

Special Bali edition

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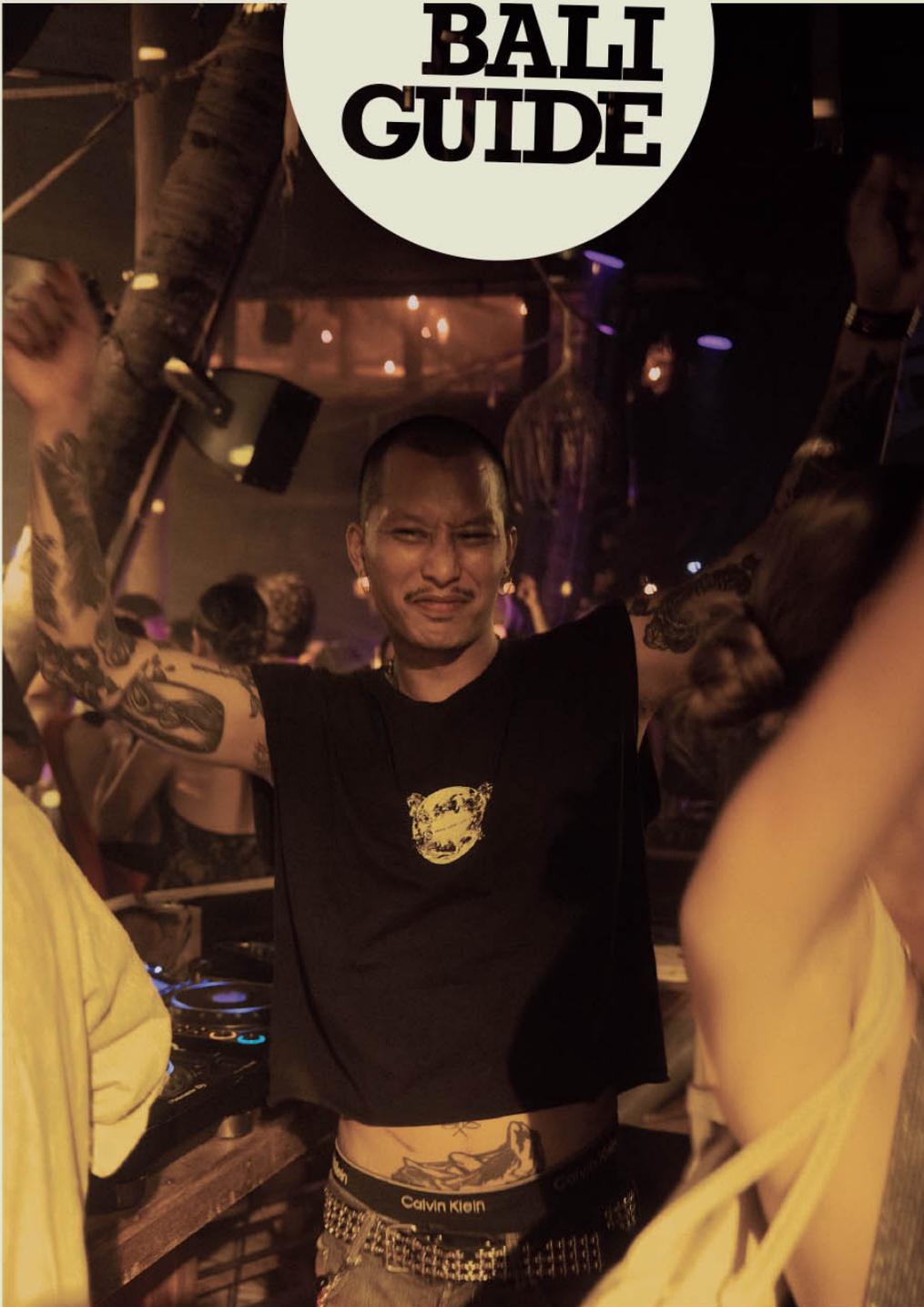
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# BALI SPECIAL

Rap music strongly not recommended for beginners  
**Available on cassette and digital**



