

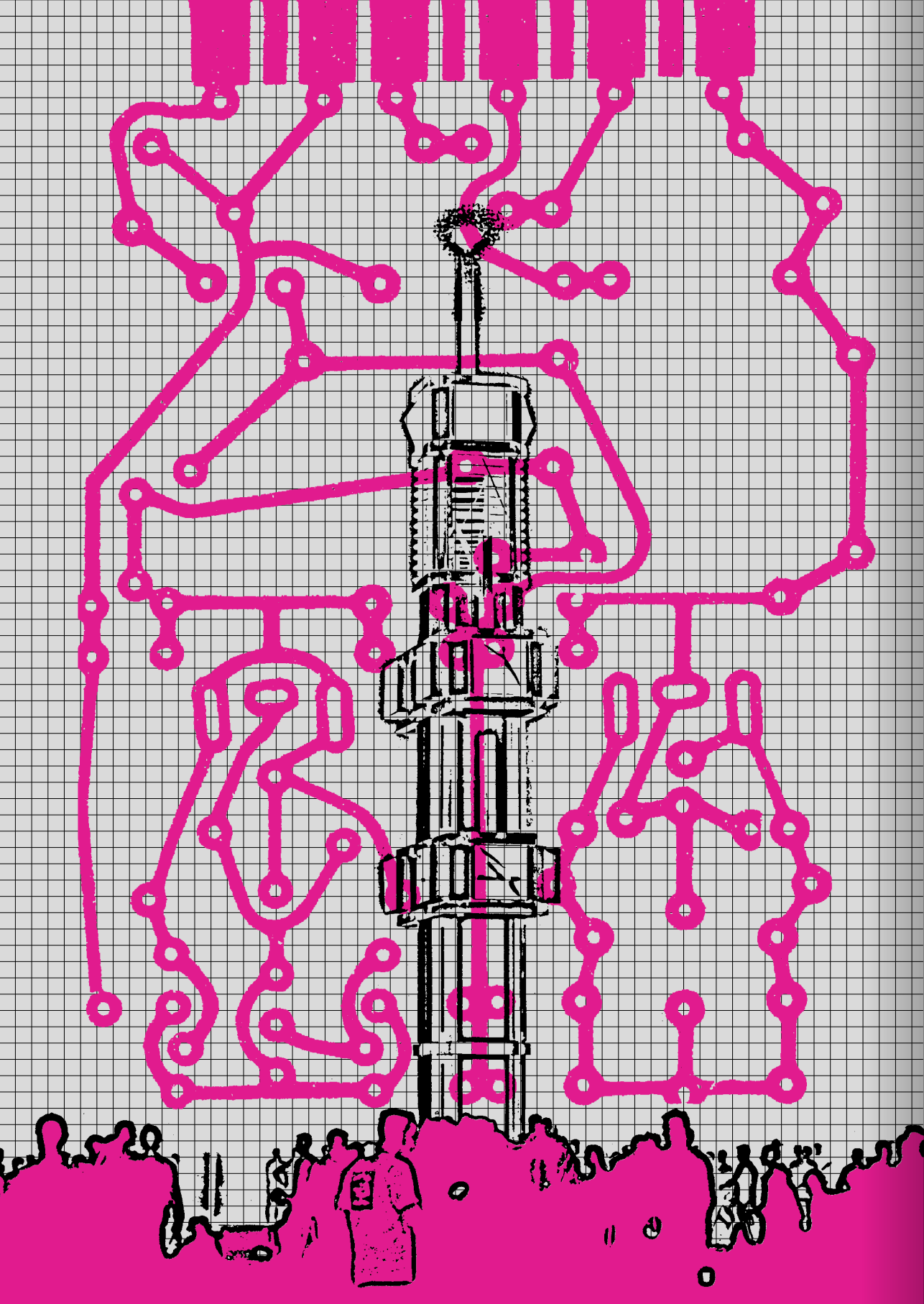
DEKMANTEL

TRANSITION



Yeah, it's weird. If you're sleepy, you're not sleepy anymore. If you're tired, you're not tired anymore. For that moment, something else takes over and you just become an instrument in this probably very tribal, very ancient type of communication method. I never thought of myself as a good communicator, but when it comes to music, I feel more free. I have a lot of confidence in what I'm playing. Well, I have more confidence in the music that I play than when I speak to someone with words.

JEFF MILLS



In 2013 we set foot in the Amsterdamse Bos for the very first time, building 4 festival stages to be demolished by our favourite artists in the world. While that foundation has remained untouched, here we are: 10 years, 10000s of visitors, 4 more stages, 2 additional festival days, umpteen venues and 2 heartbreaking Covid cancellations later. If more than a decade of putting on a festival has taught us anything, it's that change is the most powerful constant. And you better dance to its beat.

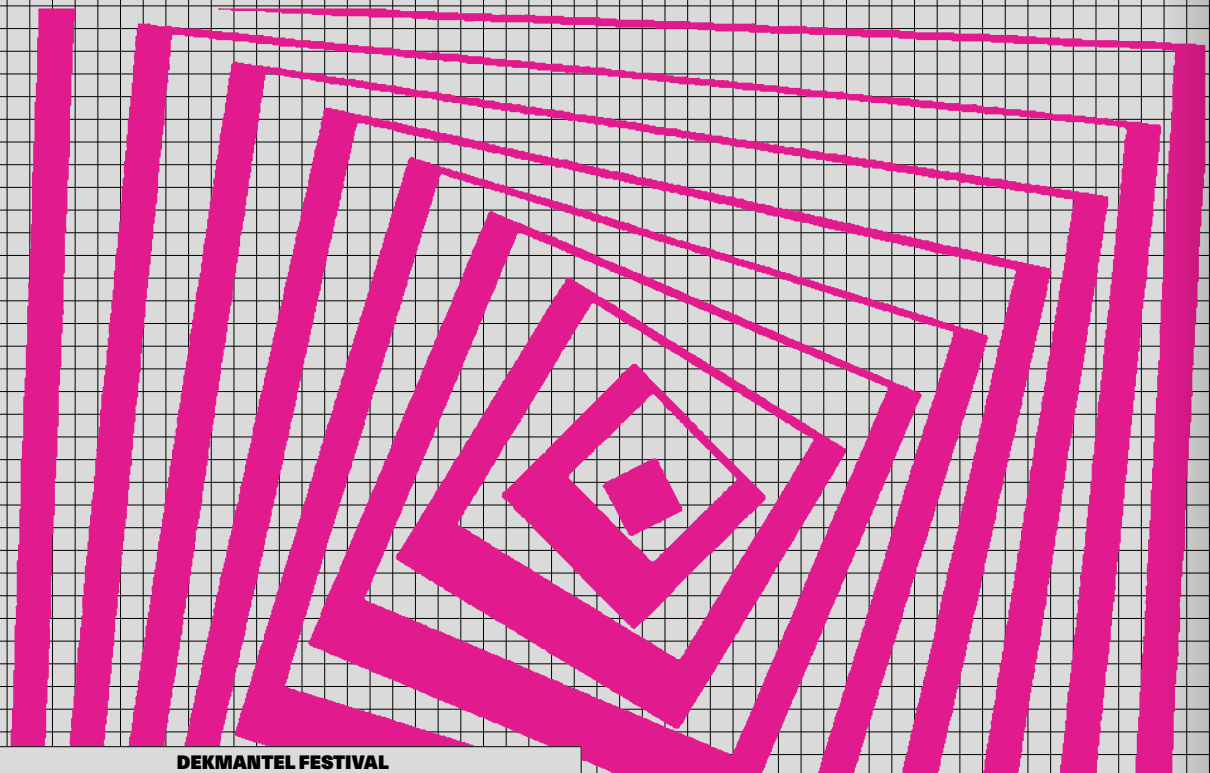
*Gearing up for the 10th edition of Dekmantel Festival—yes, we are officially skipping the hangover—our year of celebration starts right now. **TRANSITION**, the zine you're holding, is the first proof of that. More than a collection of festive facts or a sentimental look back, however, this noisy document is a deep bow to the artists that make Dekmantel Festival what it is: from global electronic music icons like Jeff Mills and Helena Hauff to the newest generation of sonic explorers.*

*From the very beginning, Dekmantel Festival has been equally rooted in the past, present and future of electronic music. **TRANSITION**, more than ever, is the sweaty embrace of that pursuit and its perfectly wavy path. It's a finger on the festival pulse, a serious and silly impression of the countless brilliant people behind our decks, and a free-form glance into what's next. Of course, this zine also includes various compilations of timely and time-transcending tracks for post-festival listening.*

While you still revel in the 9th edition of Dekmantel Festival and we buckle up for the big tin 10, you're invited to dive in, to extend your trip, and—as always—to find your strength in the sound.

THE OTHERWORLDLY LEAGUE ^{AND} LANGUAGE OF A LEGEND

WORDS BY
FRANKIE DECAIZA HUTCHINSON



DEKMANTEL FESTIVAL

THE VERY, VERY, VERY FIRST THING THAT COMES TO MIND

DVS1	<i>Jeff Mills under the stars</i>
RROSE	<i>Sweat</i>
SUZE IJÓ	<i>Tradition and reunion, a staple</i>
STRANGER	<i>Party!</i>
JASMÍN	<i>So many friends coming to Amsterdam</i>
TOMA KAMI	<i>DJ Stingray closing in 2018</i>
WOODY92	<i>In for a trip!</i>
BEA1991	<i>Mushroom</i>
PASSION DEEZ	<i>Getting lost in the woods on the way home</i>
TEQMUN	<i>Bleeps and bleeps</i>
¥0U\$UK€ ¥UK1MAT\$U	<i>Big!</i>
SALOME	<i>Butterflies in my stomach</i>
SPECIAL REQUEST	<i>FUN</i>
IKONIKA	<i>Doof Doof Doof</i>
VTSS	<i>The bicycles</i>
EHUA	<i>Togetherness</i>
PEACH	<i>Session extender</i>
INTERSTELLAR FUNK	<i>Amsterdamse Bos</i>
DJ NIGGAFOX	<i>A dream</i>
THE DJ PRODUCER	<i>Fresh meat</i>
PARRISH SMITH	<i>Future forward</i>
KLEINE KOVA	<i>Techno</i>
LENXI	<i>Oh dear, here we go again...</i>
LENA WILLIKENS	<i>Warm and welcoming</i>
FRENCH II	<i>A festival I've always wanted to play</i>
OCTO OCTA	<i>Fun ravers</i>
TASH LC	<i>Great sound and openmindedness</i>
SICARIA	<i>Iconic</i>
NÉNA	<i>Portaloo-gate 2014</i>
VERRACO	<i>The world cup of electronic music</i>
OLOF DREIJER	<i>Dankuwel</i>

DEKMANTEL FESTIVAL

THE FIRST-TIME FESTIVAL ADVICE YOU (NEVER NEEDED)

WOODY92	<i>Go alone!</i>
GAYANCE	<i>Water, water, water, water (and comfy shoes)</i>
OLOF DREIJER	<i>An open mind</i>
PASSION DEEZ	<i>Skip everyone that you've already heard of</i>
CINNAMAN	<i>Nights are cold, bring something warm</i>
SICARIA	<i>It's no joke out there, stay hydrated</i>
BEA1991	<i>Drugs are fun but let the music take you</i>
LIVWUTANG	<i>Electrolytes, baby!</i>
IKONIKA	<i>Don't peak too soon</i>
RROSE	<i>Put your phone away</i>
FRONT 242	<i>Solar cream</i>
TEQMUN	<i>Go to a stage you wouldn't expect you'd like</i>
SALOME	<i>Don't take a huge purse, like I do</i>
VTSS	<i>SMILE</i>
GARÇON	<i>Look out for each other</i>
PEACH	<i>Take a quarter</i>
DVS1	<i>Support your local clubs as well, festivals are only a part of the complete picture</i>
THE DJ PRODUCER	<i>Bring your own toilet paper</i>
PARRISH SMITH	<i>Enjoy that specific moment and let others enjoy their moment</i>
LENXI	<i>Have a proper lunch</i>
DJ NIGGAFOX	<i>Give new artists a chance</i>
DIS FIG	<i>Please wear deodorant for your armpit-level-heighted comrades</i>
VERRACO	<i>Your own mini spoon</i>
NUSANTARA BEAT	<i>Don't forget your ear plugs</i>
TASH LC	<i>See who YOU want to see (life's too short)</i>
MIKEQ	<i>Wet wipes</i>
INTERSTELLAR FUNK	<i>It's a marathon, not a sprint</i>



JEFF MILLS



Every time I've seen Detroit icon Jeff Mills play, I'm reminded why I love techno. That's easy to forget in a genre that has been white-washed, sanitized and formularized by the industry into an often monotonous pattern that sometimes leaves you wondering whether you hate it. But then there is Jeff Mills. Bending minds since the 1980s, he's the artist who never fails to illustrate how expansive techno really is.

