Kaitlin Aragon, who is such a phenomenal singer. We were in the studio together in LA when we wrote this and it's just a beautiful record that I played last week in New York for the first time and people understood it right away, and that's usually a good sign. Hopefully people will also love hearing it when it comes out.

It definitely sounded like that throwback, original, Alesso sound.

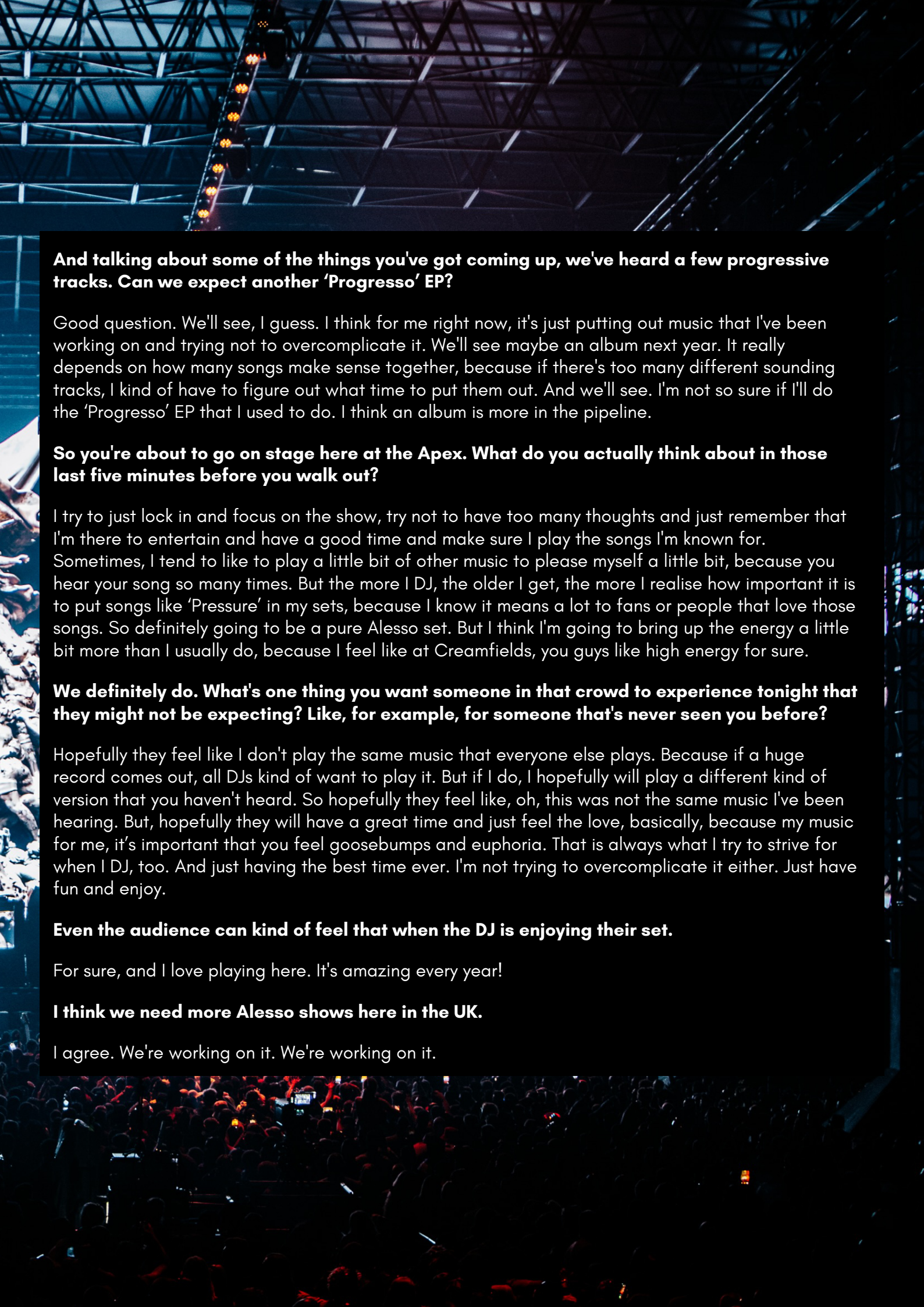
I feel like melodies can never get old and the feeling those kinds of records give me, I always have to feel those goosebumps, the euphoria that I always try to achieve with songs, and I definitely feel it with that one. So, yeah, it's coming soon, very soon.

How you meet Kaitlin and how did that collab come about?

Well, the first time I heard her was through the song 'I Run'. She did such a crazy vocal performance







And talking about some of the things you've got coming up, we've heard a few progressive tracks. Can we expect another 'Progresso' EP?

Good question. We'll see, I guess. I think for me right now, it's just putting out music that I've been working on and trying not to overcomplicate it. We'll see maybe an album next year. It really depends on how many songs make sense together, because if there's too many different sounding tracks, I kind of have to figure out what time to put them out. And we'll see. I'm not so sure if I'll do the 'Progresso' EP that I used to do. I think an album is more in the pipeline.

So you're about to go on stage here at the Apex. What do you actually think about in those last five minutes before you walk out?

I try to just lock in and focus on the show, try not to have too many thoughts and just remember that I'm there to entertain and have a good time and make sure I play the songs I'm known for. Sometimes, I tend to like to play a little bit of other music to please myself a little bit, because you hear your song so many times. But the more I DJ, the older I get, the more I realise how important it is to put songs like 'Pressure' in my sets, because I know it means a lot to fans or people that love those songs. So definitely going to be a pure Alesso set. But I think I'm going to bring up the energy a little bit more than I usually do, because I feel like at Creamfields, you guys like high energy for sure.

We definitely do. What's one thing you want someone in that crowd to experience tonight that they might not be expecting? Like, for example, for someone that's never seen you before?

Hopefully they feel like I don't play the same music that everyone else plays. Because if a huge record comes out, all DJs kind of want to play it. But if I do, I hopefully will play a different kind of version that you haven't heard. So hopefully they feel like, oh, this was not the same music I've been hearing. But, hopefully they will have a great time and just feel the love, basically, because my music for me, it's important that you feel goosebumps and euphoria. That is always what I try to strive for when I DJ, too. And just having the best time ever. I'm not trying to overcomplicate it either. Just have fun and enjoy.

Even the audience can kind of feel that when the DJ is enjoying their set.

For sure, and I love playing here. It's amazing every year!

I think we need more Alesso shows here in the UK.

I agree. We're working on it. We're working on it.



ADE Lab Split Into Two Tracks, One of Them Completely Free

ADE Lab divided into two separate programs this year, one still paid and application-based, the other open to anyone who showed up.

The free side, ADE Lab Discovery, ran October 21 to 23 at Lab Village in Westerpark, open 10am to 6pm. The main draw was the Gear Test Lab at Het Ketelhuis, packed with instruments and production tools from various brands for hands-on testing. The program also included product demos, a beginner-friendly Get Into section, listening parties hosted by Radio Radio, and programming from several local partner spots around the city.

The paid half, ADE Lab On Track, stayed exclusive, offering a three-day deep dive split into Producer and Performing Artist tracks with masterclasses, mentoring, and studio time. Applications had already closed by September 18, making Discovery the only remaining entry point for anyone who missed out. On Track ran from WestWeelde with confirmed speakers including Adam Beyer, Kevin Saunderson, Moodymann, DJ Bone, and Sammy Virji.

The split made sense given how differently people used ADE Lab, letting producers chasing mentorship get On Track while casual gear enthusiasts got a free way into Westerpark during an otherwise expensive week. ADE 2026 ran October 21 to 25, marking the festival's 30th edition with more than 1,500 artists featured.

ADE Dropped Two Promoters Over a Panama Club Booking

What started as one more listing on ADE's packed lineup turned into one of the festival's most talked-about moments of the week, after Amsterdam Dance Event publicly cut ties with a partner over a booking at Panama, one of Amsterdam's most well-known nightclubs.

The trouble began when Dutch outlets Het Parool and NL Times reported that French DJ Shlomo, a figure tied to a public sexual assault case, had been booked for a show on October 21. The news spread quickly through a scene that prided itself on trust between artists, crews, and venues, and the reaction came fast. Dutch DJs started dropping off the lineup one after another, unwilling to share a stage or support an event connected to someone facing those kinds of allegations. What began as a booking controversy quickly became a broader conversation about where the scene's limits actually sat.

Promoters Komplott and Overgave responded with their own statement defending the booking, but instead of calming things down, it effectively ended their relationship with ADE. The festival didn't soften its response either, accusing the promoters of acting against everything ADE stood for and against the values it tried to protect within the wider electronic music community. ADE acknowledged that, as a decentralized festival, individual promoters retained control over their own programming decisions, but made clear that didn't mean anything goes.

In the end, Komplott and Overgave lost their official ADE affiliation, and their Panama date was removed from the festival's lineup entirely.

That didn't necessarily mean the event itself was cancelled, though. ADE's decision only pulled its own branding and support, leaving the promoters free to decide whether to go ahead with the show independently. Whatever happened next, the fallout had already sent a clear message across the Dutch scene and beyond: in a culture built on solidarity, even a single booking decision could carry real consequences for everyone involved.



ASOT Confirmed Rotterdam for 2027 and Extended Its Insomniac Deal Through 2029

A State of Trance confirmed its next flagship event for Rotterdam Ahoy on February 26 and 27, 2027, while extending its partnership with Insomniac through 2029. The move followed ASOT's 25th anniversary event earlier this year, which drew over 45,000 fans to Rotterdam in a single day and made the case for a longer-term alliance. Insomniac Europe had worked with ASOT since 2025, alongside its history running events like EDC, AMF, and Time Warp.