# BALI GUIDE



Gilang (Pnny co-founders) / La Brisa, 2025 - Photo by Joshua Criado

THE LOCAL MUSIC SCENE IS MARKED BY SURF ROCK AND ANCESTRAL RITUALS. AT THE SAME TIME, ALL KINDS OF MUSIC RESONATE IN BALI, FROM EXPERIMENTAL TO GABBER TO RAP. WHETHER IT'S A DAYTIME OR NIGHT TIME EVENT, THE TROPICAL LANDSCAPE PROVIDES AN ATTRACTIVE SETTING. THERE ARE NO ENDLESS CITIES WITH SKYSCRAPERS; IT'S MORE RURAL THAN URBAN. DESPITE THIS, URBAN CULTURES ARE BEGINNING TO TAKE ROOT. IN BALI AND ASIA IN GENERAL, MALLS ARE QUITE SIGNIFICANT, SO SOME PEOPLE REFER TO IT AS MALL WEAR INSTEAD OF STREETWEAR. HOWEVER, ALTERNATIVE MOVEMENTS AND ARTISANS THRIVE IN NUMEROUS SPOTS ... THANKS TO ENCOUNTERS BETWEEN TOURISTS, EXPATS, AND LOCALS, A DYNAMIC HAS EMERGED SINCE THE NEW MILLENNIUM, DEMONSTRATING THAT ART IS FUNDAMENTAL TO BALI'S DEVELOPMENT. IN THE TRENDIEST CITIES, THE DJ'S ROLE IS SIGNIFICANT. SOME COMPANIES HAVE ANALOG DJ BOOTHS WITH DESIGNS THAT ARE OFTEN MORE ELABORATE THAN THOSE IN FRANCE. ENJOY BALI AND OUR SELECTION.

In three decades, some of Bali's landscapes have undergone an undeniable change. Located by the sea, the city of Canggu no longer has untouched fields along its coast. The flow of tourists to Bali has increased from 2 to 10 million tourists per year.

There are many expats, some of whom are starting to get annoyed because of the saturation. So trendy places are finding new addresses, and Bali has more and more cities with magnificent venues. The same goes for skateparks, which, both public and private, are springing up everywhere. Skate lovers will head to Loco by Nature, a skatepark and restaurant in Canggu... But more and more people are favoring the south of the island. Uluwatu has also seen the birth of a skatepark in the Surf Villa complex, inspired by the late pioneer Eat Sleep Skate...

As places become trendy, rental prices are rising. Construction sites constantly raise dust that, at first glance, makes you think it is pollution coming from exhaust pipes. This is quickly forgotten at sunset, around 6 p.m. year-round, since there are few seasonal variations. The nightlife, therefore, begins quite early. We won't list all the restaurants that book DJs, but here are a few venues certified dope by Star wax: Sunday brunch at Zibarú restaurant in Seminyak is as succulent as the design of the DJ booth, made of custom wood, extending from the bar and, of course, in analog mode. Santanera in Canggu, with its cuisine featuring Latin American flavors with European influences and quality local ingredients, invites the DJs of Westside MuzeeQ for a selection of Latin music from 7 p.m. to 10 p.m. on the first and third Fridays of the month.

As for recurring parties that can change venues, there are only few. So, if you hear or see one of the following names, go without a second thought; the crowd is made up of both locals and tourists: Disko Afrika is the oldest still active, and in addition to local DJs like Batik Boy, headliners such as DBN Gogo, Rosey Gold, Jazmine Nikita, DJ Ruckus, and Major League DJz have already performed. PNNY is iconic, followed by Who's Your Daddy, Rumble Collective, and Loco Contigo. To enter the local hip-hop scene, the event to go is called Bars & Bandits; last January it had its eleventh edition. Our French DJ R-ash has just launched Studio 90, a party that, every Friday, celebrates the 90s-Golden years, at Les Toilettes, the club located at the party restaurant Sardine, in Seminyak.

## Canggu

Club Soda is moving to a new location starting in May 2025. It's a festive restaurant-bar renowned for its DIY sound system! Skool Kitchen is highly recommended for dinner and for the beauty of the DJ booth and the terrace. From the same group, on Echo Beach, Numero Quattro is another elegant restaurant that closes late. Hubble, also with vinyl turntables, is a Ukrainian restaurant open until 2 a.m. Ghost is another restaurant and record bar. Tama Izakaya is a Japanese vinyl bar-restaurant. Campus Coffee & Vinyl is open from 8 a.m. to 8 p.m. Vinyl Coffee Bar is open daily from 6 a.m. to 5 p.m.

Morabito Art Villa, by the sea, doesn't always offer an evening event, so if there's nothing on during your trip, it's highly recommended to explore over lunch... The Corduroy Hotel, with its very glamorous branding, occasionally hosts evening events. The Miss Fish Matsuri sushi bar also offers electronic meetings. In April 2024, Desa Kitsuné opened; yes, the Franco-Japanese fashion brand organizes events on Thursdays and Fridays. The Brisa Beach Club has been operating since 2017. Ibiza's legendary Del Mar café, launched in the 1980s, opened in Canggu and in 2024 hosted the Nomads festival, an Afrobeats experience. In a more relaxed spirit, Deus Ex Machina, originally an Australian biker brand, is renowned for its restaurant-boutique-gallery and its packed musical program. Relatively nearby, the Pot Meets Pop concept store, with its DIY speakers and wooden DJ booth, organises Sunday Wax in the afternoon. Oversized and recently opened in 2025, adjacent to Canggu, Nuanu City is the project of a creative city on 44 hectares of land. The Russian multi-millionaire's idea is to bring together art, nature, and technology. To achieve this, a gallery, restaurant, Luna Beach Club, and numerous workshops (yoga, DJing, dance, etc.) are offered. In August, Nuanu hosts Coinfest.asia...