DEKMANTEL, from its very first events till today, is one of the spaces that's given Jeff Mills a constant canvas to work with. Heading into the festival's 10th anniversary, I had the honour of chatting with Jeff about his place at the festival and – far beyond Amsterdam and planet Earth – his place as someone consistently dubbed a pioneer and legend of electronic music.

FRANKIE DECAIZA HUTCHINSON: Hi Jeff, how are things with you?

JEFF MILLS: Oh, same old, same old. Just jumping from here to there. Albums and music. We're in the festival season now, so it's really, really busy.

FRANKIE DECAIZA HUTCHINSON: Does it feel as busy as previous years?

JEFF MILLS: I think it's less, considerably less. There seem to be less promoters in general and many are not as adventurous as they used to be. I think that for some, especially people in my age bracket, it should be starting to set in what your opportunities are going to be. Maybe people are beginning to start to make choices. Does it make sense to continue to make music if it doesn't sell, if distributors don't buy it? If you're only selling three copies, then what's the sense? I hear a lot of that lately. These are kind of unusual times, but I think they're in line with what happened with other genres of music: jazz and rock and hip-hop.

FRANKIE DECAIZA HUTCHINSON: That's a good point.

JEFF MILLS: I think jazz is a very good example of what electronic music might become like. You have the artists that made substantial contributions to it, the ones that we would like to remember: Duke Ellington, Sun Ra, et cetera. Then, you know, you have some artists that were just really, really, really good, but never really worked on their career, like Johnny Hodges or Keith Jarrett.

FRANKIE DECAIZA HUTCHINSON: There's such a pressure to almost appear busy and moving as an artist, like that's the indicator of success rather than the quality of the things that you're playing.

JEFF MILLS: Unfortunately we don't really have many barometers to measure whether one's making progress or not. It's about being booked, being asked to do an interview, being on the cover of a magazine. If you're being sought after then your career is considered healthy – despite whether your music is good.

FRANKIE DECAIZA HUTCHINSON: But that's really the least important part.

JEFF MILLS: Yeah, it's an unusual business. It's an unusual career.

FRANKIE DECAIZA HUTCHINSON: I feel like we're at a point where people almost expect you to be playing at Dekmantel Festival. How did you start working together?

JEFF MILLS: There's been so many invitations to play, I've lost count. Dekmantel is one of those events that if they ask, of course I'll play! And next thing I know I'm there. You know the gravity of what happens when you play in front of one of those audiences. The pro-

duction, the lighting, the staging and everything – they go a little bit beyond, so you think about it and prepare before.

FRANKIE DECAIZA HUTCHINSON: When a festival has that production level, do you go into it even more seriously?

JEFF MILLS: Yes, after I play and look back on some recording that someone made from the audience, I really see the scale of what happens. It makes you think: ‘Okay, so next time, I’m going to do this and that’. While you’re playing, you’re generally in such an isolated position that you really can’t tell what’s going on.

FRANKIE DECAIZA HUTCHINSON: Is there something even more specific that speaks to you about a space, which makes you want to come back?

JEFF MILLS: The audience kind of disappears after a while, and so does the room. Your vicinity is maybe three feet in diameter, that’s your cockpit. Someone could be six feet away from me and I never see them. But it’s not about a particular space; I think it’s more so about a certain type of mindset that you keep repeating. It’s the combination of the sound and the acoustics of the room, and the amount of people that you sense that are in front of you. It makes you feel a certain way, and that makes you play a certain way. It’s more so internal than external because the place is dark, the lights are flashing. There’s no way you can really see and understand the scope of what’s happening in front of you, so you just hang on to what you have control of, which is your inner thought.

FRANKIE DECAIZA HUTCHINSON: Then it’s a success if you’re able to disappear a bit, right?

JEFF MILLS: Well, yeah, that’s an art form in itself: making yourself disappear. The moment I begin to play, I begin to transform into something, and I don’t come out of it until I’m back at my hotel room laying on the bed.

FRANKIE DECAIZA HUTCHINSON: Have you been able to disappear regularly with your Dekmantel sets?

JEFF MILLS: For sure. I don’t really know what it was, but it was incredible because so many people were there, and I participated in some way – but I don’t really know how. You kind of get conditioned to these types of occurrences happening. You become conditioned to put yourself in that situation.

FRANKIE DECAIZA HUTCHINSON: It’s weird!

JEFF MILLS: Yeah, it is weird. If you’re sleepy, you’re not sleepy anymore. If you’re tired, you’re not tired anymore. For that moment, something else takes over and you just become an instrument in this probably very tribal, very ancient type of communication method. I never thought of myself as a good communicator, but when it comes to music, I feel more free. I have a lot of confidence in what I’m playing. Well, I have more confidence in the music that I play than when I speak to someone with words.

FRANKIE DECAIZA HUTCHINSON: I was at Dekmantel Festival the year you played with Tony Allen. That was really beautiful.

JEFF MILLS: That was fun! We got everything working well. When playing with Tony, there came a point, no matter what happened before, where he would look at you and you would look at him, and that would be that. If he didn’t give you a frown or something, then you knew: that’s good.

FRANKIE DECAIZA HUTCHINSON: You closed out Movement

Festival last year in Detroit and also did a screening of your film, ‘Mind Power Mind Control’. Thinking of where you started in Detroit and where you are now, are there moments where you feel a little tripped out by your journey? It is really unique, the path you’ve traveled.

JEFF MILLS: I think it’s great, the way that the community of artists have been able to keep up and hold up the legacy of what was created about 40 years ago. At the same time, there’s so many things that we could be doing that could make it much easier, not just for ourselves, but also for the city and electronic music in general, that we tend to not explore enough. We’re a small community of people and can work together to create and do things on our own.

FRANKIE DECAIZA HUTCHINSON: Speaking of legacy and all your work over the years, I’d love to ask you how you connect with being considered a legend and pioneer? Does that resonate with you?

JEFF MILLS: It’s complex. I’m a Black Afro-American man traveling the world. I can play in front of 10,000 people and they’re all looking at me playing the music. But just one hour after that, those people will look at me differently if I’m walking down the street. At times, I’m not even able to think about trying to enjoy anything around accomplishments. I mean, I know that I’ve done things and I know that I’ve done things first. I know that I’ve done things that not many people can do or are willing to explore. The type of society that we live in will give you credit for that, but then at other times it’s the opposite. I think some people that do as much or less are probably able to enjoy it much more than I am because they’re not Black, they’re white. They get all the celebration around them and their achievement. They get all the support from their countries, cities and communities. And they probably get more than they should get.

In my case, with all that I’ve done and all the years that I’ve been doing this, I’m constantly being reminded that I’m liked *and* disliked. I’m probably disliked because I’m Black. I know that technically I can play, I’ve been able to play since I was a young kid. I know music. I study music constantly. You can’t tell me that I don’t know anything about music. So whenever I see someone criticizing me, I have to figure that it’s probably something else. To answer your question, I know it’s possible to enjoy it, but I don’t really enjoy it because it’s too frequent. In other words, I can leave this apartment in Paris and experience something within the next 30 minutes that will remind me that this is Western Europe and this is a place for white people to enjoy, not Black people. I’m just a guest and at some point they would like to see me go home. It’s been that way for 30, 40 years of traveling around Europe.

FRANKIE DECAIZA HUTCHINSON: Yeah, it is a lot.

JEFF MILLS: I love music, but I don’t love a lot of the things that revolve around it. Yeah, that’s it.

FRANKIE DECAIZA HUTCHINSON: Is there a place in the world that you’d still like to play? What dreams still feel unfulfilled?

JEFF MILLS: No, there’s no place on this planet, but I think there has always been another type of audience. I mean, we know sound travels through space and we can hear it coming from other places. We know that life does not begin with humans here on earth. Anybody in their right mind knows that we’re not the only ones in the cosmos, there are other life forms too. So I always imagine that everything you say, every sound you make, everything that you create, everything that comes from you – all that is possibly being transferred far beyond our surrounding. I always imagined that, even as a kid in a very science-fiction type of way, there could be listeners always

listening to what we do and say, watchers always watching what we do and how we act.

Music is one thing that I never thought originated here on this planet, with us, but actually comes from somewhere else. It's a special language and it could be possible to speak more clearly to something that might be listening. If you consider nature when you're recording music, you try to always keep the basic elements there: the high, mid and low frequencies. There's a reason why music is structured that way, why the different compartments of frequencies make up music. You might be speaking to something somewhere far, in another dimension. I think about that, especially when I'm making music and playing music. When I can't see the audience, when I can't see the room, sometimes that's what I'm thinking about.

FRANKIE DECAIZA HUTCHINSON: You're channeling (in)to another being.

JEFF MILLS: I just have to assume that we are also being studied. In the same way that we hunt for food, I have to assume that there are other species that do the same thing, looking at us as something to eat or to extract from. Well, what I'm trying to say is this: during our short lifetimes, it's important what we do, it's important what we say and it's especially important what we create or revisit.

FRANKIE DECAIZA HUTCHINSON: I love that, on to the first space rave! Thanks for chatting Jeff.

JEFF MILLS: Thank you.