Insomniac founder Pasquale Rotella praised ASOT's global reach and devoted fanbase, while Armin van Buuren framed the extension as a way to grow internationally without losing the brand's roots. Before Rotterdam, van Buuren was set for a five-date Ibiza residency at UNVRS that September, built around a 5x5 format of five-hour sets tied to the 25th anniversary theme.

With Ibiza happening that month, Rotterdam confirmed for 2027, and a US debut also planned for the same year, ASOT looked focused on expansion rather than simply marking a milestone, backed by a partner now committed through the end of the decade.

Apple Music Became the Official Livestream Partner for Goldenvoice's Head Trip

Apple Music partnered with Goldenvoice, the team behind Coachella, to serve as the official livestream partner for Head Trip, a one-time event taking over Empire Polo Club in Indio, California, on October 10 and 11. As part of the deal, Apple Music planned to stream main stage sets across both days, with a full schedule set to follow at a later date.

The partnership marked Apple Music's largest festival collaboration to date, extending its push to bring dance and electronic music to a wider audience through livestreams and audio archiving. It also built on existing efforts like the platform's DJ Mix program and Apple Music Club Radio, which had positioned itself as a central hub for the genre.

Chase Sapphire Reserve joined the partnership as well, giving eligible cardmembers early access to tickets along with exclusive on-site perks and VIP-tier passes, available through Chase Ultimate Rewards.



WATCH LIVE ON





Calvin Harris Sold Out His Entire 2027 Australian Tour

Calvin Harris sold out all ten shows on his 2027 Australian tour, moving 330,000 tickets across Perth, Brisbane, Sydney, and Melbourne. The run quickly became known as the biggest electronic headline tour in the country's history.

What started as a four-date outdoor tour, and Harris's first ever headline run in Australia, grew significantly once demand came in. The tour was still set to open at Langley Park in Perth on February 18, followed by a stop at RNA Showgrounds in Brisbane the next day.

Sydney ended up carrying the bulk of the tour's scale, with Harris booked for five straight nights at The Domain from February 20 to 24, drawing a combined 150,000 fans and setting a new record for the venue's biggest headline run ever. From there, the tour shifted to Melbourne's Flemington Racecourse for three more shows, closing out on February 28. Every date sold out.

Presented by Untitled Group, Full Circle, and Live Nation, the tour marked the first time Harris turned over a decade of festival appearances in Australia into a full-scale run of his own, reflecting just how much demand for electronic headliners had grown in the region. Selling out ten outdoor shows across four cities stood out as a major result for any artist, especially on a first headline tour in the country.

Fans who missed out were encouraged to keep checking Harris's official channels for any future updates, though with 330,000 tickets gone months ahead of the first show, the tour had already made its point about how far electronic music had come in Australia.



Timmy Trumpet Announced His Most Personal Album Yet and Shared a New Single With Alle Farben

Timmy Trumpet unveiled the full tracklist and release date for his upcoming album **REVELATIONS**, set to arrive October 23 via Spinnin' Records, six years after his debut full-length **Mad World**. Alongside the announcement, he released a new single, "Chase The Feeling," a collaboration with German producer Alle Farben featuring Brighton-based artist ALEXX.

News of the album first slipped out back in July, when Timmy mentioned it during an unscripted moment on One World Radio at Tomorrowland. The full project turned out to be far more personal than anything he'd released before, written during what he described as the hardest year of his life. During the pandemic, he had proposed to his longtime partner in a livestreamed moment watched by millions, and the couple later married at Buda Castle in Budapest. When the relationship eventually ended, Timmy stepped back from making typical festival records and turned to songwriting instead, using it as a way to process what he was going through.

That shift began with "Not A Place" featuring Oaks, released in March and serving as the album's opening track. "Chase The Feeling" picked up from there, bringing his live trumpet into a bright house production built around a big melodic chorus and an immediate hook.

The rest of the tracklist included "Dance Till I Die" with Olivia Sebastianelli, "All My Life" with Frank Walker and John Martin, and "Roses" with bradeazy and Richard Judge. Moa Lisa featured on two tracks, and the album closed with the solo track "One Broken Heart."

Across its 15 tracks, the album moved through heartbreak and reflection before landing somewhere closer to acceptance and hope. For an artist best known for "Freaks," a track that had crossed one billion streams, **REVELATIONS** marked a noticeably different direction. "Chase The Feeling" was out now.



*Swedish House Mafia
Turned Heartbreak Into a
Four-Night Homecoming*

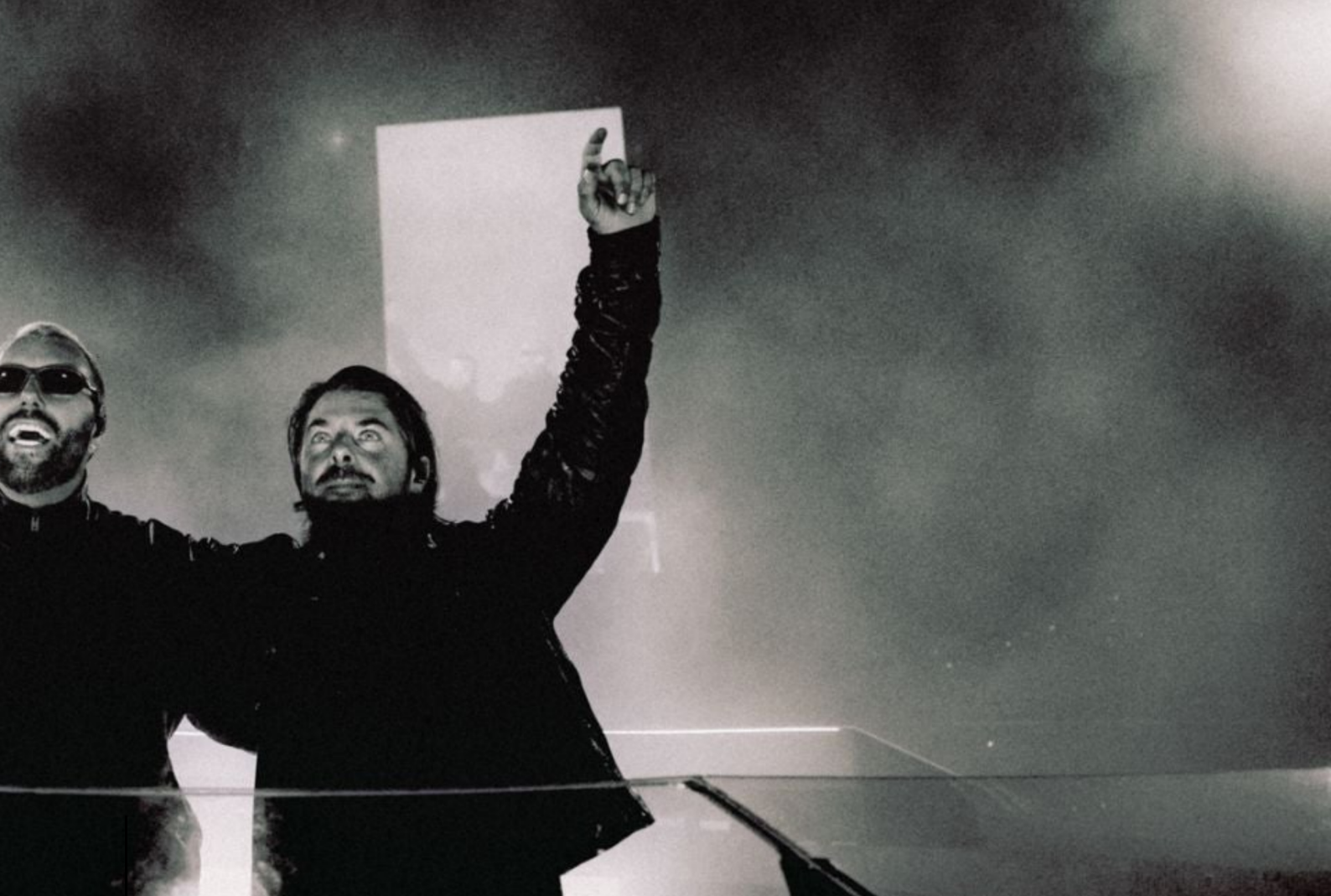




Swedish House Mafia posted an emotional message to fans after storms forced them to cancel their Friday Ullevi show in Gothenburg, calling the night "a story that isn't finished." Axwell, Sebastian Ingrosso and Steve Angello shared the statement together on Instagram, signing off simply as "Ax, Seb & Steve."

The trio looked back on the night that got away. "Friday was supposed to be ours," they wrote, describing how the storm and lightning had taken the show from them and left a kind of heartbreak that came with losing a moment like that. They told fans the night was meant to become a memory they'd carry forever, but instead turned into the one they never got to have. They said they hadn't forgotten Friday, hadn't forgotten the fans, and that the story wasn't finished.

The show had been called off at short notice once severe storms rolled into Gothenburg, with organizers pulling the plug for safety reasons. In the days that followed, the group threw a free open-air rave at Götaplatsen for fans who had traveled in for nothing, then went on to play Saturday's show as planned, with Ingrosso even bringing his daughter on stage during "Don't You Worry Child." The statement strongly pointed toward a make-up date, though nothing official had been confirmed at the time.



That make-up came a week later, when Swedish House Mafia confirmed they would play four nights at Ullevi Stadium the following July, turning Sweden's biggest venue into their only European appearance for the year. Axwell, Ingrosso and Angello were set to perform on July 2, 3, 9 and 10, 2027, skipping every other stadium, arena or festival slot across Europe. The whole production was built around Ullevi specifically, with the four dates meant to work as one continuous story rather than stops on a bigger tour. General tickets went on sale September 19 through Ticketmaster, while anyone who'd already registered for pre-sale had until September 14 to lock in access. Everyone holding a ticket from the canceled August 28 show automatically got pre-sale access through a personal code, a nod to the fans hit hardest by that cancellation.

