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WMC Miami, FL 2014

A Trendy Guide
to Miami

The Art of
Networking

Get to Know
OVERWERK



Designer 
Drugs

WINTER MUSIC CONFERENCE

March 21-30, 2014

Miami, Florida



7 THE ART OF NETWORKING

WMC is all about networking. Learn what to do and what not to do when perusing about.

14 UP & COMING ARTISTS

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Designer Drugs, a Boston, MA-based duo that you need to know about.

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BREAKING AWAY FROM THE RESTRICTIONS OF GENRES, LIKES, AND FOLLOWERS, NOISEPORN THRIVES ON FEATURING BRAND NEW, EMERGING ARTISTS MAKING THEIR WAY INTO THE SCENE BEFORE THEY BREAK OUT. OUR ONLINE MAGAZINE AND BLOG SPECIALIZES IN COVERING THE MUSIC OF INDEPENDENT ARTISTS OF ALL KINDS AND KEEPING OUR READERS UPDATED WITH WHAT'S HAPPENING IN THE TOP UNDERGROUND SCENES.

DISCONNECT FROM THE ORDINARY AND LET US SHOW YOU WHAT A CLIMAX OF MUSICAL EXCITEMENT FEELS LIKE.

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THE ART OF NETWORKING

SXSW AND WINTER MUSIC CONFERENCE ARE ALL ABOUT NETWORKING. NETWORKING IS A BLANKET WORD, AND DIFFERENT PEOPLE HAVE DIFFERENT APPROACHES TO IT...THIS IS OURS.

Too many of us leave conferences with a hazy memory of faces and a bunch of business cards of people we don't remember. You swarm the big-name panelists along with 30 other eager hopefuls and confidently approach the hot-shot speakers, but maybe they won't accept your card and act completely disinterested in what you're saying. You meet countless participants, exchange cards and some casually random banter you hardly remember. You followed up with every single person on the cards but receive little to no response. The conference passes over as if it never happened. Life moves on. What did you spend that multi-hundred-dollar ticket for anyway? Sound familiar?

Picture this instead:

By the end of any conference, rather than leaving with social exhaustion and a stack of business cards of people you barely remember, you should ideally walk out of the building with 15 new friends laughing on your way to the bar. You know their hometowns, their opinions on the latest [insert hot artist] album, and you know this is just the beginning of a long, beautiful, and mutually beneficial relationship (and you should still have the business cards of the people you don't remember in your bag).

Perhaps this is pushing it, but hopefully you get the point. Too many people approach conferences from a sales perspective. Networking isn't about forced-selling yourself to strangers. It isn't about finding people who can help you out. Networking is about building meaningful relationships with people. The relationships you build have a greater chance of translating into a label/publishing deal, a new business partner, etc. than the 100 business cards you collected.

1. Dress to impress. Brand yourself.

When you dress impeccably, you will feel like you own the room, which often translates into you actually owning the room. First impressions are everything. You may stumble upon a professional in the industry that really matters and first impressions can make or break a situation.

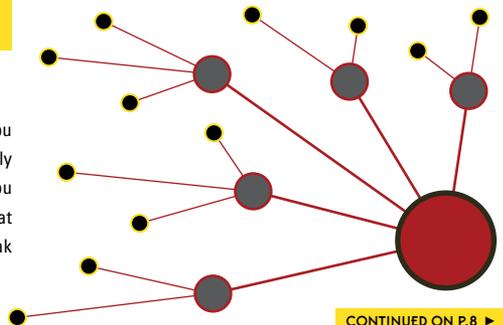
Appearance is one thing, but also dressing up your business cards and marketing/promotional materials is absolutely essential. Invest in branding USB drives with your artist or band logo/name. There are several companies that exist to help with this. Make sure that within the content you include a PDF with a bio, a gracious and concise note, links, and information on how to get in touch with you. And if you're still on the CD train, just remember a) not to actually write on it, brand it up; and b) new Macs do not come with CD drives.

2. Don't be afraid. Approach strangers.

Sounds harsh and/or cliché, but someday, we're all going to die, and what you did at this conference will not matter. What will matter is if you befriended the person who eventually introduced you to the person who got you a record deal which jump-started your prolific music career, which, in turn, inspired the world to give you a funeral of the likes of Michael Jackson. So don't be afraid to approach people you don't know. Even more important, don't get starstruck by the people you see as more "important" than you. We're all humans.

3. Be their friend, not a salesperson.

Get to know people on a personal level before ever trying to sell something. Smile. Relax. Be genuinely interested in the individual and what they're saying. Make sure your brain is wired to ingest a lot of information — name, where they are based, what company they are with, their profession, favorite band, and more. And for Pete's sake, remember everything. If after a conversation you feel the need to write on the card a quick brief on the individual, take a bathroom break and do it. You'll thank yourself later.





4. Focus on the other person.

When introducing yourself, do not begin with a sales pitch or a lengthy, wordy speech about yourself, your work, your life, you, you, you. Ask the other person questions. Focus on the person with whom you're speaking. Really, truly listen. Make him/her feel important, then let the individual ask you what you do. Remember Tom Chiarella's brief in *Esquire* on practicing graciousness: "When wandering the world, forget your business cards. Don't look for more contacts. Instead, observe. Say hello to the people you see every day, but don't make a fetish out of it. Stay interested in others. It bears repeating: Look around. Remember names. Remember where people were born."

5. Call them by their first name – repeatedly.

In the words of the wise Dale Carnegie, "Remember that a person's name is, to that person, the sweetest and most important sound in any language." Repeat it once in your conversation, and always bid goodbye by calling the individual by his/her name. Most importantly, don't let yourself forget the name immediately, so that you have to ask the person, "What's your name again? So many faces today!" This does not make him feel important. You will impress her if you are the one who remembers.