### Seminyak

Satoshi, a Japanese vinyl bar with nice design, is more of a place to chill and dine between Seminyak and Canggu. A historic landmark, Potato Head is a surprising complex.



Disko Afrika party / Morabito, 2024 - Photo by cosh...

Launched in 2010 by Indonesian Ronald Akili, this establishment inspires many concepts, because it processes 92% of its waste in a circular way, and the Klymax club's sound system inspires respect from the community. Worth a visit, even during the day, just to admire the site and its giant Futura 2000 statue! In a different but equally unique style, La Favela closes at 3:00 a.m. Alternatively, Shishi Club, with its restaurant open from 9:00 a.m. to 4:00 a.m., has the unique feature of having a giant screen as a ceiling over the dance floor! The Bliss Lounge Bar, less frequented by tourists, aims to offer a real clubbing experience until 4:00 a.m.

### Denpasar

It is the capital and main hub of Bali. Only a small part of this city is by the sea. There are many restaurants around the city, but it's not very lively at night. To eat and socialize with locals while discovering local artists like rapper Sawig, or the Balinese pop-rock scene, try SNS Neo-Panjer. The more cozy vinyl bar Mood Coffee hosts the Analog City collective every Friday. The New Star Bali club is the only night club... Also tourist-free, the Area59 bar will delight karaoke fans. Alternatively, the Shotgun Social restaurant hosted Cassette Week Bali. However, 24 km north of Denpasar, in Ubud, the Cretya is unusual spot in the jungle that hosts daytime parties. Its rounded shape features several perched pools designed with the typical gray Balinese stones that turn green underwater. It's magical and it takes place from 2 to 9 p.m.



Tina Colada & Hugel / Desa Kitsuné 2025 - photo by Carolina Magallón

### Kuta

The BGS surf shop has an indoor ramp, they organize skate jams and sometimes there are concerts and DJs. Bali Boozy Kitchen, a bar frequented mainly by Balinese, is in its eleventh session. Boozy Sunday is hosted by the duo King Fufu, the vibe is dedicated to Jamaica, and there are DJs several nights a week. Truly eclectic and quite popular, the Hatch, with an indoor and outdoor area, open 7 days a week, offers a varied program featuring Techno, Afro House, Salsa, D&B, Hip-hop, and R&B. Mirror Lounge & Club, with its church-inspired design and large stained-glass windows, is truly unique. The Iron Fairies, with its magical and chic decor, invites DJs every night until 3:00 a.m. and 4:00 a.m. on weekends. French DJ Emii is a resident. Otherwise, during the week, the Ruang Fungsí gallery awaits you in the afternoon only.

### Uluwatu

The Woods restaurant, with its wooden DJ booth, is run by a Frenchman who's a vinyl fan, especially boom bap. Analog Uluwatu is another vinyl bar, café, and surf shop inspired by the 70s. The incredible Savaya, with its sophisticated terrace suspended atop a cliff, regularly hosts big parties with international headliners. The more modest Single Fin, but still with a stunning view, closes later on Wednesdays and Sundays. Corazón, with its dim lighting, mainly techno and house, and a Berlin influence, has a capacity of 1,000 people and a retractable roof, and offers a wonderful clubbing experience...

Tabu Bali is a chic restaurant with its Supper Club. Another option, the Ulu Cliff House hotel, regularly offers evenings that start early. Teja, launched in 2024, is a stylish restaurant with a magnificent DJ booth, and every Sunday morning there's a breakfast with a DJ. Another spot, The Cliff serves Asian, Brazilian, and healthy cuisine from 8 a.m. to 8 p.m.

### Festivals

For graffiti lovers, don't miss the Tangi Street Art Festival in Gianyar. Kuta Beach Festival, a skate and surf competition, features DJs and concerts. Ultra Beach Bali has a more mainstream program. Suara is a festival in Nuanu City that, in 2024, invited Angus and Julia Stone, Brandt Brauer Frick, Jeune, and Neil Frances. Joyland, which runs from Jakarta to Bali, also broadcast film screenings, stand-up comedy, workshops, family activities, and a local community market. Ubud Folk is a festival in August showcasing ancient and modern arts. The NK13 Brat Race is a biker's gathering with concerts and DJs. There's also the Manana Tropical Beach Festival, the Sunny Side Up Festival, and the Ubud Village Jazz Festival.

This guide is not exhaustive, so for more information, read the interviews that follow, as the local artists introduce us to other spots, festivals, etc.