The band described the decision as something personal, saying that standing in Gothenburg they felt something they hadn't felt in years and that the four nights weren't just another tour stop but a story that could only be told there. Beyond the shows, they also planned a broader takeover of the city during the run, including pop-ups, fan spaces and merchandise built into the four-night stretch.

Mau P Shut Down Ghost Producer Claims by Breaking Down His Track in His Kitchen Alle Farben

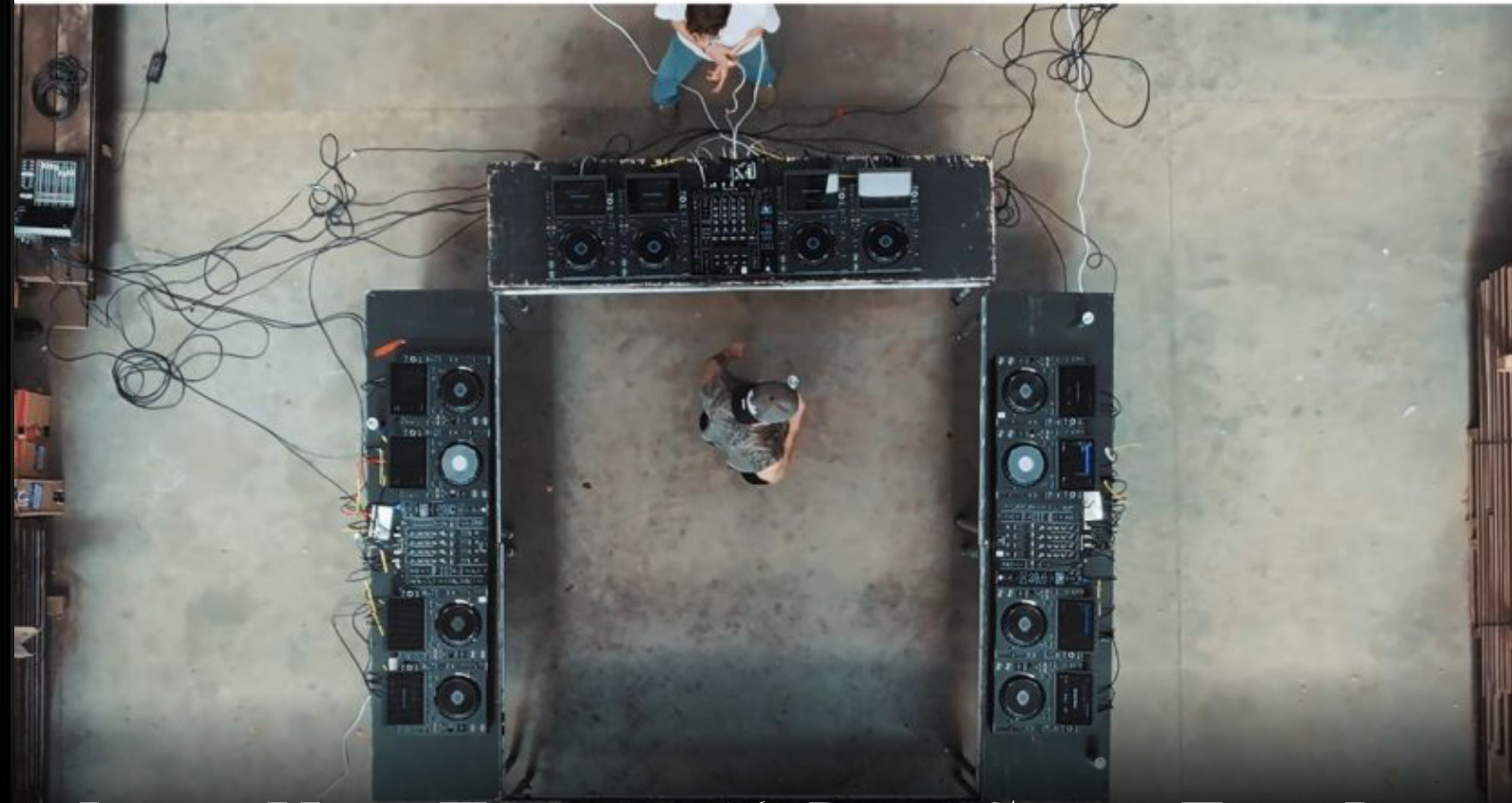


Mau P pushed back against online claims that someone else had produced his latest single, "Just A Little Bit More," by sitting down and walking through the entire project from scratch. "Y'all be talking about some shit like, oh, Maupy is a ghost producer, he didn't make this himself," he said at the start of his video. "I've been doing this since I was 10. So, y'all just can't believe that I look cute and I make my own music."

He then opened the project file and broke it down piece by piece, starting with the kick, which he described as "snappy as hell," followed by the drums and snare. The bassline came from a 303 emulation, built from two patterns he switched between, one shifted up a semitone. On the processing side, he ran through what he called a fairly basic chain, using Ableton's Roar to widen the sound before adding a sample, boosting the mid information to balance out a busy stereo field, and layering in Rvox along with some delay and saturation. The vocal chop running through the track turned out to be built from a mouth and lips sample. Along the way, he threw in a few jabs at his critics, joking that his "ghost producer" had recorded the guitar part, and dismissing the track's famous rave section as coming from "a little rave generator to generate the rave." He closed the video plainly: "No shortcuts. There's no shortcuts."

The response from fellow artists was immediate and supportive. Diplo was especially vocal, writing that the music belonged to Mau P entirely, from his brand to his fans to his community, adding a joking line about how hard it was to be good-looking in this industry. Others pointed back to his earlier days as Maurice West, long before he became known for tech house. Ilan Bluestone recalled knowing him back then and pointed to an old video of him making a track in under an hour as proof enough. Agents Of Time and Hardwell both chimed in with similar support, while Adriatique focused on something else entirely, joking about wanting his kitchen.

For a producer who had spent years building his reputation in the studio, the ghost producer accusations clearly got under his skin, and opening up the project file turned out to be about as direct a response as he could give.



James Hype Teased a 16-Deck Setup, Even If He's Not Sure It's the Answer

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Thousands Marched Through Ibiza Against Airport Expansion Plans

Close to 5,000 people took to the streets of Ibiza on a Sunday to protest an airport expansion project proposed by Spanish operator Aena, making it one of the largest demonstrations the island had seen in recent years, according to figures from the Government Delegation.

The march set off from Vara de Rey and wound through Ibiza Town before ending at Reina Sofía Park, where organizers read out a manifesto from the Associació de Joves d'Eivissa, the island's youth association. Marchers carried banners and played music along the route, pushing back against what they called an unsustainable rise in tourism capacity. Their core message stayed simple: they didn't want a bigger Ibiza, they wanted a livable one.

Around 50 organizations backed the manifesto, accusing Aena of treating the airport as a profit machine that served only a small, privileged group, while calling for residents to have real influence over decisions affecting their island. Crowd estimates varied depending on the source, with the Government Delegation counting close to 5,000 people, while Forbes Balears and Europa Press put the number closer to 2,000.



A second protest happened the same day in Palma, where around 500 people marched from the Government Delegation to the Consolat de Mar, chanting against further expansion and tourism promotion. Both demonstrations followed the release of Aena's DORA III planning document, which projected the Balearic airports could handle up to 50 million passengers annually by 2031. Protesters also criticized regional authorities for approving new routes to Abu Dhabi and Canada while publicly promoting restraint, and pushed for limits on private jets along with an end to night flights.

The protest reflected a broader tension building around how much more growth Ibiza could realistically handle. Earlier in the summer, the airport had cut nearly 500 flights while overall capacity still increased due to larger aircraft, and new long-haul routes kept arriving, including United Airlines' first direct US connection from Newark, set to launch in May 2027. Local officials had also started restricting new nightclub licenses as housing, infrastructure, and resources came under increasing strain.



David Guetta Leaned Into His Own Viral Moment at UNVRS Ibiza

David Guetta became an internet meme once again, and this time he embraced it fully. A clip from his set at UNVRS Ibiza went viral after it caught him completely locked in behind the decks with an intensely serious expression, only to break into a huge grin the second he noticed the camera on him.

The moment spread quickly, with fans drawing comparisons to his now-legendary Tomorrowland 2014 reaction, when a similar shift in expression turned into one of the most shared DJ images of the decade. Guetta responded by posting both frames side by side on his Instagram, simply captioning it "Concentration mode: ON."

The clip arrived as Guetta approached the end of another busy Ibiza season, with his final UNVRS performance scheduled for the closing weekend on October 9. It also followed shortly after his collaboration with ARTBAT on a long-awaited remix of Gotye's "Somebody That I Used To Know."

Part of what made the moment resonate was the glimpse it gave into a side of DJing most people rarely think about. Behind the confetti, pyro, and big singalong moments, running a headline set at a venue the size of UNVRS required real technical focus, reading the crowd, timing transitions, and keeping lights, visuals, and effects synced to the music. That intense concentration, followed instantly by a grin once he realized he was being filmed, felt instantly familiar to anyone who had played a big room before.

More than two decades into his career as one of dance music's most recognizable names, Guetta laughing along with the internet had become part of his identity at this point, and fans were already asking for a third frame to complete the set. Twelve years after the original Tomorrowland meme, his face remained one of the internet's favorite reaction images, and he clearly didn't mind one bit.

Tiësto Floated Renaming His Label From Musical Freedom to Prismatic Records

A full-page background image of Tiësto standing in a vast, arid desert landscape under a hazy sky. He is wearing a dark grey suit jacket over a black t-shirt and dark trousers. He is looking off to the side with a serious expression, his hands clasped in front of him.