6. Don't immediately brush someone off.

If you approach a person who doesn't seem to be of much potential benefit to you now, don't immediately brush him/her off. Evolution comes into play; you may be able to use his or her services in the future. There could be someone close to you that may be interested in those services as well.

7. Know when to pursue.

If you and a person are hitting it off, stay there and chat for a while. Don't rush off to meet the next contact. If you already feel like BFFs, get the person's number and invite him/her to meet you for coffee after the next panel. Foster a better relationship with the people you click with immediately.

8. Know your boundaries. Be bold but courteous.

Conferences usually have mingling areas for networking, and meetings often happen in the same area. Be bold, but do not approach a clearly enclosed group of people. Observe setting, seating, and body language. If these indicate a set-up meeting between two or more people, do not approach. They will consider it rude. There is a distinct line between confidently approaching a group that is casually mingling in conversation and rudely interrupting a clearly private meeting.

9. Befriend the people on your level. Don't put all your energy into stalking the established hotshots.

Make friends with the people on your level – the start-ups, assistants, composer/songwriter peers, burgeoning bands, etc. As you progress together through your first jobs/promotions/record deals, you'll work together, guide one another, and hook each other up. Eventually one of you will be a VP/VIP. Then you all will be directors, VPs, VIPs – you get my drift – who can help each other out. So at any conference, don't put all your energy into seeking out the established, big-name personnel. Divide your time wisely. Take time to foster personal connections with your peers and colleagues, because those will carry with you for a long time.

10. Master the art of the follow-up.

It's vital to make good use of the time and money you have spent attending this conference. Connect with them on LinkedIn. If you consider yourself friends with any of the individuals you meet, especially around your age, don't be afraid to friend them on Facebook. In your follow-up email, do not contact someone unless you truly feel you could both be of mutual benefit to one another in some way, now or in the future. If you don't ask something very specific in your email, the person will not know what to do with the email, and will delete it, especially if it was sent to their work email. Send them an email with purpose — perhaps with something to consume, such as a Dropbox link to three of your top tracks. And, of course, don't make your email a novel. Be concise and relevant. If you hit it off with the person, perhaps pick up the phone and call. This makes more of a statement.

PHAT FUEL

RECORDS

SoundSAM

Just Passion

7. March is yet another release of **SoundSAM**'s original works exposed to the world of electronic music, on his own label, Phat Fuel, worldwide. A four track EP ranging from Vocal Disco and Hip Hop influenced House, to mystical massive Norwegian Disco and Vocal Indie Dance, with contribution from Stian's (SoundSAM) own voice. The EP "**Just Passion**" is a collection consisting of just that, passion, from inner soul roots at the bottom of SoundSAM's heart, there is a track for every occasion, as well for the dance-floor and for easy vibes to love your beloved. Or whatever you feel like doing listening to this uncompromising music consisting of carefully created atmospheres, beats, groove and vibe. If you haven't checked out this fellow Norwegian and his music, you are exclusively invited to listen to previews of these tracks with the URL:

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THE ULTIMATE INDEPENDENT ARTIST ON THE QUEST FOR PERFECTION

Edmond Huszar is the 23-year-old Canadian producer and mastermind behind Overwerk. Under the Overwerk brand, Huszar separates himself from the McEDM masses in more than one way.

More than a producer, he is a graphic designer who has built an intelligent, sleek brand image for the musical project and artist persona.

Overwerk is the true independent artist — he has never been signed to any label other than he and his manager's own, and has built a career and garnered a massive and fiercely-dedicated fan base completely autonomously — and embodies the ideals thereof.

Yet Overwerk is more than a musical phenomenon; he brings electronic dance music to the level of high art, and in treating his art like a craft to be honed in and mastered with fierce dedication, inspires his fans to push themselves: #DoWerk. In the times of "twerk," the motto of #DoWerk may come off as seemingly trivial, but it is anything but that. Each track is perfected to the maximum and given impeccable treatment. What's so remarkable is that his fans know this, appreciate this, and love him ever the more for it. Overwerk has developed a brand, a lifestyle, and an appreciation of artistry and mastery of his craft.

Learn from this truly extraordinary artist in our interview.

On top of your music work, you're a graphic designer. OVERWERK has a smartly defined brand attached to it — to the music, to the cover art, even to your style. Describe that brand in three words. How did you come up with that brand?

Sincere, cohesive and integrated. The brand isn't something I took time to come up with. Because OVERWERK is my artistic outlet,

the brand is a reflection of my taste and style. Luckily I'm capable of tying everything together to keep my vision unified.

What led you specifically to electro house as opposed to all other sub-genres of electronic music? Is this where you felt the greatest reach would be, or was it purely for individual artistic reasons?

OVERWERK

I've never felt led to a genre. I wouldn't say I've been led anywhere. I just make the music I enjoy. It's an amalgamation of all my influences. Bass-driven music seems to impact me, and so does the dance genre. I still love to incorporate melody and tell a story with music. Lately I've decidedly chosen a more familiar structure, just to make my music approachable to new listeners. Since I get booked for shows, that influences my production choices. I want to keep people dancing but touch them on a deeper level.

Many of our favorite tracks of yours, including "The Nth," "Daybreak," and "Rise," utilize orchestral instruments, plus the always classic OVERWERK arpeggiating strings. Do you pull inspiration from any classical/orchestral/film music? [Random, but you've said you love to motivate people through your music; are arpeggiating strings one of your favorite tools for conveying that vibe?]

I don't pull much inspiration from classical, but I do really enjoy film scores. I feel like a score can make or break a film, and that is a testament to the power of music. As an aside, I do think a lot of harmonizing melodies and chords does build some excitement, so I tend to lean toward those sounds for big build-ups. I'm planning to diversify my instrument choices and push my sound design, although, strings really are a great tool for that vibe.

There is one track that singularly stands alone among your repertoire of pumping, driving electro tracks. That track is "Waves" — it concluded the "After Hours" EP on a unique note. It's deeper, barer, more ambient. What inspired "Waves"?