DEKMANTEL FESTIVAL	OCTO OCTA	<i>Playing the main stage with my love Eris</i>
	LENXI	<i>Too naughty to share!</i>
	JASMIN	<i>Seeing my friends play and feeling so proud</i>
	SUZE IJÓ	<i>Meeting Dee Diggs, we've been besties ever since</i>
	MARY LAKE	<i>My Boiler Room set *crying*</i>
	PARRISH SMITH	<i>They're all a dream</i>
	RROSE	<i>Finding some slugs in the forest raving to Eris Drew & Octo Octa</i>
	PASSION DEEZ	<i>Simo Cell in the Boiler Room</i>
	DJ NIGGAFOX	<i>Playing and dancing in the rain</i>
	SKEE MASK	<i>My future self would say: going B2B with Stranger</i>
	MARIJN S	<i>Identified Patient's closing set</i>
	PEACH	<i>Coming to the festival by myself to see Midland</i>
	SPECIAL REQUEST	<i>Gabrial Szatan crowd-surfing during my set, I think it was in '17</i>
	NĒNA	<i>The bubble baths in 2014: my best friend Lulu jumped straight in despite the cold, we warmed up to MPIA3 afterwards</i>
	INTERSTELLAR FUNK	<i>My very first Boiler Room in 2013</i>
	VOX SUPREME	<i>When upsammy dropped her 'Agglo' track from the Virgin Forest compilation I released with traumgarten</i>
	DVS1, MARTYN	<i>Jeff Mills closing the main stage in 2019</i>
	TEQMUN	<i>:)</i>
	LENA WILLIKENS	<i>Opening my Greenhouse set in 2017 with Most Significant Beat (Pulsaria)</i>
	CARISTA	<i>Main stage 2019, with my family behind me dancing and shouting like crazy</i>
CINNAMAN	<i>So many memories to mention, but the energy at my last Selectors set will always be unforgettable</i>	
WOODY92	<i>About to happen, brrrrrr brrrrr</i>	

DEKMANTEL FESTIVAL	
THE VERY BEST ALBUMS —FROM START TO FINISH—FOR THE ROAD	
MIKEQ	<i>Erykah Badu: Baduizm</i>
TEQMUN	<i>Pariah: Here From Where We Are</i>
INTERSTELLAR FUNK	<i>Donato Dozzy: Plays Bee Mask</i>
VTSS	<i>Caroline Polachek: Desire, I Want To Turn Into You</i>
DIS FIG	<i>King Midas Sound/Fennesz: Edition 1</i>
TOMA KAMI	<i>Kelela: Raven</i>
TASH LC	<i>Khruangbin: Mordechai</i>
FRENCH II	<i>Apparat: Walls</i>
WOODY92	<i>VC-118A: Spiritual Machines</i>
YOUSUKU YUKIMATSU	<i>Johnny Cash: American VI—Ain't No Grave</i>
NUSANTARA BEAT	<i>Menahan Street Band: The Crossing</i>
LENA WILLIKENS	<i>Midori Takada: Through The Looking Glass</i>
GAYANCE	<i>The Jet Age of Tomorrow: God's Poop or Clouds?</i>
JASMIN	<i>Gorillaz: Demon Days</i>
OCTO OCTA	<i>Gas: Königsforst</i>
SUZE IJÓ	<i>Slum Village: Fantastic, Vol.2</i>
FRONT 242	<i>Brian Eno: Another Green World</i>
SLIM SOLEDAD	<i>Tame Impala: Lonerism</i>
MARY LAKE	<i>Permanent Vacation 3 Compilation</i>
STRANGER	<i>Ghostface Killah: Ironman</i>
BUTTECHNO	<i>Arthur Russell: World of Echo</i>
KLEINE KOVA	<i>SpaceGhostPurrp: B.M.W.</i>
MARTYN	<i>Duval Timothy: Sen Am</i>
THE DJ PRODUCER	<i>The KLF: Chill Out</i>
PARRISH SMITH	<i>Cocteau Twins: Victrolaland</i>
TSVI, VOX SUPREME	<i>Röyksopp: Melody A.M.</i>
BEA1991	<i>Prefab Sprout: Steve McQueen</i>
EHUA	<i>Dean Blunt: ZUSHI</i>
SALOME	<i>Courtesy: Night Journeys</i>
IKONIKA	<i>Kwesta and Kabza De Small: Speak N Vrostaan</i>
GARÇON	<i>HTRK: Venus in Leo</i>
FERAL	<i>Symmetry: Themes for an Imaginary Film</i>
MARIJN S	<i>GIG: Illuminated Audio</i>
SKEE MASK	<i>Vainio/Väisänen/Vega: Endless</i>
LENXI	
SPECIAL REQUEST	<i>Aphex Twin: Selected Ambient Works 85-92</i>
VERRACO	<i>Skee Mask: Compro</i>
RROSE	<i>Éliane Radigue: Trilogie De La Mort</i>
CINNAMAN	<i>Brian Eno: The Pearl</i>
SANDRIEN	<i>Boards of Canada: Music Has the Right to Children</i>
LIVWUTANG	<i>The Detroit Escalator Co: Black Buildings</i>
PASSION DEEZ	<i>Enter Shikari: Live at Alexandra Palace</i>
PEACH	<i>SZA: SOS</i>

DEKMANTEL FESTIVAL	
THE MOST RANDOM ITEM SAVED ON YOUR USB	
LENA WILLIKENS	<i>Vocal samples of RuPaul's Drag Race</i>
TSVI	<i>Tax returns</i>
VERRACO	<i>A Maradona portrait</i>
LIVWUTANG	<i>Eartha Kitt speaking on relationships and compromise</i>
GARÇON	<i>Frog recordings from Taiwan</i>
PASSION DEEZ	<i>BBC News piece from when the British government brought in the Criminal Justice Act to stop people from organising protests and free parties</i>
TEQMUN	<i>16 hours of Amazon rainforest ambient sounds</i>
DJ NIGGAFOX	<i>My childhood pics</i>
ROZALY	<i>A recorded conversation between two callers who constantly misunderstand each other (x:"yes, hello"/y:"hello, yes"/x:"no, hello"/y:"no, yes")</i>
FRONT 242	<i>Diving photos</i>
SALOME	<i>I'm all about music, darling</i>
MIKEQ	<i>A contact sheet photo from an Aaliyah photoshoot by my friend Eric Johnson</i>
STRANGER	<i>Rekordbox installer</i>
BEA1991	<i>Yamaha XT 600E bike instructions</i>
SICARIA	<i>A voice note from my North American agent, which I've always wanted to use as a set opener one day</i>
EHUA	<i>VISA application forms</i>
JASMIN	<i>A back-up of my MA thesis</i>
GAYANCE	<i>Proof of my COVID vaccine, passport and screenshots of my short film</i>
LENXI	<i>Install file of the Lemmings video game</i>
DJ DANIFOX	<i>Zips and project files that I pretend to drop out soon</i>
IKONIKA	<i>My Little Pony printables</i>
THE DJ PRODUCER	<i>Pictures of your mom</i>
CINNAMAN	<i>I only have music on my USB... boring!</i>

DEKMANTEL FESTIVAL	
THE ULTIMATE EMOTION YOU WANT YOUR SET TO EVOKE	
ROZALY	<i>Tense joy</i>
GAYANCE	<i>Making out with your summer crush and feeling gangsta about it</i>
STRANGER, MARTYN, OCTO OCTA	<i>Love</i>
FRONT 242	<i>Power</i>
JASMIN	<i>Curiosity</i>
LENXI	<i>Is 'hungry' an emotion?</i>
SUZE IJÓ, TSVI	<i>Ecstasy</i>
BEA1991	<i>Cosmic abundance, felt within the individual</i>
THE DJ PRODUCER	<i>What the f#%k just happened?!</i>
MARY LAKE, TASH LC	<i>Joy</i>
RROSE	<i>Introspection</i>
PASSION DEEZ	<i>Pseudo-nostalgia</i>
CINNAMAN, PARRISH SMITH	<i>Surprise</i>
TEQMUN	<i>Craziness</i>
GARÇON	<i>An emotion can be so specific, I'd like people to feel immersed</i>
VTSS	<i>Enthusiasm</i>
FERAL	<i>Hypnosis</i>
NENA	<i>Cheeky inspiration</i>
DIS FIG	<i>Bass face hyperventilation</i>
IKONIKA	<i>Sensuality</i>
SPECIAL REQUEST	<i>Absolute all-out visceral pleasure</i>
SALOME	<i>Love at first sight</i>
DVS1	<i>I want people to be free to have the experience they need to have, my selection of music is simply a path to get there</i>
KLEINE KOVA	<i>Hate</i>
MARIJN S, VOX SUPREME	<i>Awe</i>
PEACH	<i>Satisfaction</i>
EHUA	<i>Sun and music-induced joyous ecstasy</i>
SANDRIEN	<i>Energy</i>
VERRACO	<i>Intensity</i>
WOODY92	<i>Entrancement</i>
FRENCH II	<i>Melancholy</i>
YOUSUKU YUKIMATSU	<i>Life encouragement</i>
DJ NIGGAFOX	<i>The emotion of my music</i>
SICARIA	<i>Elation</i>
OLOF DREIJER	<i>To can't be still and to be surprised</i>
NUSANTARA BEAT	<i>Wonder</i>
LENA WILLIKENS	<i>That feeling of leaving our bodies all together</i>
CARISTA	<i>Pure joy</i>
SLIM SOLEDAD	<i>Textures</i>
MIKEQ	<i>Dancing—which is emotion, in motion</i>



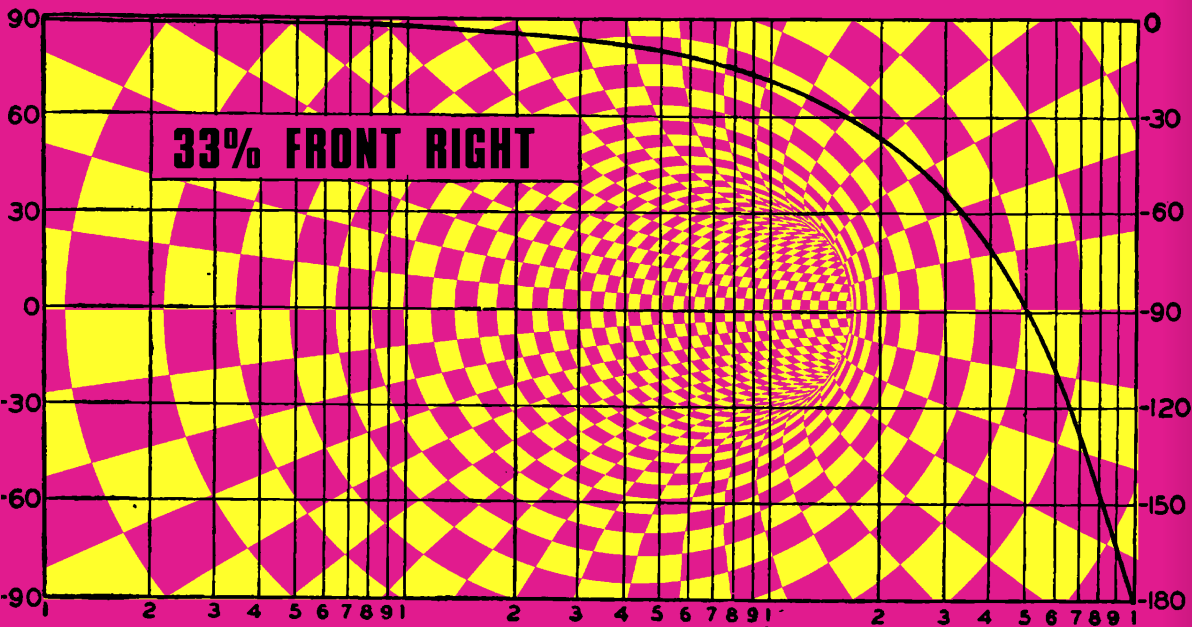
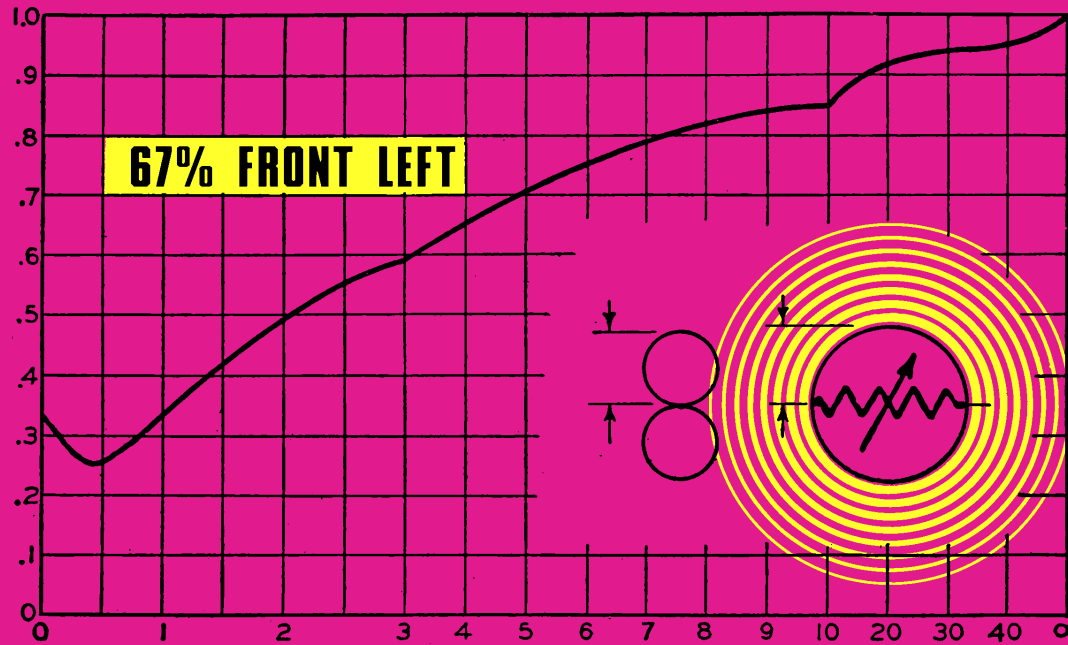
DEKMANTEL