Tiësto hinted at a possible rebrand for one of dance music's most recognizable labels, telling beFesti in a new interview that he was considering changing Musical Freedom's name to Prismatic Records, a shift that would line up more closely with his current trance-leaning era.

"So now I'm thinking of maybe changing the name of the label," he said. "I think of changing the name of the label because Musical Freedom has some kind of reputation that it's just EDM, which it's not. Well, Prismatic is also the combination of all styles and things together." He went on to explain the name came from how varied his own DJ sets had become, pulling from all kinds of influences, and said he planned to ask fans directly, floating the idea of putting the decision to a vote on Instagram.

The Prismatic name already tied into several things Tiësto had going, including his ongoing Prismatic Radioshow and live show concept, both of which reflected his evolving sound since returning to trance. Long before launching Musical Freedom through Spinnin' Records in 2009, which came to define his EDM-era output, Tiësto had co-founded and run Black Hole Recordings, the influential Dutch trance label behind tracks like "In My Memory" and the In Search of Sunrise mix series.

A rename would mark a clear reset for his label, closing out the EDM chapter of his career and leaning fully into his current direction, one that in 2026 already included a trance-driven closing set at UNVRS Ibiza's sunrise slot and his performance at Creamfields' Steel Yard stage.



Refune Made Its Return With a Simple Promise

Sebastian Ingrosso brought his label Refune back to life, teasing the next chapter with a short message: "Same Label. New Music." The announcement immediately grabbed the attention of fans who grew up on dance music's golden era, since the imprint, which Ingrosso launched back in 2003, was behind some of the genre's biggest anthems.

Over the years, Refune put out tracks like Ingrosso's own "Calling" and "Reload," Otto Knows' "Million Voices," and Alesso's remix of "If I Lose Myself." Alesso's album "Forever" also landed on the label, alongside releases from Steve Angello, Dirty South, Laidback Luke, and several others. For many, those records captured the exact moment progressive house broke into the mainstream, full of massive drops and singalong vocals that whole festivals knew by heart.





RÜFÜS DU SOL Became the First Electronic Act to Cross \$100 Million on Tour

RÜFÜS DU SOL set a new benchmark for electronic music touring, with Billboard confirming the Australian trio's Inhale / Exhale World Tour became the highest-grossing run in the genre's history, pulling in \$158 million and drawing more than 1.7 million fans across four continents.

The 18-month tour, named after the band's fifth album Inhale/Exhale, which had earned a Grammy nomination for Best Dance/Electronic Album, wrapped on September 5 at Toronto's Rogers Centre in front of a sold out crowd of 43,500. That final show alone brought in close to \$5 million, closing out the run on a high note.

Across the full tour, the trio, made up of Tyrone Lindqvist, Jon George, and James Hunt, played 54 shows throughout the US and Canada, 21 across Europe, 13 in Oceania, and 10 in Latin America. The North American leg ended up being the most profitable stretch, grossing \$71.8 million and selling 693,000 tickets over 31 dates. Looking back at where the band started, playing a 350-person club in Toronto back in 2014, the jump to a sold out stadium run in 2026 felt almost hard to believe.

"Toronto, what a way to end this tour," the band wrote on Instagram following the Rogers Centre finale.

The achievement followed closely behind another major milestone from earlier in the year, when the trio played four consecutive sold out nights at Madison Square Garden, the biggest headline run any electronic act had ever had at the venue. It also reinforced that the touring hiatus the band had teased shortly before wasn't a step back, but a deliberate pause after wrapping up the biggest tour of their career.



A portrait of Eli Brown, a man with a beard and a blue cap, wearing a grey jacket and a chain necklace. He is standing in front of a green wall with 'Creamfields' repeated over and over. A blue flag with 'PEPSI' is visible in the background.

Eli Brown on his journey, the evolution of his sound, his biggest influences, and what's next.

In the ten minutes before you walk on stage, do you have a preset ritual?

'I don't really have a preset ritual.. I mean I'm always pretty nervous the ten minutes before I go on stage. I like to just sort of be left alone to my own thoughts. Hard to describe, I mean I play hundreds of shows a year but the nerves never go away. But I like to think of that as a good thing, you know, nerves keep you on your toes.'

Yeah exactly, it just means you care, so it's a good thing. What makes playing a UK festival different from playing abroad?

'I think the UK crowd has a certain tenacity to them in terms of like, we Brits will go out to festivals no matter what. Like the conditions, it's blowing a gale, it's pouring with rain, no matter what, people are up for getting after it and getting loose and partying and that's what I like about the UK crowd. It reminds me of when I was 20 going out and just living for that rave, so that's why I like it so much.'

Exactly, the party still goes on. Just talking about your music, 'XTC' with Solardo was a big breakthrough anthem for you. How would you say your musical direction has changed since then?

'It's changed massively. Pre-Covid I was kind of making predominantly tech house and house. Going through Covid, I switched completely to techno, so ever since then I've been playing techno really and that has evolved over time and still continues to evolve. I've got an album out later this year which really showcases a broad cross-section of my musical palette, but I'm fully into techno now. Whereas before, back in the 'XTC' days, it was a bit more house-led.'

What do you think inspired that change during Covid?

'I don't know, I've always sort of gravitated towards darker music generally. Before Eli Brown, I was a drum and bass producer and that was always quite dark and quite heavy, and I think my natural leanings are towards the harder, darker type of music. So it's just been a natural progression to make techno.'

Which artists have influenced you the most would you say?

'Over the years, a number. I'm permanently inspired by other artists, going out and watching DJs every week inspires me in the studio. But long-term inspiration is probably the likes of The Prodigy, The Chemical Brothers, Carl Cox, people like that. Carl is a legend and is someone I continue to be inspired by.'

Some really big names there. Do you have a dream back-to-back?

'Carl. I've been after a back-to-back with him for some time, so Carl if you're listening, I'm ready.'

Hopefully one day it happens. So we've seen techno becoming a lot more popular in the scene around the world, how does it feel seeing that popularity rising?

'I think it's good. I mean I think techno has always been globally a big sub-genre of electronic music. I think it's come to the forefront again post-Covid because whenever something bad happens within the society, the youth tend to look for some sort of outlet and I think techno is a perfect example of that coming out of Covid. People just want to lose themselves in music, get lost and have it, and I think that's why techno is so good. All you need is a big, dark, black room and a good sound system to have a good time.'

Exactly, that's what music's all about. You've briefly answered this since you've got your album coming up, but what can fans expect from you in the next year and do you have a favourite unreleased ID, maybe something from your album?

'The title track off the album is called 'Panic Attack' and that's one of my favourites for sure. I think it encapsulates the sound that I'm trying to portray on the album, which really showcases my heritage from growing up. That's what I wanted to do with the album. It's called 'Panic Attack' because it's about escapism, about getting lost in music and the feelings that I had when I was 19/20 going out raving. I was into drum and bass, house, techno, garage, everything and there'll be influences in the album of all of that. And that's what I'm really trying to showcase with it, so I'm excited for people to hear it.'

And just to finish off, is there any advice you'd give to someone who's starting in the industry?

'Yeah, I mean it just takes hard work. It's not an overnight thing, you have to do it for the right reasons. I don't think when anyone starts, well certainly when I was younger, when I started out DJing, it was never really a viable career option. But me and my friends did it because we loved it and we lived and died for the weekends and that inspired us to DJ, make music and we've been doing it ever since. And I think if you have that love and passion and you keep at it, that's the biggest advice I have.'



Armin van Buuren Stepped Into Drag as the 'Mystery Queen' on Dutch TV

Armin van Buuren pushed well outside his usual territory, performing in full drag as the mystery guest on the Dutch television show *Make Up Your Mind*. Appearing under the name Mystery Queen, the trance icon took part in the format's one-night drag transformation concept.

Explaining his decision on Instagram, Armin said the choice wasn't really about the costume itself but about the message behind it. He wrote that he agreed to take part because he believed everyone deserved to feel safe being exactly who they were, and that the performance stood for something he genuinely cared about rather than simply surprising fans.

He went on to acknowledge that the topic could still feel sensitive for some people, but said it mattered enough to him to speak up anyway. Music and dance had always represented freedom and connection, he explained, and he wanted dancefloors everywhere to remain spaces where people felt safe expressing themselves.

The appearance came during an already packed year for Armin, who continued headlining stadiums and arenas worldwide. It followed closely behind another notable moment this summer, when he played a fully vinyl-only set at UNVRS Ibiza, the island's newest superclub.

A man with short blonde hair, wearing a dark jacket and dark pants, stands with his arms outstretched in a large, dimly lit hall. In the background, a large, light-colored sign reads "Welcome to". The hall has a high ceiling with visible structural beams and some stage lighting equipment. The overall atmosphere is warm and welcoming.