I appreciate that observation. When I was making "After Hours", even though it was an EP, I felt it needed a conclusion. I tried to tie the whole EP together as a unified series of events. A story felt through the sounds, and informed by the track titles. After "Last Call" and that long "Night Shift" is over, its time to relax and just feel the "Waves" of life. Many times I produce music that wouldn't fall into the OVERWERK category, and wanted to show people a small glimpse of that.

Do you have any other material in your vault that is outside of the complextro realm?

A lot. I used to produce a lot more, but extra time is becoming a scarce. I do plan on eventually launching a whole new project, but I'm not going to tell anyone. I want the new project to be judged objectively without the associations of OVERWERK.

Your tracks showcase an impeccable sense of pacing. How long would you say each track takes you to compose? What element of the compositional process is the hardest for you to work on?

Interesting enough, I actually spend the most time on the percussion. Mixing the beat and building the drums takes me the longest. I feel a lot of artists just drag a couple samples together and then recycle them in every song. For me it's important to build a new kick, snare and percussion setup to suit each individual song I make. I do that first and then I move on to building the synths.

What do you think about the commercialization of "EDM" / what Elite Force (a.k.a. Simon Shackleton) likes to call "McEDM"? Do you feel the growth and rise of electronic music in mainstream culture has contributed in any way to your direction into dance and electro house, and/or your success?

Music has always been commercialized somehow. If something can be sold, it becomes a commodity, and its artistic value is sacrificed for profit and mass appeal. Some treat it as art, others as business, either way I don't think it's a problem. Any discerning listener will eventually realize the mass-appeal EDM tracks are hollow, have no soul, and evoke no emotional connection. The quick hits will fall as fast as they rise and will be forgotten, they are empty and will drive listeners to real artists.

What producer would you say is doing some great, innovative things right now?

To be perfectly honest, I'm not extremely involved in the scene. I've dropped out of the loop for a bit to rediscover some of my old inspirations. Recently I have heard some artists that inspire me, it's just hard to focus in on one.

You've collaborated with Nick Nikon now on one track of each of your three EPs — on "Paradigm," "House," and "Control." What is it about his voice, or him as an artist, that draws you to working with him over and over?

Nick is just an under-appreciated friend of mine who has an amazing singing ability. Every time I've collaborated with him, I produce a track, send it to him, and he has all his vocals written and recorded within a couple hours. He is just extremely dedicated. Nick brings so much life and energy to my songs when he sings on them.

Would you ever consider collaborations with musicians that aren't singers?

I have great respect for many artists. I think there are countless creators that I'd love to collaborate with. I think the process of collaboration should come about naturally though, otherwise the process isn't as inspired. I've initiated a couple collaborations, but sometimes it's hard to get the schedules to synchronize.

Explain the lyrics of "Conquer" EP's "Control" ft. Nick Nikon. Are those your original lyrics? Do the ideas reflected in it reflect your own? What's the message here?

Nick actually wrote the lyrics and vocal melody. I had to just explain to him the feel and message I wanted to portray. I think he really felt the vision and just tossed together lyrics that fit perfectly. I really love how that track turned out.

Thus far, you've released what we could simply label as electro house, or complextro, if we may. Will you ever venture outside of electro house?

Electro/house is just the broadest way to label my sound. I do definitely stick to certain electro/house archetypes, but that is with the intention keeping my music accessible. I think as my audience grows, I'll have more headroom to really express myself.

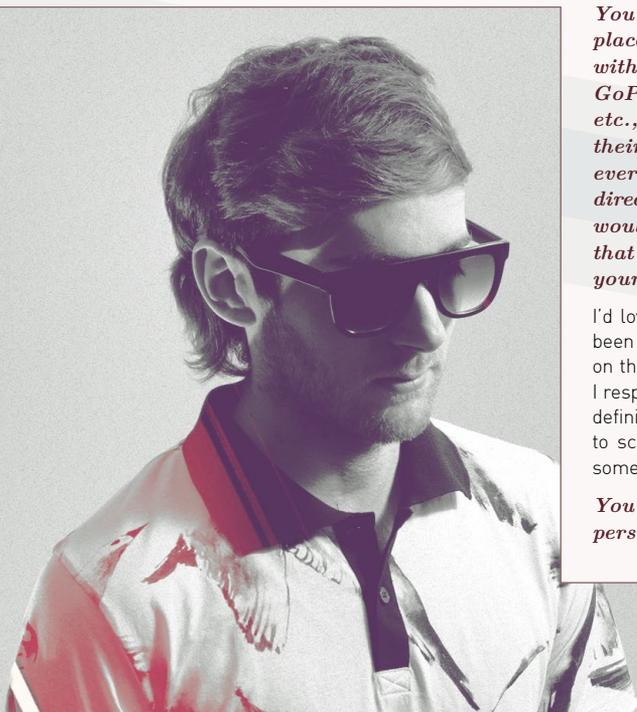
Would you ever venture outside of electronic in general? Do you play any instruments?

I may incorporate more acoustic or live recordings into my process but I doubt I'll ever move away from electronic music. The ability to shape and create the sounds I want is liberating. Using a synth I can create a piano sound or a violin sound, but freeing myself from conventional instruments is the exciting part.

You've had a ton of prominent placements and associations with major brands such as GoPro, Chrysler, Red Bull, etc., and tailored music for their projects. If you were ever approached by a film director to score a film, how would you respond? Would that be something you can see yourself doing in the future?

I'd love to score a film, it has always been an interest of mine. It depends on the director, but if it was someone I respected and the story was right I'd definitely do it. I would be most excited to score a gritty sci-fi-type move, or something super futuristic.

You seem to be the type of person whose life work truly



defines you and consumes you (in a good way). You're a graphic designer, producer, composer, songwriter, overall creator. What's your ultimate career/work goal in general?