SINCE MY LAST TRIP TO BALI, IN 2019, VINYL AND ANALOGUE CULTURE HAS BEEN GROWING STEADFASTLY. AFTER FIFTY YEARS OF ABSENCE, A PRESSING PLANT HAS JUST REOPENED IN INDONESIA. ON THE ISLAND OF THE GODS, COMPETITION IS TOUGH BUT FAIR AND FRIENDLY. RECENTLY, RECORD STORES HAVE RETURNED THEIR LEASES, BUT ANALOG LISTENING SPACE HAS JUST LAUNCHED, AND THERE ARE STILL ELEVEN SHOPS. INDONESIAN MUSIC VINYL RECORDS ARE RARE AND EXPENSIVE BECAUSE THE PRESSINGS WERE MODEST AND DEDICATED MAINLY TO RADIOS AND TELEVISION. HOWEVER, JAPAN IS NOT VERY FAR AWAY, AND THE FLOW OF FOREIGNERS BRINGING LOTS OF RECORDS, IT IS POSSIBLE TO DIG GOOD WAX. BUT THE PRICES ARE NOT AS ATTRACTIVE AS THOSE OF HOTELS AND FOOD. THESE PLACES ARE RELATIVELY FAR FROM EACH OTHER. THERE ARE RECORD STORES THAT ALSO FUNCTION AS CAFES WITH A COZY AMBIENCE THAT YOU WILL SURELY ENJOY. IT IS A MUST TO PLAN AHEAD TO MAXIMIZE YOUR TIME AND HAVE FUN BREAK AT THE SAME TIME.

## DIGGIN' IN BALI

### > Analog Listening Space :

Located on the 2nd floor of a small, modern building, open from Monday to Saturday, from 9:30 a.m. to 9:00 p.m., this very quiet establishment offers a limited selection. But if you haven't yet experienced a listening bar, this Kuta location is a must-visit for a superb souvenir photo.

### > Westside MuzeeQ Record store :

It can be found in Kuta, on the 1st floor of a small shopping center, this store is the home of the collective of the same name. It's very well stocked with new and used records, mostly from the 60s to the 90s, particularly Indonesian music. It's not a huge store but it's among the top 3 must-visit stores. Open 7 days a week from 10 a.m. to 9 p.m.

### > Bali Gong Music :

Another one in Kuta and open 7 days a week, from 10 a.m. to 9 p.m., on a small old tourist street, this is the oldest record store on the island. Dédé, pictured here, has been in business since the late 1970s. Highly recommended, even though the store has a limited selection.

### > Bandidas Records :

They opened 3 years ago, this record store based in Uluwatu, on a busy street, offers a wide selection of genres from around the world. It mainly sells new releases, with two 7-inch crates. Note: Open from 9 a.m. to 6 p.m. It's one of the top 3 stores to visit, without a doubt.

### > Hope Records :

This online retailer announces the opening of a large store in June 2025. Watch out for it!

### > Tektonik Records store :

A lovely vinyl corner with an eclectic selection, located in the iconic Seniman Coffee in Denpasar. Open 7 days a week, from 8 a.m. to 8 p.m. The establishment is spacious, stylish, and an art gallery too. It's full of charm and inspires a break...

### > S.U.B store Bali :

Jazz, rock, pop, a bit of soul and hip-hop, new and second hand, mainly on 12-inch. This store, which opened a decade ago, has only few crates, and books, films, tee-shirts... Located on the 2nd floor in Denpasar Open 7 days a week, from 9 a.m. to 9 p.m.

### > KJ House Records :

Behind the wall, you have to pass through a patio to access this record store. There are around forty crates covering many genres, including electronic music, hip-hop, soul- funk, and more. KJ is located in Sanur, northeast of Denpasar, from 10 a.m. to 6 p.m. every day except Tuesday.

### > Millers Records :

While it isn't big, it is very well stocked. Since 2017, it offers a wide selection of 7-inch records and genres, from second hand to new waxes. In my top 3 record stores! Also a cute café. The team is waiting for you 7 days a week, from 9 a.m. to 9 p.m., and it's the perfect place to dig after Sunday brunch at Zibáru, in Seminyak...

### > Playlist Record store :

The ultimate place in Canggu, also open 7 days a week from 11 a.m. to 8 p.m. Its space is small but well-organized. The crates are full, especially with new vinyl, but still relatively little Electronic music...

### > Best Choice Records :

The owner sells from his home in Jimbaran. He's a retired record store owner from Canada and now lives in Bali. He has a wide catalogue of psychedelic rock, blues, and many other collectibles...



Millers Records Bali



Gong Music Shop, back shop



Westside MuzeeQ



Bandidas record store

**“ It was Action Bronson and Clovis who introduced me to natural wine. ”**

**WINDU  
YASA**

WINDU YASA IS A YOUNG BALINESE CHEF WHO BEGAN HIS CULINARY STUDIES IN 2012. HAVING GROWN UP SURROUNDED BY INTERNET CULTURE AND RAP, HE REPRESENTS A NEW GENERATION OF UNINHIBITED CHEFS. WITHOUT LIMITS, HE PREFERS CHAOTIC CUISINE TO FUSION CUISINE, WHICH ALLOWS HIM TO FREELY EXPRESS HIS RAW TALENT. AS THE EXECUTIVE CHEF OF POT BOY ARU IN JAKARTA, HE HAS JUST OPENED DINE & DIME, A DEMANDING AND AFFORDABLE BURGER RESTAURANT IN DENPASAR, THE CAPITAL OF BALI.