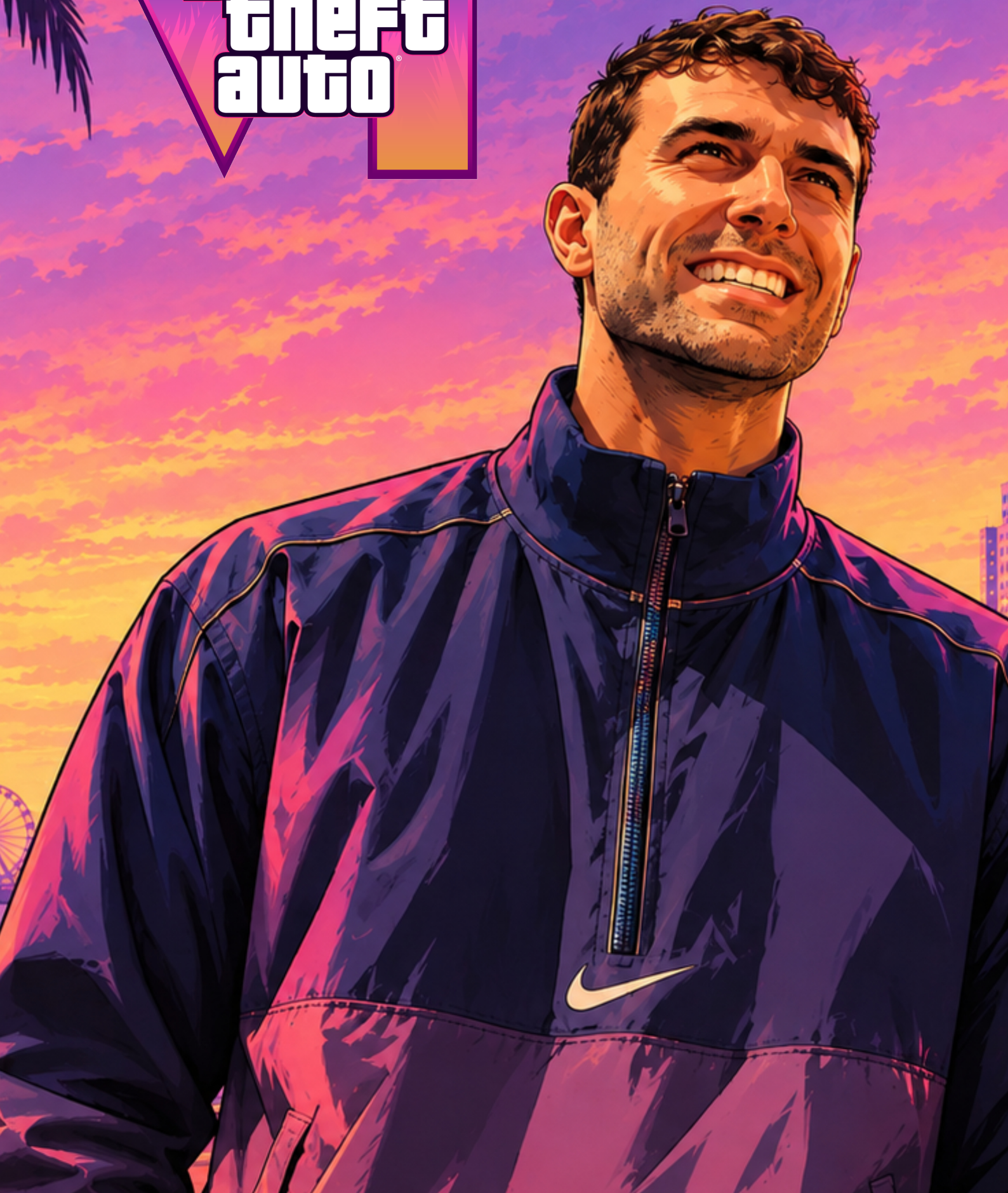
A State of Trance Rotterdam 2027 Revealed Its First Wave of Artists

A State of Trance Rotterdam confirmed its first wave of artists for February 26 and 27, 2027, at Rotterdam Ahoy. Armin van Buuren headlined both nights with a five-hour set, a solo performance, and an exclusive vinyl set for guests with hotel packages and Early Access tickets.

Friday spanned four stages, highlighted by Aly & Fila going back to back with John O'Callaghan, alongside names like Dash Berlin, Ørjan Nilsen, Push, and Richard Durand. Saturday expanded into five areas, led by Vini Vici b2b Space 92, Giuseppe Ottaviani & Hypaton, and a Ferry Corsten set with a partner still to be announced, joined by Factor B, Mark Sixma, Ruben de Ronde, and several others mixing scene veterans with rising names.

Day tickets and full weekend passes were both available, with more lineup details expected soon.

grand theft auto



A stylized illustration of a city at night. In the foreground, a dark car is partially visible on the left. In the middle ground, a helicopter flies over a body of water. In the background, several tall buildings are lit up with warm lights, and palm trees are visible. The sky is a mix of dark blue and purple.

Electronic Heavyweights Landed Spots on the GTA VI Soundtrack

Atlantic Records and Rockstar Games revealed the first six singles from *Grand Theft Auto VI: The Album*, a 34-track soundtrack arriving alongside the game on November 19, and dance music fans had plenty to pay attention to. Two of the tracks put electronic artists front and center.

Daft Punk's Guy-Manuel de Homem-Christo produced Travis Scott's track "RHYNO," marking one of his few production credits since the duo split in 2021. Elsewhere, Fred again.. and PinkPantheress teamed up with CA7RIEL, Paco Amoroso, and French Touch veteran Étienne de Crécy on a track called "Sexy Magic," an unusual pairing that stood out even on paper.

The rest of the first batch included Yung Lean's "That's It" featuring Future and Metro Boomin, Morgan Wallen's "Last Thing You Need," Rauw Alejandro's "Macaco 2000," and a contribution from Rolling Stones legend Keith Richards titled "Bright Lights, Big City." With 28 more tracks still to be revealed before launch, additional electronic names seemed likely to surface.

Dance music had already carved out a presence in the GTA universe for years. *Grand Theft Auto V* introduced its own virtual nightclub back in 2020, featuring Moodymann, Keinemusik, and Palms Trax, and in 2021 Rockstar partnered with CircoLoco to launch the Ibiza institution's own record label, which had since released collaborations between Michael Bibi, KETTAMA, and Wu-Tang Clan.

For Fred again.., the GTA VI placement landed in the middle of an already packed year, following his joint mixtape with LATIN MAFIA, a soundtrack placement for Dior's menswear show, and a sold out tour across India. For Guy-Man, it marked another quiet but significant credit in his post-Daft Punk career. With most of the album still unreleased, attention now turned to what else Rockstar and Atlantic might unveil before the November 19 launch.

A photograph of a man, John Summit, sitting on a concrete ledge. He is wearing a white, long-sleeved button-down shirt with some dark ink or paint splatters on it, and dark, worn-in jeans. He is looking off to the side, away from the camera. The background is a clear blue sky with some white clouds. The ledge he is sitting on is made of concrete and has a dark, possibly black, strip of material running along its edge. The overall mood is contemplative and artistic.

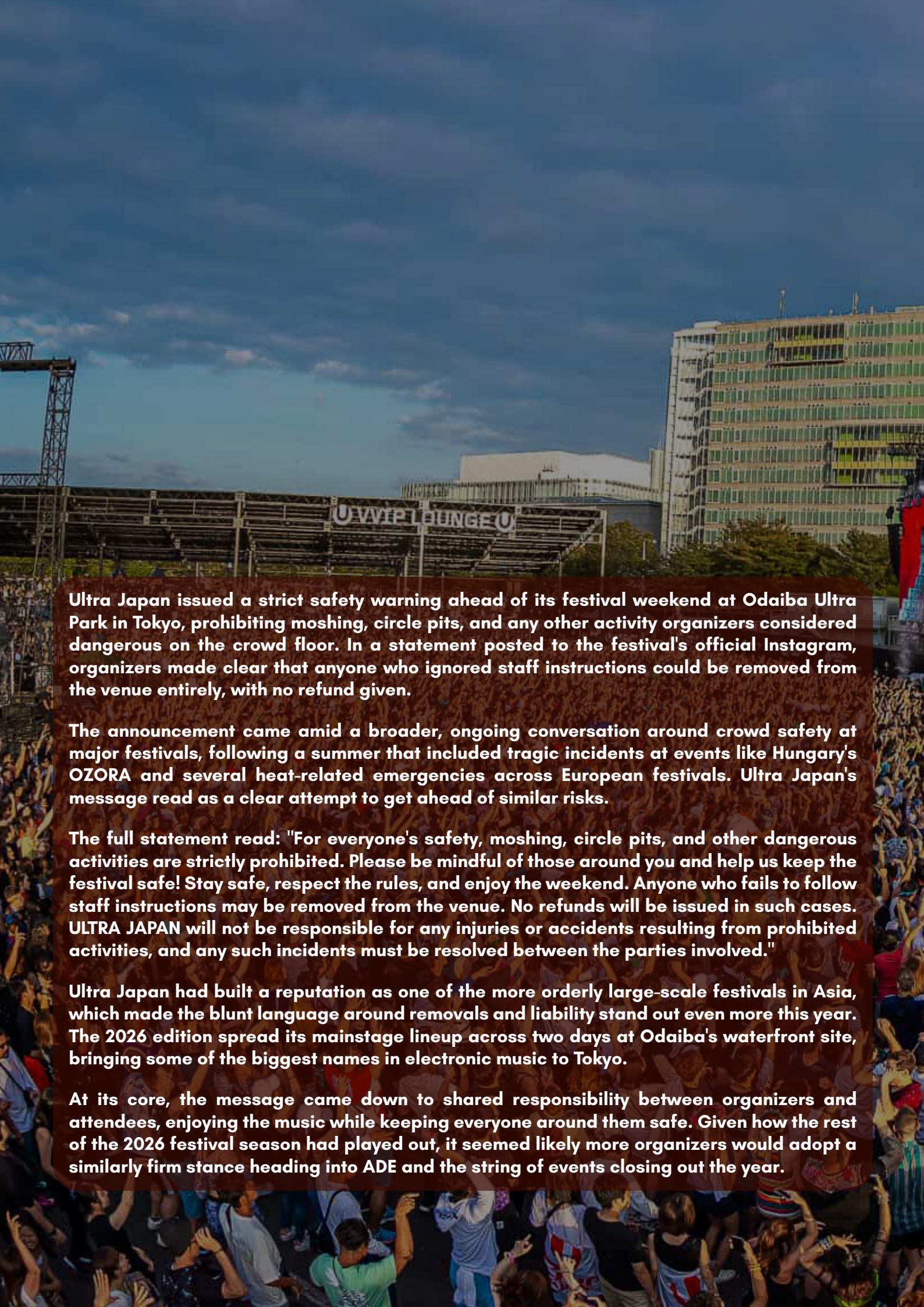
John Summit Had a Wild Few Weeks, From Wall Street to Addressing Online Abuse

John Summit packed an unusual stretch of milestones into a matter of days. He took over the Trading Floor of the New York Stock Exchange for a live performance, marking the first time a DJ set had taken place at the iconic Wall Street venue. The moment turned the trading floor into a full club environment for the night and tied neatly into his album CTRL ESCAPE, a project that traced his path from working as a certified public accountant to becoming a global touring artist. Playing on top of one of the most recognizable symbols of corporate life fit the story perfectly. The takeover, backed by Cash App, Visa, and White Claw, landed just before his Experts Only Festival returned to Randall's Island Park in New York following its sold out debut the year before.