There is the expression: "Jack of all trades; master of none." I personally think that statement holds true. To become a master of something, it takes so much focus and time. So my ultimate career/life goal would be to become a true master of ALL my artistic passions. When that day comes, I can then combine all mediums to really create the ultimate product of my vision.

For those producers reading this at WMC, do you have any career or creative advice for them in general?

Every case is unique, but the ultimate advice is to maintain a beginner's mind. If you believe you are an expert of something, it means you are not open to all possibilities. An expert's mind is like a flashlight, pointing in one focused direction, unable to broaden its scope. A beginner's mind is like a lantern — the light shines in all directions accepting perspective from any angle. Always push yourself to grow and learn. Embrace all possibilities.

You've never been signed to any record label, yet your reach is extraordinary. Anything to say about the power of / difficulties of forging your own path?

It is great to be an independent artist. Having control and power over every step of the process is obviously the easiest way to maintain my artistic integrity. On the other hand, I exist within an industry that is extremely political and bureaucratic. I have power to navigate my ship, but I can't control the sea.

www.OVERWERK.com

Madelaine

Madelaine is an Electronic Dance Music producer based in Washington, DC producing upbeat and positive dance music that goes along with her slogan of Keep on Groovin' Keep on Groovin'. She has been producing dance music for five years and is the proud owner of the record label Mademoiselle Recordings. She is also host of the monthly radio show, **The Madcast**, which features the latest underground tracks by new and emerging artists.

You can find out more about Madelaine on her website at www.madelaineonline.com or through the social media links below:

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KAOS

Trap / Bass

After a time experimenting with garage/dubstep, 21-year-old Indian producer Rohan Chauhan found a home and rapid success in trap and bass. His late 2013 original "Follow Me" was not only featured by UKF, All Trap Music, and TrapDoor, it was premiered by Diplo & Friends to immediate acclaim. We like to define his music as pure modern hip-hop with a distinctive high-end club feel. And in some golden moments, he utilizes Indian percussion vibes, which the ladies tend to love. Recent projects include January's remix of upcoming UK songstress Indiana's "Solo Dancing" and, most excitingly, the new EP. On it you'll hear underground garage-influenced trap bangers to more crossover, vocal, melodic radio-friendly songs with an edge. His immaculate production and melodic hooks will secure his place in the masses.

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ACKEEJUICE ROCKERS

Dancehall / Moombahton / Trap

The Italian duo of oddly-named Ackeejuice Rockers prove that moombahton is not dead. Clear roots in dancehall give their music a uniquely tropical, exotic flavor. When the synth-heavy sounds of trap and bass enter, eargasms ensue. Ackeejuice Rockers are the next great creators of ass-shaking music on the caliber of Diplo that will have women (and men) around the world moving to the beat of exotic sex at all hours of the night. The vibes can convey a joyous summer evening or dirty, grinding booty music for late night hours. Overcooked Records and Kanye West have already noticed; the duo co-produced "Guilt Trip" off Yeezus. People need booty music in their lives, and these Rockers are here to provide.

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ALEX PRESTON

*Progressive House /
Electro House*

Alex Preston is a verified Australian powerhouse producer with a huge following in his native nation. His music is made for one purpose and one purpose only, and that is for dancing. His production is as tight as it comes, but what separates Preston from the EDM masses is his uplifting melodies and inspirational lyrics in originals like "We Can Be Anything" and "Animals." Preston is also head of the now-prominent Sydney staple, Preston Recordings. America has yet to experience the madness of Preston but we are sure it's just a matter of time before his bright party tracks hit Vegas and Miami clubs.

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

ACKEEJUICE
ROCKERS



At NoisePorn, we pride ourselves on featuring burgeoning artists just breaking out on the scene, and we like to play a part in their breakout. We constantly feature what we like to call “NEW Artist Discoveries.”

The following artists are our favorite up-and-coming artists. These are your artists to watch this year. They’ve already gained some ground, but it’s only the beginning. If you don’t already know, get to know.

PLS DNT STP

Trap / Bass / Hip-Hop / Dubstep

The Philly electronic/rap duo with the quirky sense of humor is crashing dance floors with their distinct brand of hip-hop-infused EDM and other insanities. Songs like “Generation Doom” showcase their mainstream potential made for the dance floor with party-centric lyrics, hip-hop vocals, and a hip-hop tempo with an electro instrumentation. We believe their knack for catchy melodies, unforgettable vocals, and rugged electro with heavy bass is setting them up for the big time. They’ve already released on LA’s premiere dubstep label Play Me Records and cover stars Designer Drugs’ SEX CULT Records, but this year they’re launching their own label. We absolutely cannot wait to witness their rise.

plsandtstp.com

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GARDEN CITY MOVEMENT

Electronica / Trip Hop

Ever since Garden City Movement appeared magically on the scene last fall on brand new label BLDG5'S debut compilation, the hippest blogs (Pitchfork, Mixmag, The 405, to name a few) cannot cease waxing poetic about this trio's perfectly and beautifully-crafted tracks. Garden City Movement's debut Entertainment EP was soon after released to more critical acclaim, and for good reason. The tracks are high-end, high-caliber electronica that showcase a stunning sense of musical color, timbre and texture. Several tracks use the sounds of live instruments layered into electronic beats and synths, creating a textural patchwork that many ears are gravitating toward these days. Smooth, sultry, sexy, smart.

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

APPLESCAL

House / Electronica / Ambient / Techno

At 26, Amsterdam producer Pascal Terstappen has carved a name for himself both as an artist and label owner of Atomnation. As an artist, his sonic world is defined by an appreciation of organic timbres, emotive harmonic progressions, minute contrapuntal melodies, and unique combinations of textures that evoke immediate emotions. His debut album “Dreaming in Key” was met with high acclaim by press such as Noisey, Pitchfork and more. As Atomnation label boss, his taste shows. Atomnation's impeccable releases are regularly reviewed by Pitchfork, Xlr8r and the like. You'll hear the colors burst forth from your speakers. Just another Dutch house producer? We think not – his unique brand of colorful, chic and dreamy house music has too great of an appeal to stay locked in European clubs.

applescal.net

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Notice: Don't get too excited if you are not a member, or know someone who knows someone who's a member. Very exclusive, once you get in you'll have the pleasure of catching shows by acts like Keys N Krates, Questlove, or various No Shame artists...if you're lucky.