Where did you grow up and what are your artistic influences from your family?

I grew up in Bali, Denpasar. My artistic influences from my family come from Balinese culture, a balance of give and take. And Balinese hospitality. When I was 17 years old, I went to Sunrice GlobalChef Academy in Singapore in 2012.

There are many similarities between Filipino and Indonesian food. Can you tell us about them?

Indonesian and Filipino cuisines share similarities due to their geographical proximity, shared historical influences, and common ingredients. Both cuisines rely heavily on fresh seafood, coconut milk, and rice, and utilize a wide variety of spices like turmeric, ginger, and chili peppers. Furthermore, both have traditions of fermented foods and a strong Chinese influence, evident in the use of noodles, soy sauce, and sesame oil. What I like to do that is not usual is to cook fried chicken and hot butter.

Is Nasi Goreng cooked in a special way in Bali? Have you added your own signature dish?

For me, balance is important. I always stick to the original idea of the dish, even if it has to be spicy. I'm 100% okay with a chef adding their signature flavor, so I add Balinese sausage called urutan. I cooked this before for my friend's small rice shop in Jakarta called Southja Jinggo Rice. We did pop-up and it was really crazy! For me, a pop-up is not temporary; it will bring a lot of new connections. It is like media platform for me to introduce myself.

Regarding desserts, I don't think there is an equivalent to the Philippine Halo-halo. Can you tell us about local specialties and your creations?

For this I will say Balinese local specialties you all need to discover; it is the klepon. For me, this dish is super luxurious because made out of tapioca flour, shaped into small balls filled with Balinese palm sugar and coated with shredded coconut. About my creation, it's called Crack Rock. It's inspired by pop tarts, but I made it interesting and playful. I made it for Pot Boy Aru restaurant. It is a whipped custard with strawberry jam, crumble, and a thin pastry.

Your Crack Rock reminds me of a Breton crepe... What are the influences of the Netherlands, Portugal and Japan on Balinese cuisine?

For Balinese cuisine, I found Bacalhau à Brás. The Netherlands introduced us with bread and sweets for Indonesia.

Japan influences Balinese cuisine through Japanese restaurants. However, I always try to support our local producers for our purchases.

Today in France, there is a trend of street food, but it is not sold on the street... What do you think about it, and what are the most iconic street food dishes in Bali?

For my perspective, this is a good thing because street food is so comforting. As a chef, I find a lot of inspiration from the street vendors. My favorite street food dish in Bali is called sate babi. Balinese-style caramelized pork skewers marinated for 24 hours, normally served with tipat (a rice cake), chopped chillis, local sea salt and no peanut sauce. But I am a bit nostalgic because Bali was so different back then, more street vendors selling Balinese street food. Now it's a little bit lost in that area, but as Balinese, the roots for Balinese cooking are still here and strong, and always involve.

Fusion cuisine is another trendy name...

Cooking is fun for me; there are no rules for me. I hate the term fusion cuisine. I prefer chaos cooking because food and culture are in flux and travel. There is an article from Eater.com who talks about chaos cooking. I'm a young chef, so the concepts of pop-up and collaborations are not new to me. I do it simply because I like the energy and getting to know people and their experiences is enriching. Otherwise, I am a full-time corporate executive chef at Pot Boy Aru in Jakarta.

Where do you find inspiration? Do you travel?

A lot of TV shows, I watch 'Fuck That's Delicious' with Action Bronson, or through Vice, or Eater.com and their YouTube channel. Then I travel as much as I can, especially in Melbourne, it's so diverse there.

Recently, you opened Dine & Dime. Why did you open a burger restaurant in Denpasar?

It was crazy! I created Dine and Dime, an affordable catering service. D&D is my brand, which will do a lot of pop-up restaurants. And now, I'm lucky enough to have opened and I have a great team behind me. Why burgers? I was inspired by MCD and New York diners; it's meant to be affordable. And I want to make it accessible to everyone. Why Denpasar? Because the city is growing; Denpasar is the city that will be big in three years.

Does your restaurant only play American music?

No, we play American music as well as local artists like MOTB (Madnes On The Block, a rap group composed of beatmaker Da Kriss – editor's note), Gozal Bangsat, and Agung Mango, who is half-Balinese and half-Australian from Melbourne...

You also a wine lover...

Once again, it was Action Bronson and Clovis who introduced me to natural wine. Clovis showcases the expertise and craftsmanship of each wine, which is unique, and each small producer has their own story, method, and taste.

Have you already experienced Djing and beat making?

Yes, I heal with music. I love MF Doom, Stone Throw Records, ALC Records, and many others. I'd like to get into vinyl, but it's a bit of an expensive hobby. When I got married, I had a hard time keeping up with everything, but now that I'm divorced, I'll be back with music soon.

Your favorite venues for dancing and enjoying then for eating in Bali?