The NYSE moment came on the heels of a tough run through South America. After cutting his Argentina set 40 minutes short of its scheduled three hours, Summit faced heavy backlash online, including a wave of abusive messages. He later addressed it directly in a longer, more personal post, first reflecting on how demanding touring had become on his mental health despite how glamorous it looked from the outside. He then thanked fans in Brazil and Colombia for their energy throughout the trip before turning to Argentina, where he drew a clear line between supportive fans and those who had sent him hateful messages, some telling him to kill himself over the shortened set length. He asked that group to stay away from future shows, while thanking the fans who had genuinely shown up for the music.

All of this unfolded shortly after Summit announced a bigger shift for 2027, revealing plans to step away from EDM festivals entirely to focus on club records instead. In a post on X, he explained he wanted to spend the next year digging deeper into the sound that built his career rather than continuing the festival circuit, despite enjoying the big arena shows and events. The decision followed an enormous 18 month stretch that included a sold out show at the LA Memorial Coliseum, the biggest headline performance of his career, and a run of canceled August festival dates made to preserve energy for his arena tour. Heading into 2027, Summit signaled a clear return to the deeper, sample-driven house sound that first built his reputation on tracks like "Deep End," "Where You Are," and "Shiver," long before mainstage festival slots entered the picture.



Ultra Japan issued a strict safety warning ahead of its festival weekend at Odaiba Ultra Park in Tokyo, prohibiting moshing, circle pits, and any other activity organizers considered dangerous on the crowd floor. In a statement posted to the festival's official Instagram, organizers made clear that anyone who ignored staff instructions could be removed from the venue entirely, with no refund given.

The announcement came amid a broader, ongoing conversation around crowd safety at major festivals, following a summer that included tragic incidents at events like Hungary's OZORA and several heat-related emergencies across European festivals. Ultra Japan's message read as a clear attempt to get ahead of similar risks.

The full statement read: "For everyone's safety, moshing, circle pits, and other dangerous activities are strictly prohibited. Please be mindful of those around you and help us keep the festival safe! Stay safe, respect the rules, and enjoy the weekend. Anyone who fails to follow staff instructions may be removed from the venue. No refunds will be issued in such cases. ULTRA JAPAN will not be responsible for any injuries or accidents resulting from prohibited activities, and any such incidents must be resolved between the parties involved."

Ultra Japan had built a reputation as one of the more orderly large-scale festivals in Asia, which made the blunt language around removals and liability stand out even more this year. The 2026 edition spread its mainstage lineup across two days at Odaiba's waterfront site, bringing some of the biggest names in electronic music to Tokyo.

At its core, the message came down to shared responsibility between organizers and attendees, enjoying the music while keeping everyone around them safe. Given how the rest of the 2026 festival season had played out, it seemed likely more organizers would adopt a similarly firm stance heading into ADE and the string of events closing out the year.

Ultra Japan Banned Moshing and Circle Pits Ahead of Its 2026 Edition





Nibirii Sold Out for the First Time in Its History

The sixth edition of Nibirii Festival wrapped up with a milestone the event had never hit before, selling out completely and drawing 60,000 fans into its immersive electronic music world over the weekend.

Every ticket disappeared during pre-sale, before the festival even opened its gates, a significant moment for an event built around a tight-knit community and a distinctive experience. "60,000 hearts, one weekend, one world. Thank you for being Nibirii. We will see you again," the organizing team wrote following the event.

As always, the staging carried much of the weekend's identity. The five stages reached a new level of ambition in 2026, each designed as its own self-contained world within the larger festival. The Pyramid Stage became walkable for the first time, and the layout stretching across the stages toward the lake pulled the crowd in closer than previous editions.

Across those stages, a lineup spanning techno, trance, drum & bass, and psytrance delivered standout sets from Klangkünstler, VINI VICI, Trancemaster Krause, A.N.I., Marlon Hoffstadt, KUKO, and Cloudy, among others. In total, 178 artists performed over the weekend, supported by a production crew of roughly 1,000 people.

Between the five stages, the artist lineup, and the crew size, Nibirii 2026 marked both its first sold-out edition and what organizers described as a new benchmark for the festival's production and visual direction moving forward. Early planning for 2027 had already begun, closing out what stood as the biggest and most intense chapter in the festival's six-year history.

Amnesia Ibiza Teamed Up With Loop Earplugs for Its 50th Anniversary

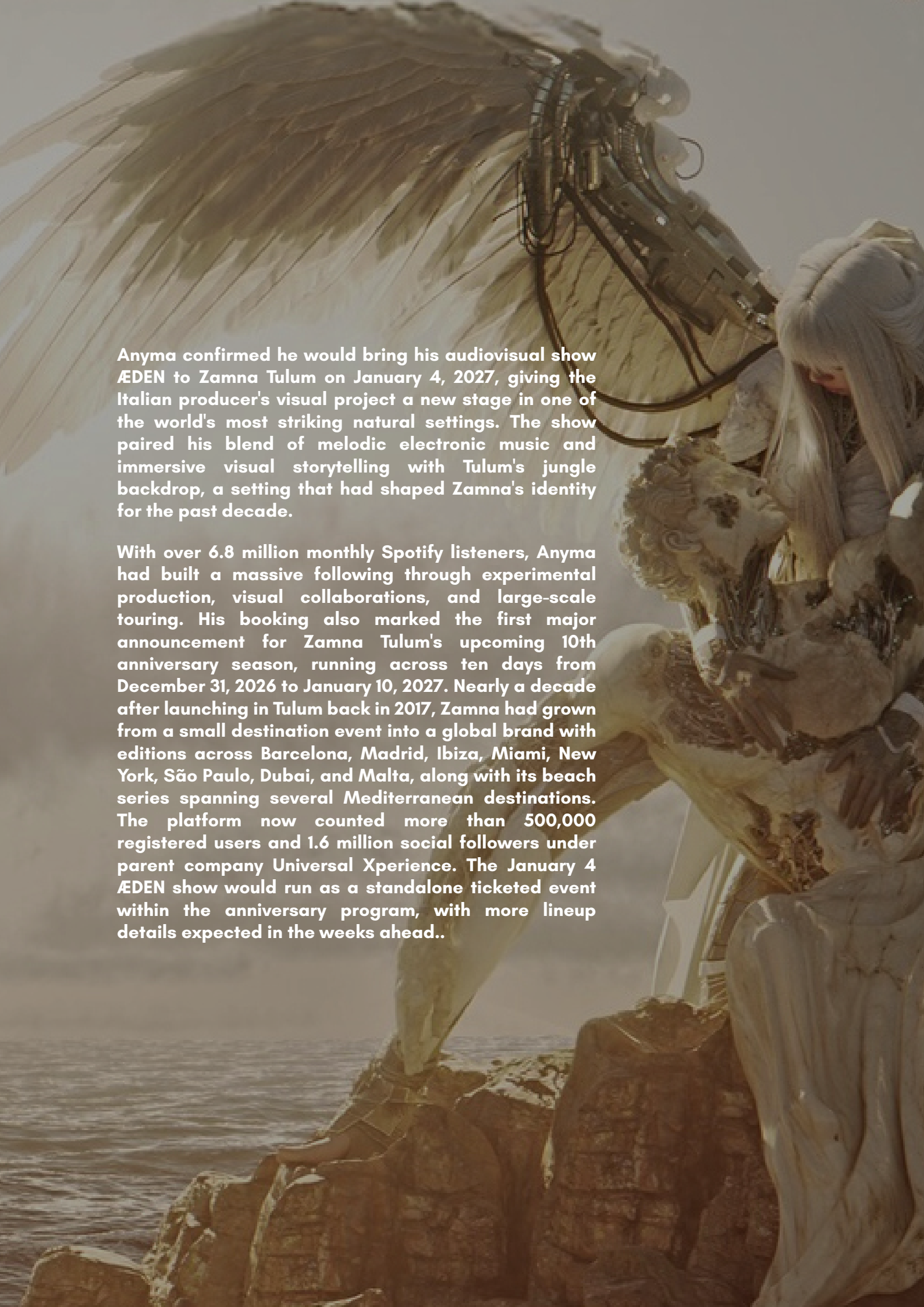
Amnesia Ibiza partnered with Loop Earplugs on a limited-edition collaboration built for long nights and loud sound systems, launching September 1 as part of the club's 50th anniversary celebrations.

Since opening in 1976, Amnesia had built its reputation on the freedom and energy of its dancefloor, something Loop's products aimed to protect without dulling the experience. The collaboration gave Loop's Experience Plus model an Amnesia-branded black and electric yellow design with a matching carry case, offering 17 dB of noise reduction plus an optional Loop Mute add-on for another 3 dB when needed.

Loop co-founder Maarten Bodewes said the partnership was about helping people keep going all in, night after night, while Amnesia partner Stéphane Schweitzer called Loop the only brand with the credibility and cultural relevance to match what the club's audience expected. The release added to Loop's growing presence in live music, following earlier partnerships with Coachella, Tomorrowland, and McLaren Racing.