4385 Collins Ave.
Miami Beach, FL 33140
786-507-7900



Macchialina

This 60-seat, dinner only (except on Sunday) Italian tavern is the perfect place to meet a client, or unwind with a glass of Italian wine after a long day of meetings. Choose from various Stuzzichini's, Antipasti's, Salumi's...fuhgetta 'bout it!

820 Alton Road
Miami Beach, FL 33139
305-534-2124



Bardot

Industry folk call this place home when in Miami. Never heard of the night's attraction? You will...or you won't. One of the only places you can see Kendrick Lamar, Cherub, Pompeya, George Clinton or Beat Connection like it's no big deal.

3456 North Miami Ave.
Miami, FL 33127
305-576-5570



Tongue & Cheek

Ever asked yourself where you can find some old-fashioned Portuguese octopus bolognese? No, how about a simple bone marrow chimichurri? Find all of these home comfort foods with this sophisticated, modern experiencia gastronómica.

431 Washington Ave.
Miami Beach, FL 33139
305-704-2900



The Chesterfield

Known for helping celebrities stay under the radar, The Chesterfield (part of The South Beach Group) is your ultimate South Beach get-away. You can network where you sleep, or at least in the lobby at Safari Bar.

855 Collins Ave.
Miami Beach, FL 33139
305-531-5831

Raver



Big Pink

Ever had a TV dinner at 4a.m.... Ever had a TV dinner at 4a.m. on weed?! Now you can cross that off your bucket list at this awesome retro diner. Can't get off the couch? They figured, so they deliver.

**157 Collins Avenue
Miami Beach, FL 33139
305-532-4700**



Cheeseburger Baby

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**1505 Washington Ave.
Miami Beach, FL 33139
305-531-7300**



Freehand Miami

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**2727 Indian Creek Dr.
Miami, FL 33140
305-531-2727**



SLS

If Paul Oakenfold thinks this is a good place to party, who are we to argue?! At last year's WMC the SLS hosted 15 parties in nine days, which we are sure they plan to surpass this year.

**1701 Collins Ave.
Miami Beach, FL 33139
305-674-1701**



Clevelander

We know you've heard of it. Heck you might have been to it... But try it out again during WMC. You won't be able to recognize the place! Insane, crazy, Driving Miss Daisy.... That's probably the only way to describe it.

**1020 Ocean Dr.
Miami Beach, FL 33139
305-532-4006**



W Hotel

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**2201 Collins Ave
Miami, FL 33139
305-938-3000**



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**1720-1756 Collins Ave.
Miami Beach, FL 33139
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NOISEPORN'S FAVORITE



THE ZOMBIE KIDS

This morning I woke up & the first song I put on was:

Jay: "It's Nice to Go Traveling" by Frank Sinatra. I love the lyrics.

Edgar: "My House is Your House" - The Zombie Kids ;)

Best track recently released: Michael Woods – "The Pit (The Zombie Kids Remix)"

My favorite original track of my own:

Jay: The Zombie kids - "Roulette"

Edgar: The Zombie Kids - "Live Forever"

I'm most influenced artistically by:

Jay: Jean-Michel Basquiat

Edgar: Carl Cox

In my rider you'll find: ... a lot of funny stuff that makes the promoter smile!

I spend on average ____ hours creating and perfecting any original track: Never calculated. In the studio, time passes along so quick!

When I'm not listening to music, making music, or performing, you can find me:

Jay: Playing with the kids or at gym or helping mum with the shopping bags.

Edgar: At home in London or Barcelona.

Best piece of advice you have for young DJs/producers: Eat / Sleep / Rave / Repeat :)



OWL VISION

This morning I woke up & the first song I put on was:

Metallica – "Fade to Black"

Best track recently released: Gesaffelstein – "Obsession"

My favorite original track of my own: Owl Vision – "Kill Me Now"

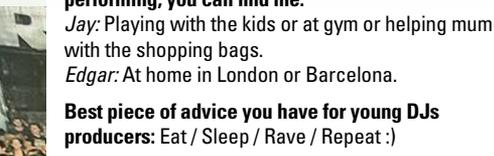
I'm most influenced artistically by: Metallica, Depeche Mode, DJ Premier. (Odd mix, huh?)

In my rider you'll find: Vitamin Water

I spend on average ____ hours creating and perfecting any original track: 2 to 24 hours

When I'm not listening to music, making music, or performing, you can find me: At home painting, drawing, creating, or watching movies.

Best piece of advice you have for young DJs/producers: Wait until you know that what you're creating is really good before you start sending it out to labels.



The Zombie Kids

ARTISTS: UNZIPPED



BAD BOY BILL

This morning I woke up & the first song I put on was: John Newman - "Love Me Again." It's a new bootleg remix I'm working on with Steve Smooth.

Best track recently released: "Lucid Dreams"
- Mat Zo

My favorite original track of my own: My newest single "Get On The Floor."

I'm most influenced artistically by: Electronic music producers because they are constantly pushing the envelope.

In my rider you'll find: Grey Goose, Patron, champagne. But the funny part is I don't drink, it's for my friends. I'm happy with Red Bull and water.

I spend on average ____ hours creating and perfecting any original track: WAY TOO MANY (I wish I worked faster in the studio but I like to perfect the smallest details)

When I'M not listening to music, making music, or performing, you can find me: Watching movies, playing basketball, practicing martial arts, or catching up on sleep!