TRANSITION



DEKMANTEL FESTIVAL

FRONT LEFT OR FRONT RIGHT, LET'S SETTLE THE DEBATE!



DEKMANTEL FESTIVAL

DESCRIBE THE BEST SPOT ON THE DANCE FLOOR

FERAL *Wherever your soul and ears are comfortable*
 TOMA KAMI *Mid front 10 o'clock*
 STRANGER *Forever front left*
 WOODY92 *Far away from the crowd*
 MARY LAKE, ROSE, IDENTIFIED PATIENT *The sweet spot*
 VTSS *Wherever you wear ear protection*
 GOP TUN *Close to bar and toilets*
 BEA1991 *Eye-to-eye with the DJ or in the darkest anonymous corner*
 LENXI *Directly behind an extremely tall bloke*

CINNAMAN *Where the sound is best!*
 NENA *In front of the rig, with your friends*
 LIVWUTANG *Depending on the sound system: dead center*
 TEQMUN, OLOF DREIJER *In the front*
 GAYANCE *Behind the sound board*
 GARÇON *Wherever there is space to dance*
 SICARIA *Rammed up against the sound system*
 FAFI ABDEL NOUR *Mid-center of front right*
 FRENCH II *3/4 in the back, without your friends*
 DIS FIG *In the mosh pit*

WHAT FESTIVAL TREND NEEDS TO VANISH IMMEDIATELY?	
FRONT 242	Rude security
TOMA KAMI	Hawaiian shirts
OCTO OCTA, ROSE	Dancing towards the DJ
EHUA, NUSANTARA BEAT	(facial) glitter
OLOF DREIJER	High ticket prices
TASH LC	Getting too mashed up too early
BEA1991	Non-recyclable plastic cups
SICARIA	Cowboy boots
MARY LAKE	White men wearing djellabas
GAYANCE	Going to a festival to do drugs:
PASSION DEEZ	go to dance!
	Festival fashion guides
	VOX SUPREME
	GARÇON
	VOX SUPREME

DEKMANTEL FESTIVAL	
WHAT IS YOUR GO-TO COMEDOWN TRACK?	
IDENTIFIED PATIENT	Sonic Youth: Rain on Tin
ISABELLA	Cocteau Twins: Pepper Tree
GOP TUN	Fleetwood Mac: Big Love
FERAL	Tin Man: Diving Acid
MARIJN S	Aleksi Perälä: FI3AC2261060
DIS FIG	Bark Psychosis: Scum
TASH LC	Steve Lacy: Dark Red
FRENCH II	Röyksopp: Remind Me
PEACH	Deadmau5 & Kaskade: I Remember
NUSANTARA BEAT	BadBadNotGood: In Your Eyes
OCTO OCTA	John Coltrane: A Love Supreme, Acknowledgement
KLEINE KOVA	Donny Hathaway: I Love You More Than You'll Ever Know
THE DJ PRODUCER,	
VOX SUPREME	The KLF: Chill Out
YOUSUKE YUKIMATSU	Mönic: Deep Summer, Burial Remix
TSVI	Pépé Braddock: Deep Burnt
EHUA	Coco Bryce: Wish We Didn't
LENXI	Scatman John: Scatman
PARRISH SMITH	Tricky: Overcome
WOODY92	Biosphere: A Circular Path
DJ DANIFOX	DJ Danifox: No Stage
GAYANCE	Madlib: For My Mans
JASMIN	Kendrick Lamar: Money Trees
ROZALY	Flying Park: High On Life
SANDRIEN	Kmyle & Inigo Kennedy: The Great Beyond
SUZE IJÓ	The Isley Brothers: Make Me Say It Again Girl
BEA1991	Move D: Beyond The Machine
PASSION DEEZ	Carmen Villain: Two Halves Touching
LIVWUTANG	Bôa: Duvet
TEQMUN	O'Flynn: Painted Wolf
STRANGER	Aphex Twin: Rhubarb
BUTTECHNO	Spacemen 3: Come Down Easy
SALOME	Volruptus: Alien People
IKONIKA	Joyce Wrice: Iced Tea
GARÇON	Imaginary Softwoods: Mr. Big Volume
NENA	Yade Lauren: In de Nacht
SPECIAL REQUEST	Prefab Sprout: Bonny
LENA WILLIKENS	Jacques Charlier: Top
SICARIA	Mala: Alicia