For music, my favorite spots are Sloji, which is open everyday from 3 p.m. to 2 a.m., and Potatohead. For eating, my best restaurant is Fed, my favorite smokehouse is called Smoke, the best coffee and pastry is called Acme, the best Balinese restaurant is Home by chef Wayan and the best Peranakan restaurant is called Fat Koh. (The Peranakan, descendants of the first Chinese migrants, is also the name of Peranakan cuisine which combines Chinese, Malay, Javanese, South Indian influences... – editor's note).

Last question! Is there anything little-known about Bali that foreigners should know?

Yes, Nyepi is the Day of Silence, a day without activity. It's the Balinese New Year in March, based on the Saka calendar. Imagine the streets completely deserted; it's a day of meditation, starting at 6 a.m. and lasting 24 hours. For some, fasting means total silence.

**“I hate the term fusion cuisine. I prefer chaos cooking...”**





# TINA COLADA

“Tong kosong nyaring bunyinya”

The people who really have depth - whether it's knowledge, wealth, or power - tend to move quietly.

I WARNED YOU: "COVID COULD BE USEFUL TO US." THE PROOF IS THAT THIS VIRUS HAS HELPED CREATE VOCATIONS. INDEED, DURING THE LOCKDOWN, TINA COLADA COULD NO LONGER WORK, AND BY FILLING THE BOREDOM, HER LIFE TOOK A NEW TURN. FROM SPA MANAGER, SHE BECAME A DJ IN 2020. FOCUSING ON SOULFUL HOUSE AND TECHNO, HER PASSION FOR MUSIC HAS TRANSFORMED INTO AN OBSESSION. AN INTERVIEW WITH THE BALINESE WOMAN WHO'S DREAMING ABOUT INTERNATIONAL OUTREACH.

Where did you grow up and what are your artistic influences from your family?

I was born in Bali but grew up in Java. I didn't come from a typical or supportive family environment; there wasn't much structure, and things were pretty tough. Creativity and self-expression were seen as distractions at best, and working in the arts was considered a waste of time, even something shameful. So from a young age, I had to keep that part of myself hidden. But even in all of that, music was always there for me. It became my escape, my way of processing emotions, whether I was bored, heartbroken, angry, or just trying to feel something real. I feel lucky to have grown up in the era of CDs, MP3 players, cassettes, and radio. Back then, music felt pure; you could really sit with it, soak in the lyrics, and connect with what the artist was trying to say. It helped me feel less alone. Later on, when I moved to Yogyakarta for university, everything opened up. The creativity there—the people, the energy, the underground music scene—completely changed my life. It helped me find my sound and my edge. Jogja is like the Berlin of Indonesia. (Jogja is the shorkut for Yogyakarta – editor's note).

Your first approach to Djing?

Funny enough, I got into DJing completely by accident—I never planned to do it. It was 2020, right after I came back from working in the Maldives. I'd been a spa manager and certified masseur there, but when Covid hit, everything came to a halt. No job, no stability, no sex for a long time. Life on the islands can be pretty isolating. So, like a lot of people at the time, I downloaded Tinder—honestly just thinking, "Okay, I need something to shake this energy off." That's actually how I met my former partner. He was this super outgoing, fun, party-loving guy who seemed to know everyone. During the lockdown, we ended up going to a lot of house parties with his friends—many of whom were actual DJs. At one of those parties, I remember just getting bored of drinking and the usual routine. One of our friends had an old CDJ 350 setup with an Allen & Heath mixer. He was too busy partying to care about playing music, so he turned to me and asked if I wanted to learn. I thought, "Why not?" and gave it a shot. He showed me the basics, and two hours later I was trying to mix for the first time. I actually cried because I couldn't get it right—but he just laughed and said, "That's DJing. It takes time." That moment really stuck with me. It was messy, emotional, totally unplanned—but it was also the beginning of something that would end up changing my life.

Looking back I am very grateful to that moment and for learning on an old CDJ mixer, thanks to that I'm able to mix with my ear and intuition, without relying on the sync and the screen or rekordbox.

When did you get hooked and get into the game permanently?

I really got hooked during the Covid lockdowns. At that time, I played every chance I got—literally any opportunity. House parties, birthdays, hen parties—you name it, I was there. I wasn't chasing clout or anything, I just wanted to get better. It was all about learning how to mix, building my confidence, and most importantly, learning how to read a room. Since it was Bali during Covid, there were no tourists—just the expat community and locals. And people talk. Word started spreading about me, and honestly, I feel really lucky that I started during a time when there weren't a million distractions. It gave me space to grow and be noticed in a really organic way. I'm also a very spiritual person. I come from a deeply spiritual culture—Bali is literally the island of a thousand temples. So I've always believed that the universe sends clear signs when you're on the right path. If you listen to your gut and trust where it's leading you, things just seem to flow. That's kind of what happened. One day I was playing house parties, then suddenly I was DJing a small festival on a remote island. From there, a club gig happened, people vibed with me, and next thing I knew, I had the opportunity to play at Savaya. After that, it all just started unfolding: Madrid, Barcelona, Florence. I never forced it. It's like the path opened up naturally, once I committed to it.