Best piece of advice you have for young DJs/producers: Get into this business for one reason: because you love music. Work hard on your craft, be respectful to your colleagues, and appreciate your fans.



PATRICK HAGENAAR

This morning I woke up & the first song I put on was: John Butler Trio – "Sunrise Over Sea"

Best track recently released: I love Pharrell's "Happy" – makes me wish it was summer!

My favorite original track of my own: A forthcoming track of mine, "Tears of Gold."

I'm most influenced artistically by: Nile Rodgers

In my rider you'll find: Water & fruit – I'm allergic to quite a few things, so I can't have a lot – such a cheap date ;)

I spend on average ____ hours creating and perfecting any original track: not enough hours

When I'm not listening to music, making music, or performing, you can find me: Playing basketball

Best piece of advice you have for young DJs/producers: You need to have stamina – keep at it – don't lose your goal out of sight.

NOISEPORN'S FAVORITE



REID SPEED

This morning I woke up & the first song I put on was: Fink – “This is the Thing”

Best track recently released: Singularity – “Vain (Piano by Evan Duffy)”

My favorite original track of my own: “To The Sky” with FS

I'm most influenced artistically by: My fluctuating moods

In my rider you'll find: Water, a blunt wrap, vodka & ginger beer.

I spend on average _____ hours creating and perfecting any original track: more than 100

When I'm not listening to music, making music, or performing, you can find me: Riding my bike and/or loving animals

Best piece of advice you have for young DJs/producers: Stay humble and always work harder than you thought possible.



SABB

This morning I woke up & the first song I put on was: R.E.M. – “Losing My Religion”

Best track recently released: Probably the latest “Ten Walls” releases - that guy is on fire

My favorite original track of my own: Definitely my “ILLUSIONES” track

I'm most influenced artistically by: Trentemoller

In my rider you'll find: Traktor Scratch Pro2, x1 controllers, Allen & Heath or Pioneer 900 mixer

I spend on average _____ hours creating and perfecting any original track: Don't know in hours but a lot of time!!

When I'm not listening to music, making music, or performing, you can find me: Spending time with my family, my girlfriend, or my friends.

Best piece of advice you have for young DJs/producers: Be yourself, believe in yourself and be the change you want to see in the world.



Reid Speed

ARTISTS: UNZIPPED



HECTOR COUTO

This morning I woke up & the first song I put on was: Isaac Silva & Adrian Rodd – “Tenerife (DZNB Remix) Roush”

Best track recently released: “I Believe”

My favorite original track of my own: “House is House”

I'm most influenced artistically by: '90s electronic music, UK Sound, Chicago house

In my rider you'll find: 2XCDJ2000 + 1X XONE 92 MIXER + GOOD SOUND SYSTEM. (That's all I need to be happy)

I spend on average ____ hours creating and perfecting any original track: between 5 to 10

When I'M not listening to music, making music, or performing, you can find me: Surfing, having fun with friends, skating etc.

Best piece of advice you have for young DJs/producers: Be yourself, be humble.



DANI DEAHL

This morning I woke up & the first song I put on was: I'm in Hong Kong right now so I put on MTV China and G-Dragon's “C'oup D'Etat” was playing.

Best track recently released: MOTI's “Heat it Up,” Celees' “Desert Cobra” and “Thunderbolt,” my Dim Mak collab song with Animale.

My favorite original track of my own: “Diplo Hates You” will always have a soft spot in my heart, though people are still surprised to know there's an actual back-story and reason why it's called “Diplo Hates You.”

I'm most influenced artistically by: I find everything artistically valuable for me, from wonderful novels to halls in the Louvre, to other musicians, to someone I might see on a street corner. Inspiration can come from anywhere.

In my rider you'll find: Sugar free Red Bull, vodka, water, bacon.

I spend on average ____ hours creating and perfecting any original track: one week

When I'm not listening to music, making music, or performing, you can find me: Traveling for the fuck of it, watching Adventure Time, making my own bacon, drinking shots of Jameson, reading Chuck Palahniuk, having a blast and loving life.

Best piece of advice you have for young DJs/producers: It takes much more time and practice than you realize, but every hour you put in is experience gained. Push through frustrations and complete songs, even if you feel like you don't know what you're doing, because eventually you will. Simply FINISHING a song can be the most daunting task but the second one is easier than the first, the third easier than the second, and soon it becomes second nature.

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*i*t's a couple of days after the start of 2014 and the entire Northeast has just experienced an abnormal amount of cold weather and snow. This is the type of weather that would keep most individuals in bed all day, but one individual based in New York is not sitting idly watching snowflakes cover the concrete jungle. Instead, he's as busy as he has ever been developing his ever-evolving craft.

Ending 2013 and entering 2014, the duo known as Designer Drugs have had another tremendously busy year. With another successful trip to Asia and, in particular, South Korea, one of those members, Michael, answered his telephone for what would be a laid-back and real conversation not filled with ego or selfishness; something that is not always typical of a successful recording artist.

Michael Vincent Patrick and Theodore Paul Nelson are the one and only Designer Drugs. Not only is that name quite "cool," but they also describe their location as being "Space-Based." This duo, which tends to shy away from being stuck to a particular genre, started off like many collaborations: with a friendship.



Designer Drugs

The Drugs Controlled by

Meeting at the age of 16, Michael and Theo became engulfed in the dance music scene and experimented with music immediately as a way to simply hang out. “We were both interested in music. Theo had the synthesizers, I had the turntables, and we began to hang out and just mess around with music. We started Designer Drugs in 2007 primarily working with Drum & Bass but as we evolved, we began to fuse electro clash and indie dance to branch out our style.”

With their music styles evolving and being similar at the same time, the duo began to tour the country, and eventually the world. Even though they may not exactly be a household name here in the U.S., they have built an enormous following in Asia, which you know only represents billions of people and some of the most powerful economies in the world. “We’ve played in Bali, Indonesia, Malaysia, Singapore, Japan and others,” Michael said. The crowds are different as well. The kids and shows have a lot of energy and enthusiasm, which has enabled them to come back many times, he said.