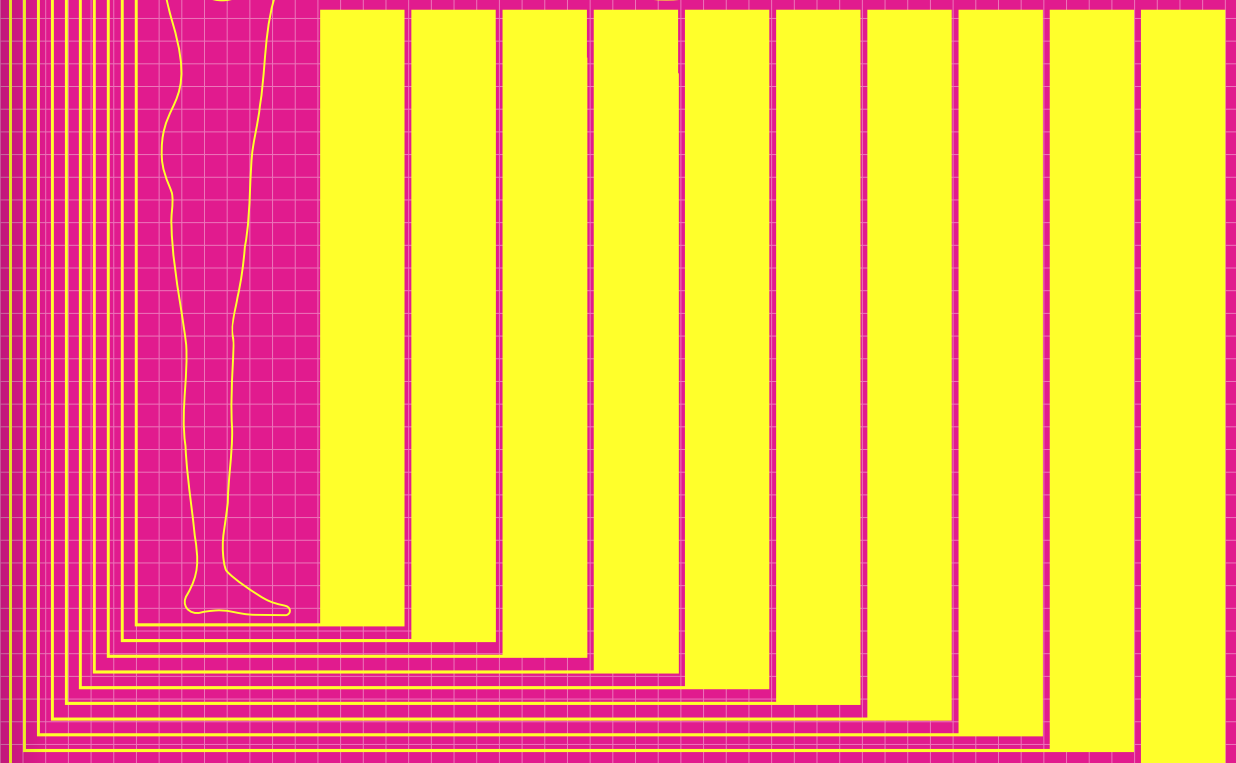
DEKMANTEL

2013

2024



Pre-register now for Dekmantel Festival '24
The 10th Anniversary Edition



TRANSITION

SPECIAL THANKS TO THE ARTISTS OF 2023: ANZ & SPECIAL REQUEST · ARUSHI JAIN · AURORA HALAL & DJ NOBU · AVALON EMERSON · BRY ECO · BEA 1991 · BEN UFO · BLAWAN LIVE · BOGDAN RACZYNSKI · BSS LIVE · BUTTECHNO LIVE · C.FRIM · CALIBRE · CARISTA · CARLOS VALDES & TITIA · CASPER TIELROOIJ · GABRIELLE KWARTENG · CEM · CEM, MCMLXXXV & SALOME (HERRENSAUNA XXL) · CHARLIE BONÉS · CHARMAINE · CINNAMAN · COBY SEY · CONRAD PACK · DJ CORRIDOR · CRYSTALL MESS · CYMANDE · D.DAN · D.DAN & FREDDY K · DJ DANIFOX, DJ FIRMEZA & DJ NIGGA FOX AKA · GHETTÃO · DIS FIG · DIRUM · DONATO DOZZY · DVSI · EHUA & TOMA KAMI · ERIS DREW · EVERSINES · FADI MOHEM LIVE · FAFI ABDEL NOUR · FERAL & SPEKKI WEBU LIVE · FLOHIO · FOREST DRIVE WEST · FRENCH II · FRONT 242 · GABRIELLE KWARTENG · GARÇON · GARY NUMAN · GAYANCE & SUZE UO · GETTING IT BACK: THE STORY OF CYMANDE · GOP TUN DJS · HALDY & REDRAY (ORDER MOTHERSHIP) · HELENA HAUFF · HIEROGLYPIC BEING & JERZY MACZYNSKI (UHF) PREMIERE · HIGHER INTELLIGENCE AGENCY · HUDSON MOHAWKE LIVE · HYPERAKTIVIST & NENE H · HYPHYE · IDENTIFIED PATIENT · IDENTIFIED PATIENT & JASMIN · IKONIKA LIVE · INTERPLANETARY CRIMINAL · INTERSTELLAR FUNK LIVE · ISABELLA · JAKOJAKO LIVE · JANE FITZ · MARCO SHUTTLE · JASMIN · JEFF MILLS PRESENTS TOMORROW COMES THE HARVEST · JERRAU · JOHN TALABOT · JOHN TALABOT & ORPHEU · THE WIZARD · KIA · KLEINE KOVA LIVE · DJ KOOLT · L.B. DUB CORP · LENA WILLIKENS · LENXI LIVE · LA PLANÈTE SAUVAGE · LIVVUTANG · LUCRECIA DALT · MAARA & ROZA TEREZI · MAD MIRAN · MAD MIRAN & UPSAMIMY · MAMA SNAKE · MARIE K & NO SERVICE · MARJIN · MARK KNEERLHUIS · MARTYN · MARY LAKE LIVE · MATHILDE NOBEL · MEREL RHIZOOM · MIKA OKI · MIKEQ · MOHAMMAD REZA MORTAZAVI · MORITZ VON OSWALD · MSJY · NALA SINEPHRO · NAONE · NENA · NELLY · NINAUPLOADZ & VOX SUPREME · NOSED RIP · NUSANTARA BEAT · OBJECT BLUE & NATALIA PODGÓRSKA LIVE A/V · OBJEKT · OCEANIC LIVE A/V PREMIERE · OCTO OCTA · OGAZÓN · OK EG (LIVE) · OLOF DREUER · OMAR'S · OR:LA · PAQUITA GORDON · PARRISH SMITH LIVE · PASSION DEEZ · PEACH · PEACH & SHANTI CELESTE · PLANETARY ASSAULT SYSTEMS LIVE · PLO MAN · POLY CHAIN LIVE · RACHIKA NAYAR · RAFF · RE:NI · REY COLINO · REY COLINO & ROZA TEREZI · ROELIEN · RONALD LANGESTRAAT · ROZÁLY · ROSELIVE · S-CANDALO · SALAMANDA LIVE · SALOME · SANDRIEN · SARKAWTHAMAD · SEVDALIZA · SHACKLETON LIVE · SHANTI CELESTE · SHYGIRL · SICARIA · SKEE MASK & STRANGER · SLIMI SOLEDAD · STINGRAY LIVE · SUZE UO · SUZE UO & VUUR · DJ SWISHA · TASH LC · TEQMUN · THE BUG FT. FLOWDAN · THE DJ PRODUCER · TORUS · TRATRATRAX · BITTER BABE, NICK LEÓN & VERRACO · TSVI · TUNIK · TZUSING · VOICES FROM THE LAKE · VTSS · WILLIAM BASINSKI · WISHMOUNTAIN LIVE · WOODY92 · YOUNG MARCO · YAZZUS · YBUŠUKC · YUKIMATSU · μ · ZIQ & ID · MORA LIVE



DEKMANTEL FESTIVAL

YOUR GO-TO FESTIVAL TRACK FOR THE SUMMER OF '23?

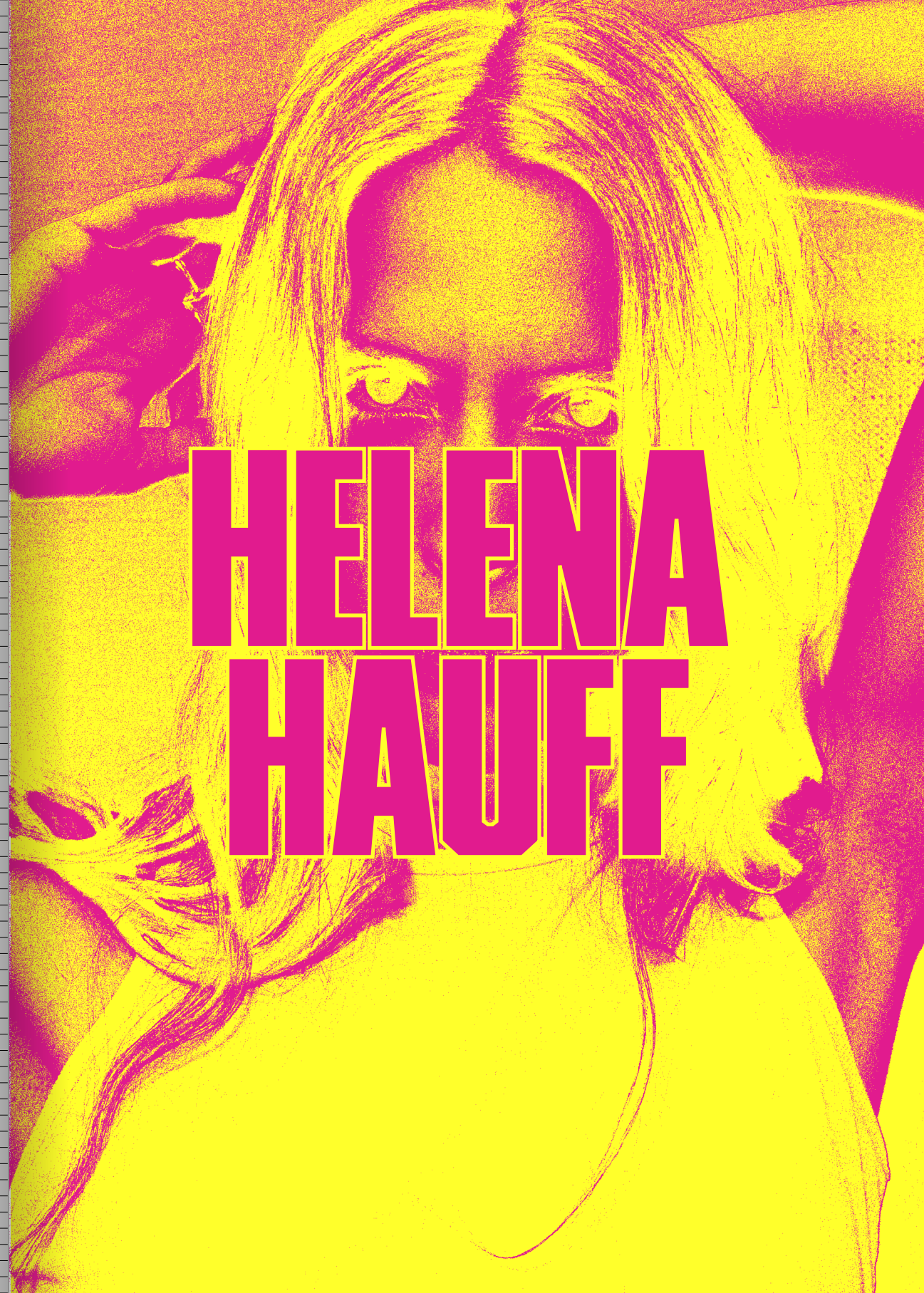
EHUA, INTERSTELLAR FUNK	<i>Olof Dreijer: Rosa Rugosa</i>
IKONIKA	<i>Rihanna: Kiss It Better – Percy Mingles Edit</i>
VTSS	<i>Marlon Hoffstadt: It's That Time</i>
GARÇON	<i>Agonis: Gamma Ray</i>
MARIJUN S	<i>Gorilla Pimp: Mekkanix</i>
PEACH	<i>Marshall Jefferson vs. Noosa Head: Follow The Beat</i>
THE DJ PRODUCER	<i>Hellfish: Burn MoFo</i>
PARRISH SMITH	<i>Michael Sembello: Maniac – Bloody Beetroots remix</i>
¥0\$UK€ ¥UK1MAT\$U	<i>Queen & David Bowie: Under Pressure</i>
FRENCH II	<i>Tom Jarmey: Long Dark Tunnel – Darkside Mix</i>
NUSANTARA BEAT	<i>Santrofi: Alewa</i>
DJ DANIFOX	<i>Giant, Tyson: Ah Txe Txe</i>
OCTO OCTA	<i>Calvin Stones: Deep In The Night – Insider Remix</i>
MIKEQ	<i>Khia: My Neck x Madonna: Vogue – Zach Witness edit</i>
VOX SUPREME	<i>G Jones & Eprom: R.A.V.E.</i>
LENA WILLIKENS	<i>Ghostdance: Ghostbeat</i>
IDENTIFIED PATIENT	<i>Watch the Ride: Out the Gate</i>
ISABELLA	<i>TKC Overload: Living in the Jungle</i>
SICARIA	<i>Merricat Black: BAILAMOS</i>
LENXI	<i>Céline Dion: My Heart Will Go On</i>
GAYANCE	<i>Gayance feat. Judith Little D: Moon Rising (10 years)</i>
ROZALY	<i>Shrimpy Productions: Get Mad Riddim – instrumental</i>
VERRACO	<i>Badsista: BAGUNÇA MINHA B**** feat Jujuliete</i>
TOMA KAMI	<i>Britney Spears: Toxic – Stripe 'n Co edit</i>
SUZE IJÓ	<i>Louie Vega: Free to Love – all versions</i>
FRONT 242	<i>Front 242: Generator – unreleased</i>
BEA1991	<i>Cool & Relax feat. Nazamba: Dubamine</i>
PASSION DEEZ	<i>Rozaly: Panda</i>
CINNAMAN	<i>Teqmun: Skandi</i>
LIVWUTANG	<i>Devoye: Radius Clause</i>
TEQMUN	<i>HØST: Cult</i>
STRANGER	<i>Vromo: Clarity</i>
DJ NIGGA FOX	<i>DJ Nigga Fox: Talanzele</i>
SANDRIEN	<i>Speedy & Steve: Rotor</i>
JASMÍN	<i>Batu: For Spirits</i>
TASH LC	<i>Natalie Yorke: Chutney Boy</i>
BUTTECHNO	<i>DIMA DISK: 2kSamba</i>
GOP TUN	<i>Pangaea: Installation</i>
TSVI	<i>Safri Duo: Played-A-Live</i>
NENA	<i>Killamu: 7 Pecados</i>
FERAL	<i>Feral: Eclipse</i>
SALOME	<i>VOST: Cutie</i>



DEKMANTEL FESTIVAL

WHAT WORD OR PHRASE IS BECOMING UNBEARABLE?

KLEINE KOVA	'like' s/o Ice Spice'	IDENTIFIED PATIENT	'humancentichill'
IKONIKA	'bro'	PARRISH SMITH	'techno/punk'
STRANGER	'epic'	EHUA	'cool'
GAYANCE	'we want to include diversity'	MIKEQ	'yossssssss'
TEQMUN	'mesmerising crowds with hypnotic sounds'	LENXI	'cute'
FATI ABDEL NOUR	'queer slang used by straight people'	DJ NIGGA FOX	'sorry'
LIVWUTANG	'big ups'	PASSION DEEZ	'cap'
LENA WILLIKENS	'how was your flight?'	NUSANTARA BEAT	'can you feel it?'
ROSE	'breaking boundaries'	THE DJ PRODUCER	'hardcore till I die'
ISABELLA	'bebe'	SARKAWT HAMAD	'sick'
BEA1991	'prima'	GOP TUN	'literally'
TOMA KAMI	'it's giving'	MARIJUN S	'ill'
VTSS	'slay' but I said it twice today	WOODY92	'selector'
FRONT 242	'dollar'	GARÇON	'the scene'
DVS1	'selectic'		



HELENA HAUFF

As the ultimate embodiment of a no-bullshit attitude, Helena Hauff is like a refreshing storm after a dense summer day. Simultaneously clearing and electrifying the air with a seemingly bottomless record bag, witnessing the Hamburg-based artist behind the decks – juggling vinyl, vibes, BPMs and cigarettes – is forever exciting and inspiring. Since her first Dekmantel appearance in '15, Helena Hauff has become an essential element of the festival; playing an unforgettable set with DJ Stingray in '16, closing the giant main stage in '18, and drowning out the UFO darkness in '22, to name just a few. This year, she's back at the stage that once began the mutual love affair and became a turning point in her career: the Greenhouse.