The earplugs were priced at €39.45, available through Loop's website and Amnesia's own stores, with limited stock expected to sell out fast.





Anyma confirmed he would bring his audiovisual show **ÆDEN** to Zamna Tulum on January 4, 2027, giving the Italian producer's visual project a new stage in one of the world's most striking natural settings. The show paired his blend of melodic electronic music and immersive visual storytelling with Tulum's jungle backdrop, a setting that had shaped Zamna's identity for the past decade.

With over 6.8 million monthly Spotify listeners, Anyma had built a massive following through experimental production, visual collaborations, and large-scale touring. His booking also marked the first major announcement for Zamna Tulum's upcoming 10th anniversary season, running across ten days from December 31, 2026 to January 10, 2027. Nearly a decade after launching in Tulum back in 2017, Zamna had grown from a small destination event into a global brand with editions across Barcelona, Madrid, Ibiza, Miami, New York, São Paulo, Dubai, and Malta, along with its beach series spanning several Mediterranean destinations. The platform now counted more than 500,000 registered users and 1.6 million social followers under parent company Universal Xperience. The January 4 **ÆDEN** show would run as a standalone ticketed event within the anniversary program, with more lineup details expected in the weeks ahead..



Anyma Announced AEDEN's Zamna Tulum Debut and Addressed the Istanbul Controversy

The announcement came shortly after Anyma broke his silence following the cancellation of his Istanbul show, which had been pulled over accusations of satanic imagery in his visuals. In an extended four-part statement on Instagram, he defended AEDEN as a science fiction story built around darkness and light, destruction and creation, insisting the narrative ultimately resolved toward hope and that pulling isolated scenes out of context misrepresented the project entirely. He stated plainly that none of his visuals were AI generated, and accused critics of using AI to manipulate and recontextualize his work in order to manufacture a false narrative, which he said had then been spread online as a form of propaganda.

Anyma also pushed back on how the cancellation was handled, saying neither he nor his team received any real warning or chance to explain the work before the show was pulled. He noted that in every other country he'd performed in, he had engaged respectfully with local culture, and said he would have gladly done the same in Turkey had anyone raised concerns through proper dialogue. He confirmed plans to appeal the decision and expressed hope the show could eventually return. The statement closed with a direct thank you to fans who had already bought tickets and traveled for the experience, and ended on a personal note signed with his real name, Matteo, expressing hope to finish the story in Istanbul one day.

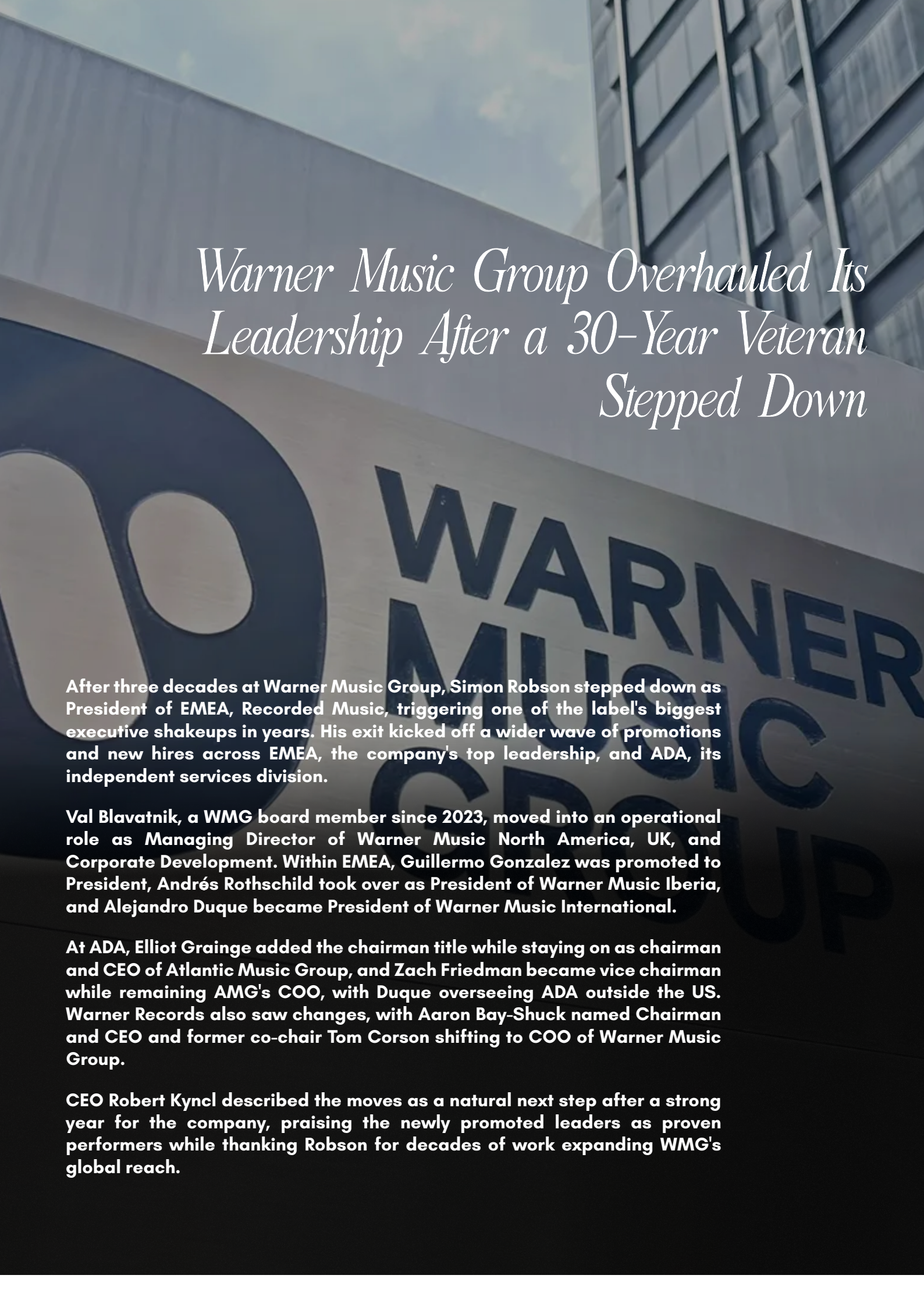
The background of the entire page is a photograph of a city street scene. In the foreground, there are two tall, vertical banners. The left banner is yellow with a stylized 'ade' logo. The right banner is dark with a white 'ade' logo. In the background, there is a multi-story building with a prominent tower and a clock face. The sky is blue with some clouds.

ADE 2026 Added More Names to Its 30th Anniversary Lineup

Amsterdam Dance Event confirmed it would return to the city from October 21 to 25, with the full week expected to feature more than 3,300 artists across over 200 venues citywide, spanning club nights, day parties, boat parties, panels, and conference programming.

The newly announced wave included names like Äme, Ben Klock, DJ Stingray 313, Eric Prydz, HAAi, Kittin & The Hacker, Maceo Plex, Max Cooper, Miss Monique, Paul Kalkbrenner, Scooter, and Todd Terry, alongside a wide range of underground selectors and emerging artists filling out programs throughout the city. The lineup reflected ADE's usual range, moving across techno, house, drum & bass, trance, and left-field electronic within the same schedule.

These additions built on the festival's first wave, announced back in July, which already included Armin van Buuren, Skepta, Avalon Emerson, Octo Octa, DJ Nobu, and KI/KI among more than 350 artists. For its 30th anniversary, organizers leaned into scale, framing the edition as both a celebration of ADE's history and a reflection of where electronic music stood in 2026.

A photograph of the Warner Music Group building, featuring a large, stylized 'W' logo and the words 'WARNER MUSIC GROUP' in bold, blue capital letters. The building is a modern skyscraper with a glass facade, and the sky is visible in the background.

Warner Music Group Overhauled Its Leadership After a 30-Year Veteran Stepped Down

After three decades at Warner Music Group, Simon Robson stepped down as President of EMEA, Recorded Music, triggering one of the label's biggest executive shakeups in years. His exit kicked off a wider wave of promotions and new hires across EMEA, the company's top leadership, and ADA, its independent services division.

Val Blavatnik, a WMG board member since 2023, moved into an operational role as Managing Director of Warner Music North America, UK, and Corporate Development. Within EMEA, Guillermo Gonzalez was promoted to President, Andrés Rothschild took over as President of Warner Music Iberia, and Alejandro Duque became President of Warner Music International.

At ADA, Elliot Grainge added the chairman title while staying on as chairman and CEO of Atlantic Music Group, and Zach Friedman became vice chairman while remaining AMG's COO, with Duque overseeing ADA outside the US. Warner Records also saw changes, with Aaron Bay-Shuck named Chairman and CEO and former co-chair Tom Corson shifting to COO of Warner Music Group.

CEO Robert Kyncl described the moves as a natural next step after a strong year for the company, praising the newly promoted leaders as proven performers while thanking Robson for decades of work expanding WMG's global reach.

Burning Man 2026 Faced Three Deaths and Pointed Criticism From a Co-Founder

Burning Man's 2026 edition turned into one of its more difficult years, marked by three deaths during the event and sharp public criticism from one of the festival's own co-founders.

The first death was confirmed on Friday, September 4, when Sampson Tshombe, a man in his mid-50s, suffered a medical emergency at Black Rock City. A second death followed the next day, when 60-year-old Craig Mann was found deceased by campmates at his camp around 3pm. A third death was confirmed on Monday, September 8, the festival's final day, with authorities stating the attendee died while being transported to a hospital in Reno. That person's identity hadn't been released publicly at the time.