If you’ve never seen a Designer Drugs show, first off, shame on you! But to describe their performances is actually not even easy for me as a part-time writer and music enthusiast. “When we play a show in South America, it sounds different than one in South Korea because we play to the crowd. You still know it’s us up there but you also can tell the cultural differences, and we want to respect the country we are in by paying homage and delivering a sound that will fit with the region. Wherever we are, you will get a different show,” Michael said.

One thing that you can gather before going into any Designer Drugs show though, is that this not-so-old-school DJ / production duo has old-school roots –they never premix their sets.

With the various territories over Asia, it would make anyone want to get into DJing but while the tourist aspect is great, Michael states that there are some cons. “When we travel, we try and get the pulse of the environment – we dig the food, drinks, and whatever they are into we try to do. However, the only downside is that we don’t spend any time in the hotel working on music. But I guess anyone wouldn’t for a once-in-a-lifetime experience,” he said.

Sadly, not every artist in the industry is like Beyoncé and can bust out albums in secret while on tour and pregnant, and Michael is in similar company from what many artists have said to me in the past. “I like touring for the cultural experiences, but unfortunately, what I don’t like is that it is difficult to make music. I prefer to work in a studio environment.”

During our tour discussion, I saw firsthand what it is like to be one of the Designer Drugs and how busy a day can be when I witnessed Michael silencing his phone to continue focusing on our discussion. The manner in which he apologized showed a sense of professionalism, which led me to then ask his thoughts on how the dance music industry has grown.

With companies such as SFX Entertainment now publicly traded on the stock market, I was curious to hear what Michael thought about this. After getting a sense of his old-school style, I wasn’t very surprised by his answer. It made me reminisce of my beginnings in this scene, something that sadly won’t be able to be duplicated for a long time, if ever.



"I prefer the industry when it was more underground. There was more creativity and the shows were, well, let's face it, based on drugs (hence our name). Everything now is censored heavily, even Facebook," he said. Of course, never someone to shy away from getting details about one of the most influential companies in the Internet 2.0, I asked what he meant by that comment.

"On our latest tour of Korea, we enjoyed some Soju and Korean Barbecue which, for those who don't know, is basically the basics of solid Korean cuisine. We were enjoying an evening and posted a picture for our fans as a sort of toast, and Facebook censored and prevented the photo because of its relativity to alcohol. The brand literally denied a simple celebratory photograph," Michael said.

When a good idea goes corporate, it changes. And with that, so does the control of that idea and the control of the user that was first drawn to that idea. The same can be said for brands and artists that start out with one concept and evolve into something bigger than what they were meant to be at the beginning. For those who don't know, Designer Drugs were a signed group to Ultra Records. Due to creative and business differences, they both parted

ways, and Michael and Theo's full attention is now on their own label imprint, Sex Cult Records. For any artist to have success independently and then have aspirations of running a business, it's definitely challenging. I asked Michael a little bit more about his challenges. Being that we digitally distribute his brand under Symphonic Distribution, I was curious to learn first-hand as to what he considers to be his biggest challenge.

"Honestly, the toughest thing for us in running our label is to find the time. I wish the days were twice as long. I have a million ideas, but finding the actual time to do the ideas is tough," he said.

"I spend as much time as I possibly can from morning to night to work on music; we've basically been grinding to where we breathe, eat, sleep music. I'll do emails in bed before going to bed, wake up, do some emails, interviews, and do it all over again the next day. It's non stop."

Even though the return isn't always a guarantee and time is a factor, Michael and Theo prefer to have control over their material and describe some record labels as being disorganized and getting overwhelmed easily. Having their own brand enables them to not be typecast into a particular sound or genre.



"When a good idea goes corporate, it changes."

"We definitely delve into other genres. There are some artists who stick to the same sound and sometimes even use the same sound in literally every production, but we like everything. We do a little bit of dubstep to progressive to trance, and even some indie, hardstyle or whatever the new version of trap is."

To continue their importance of control, Designer Drugs align themselves with a key group of individuals. Whoever they feature on their record label brand are people that they consider true friends.

"People we work with on Sex Cult or on productions aren't just friends as DJs. They are real friends that happen to just DJ" he said. That statement enabled me to due a celebratory nod before Michael continued on.

"The Al Gore Rhythm Method, Alvin Risk, PLS DNT STP – Those guys are tight with us and are my fucking homies on a real level. Touring with them felt like a bachelor party entering venues with 20 people deep."

Touring is one thing, but touring with your friends and it feeling like a bachelor party is basically the dream, if I say so myself. To add to the "holy shit" aspect of this do, the method in which they tour is flat out... awesome.

"I was going to buy a van but that was going to cost too much money, so I found a limousine and we toured in a white limo all throughout the states," he said. And this limo isn't just a rental, it's fully owned by Designer Drugs Incorporated.

For many artists, it's difficult to even reach the level that Michael and Theo have reached. The duo found an opportunity but has also worked very hard to maintain their craft. Plus, helping out their crew of friends remains important to them. In addition to their close group of friends, Michael also listens to the same advice he gives to others:

"Focus on the music that you enjoy and feel. Don't just do what everyone else is doing. You can make a song in five minutes and it works, but it doesn't necessarily have the emotion and heart in it. People are making music too quickly instead of writing an actual song with strong bones and a heart behind it. Make music that means something with chord progressions and riffs instead of a simple beat."

To me, there is nothing simple or ordinary about Designer Drugs and that was quite apparent in our discussion. In my days in this industry, I've come across many different types of artists and advice that I've given to them is to stay humble. In my opinion, Michael and Theo successfully represent humility and talent. The duo has been working hard for seven years now, and getting to know Michael on an off-the-cuff regular Tuesday showed me why they are successful:

They are real.