WORDS BY JASMIN HOEK
PORTRAIT BY ASHLEY RÖTTJERS
DEKMANTEL ARCHIVE IMAGES
BY BART HEEMSKERK

HAS

JASMIN HOEK: Hi Helena. I've seen you play countless times and every set is different, but also very recognisably you. How do you prepare for a set in the earliest part of the process? Which elements of a gig do you take into consideration beforehand?

HELENA HAUFF: It depends. Sometimes I don't prepare at all or just take some random records with me, and sometimes I still have some records with me from the weekend before, and end up not having time to change them beforehand. Other times, like for a couple of the Dekmantel shows, I think about who's playing before me and who's playing after, and how I can make that transition. I take over from the artist before me, keep up their vibe, and slowly progress into something different that is more in the direction of the artist playing after me. I do that a lot actually, when I'm considering what to play. Obviously, it only really works when I have some kind of sonic connection to the other artists on the stage. If it's too far away from what I do, I tend to ignore it, and do my own thing. I do believe the best sets often happen when you take the bag that you played with the weekend before, and try to create a new set out of what you've already played. When you think 'maybe I should play the other side of that record today', that's when the fun and surprising things happen. I've noticed that even more with B2B sets, the best ones happen when it's unprepared.

JASMIN HOEK: You've been DJing for over a decade. What's the most exciting part of it, and what has been your continuous drive to keep doing it?

HELENA HAUFF: It's the music, I just love the music. As well as the energy you can

NOTHING

create, being with people in a room, experiencing something together, and the excitement. That feeling when what you're doing resonates with people, you see them go wild, it infects you, then you start to go wild, and then everybody goes wild. [Laughs] That's such a buzz, it's the greatest feeling – I suppose it's very addictive.

JASMIN HOEK: This summer marks a decade since your debut EP 'Actio Reactio' was released on Ninja Tune's Werkdiscs, right?

HELENA HAUFF: Yes, oh my god. It's been ten years. That's insane!

JASMIN HOEK: Last year your most recent EP, 'Living with Ladybirds', appeared. The description includes a quote of yours: 'I used to live with ants, now I live with ladybirds. Slight upgrade in insect poshness. And the record is about cats too!'. A funny metaphor for someone who came up in Hamburg's underground, and now headlines huge festivals. What's changed for you, and what's stayed exactly the same?

HELENA HAUFF: I feel more free when I play now. I don't care that much anymore about what people think. I also don't really care that much about being "cool" or "underground" or something. Whatever, I just want to have a good time. I've emptied floors over the years, it still happens, and I don't really care about that either – it's just part of it. So, I just try to enjoy it. I've been enjoying it a lot more recently than I have ever been. I don't know why. It just gives me even more pleasure. I'm not planning on stopping any time soon but

I don't want to exhaust myself anymore by playing hundreds and hundreds of gigs every year, I think that's just dumb. I want to take time off, go on holidays, and go into the woods. To be in nature, and have that balance. But DJing for me is just too much fun to quit.

JASMIN HOEK: I guess over time, and with the amount of shows you've played, your confidence grows, and possible nerves keep making space for just being able to enjoy it.

HELENA HAUFF: Exactly, I don't really have to prove anything. I don't have to prove myself. If something goes wrong, and it's a bad show, who cares? I don't think it makes or breaks my career anymore. If some people think I'm a bad DJ, so what. Next time it's going to be good again.

JASMIN HOEK: Do you feel like this changed from when you first started playing?

HELENA HAUFF: You do feel like you have to prove yourself, which in a way is good. I'm a perfectionist, and I beat myself up over messing up. I do want to do the best I can, and I think that is really important. Otherwise you can't get better and grow as an artist. At the same time, having some sort of relaxed attitude about things is probably quite good. Things can go wrong, and that's part of it. If you truly want to enjoy it, and not get anxious about things, it's good to develop a bit of a thick skin. Over the years, the more you do it, the thicker your skin grows. So that's quite nice, actually. Of course, I still have moments when shit goes wrong, and I'm so upset and freaked out about it. It's a learning process, isn't it? *[Laughs]*

TO

JASMIN HOEK: When you think of Dekmantel, what memories come to mind that you'd like to share?

HELENA HAUFF: I've got lots of memories! For example, playing Dekmantel for the first time in 2015 in The Greenhouse. I had good gigs before, but that was one of those moments where things changed. Since then I've felt that energy again and again, but it was the first time I had a reaction from a crowd that was so wild, and on such a big stage. Especially at that time, it was a really big stage for me. That set was definitely a turning point in my career, and it kind of got me places afterwards.

Last year, after playing my set, it all felt a bit overwhelming. So, I had to leave for a bit. I walked into the bit of woods behind the stages, climbed up this tree, and I just sat there for a couple of hours. It was really nice, I was listening to all the voices and music, and from one stage I could hear all the tracks that were playing. I was just sitting there enjoying the festival from the tree, had my little break, and then went back. That was definitely the first time I enjoyed a festival from up a tree, though!

JASMIN HOEK: What about Dekmantel sets that you've seen/heard over the years?

HELENA HAUFF: Well, definitely seeing the legendary DAF [Deutsch Amerikanische Freundschaft] live. That was a special moment. As well as Eris Drew and Octo Octa's closing set on the main stage last year, that was insane.

PROVE



THE POTENT SOUNDS OF PERREO

From Venus X's GHE20GOTH1K in New York (which she so famously accused Rihanna of shutting down) to Dinamarca and Ghazal's illustrious STAYCORE roster of diasporic baddies in Stockholm, there's been a small group of roving collectives bringing a blunt honesty to global dance floors, served with a heaping spoonful of progressive social activism. Since 2020, the three hydra-headed label dads of TraTraTrax have joined this forward league of collectives, playing electronic music by their own rules and pushing it forward. Conceived at the heights of Colombia's Andes mountains, TraTraTrax have quickly become international darlings at institutions such as Berlin's Tresor and Fabric London. Ahead of their showcase at Dekmantel Festival '23, Verraco, DJ Lomalinda and Nyksan join the chat alongside close label affiliates Bitter Babe and Nick León.

IN CONVERSATION WITH

TraTraTrax

WORDS BY AGRİ İBRAHİM

Let's be real for a second. If 2022 belonged to anyone, it's TraTraTrax. At the top of multiple best-of-the-year lists, releases like Nick León and Dj Babatr's perreo-savvy 'Xtasis' threw dance floors everywhere into a frenzy, and the successful compilation 'no pare, sigue sigue' [don't stop, get it, get it] saw a slew of Venezuelan raptor house and low-frequency reggaeton tracks go global. With a repertoire largely comprised of talents from Súr America, TraTraTrax is now cross-pollinating with artists globally, including Dengue Dengue Dengue and Nicola Cruz, to bridge the gap between pan-Latinx sounds and beyond.

TraTraTrax was born in 2020 as a sub-label of the Medellín-based techno imprint Insurgentes. Where the allure of Insurgentes lies in its 'braindance', TraTraTrax makes noise in the gritty, dirtier end, better known as 'ambient pa' la mente hasta breaks pa'l culo'. In relation to Insurgentes, "TraTraTrax is like its disrespectful, younger sister - it's all about the mischief", Verraco explains with a twinkle in his eye, expanding on how they wanted to merge a "profound love for techno" with more hyper-local genres that have been adjacent to their cultures, such as guaracha, cumbia, reggaeton and Venezuelan raptor house. At first glance, it might seem like the two labels converge, but they pull themselves apart through a set of carefully curated manifestos pervading everything they do. By way of these manifestos, the collective is on a mission to draw attention to the corporate politicking of the Latin American music industry, which often turns a blind eye to the subcultures that keep on giving back. "It was important for us to expand on the very limited narratives prescribed to us", Nyksan stresses, explaining how they want to "elaborate the Latin American sound beyond what people think it is, and tell us what it is". Adding to that, León contemplates: "There's nothing new about Latin American club music, but now it's slithered its way onto European dancefloors".

"When we started out, this was the utopia we were dreaming of", Bitter Babe reflects on the global growth of TraTraTrax, as well as her celebrated 'Delirio' EP (in collaboration with Nick León). Despite their successes and zeal, however, the road to getting this far was riddled with hurdles and naysayers. DJ Lomalinda discloses how "promoters in Colombia are very much purists when it comes to techno", rummaging through his phone to find voice notes from temperamental promoters in Medellín. But the challenges came in two-fold; next to frictions on their home turf, the label heads were also experiencing pushback from the Global North where white 'tastemakers' were trying to universalise and commodify what Latin sound - and Latinness - is, and what it isn't. "We were mad because these gringos were getting all the accolades for doing subpar dembow", Nyksan states. Simultaneously, the TraTraTrax members were quick to expand on their profound respect and understanding of how these rhythms are in fact rooted in Black rhythms conceived by the likes of Mr. Black El Presidente, El General and Buxxi, to name a few. "We're not the founders of anything", Verraco affirms, "but instead try to amplify the sounds we grew up adjacent to". Additionally, TraTraTrax has opened its doors to parallel sounds from the Middle East by drafting Cairo-based producers 3Phaz and ZULI. "There are touching parallels and overlaps between our sounds", DJ Lomalinda explains, disclosing

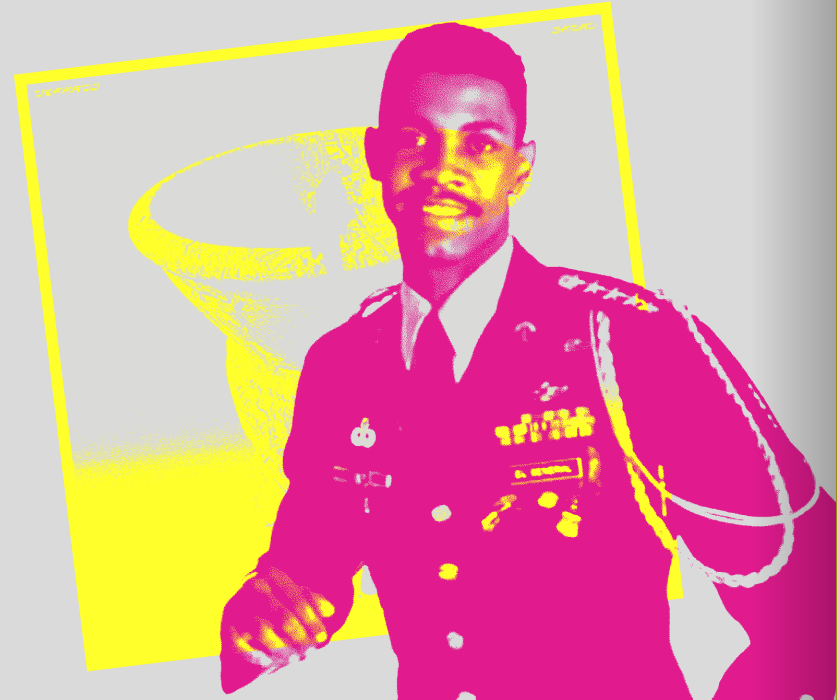


how “reggaeton in Egypt is dubbed mahraganat, but just has a different construction and build”.