What is your relationship with vinyl?

Honestly, I haven't had the chance to dive into vinyl, yet. It's pretty expensive and hard to access here in Indonesia, especially the kind of records I'd want to collect. But I definitely respect the craft and culture around it. It's something I'd love to explore more in the future when the time and setup are right. The other day, I went to an event at Uluwatu and Shonky bring his vinyl collection, I love it and the sound he produce just good. I can't describe it with words, I was in cloud 9. I think CDJ will never give the proper eargasm as vinyl, never!

**When you are diggin, what kind of music/song are you obsessed with, and do you spend a lot of time in online records store ?**

When I'm digging, I go deep. Right now, I'm kind of obsessed with Henrik Schwarz's discography—it's soulful, smart, and timeless. I spend hours online digging through hidden corners of the internet, chasing those rare gems and edits that can make a set feel personal. I don't just scroll through the charts. I dig until I find something that really hits.

**You seem to be able to mix different genres of music. Can you explain your artistic vision?**

I'm all about flow and energy, it's more about the emotion and the vibe a track brings. I want people to feel something, whether it's a deep groove, a cheeky break, or something a little unexpected. In terms of influence, I'd say Salomé Le Chat and Apollonia are big ones for me—funny enough, they both happen to be French. The way they mix is so seamless, with real depth and storytelling. Their sets don't just entertain, they transport.

**Do you do edit for your DJ set, and what is your relationship with beat making?**

I've started dabbling with edits here and there, especially when I want a track to fit just right in my set. As for beatmaking, I'm still in the thick of learning. It's a process of trial and error for me. I'm not in a rush. I'd rather do it well than do it fast. I like to be hands-on with everything and I'm a bit of a perfectionist, so things take time. But that's okay. There's beauty in the process too.

**What is your best memory as DJ, maybe the night with the legendary Black Coffee?**

Spinning before Black Coffee was definitely one of the most surreal moments of my career, an absolute honor. But honestly, my favorite memory as a DJ is a much more personal one. It was the night the beloved Jackmaster (may he rest in peace) ended up playing at my birthday party. It all started in such a random way. He had a gig at a club in Canggu, and my partner at the time went to the show. In the chaos of the night, he accidentally bumped into Jackmaster's girlfriend, like literally smacked her by mistake and her nose bled a little. It was a mess. But they talked it out, apologized, got her some ice, and somehow, out of that awkward moment, they partied until sunrise and actually became friends. A few days later, it was my birthday. I threw a small, low-key party in a music studio in Canggu with just my close friends. Nothing fancy, no influencers, just my inner circle. And out of nowhere, Jackmaster showed up. No one expected it. He jumped on the decks, and the energy completely shifted. Everyone went wild, but in the best way. It was pure joy, harmony, and love in the room. We danced, we laughed, and it felt like time stopped. That night was magic - real, raw, and full of heart. Jackmaster had this light in him. He was kind, grounded, and just a genuinely good soul. I still pray for him every time I go to temple. That memory lives in me, not just as a DJ, but as a human being who got to witness something truly special.

**And you worst?**

I wouldn't say I have a "worst" memory as a DJ—thankfully, nothing too dramatic has happened. I feel really lucky in that sense. But if there's one thing that consistently annoys me, it's when people try to oversexualize me just because I'm a female DJ. Like, don't get me wrong—I love dressing up, being playful, expressing my femininity. But there's a difference between owning your vibe and being boxed into some stereotype. Sometimes it feels like people are more interested in how I look than in the music I'm playing or the energy I'm creating. And that gets tiring. But at the end of the day, it just pushes me to be even more unapologetically myself. Let the music speak—and let the rest be noise.

**Your top 5 favorite Balinese-Indonesian producers-beatmakers?**

My absolute favorite is DBRA—she's just badass. Her sound, her energy, her presence—everything about her inspires me. She's not just talented, she's fearless with her artistry, and I really respect that.

**Sneakers and fashions: Is it important for you?**

I think fashion is important to express oneself but I am more of a thrifter. I love finding unexpected goodies.

**There are many bars and clubs with a mainly expatriate or tourist audience, but where should you go to spend an evening with Indonesians in Bali?**

If you want to experience the real Bali, don't just go to the usual bars and clubs; go to a local ceremony. That's where you'll feel the true essence of the culture. It's not just about tradition and religion. It's where people come together, catch up on life, share stories, and drink arak. It's social, it's spiritual, it's full of meaning and it gives you a whole different kind of connection to the island and its people. No DJ booth needed. Just good vibes, sacred energy, and real community.