Michael, Theo, and I'm sure their entire circle of friends... the old-school in the nu skool. DJs and producers that understand the foundations of the industry without completely selling out and remembering the roots that made this industry the successful entity that it is today.

2014 is a huge year for the duo as they kick start it with a new album. "The Drugs Are in Control" hits stores in March and is spearheaded by the lead single also taking on the same name as the album. Getting to know this group and their productions will show you their character and clearly state that they control their sound and style in an era and time where censorship controls many of the EDM industry today. These guys continue controlling their own destiny and sound, all the way to their "Space-Based" headquarters.

Jorge Brea is President and CEO of Symphonic Distribution. Symphonic Distribution is a digital music distribution company and the operators of Noiseporn.com and Noiseporn Magazine. Aside from the business focus, Jorge also has a background in production and DJing under the moniker DJ Viro with more than 45 vinyl releases and countless digital productions in various EDM genres.

HOT NEW RELEASES



Dimitri Veimar:
Everyone In NY
[Deep Shit]

Release Date:
02.03.2014

Dimitri Veimar has been making huge waves in the underground scene since releasing his flawless debut EP "The Boys" on Clouded Vision. His second EP strikes the anvil a second time, proving he is here to stay and hone his craft. "When I Met The Stone" is a pure party acid house groover with one of the funkier 303 bass lines we've heard in quite some time.

Highlight Tracks: "When I Met The Stone," "Kitchen," "Somo's Tales (Jokers Of The Scene Remix)"



The Zombie Kids:
Hotel Amor
[Zombie Musik]

Release Date:
02.17.2014

The Zombie Kids launched their own label in 2013, and "Hotel Amour" is its second single release. In contrast to the dark, hard-hitting intensity of their first release "My House is Your House," "Hotel Amor" has a sleeker attitude, with electro taking a twist to progressive...elegantly uplifting and emotionally moving. The melody is one for the ages.



Irish Steph:
Breathe
[La Valigetta]

Release Date:
01.21.2014

Half-French, half-Irish, classically trained multi-instrumentalist, Irish Steph is an up-and-coming force to be reckoned with. His single "Breathe" showcases an affinity for hazy nu-disco music with melodies and harmonies that are borderline indie pop-crossover. Excellent remixes by Blatta & Inesha, Joao Ceser, Stephane Deschezaux, Louis La Roche, and Ali Jamieson come with the package. This is top-down, late-night, hazy disco music that fits so well with the glow of Miami neon.



Florian Picasso:
"Trivia"
[Cr2 Records]

Release Date:
01.14.2014

To those wondering, Florian Picasso actually is the great-grandson of Pablo himself. With a name like Florian Picasso, you're almost guaranteed success, but it helps that this Frenchman is talented in his art of crafting the finest EDM beats today. Quasi-Melbourne-style bouncy electro flavors combine with tech house to create a dance floor killer that will permeate through the spring festival season.

Wolf + Lamb:
Make Me Fall
[Wolf + Lamb
Records]

Release Date:
01.20.2014



Wolf + Lamb lend soul to the chic, so it's no wonder that "Make Me Fall" is the perfect track to ease yourself into your long Miami nights. Featuring the haunting vocals of Patricia Edwards, you'll quickly fall into the night as the sultry sax lulls you and the bass fills your body. With Navid Izadi's exciting rework, things are kicked up a notch and combined with tropical flavors.

Riva Starr:
Club in Hand
[Snatch Music
Limited]

Release Date:
02.24.2014



"Club in Hand" is a remix album of Riva Starr's soulful summer album "Hand in Hand". Addison Groove, Zombie Disco Squad, Mixhell, Jesse Rose, Mark Starr, Xinobi, the list of remixers goes on. In Flagranti's "Hong Kong Mix" made our heads bob without us realizing the chugging disco they are heralded for.

Highlight Tracks: "Nobody's Fool (In Flagranti Hong Kong Mix)," "We Got This Ting (Addison Groove Remix)," "Hand in Hand (Xinobi Remix)"

Dark Strands:
Exiles of
Fortune
[Clouded
Vision]

Release Date:
03.24.2014



Certain music becomes enhanced when played in certain venues and at certain times; this is a fact of club-land. Dark Strands' "Exiles of Fortunes" works either as the start of a set or immediately after some intense pulsating music. It is a song that builds you back up to venture out once more onto the dance floor. Either way, listen to it in a sweaty, dark, and loud club or warehouse to get the full penetrating experience, nightlife warrior.

Highlight Tracks: "Exiles Of Fortune," "A Space Oddity," "Basic Condition (Few Nolder Remix)"

Madam Voodoo:
Rise
[Kaleidosphere
Recordings]

Release Date:
April 2014

MADAMVOODOO // RISE



kaleidosphere

Kaleidosphere Recordings is the newly-launched record label operated by Sara Cooper of Sara Cooper PR, one of the premiere electronic dance music PR companies (Carl Cox, Sander van Doorn), and "Rise" is its debut single release. Madam Voodoo combine '90s trance with contemporary pop-EDM for an exciting debut and an explosive chorus with a hook that will permeate your festival days.

▽ **THREADED** ▽
= **VIBES** =



ART DIRECTOR: ELAYNA BACHMAN
PHOTOGRAPHY: KMARIE
STYLIST: ARGIE MITRA
MODEL: BECCA ASHLEY
HAIR: NICCOLE SWAN
MAKE-UP: ELAYNA BACHMAN

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NECKLACE AND BRONZE RINGS BY BORN AND
BURIED, SILVER SUNSET NECKLACE BY BEACH BU,
AND SHOES BY JEFFREY CAMPBELL.





ART DIRECTOR: ELAYNA BACHMAN
PHOTOGRAPHY: KMARIE
STYLIST: ARGIE MITRA
MODEL: BECCA ASHLEY
HAIR: NICCOLE SWAN
MAKE-UP: ELAYNA BACHMAN

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