In our exchange, it becomes clear that one subject isn't up for debate: the possibility of TraTraTrax moving its operational base away from Colombia. Despite the allure of the West, keeping their foot in their territory allows the crew to keep the finger on the enthralling pulse of their native country. Equal parts business as usual and equal parts creative, staying true to their Colombian base informs the authenticity of their sound. “If you listen to [Verraco’s] ‘Grial’, for instance, you’ll hear rural chants flowing down a mountain range, street bikes and gang outbreaks lighting up cityscapes – these are all field recordings picked up in Colombia”, DJ Lomalinda tells us. Through this, TraTraTrax manages to imbue their sound with elements that add textures, stories and depth to the club-ready compositions; sounds that can only be tapped on home ground.

Beyond the makeup of TraTraTrax’s sonic identity – the syncopated polyrhythms, the bitchy reggaeton and the deconstructed trance – there’s another aspect to the success of their project. To spearhead the look-and-feel of the roster, the label managed to tap Weirdcore, a long-time collaborator of M.I.A., Arca and Aphex Twin. “We’re obsessing over every bit of our business, from sound to visuals and to be frank, the administrative nature of it all”, Nyksan affirms, “– as well as consistency”, Verraco cheekily adds. As a multidisciplinary whole, what’s remarkable about this crew is the defiance they bring to the unwritten laws governing the music industry and its algorithmic populism.

Now in its third year, the sound of TraTraTrax is reverberating from coast to coast, expanding its namesake into much more than just a label. After all, their physical perreo sentiment – endearingly dubbed “scandalous” – is simply impossible to resist. “It’s bodies sweating against each other, disclosing our chills on the dancefloor”, Bitter Babe reflects, “think of it as a ‘fuck you’ to the status quo that represses people’s sexuality”. Verraco deems it “an iconic slang in the reggaeton ecosystem”, referring to a way of dancing, “of intimacy and, well, nastiness”. As much a noun as it is a verb, TraTraTrax makes music you have to act on – like love.



YOUR FESTIVAL SURVIVAL ITEMS



DEKMANTEL FESTIVAL	
IF YOU HAD THE POWER TO ERASE ONE GENRE OR MUSIC TREND, WHAT HAS TO GO?	
LENA WILLIKENS	Polka
GARÇON	National anthems
NENA	U2
NUSANTARA BEAT	Meme techno
PEACH	Modern country
GAYANCE	Lord have mercy, anything with predictable drops
ROZALY, EHUA	EDM
IDENTIFIED PATIENT	Jan Smit & co.
JASMIÑ	Every genre contains something good
FRONT 242	If it's done right
ROSE	Jazz
LENXI	Sporty
SICARIA	Is erasing West End musicals an option?
BEA1991	Ah, don't be mean!
PASSION DEEZ	Tasteless things serve a purpose too
TASH LC	Disco
LIWUTANG	Minimal house
OLOF DREIJER	Electroswing
ISABELLA	I think we actually need more genres
DVSI	Shamanic house (sorry)
IKONIKA, MIKEQ	When you erase one genre, you erase all diversity
DJ NIGGA FOX	Duststep
VTSS	Romantic songs
PARRISH SMITH	160-BPM hardcore/hardstyle techno
SPECIAL REQUEST	Hideous things should still exist for us to perceive beauty
WOODY92	I have no interest in limiting anyone else's fun
KLEINE KOVA	Hardstyle
THE DJ PRODUCER	Drift phonk
	DELETE THEM ALL



RESET THE CROWD: A B2B CHAT WITH MAD MIRAN & UPSAMMY

WORDS BY PERSIS BEKKERING

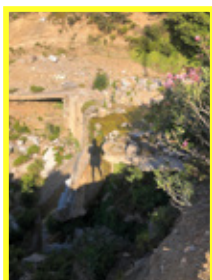
Mad Miran and upsammy: two comets of the international club stage, often named side by side as part of the new generation of Dutch talent. At Dekmantel Festival's The Nest, they joined the ranks for their first back-to-back set: two hours of well-aimed 'curveballs', drenched in mutual admiration. The two friends, rising stars and festival favourites, have a lot in common. They're both virtuosos, both serious diggers of eerie sounds, weird sounds and glitchy bangers - but with real differences, too. Mad Miran has a taste for immediately throwing the dance floor into a hyper-speedy rollercoaster, intelligently mixing a wide range of genres into an exhilarating rave cocktail. Her mind-blowing Boiler Room set at last year's Dekmantel Festival ended up on many a best-of list. Upsammy, instead, lures you in with subtle siren calls, building a layered cosmic atmosphere in a marvellous feat of sonic space travel. Her hyper-focus behind the decks is magnetising. Putting dancers under a constant spell, she perfectly times her bangers, making you never want to leave the dance floor again. Where shall the twain meet, we wanted to ask them. But in between their packed summer festival schedules, both DJs took a well-deserved vacation, far beyond the reach of smooth video calls. Instead, we set up a WhatsApp thread, where collegial hat-tips and nostalgic dance floor memories were sent back and forth. What follows here is their raw, unedited conversation.

[18-07-2023 19:39:26] PERSIS BEKKERING: **Hi Miran, hi Thessa, thanks for making time to chat with me while on vacation!**

[18-07-2023 19:43:11] PERSIS BEKKERING: **To get a sense of the world behind these texts, could you describe me in a few sentences where you are at the moment, what you're looking at, what you've been doing today..?**

[19-07-2023 18:35:09] UPSAMMY: **Hello Persis, nice to meet you. At the moment I am on the island of Ikaria in Greece. Today I went for a swim and I just came back from a hike in the mountains here, it was really beautiful and serene, also quite adventurous...**

[19-07-2023 18:35:23] UPSAMMY:



[19-07-2023 18:59:50] PERSIS BEKKERING: **Stunning**

[19-07-2023 18:59:55] PERSIS BEKKERING: **How about you, Miran?**

[19-07-2023 20:09:07] MAD MIRAN: **hi persis!!! v nice to meet you yes. i just landed back in amsterdam. my front view is the seat in front of me and on my left i see a rough summer day in amsterdam. today I went for my last swim and sweat in croatia, after spending 5 days there for love international festival. the lightblue water of the adriatic sea always is so beautiful, can't stop thinking about myself floating in the middle of the sea yesterday**

[19-07-2023 20:34:57] PERSIS BEKKERING: **Writing this from a loud street in Brussels, a city with no water to swim in - so jealous of you both**

[19-07-2023 20:35:24] PERSIS BEKKERING: **You are playing b2b at Dekmantel. What makes a good back to back?**

[19-07-2023 21:02:40] MAD MIRAN: **life consists of ups and downs, 🤔 haha**

[19-07-2023 21:04:38] MAD MIRAN: **I think what makes a good back to back is communication. talk with eachother and don't be afraid to ask, it is stepping out of your comfort zone because you never know how a b2b will go. you can prep well but still, you have to give faith to the other person you are playing with and that faith becomes stronger if you just aren't afraid to ask and suggest things**

[19-07-2023 21:06:18] MAD MIRAN: **and I think there must be a sort of interest in eachother sets as a solo dj. i have been seeing thessa play for over 5 years now and been in love with her dj sets. she knows.. so that's why i'm even more excited to combine our dj skills and tracks and see what story we'll bring**

[20-07-2023 10:23:01] PERSIS BEKKERING: **How do you prepare this set? Can you tell me a bit about the process?**

[20-07-2023 10:24:09] UPSAMMY: **Yes I agree with Miran. I think communication is important to start off right with a b2b set, but also not too much I would say. Maybe deciding on an opening track, exchanging some tracks beforehand. But in the end it comes down to intuition in the moment itself, entering a good flow together, where you can throw each other curveballs without it sounding too random and where you spark ideas in each other. And I think with Miran this will come quite naturally.**

[20-07-2023 10:26:57] MAD MIRAN: **for this answer im also emphasising on communication mean in the booth btw. while doing the act. so imagine if i want to play two tracks or maybe i randomly think 'oh i have a great last track' - just tell thessa in the booth, dont be afraid to talk and act on your intuitions yes. like she says**

[20-07-2023 10:27:31] UPSAMMY: **Yes exactly**

[20-07-2023 11:56:59] PERSIS BEKKERING: **It sounds like you know each other quite well. Do you ever remember thinking, while hearing the other play a set, "I would/could never do that"?**

[20-07-2023 15:28:32] UPSAMMY: **It usually starts with finding some new music, something to really look forward to playing and imagining what the space will be like at a particular time during the day, where you might want to take the crowd. We will probably meet up to exchange some tracks and discuss tempo/vibe. I always really enjoy creating an opening from where you can reset the crowd a bit and go multiple directions.**

[20-07-2023 15:39:38] UPSAMMY: **Not really, I think often when you listen to other djs, you hear what they are doing ofcourse. Maybe its very different from how you would do it, but in general I just try to enjoy a dj set when I'm on the dancefloor and to embrace all the different ways of mixing and energies etc.**

[20-07-2023 16:49:59] PERSIS BEKKERING: **Best Dekmantel experience of your life? (Yet 😊)**

[21-07-2023 09:59:59] UPSAMMY: **Last year was a highlight for sure, playing 3 times, very different slots. It felt like I could show every side musically, also playing live in Muziekgebouw was very special. 2019 playing the mainstage and dancing to DJ Storm with Miran was also a lot of fun :)**

[21-07-2023 13:51:58] PERSIS BEKKERING: **how about you, Miran? We still talk about your Boiler Room set last year...**

[22-07-2023 12:45:43] MAD MIRAN: **hahaha yeah thessa. never forget that dj storm closing. we all bumped into each other at the front and had the wildest dancefloor moment. but oof so many dekmantel memories. been going for years. last year was peak yes**

[22-07-2023 12:48:53] MAD MIRAN: **my first time djing the festival (after covid postponed it for years literally). two sets in one day. one of them closing the last ever boiler room streaming dekmantel will ever do too. man... after the sweaty ufo2 set i was fired up. it was 19:30, i had a burger, then went to the production office to sit in silence amongst the team.. remember smoking alot of cigarettes and silently sitting on a chair. just waiting to walk to the boiler room pit. rewatching it brings back many feels.. i had one hour and chose to play some bangers sucked into techno grooves. was a v good one**

[22-07-2023 12:53:51] MAD MIRAN: **one other big moment for me was when i bumped into job (oceanic) and thessa on sunday 2022 dekfest at the selectors stage backstage. standing together the moment after we all had done our sets, after years of covid disaster. we played our first boiler room and a set at another stage of the festival. we did good which for us is staying true to ourselves in our sets, it was a proud and cute moment of hugging together. for many years ive known them as friends but also as artists that inspire me and see each other grow / breathe out together is wholesome. dekmantel check. we even shed a tear (sorryguyslol) and that was a very cute+unforgettable moment for me.**

[22-07-2023 12:54:27] MAD MIRAN: ***dropsmic* lol**

[22-07-2023 13:13:17] UPSAMMY: **💕💕**

[22-07-2023 13:16:01] PERSIS BEKKERING: **😊😊😊**

[22-07-2023 13:17:08] PERSIS BEKKERING: **Do you have a selfie of you together?**

[23-07-2023 08:02:58] MAD MIRAN: **i think this is the only pic we have together..**

[23-07-2023 08:07:54] MAD MIRAN:



[23-07-2023 08:10:19] UPSAMMY: **Haha yes this was so nice!**

[23-07-2023 08:10:51] UPSAMMY: **There are many toilet selfies, but untraceable at the moment unfortunately**

[23-07-2023 08:11:48] MAD MIRAN: **maybe for the better 🍷**

[23-07-2023 11:17:21] PERSIS BEKKERING: **Oh wow. Thank you!!**

[23-07-2023 11:17:56] PERSIS BEKKERING: **And thanks a lot for the chat, I'm super excited to see you throw each other curveballs at The Nest**

[23-07-2023 11:18:20] PERSIS BEKKERING: **See you at Dekmantel 🙌**

WHAT'S YOUR FAVOURITE—SO FAR, SO GOOD—RELEASE OF '23?