Organizers said round-the-clock peer and crisis support remained available to attendees affected by the losses, while local authorities handled the standard investigative and next-of-kin procedures. No cause of death had been confirmed in any of the three cases, and the festival's official Journal was expected to share verified updates as they came in. The 2026 edition ran from August 30 through September 7 and had already faced a difficult stretch overall, between harsh weather conditions and ongoing conversations about how Black Rock City had been evolving.





That broader conversation gained another voice earlier in the month, when Burning Man co-founder John Law publicly argued the festival had lost its soul, describing it as having turned into a Disneyland for the wealthy, complete with private chefs and business jets. His comments stood out because they directly contradicted the values the event was originally built on, rejecting hierarchy, consumerism, and the structure of everyday life. Law argued that rebellion itself had quietly become another luxury experience, something attendees now purchased rather than lived.

The criticism landed during a season that had already strained the festival's image, with attendance dipping below peak years, several high-profile artists dropping out, and imagery from the playa increasingly reflecting a more commercialized experience rather than a grassroots arts community. Tensions between Burning Man's countercultural origins and its current mix of wealthy and tech-industry attendees had been debated for years, but hearing it voiced by someone who helped build the event alongside Larry Harvey carried particular weight. Many longtime attendees had raised similar concerns before, often pointing to turnkey camps and heavily serviced accommodations as signs of a shift away from the festival's original emphasis on self-reliance.

"We Are Tomorrow" Documentary Told Four

Amazon Music and Tomorrowland released *We Are Tomorrow*, a documentary that premiered September 23 in London and Bangkok with Miss Monique in attendance. Rather than functioning as a typical festival film, the project followed four people whose lives briefly intersected at Tomorrowland, each carrying a very different story behind them. It was now streaming on Amazon Music, Amazon Prime, and YouTube.



Miss Monique, whose real name was Alesia Arkusha, built her reputation the hard way, coming up through Kyiv's club scene before gaining wider recognition through her web series *MiMo Weekly*, which took off unexpectedly during the pandemic. Just as she launched her own label, Siona Records, and started gaining international momentum, the war forced her to leave home. She kept producing and touring anyway, rebuilding her career from wherever she ended up. The documentary caught her at Tomorrowland doing what she'd always done, turning displacement into music, and debuted her new track "Million Miles Away (VIP Remix)," recorded specifically for the project and released through Tomorrowland Music.

Survival Stories Behind the Festival's Lights



Photographer Olav Stubberud picked up his first camera at 13 and left school soon after to pursue photography full time, eventually touring with acts like Swedish House Mafia, The Chainsmokers, and Martin Garrix, and shooting covers for Vogue, GQ, and Men's Health. The pandemic hit him hard, both professionally and personally, leading to a period where he lost his connection to the camera entirely. His return came slowly, rediscovering his love for the craft through analog film, with no instant preview to rely on. At the time of filming, he was in the middle of shooting Fred again..s Los Angeles shows entirely on film, caught by the documentary somewhere between where he'd been and where he was heading.





Fahbeer grew up in Thailand, raised largely by her grandmother, who introduced her to cooking before almost anything else. That early fascination with flavor eventually turned into her own bar, Lost in Thaislation, in Bangkok, built around turning Thai street food and Thonglor restaurant classics into cocktails, mango sticky rice included. That year, she brought the same concept to Tomorrowland Thailand, running her own bar on festival grounds.



Luca's story started in far more difficult circumstances, born in secrecy in a Romanian school attic to a teenage mother and raised across a string of institutions with little stability. A later reunion with family brought more rejection than comfort, and by 18 he left with nothing but his ID, spending years surviving without a stable home. In 2017, he won Tomorrowland tickets through a radio contest, a moment that ended up reshaping his life entirely. Walking into the festival for the first time, he found a sense of community he'd never experienced before, one that kept bringing him back year after year. Now living in Cologne and working as a flower delivery driver, he continued returning to Tomorrowland, not as an escape, but as proof of how far one small opportunity had taken him.

Vintage Culture Cut Ties With Love Sessions After a Sound Failure in Rio



Vintage Culture publicly ended his relationship with promoter Love Sessions after a technical failure left his Rio de Janeiro show without sound. The Brazilian star addressed the incident directly on Instagram, posting footage from the event on September 26 and making clear the partnership was over.

According to Vintage Culture, the sound cut out mid-event, leaving the crowd standing in silence. In his post, he praised the audience's reaction, pointing out that around 15,000 people stayed together through the entire outage with no music playing at all, a detail he framed as a testament to the loyalty his Rio fans had shown over the years.

His message to the promoter left little room for interpretation. Writing in Portuguese, he stated plainly that Love Sessions would never produce anything of his again, a line that left no ambiguity about where things stood. The reel also included his own spoken reaction to the incident alongside footage from the night itself.

As of the time of the post, Love Sessions hadn't issued any public response, and no explanation for the failure had been given. It remained rare for an artist of his stature to call out a promoter this directly, which made the moment stand out within Brazil's scene. For fans who were there, it left behind an unusual story, and for the wider industry, a clear signal from one of Brazil's biggest names about the standards he expected from his shows.

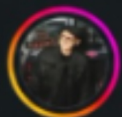
Sven Väth Called Out Argy in a Now-Deleted Instagram Comment

Sven Väth sparked controversy after commenting on an Instagram clip of Argy performing, calling the Greek DJ "the worst and biggest clown wannabe DJ" alongside a vomiting emoji. He deleted the comment soon after, but screenshots had already spread through the electronic music community.

The clip showed Argy twirling his headphone cable mid-set, which some fans read as a jab at staged, social-media-style booth moments, though Väth never explained his reasoning.

The history between them made the comment stand out even more. Argy released his "Unreliable Virgin" EP on Väth's label Cocoon Recordings back in 2007, with the track also featured on Väth's mix compilation that same year, a clear sign of early support. Since then, Argy had built a major international career, including a NEWORLD show with ARTBAT announced earlier in the year, while Väth remained one of techno's most established figures.

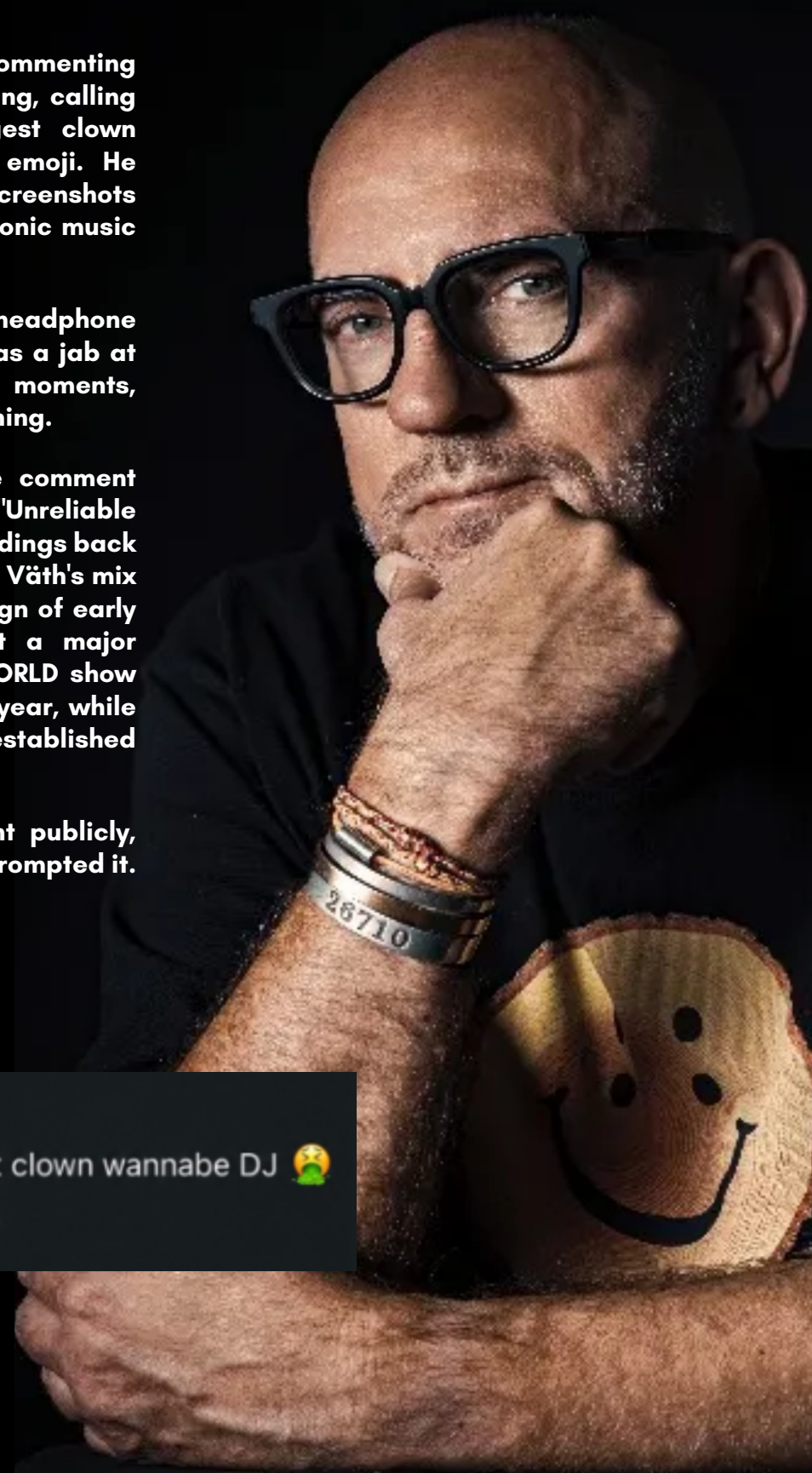
Neither artist addressed the comment publicly, leaving fans to speculate about what prompted it.



svenvaeth_official  2d

The worst and biggest clown wannabe DJ 🤮

Reply See Translation





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