VTSS	Amnesia Scanner & Freeka Tet: STROBE.RIP	CINNAMAN	Teqmun: Skandi
IKONIKA	TxC feat. Khanyisa: Vuika Mawulele	FERAL	Luigi Tozzi: Spiral
GARÇON	Shackleton & Scotch Rolex: Death by Tickling	¥0U\$UK€ ¥UK1MAT\$U	RILLA: Rain Dance
MÈNA	Nick León & DJ Python: Esplit	TSVI	Peder Mannerfelt: Hyperchase
TEQMUN, SALOME	Blawan: Dismantled Into Juice	MIKEQ	Beyoncé: Renaissance - MikeQ remixes
OLOF DREIJER	Nana Benz du Togo: AGO	DJ NIGGA FOX	DJ Danifox & Rs Produções
BUTTECHNO	Oleksandr Yurchenko: Recordings Vol. 1, 1991-2001	TASH LC	Doussala Demba: Terra Batida
INTERSTELLAR FUNK	Hysterical Love Project: Lashes	GAYANCE	LTC (UK) & Luke Truth & Carrera UK: Play that sweet music
VOX SUPREME	Krenz feat. scolop33ndra: BOZE DAJ MI BREAK	ROZALY	Added Rankin: Yuh Lie (Jumbie Horn Riddim)
LENA WILLIKENS	Kinzua: None of the Above	RROSE	Charles Curtis: Performances & Recordings 1998-2018
NINAUPLOADZ	Identified Patient: Elevator Music for Headbangers	SUZE IJÓ	fabric present Chaos In The CBD
MARY LAKE	Amniote Editions and Mala Junta Present The Collective Capsule Vol. 1	PASSTON DEEZ	Rozaly: Carnival Ganza
ISABELLA	fabric presents Saourse	FRONT 242	Blaç Kolor: HAKA
FRENCH II	Nikos: Metaturnal	LIVWUTANG	Piezo: Odd Hooks
WOODY92	Floidi: Yayomia	GOP TUN	Olof Dreijer: Rosa Rugosa
SANDRIEN	Magna Pia: QUT	JASMIN	Tzusing: 🍵 Green Hat

DEKMANTEL FESTIVAL	
WHICH HANGOVER CURE DO YOU SWEAR BY?	
FRENCH II	<i>Frikandel speciaal</i>
VTSS	<i>All things pickled</i>
SUZE IJÓ,	
FRONT 242, PARRISH SMITH	<i>H2O</i>
LIVWUTANG	<i>Pedialyte and The Legend of Korra</i>
PASSION DEEZ	<i>Cycle, hydrate, sauna, ice buckets</i>
ROSE,	
THE DJ PRODUCER, MIKEQ	<i>Don't drink!</i>
CINNAMAN	<i>Tomato juice</i>
TEQMUN	<i>Making music</i>
OLOF DREIJER	<i>Making hummus</i>
SALOME	<i>Georgian mineral water</i>
FERAL	<i>Chai and honey</i>
DVS1, SLIM SOLEDAD	<i>Sleep</i>
SARKAWT HAMAD	<i>Coca Cola</i>
PEACH	<i>Pho or Bún bò Huế</i>
GOP TUN	<i>Oxyboldine and music</i>
LENXI	<i>Bloody Martini</i>
VERRACO	<i>Sancocho, a Colombian soup</i>
DIS FIG	<i>A sushi platter in bed</i>
TASH LC	<i>Happy Tuesday vitamins & Love Island</i>
EHUA	<i>Chinese dumplings and hot 'n sour soup</i>
MARY LAKE	<i>Straight-up spinning</i>
NUSANTARA BEAT	<i>Naskip</i>
JASMIN	<i>Green tea</i>
BEA1991	<i>Peanuts & sex</i>
TOMA KAMI, NÈNA	<i>There is none, patience is key</i>
VOX SUPREME	<i>Singing along to all The Beatles covers</i>
SPECIAL REQUEST	<i>Bloody Mary and an afternoon nap will get you halfway</i>
LENA WILLIKENS	<i>Umeboshi (Japanese fermented apricots) with a glass of cold water</i>
IDENTIFIED PATIENT	<i>Two paracetamol, chocolate corn flakes with milk, a beer and a vodka, some nuts - all in one session</i>
ISABELLA	<i>Michelada</i>
MARIJN S	<i>Ginger shots</i>
WOODY92	<i>One more drink!</i>

DEKMANTEL

TRANSITION ZINE

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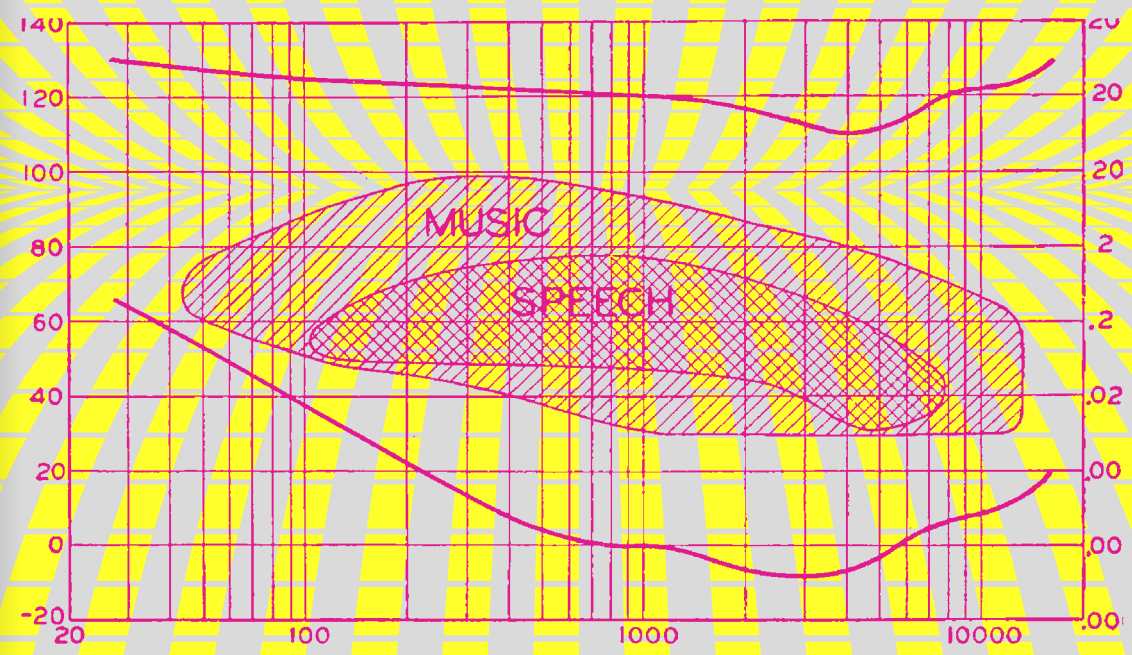
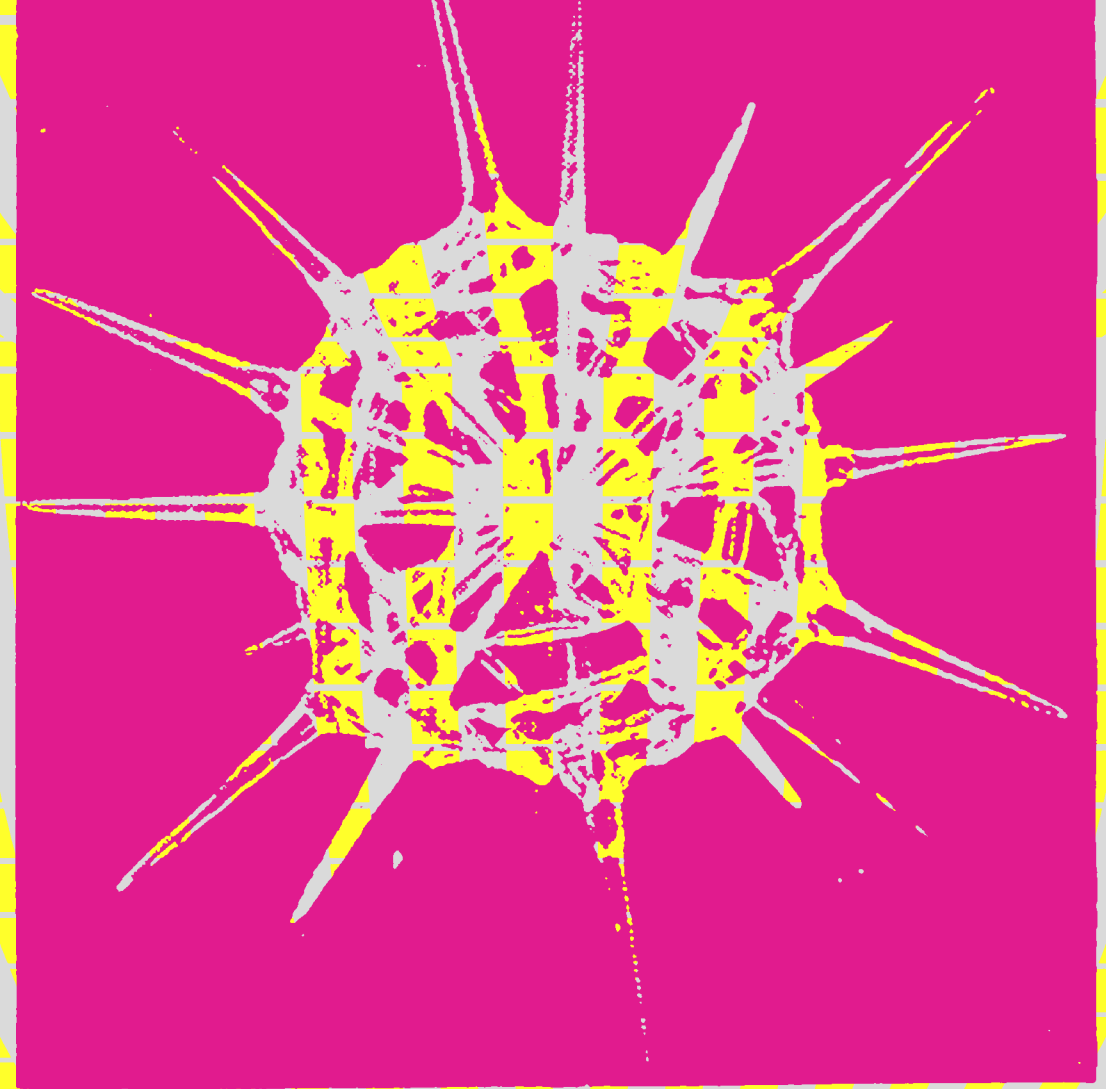
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