**Can you tell us about Who's Your Daddy? Is it not a venue?**

Who's Your Daddy is not a venue; it's more like a movement, a vibe, a chosen family. They were actually the first ones to really believe in me as a DJ, and I'll always be grateful for that. Back then, they had this restaurant with a hidden backyard—you'd enter through a fake shelf, speakeasy-style and that's where the magic happened. It was the place to be on Fridays. You knew if you showed up, you'd find your people. The energy was always just right—intimate, wild, and full of love. Even though they don't have a physical space anymore, they're still going strong. Now they throw their parties in different venues around the island, but they always bring that same special touch. It's not about the location—it's the people, the music, and the atmosphere they create.

**Did you experience the new DesaKitsuné and what are your top 5 favorite venues for partying all night in Bali? ?**

Yes, I've experienced DesaKitsuné—I'm actually one of the residents there. It's a French brand, and honestly, it's become one of the top venues around Canggu. The sound system is solid, and the production is on point. It's a beautiful space to play in. That said, if we're talking about profound venues, the one that really moves me is Klymax. For me, it has the best sound system on the island, hands down. You can feel every frequency in your body, they have taken away the focus on the DJ as a person it is just about the music. It's not just a party; it's an experience.

**Your favorite Indonesian adage and please could you translate it into English too?**

I got two adage: "Ong kosong nyaring bunyinya" An empty drum gives loud sound. Which means that a person who talks a lot is usually empty of knowledge inside. And of my favorite Indonesian adages too is: "Jadilah seperti padi, semakin berisi semakin merunduk." Which translates to: "Be like a grain of rice, the more it is filled, the more it bends." It's a beautiful reminder about humility. In Indonesia, we're taught that true wisdom, success, or richness doesn't need to be loud. The people who really have depth - whether it's knowledge, wealth, or power - tend to move quietly. They don't show off. They stay grounded. It's something I try to carry with me in everything I do, especially in a scene like music where ego can sometimes get louder than the art. Stay humble, stay present, and let your work speak for itself.

**Tes plats indonésiens favoris ?**

Oh there are too many! I'm a big foodie—like, serious foodie. But hands down, the must-try is Balinese Babi Guling. It's so flavorful, with all the spices and textures—it's a full experience. I also love Soto Ayam, especially on a rainy day.. (A chicken and vermicelli soup... - editor's note).

**What's next?**

Right now, I'm diving into music production, which is a whole new journey for me. I'm still learning, experimenting, and trying to find my unique sound in that space. At the same time, I'm working on my rebrand. I've teamed up with an amazing creative crew to help me shape a visual identity that feels more me, something that truly matches the sound and attitude I bring. I'll be launching the new look shortly after this interview goes out, so keep an eye out. But the bigger vision? I want to take this global. I'd love to travel more, play for new crowds, and spread joy through my sets. That's always been the dream, to connect people through music, no matter where in the world they are.



KADEK GANGGA, AKA J3SMOON, IS A YOUNG GENERATION Z GRAFFITI ARTIST BORN IN BALI AND HE GRADUATED FROM THE SCHOOL OF FINE ARTS. FACED WITH THE STRONG PRESENCE OF LOCAL TRADITIONS, HE DECIDED TO DRAW INSPIRATION FROM THEM AND MERGE SOME OF THEIR CODES WITH HIS CONTEMPORARY ASPIRATIONS. THE RESULT IS CREATIONS WITH A HYBRID, COLORFUL IDENTITY, REVEALING STRANGE MONSTERS OR CHARACTERS BEARING INDONESIAN SYMBOLS. YOUNG, HUMBLE, AND DETERMINED, HE IS THE LEADER OF SMOTS: SMALL MOVEMENT ON THE STREET. INTERVIEW WITH A TALENT TO FOLLOW



**J3SM  
OON**

Where did you grow up and were you raised in an artistic environment?

I was born in a village at the southern end of Gianyar district, Tedung village. This village is located in Gianyar regency, Bali, Indonesia. I grew up in a family that had no artistic spirit at all. I asked my parents if our family had ancestors who loved the arts, they said no. Finally, I concluded that I loved art. Eventually I concluded that I liked the artistic world because of the excitement of seeing something visually appealing and that carried over to this day.

**“ Ing Ngarsa Sung Tuladha, Ing Madya Mangun Karsa, Tut Wuri Handayani. ”**

**In front to set an example, in the middle to build enthusiasm, behind to encourage.**

You studied Fine Arts and do you always sketch with a computer tablet?

I went to the Indonesian Institute of the Arts Bali, where I took a bachelor's degree in Visual Communication Design, and I can say that three and a half years to complete the course is a record-time. I don't think I learned much about graffiti on the campus, because you could say that graffiti is pop culture, while my campus adopts local cultural values, of course it is inversely proportional to what I pursue in the realm of graffiti, but the presence of two different cultures is certainly an interesting challenge for me to elaborate the two cultures into a new form, and that's what I have been doing until now.

To study on the campus for me is an opportunity to meet people with similar interests, just like I like drawing and I meet many of them who are good at it, and that keeps me motivated all the time. Not always because I started drawing with manual sketches on paper. Tablets and other digital apps are just tools to make things easier.

When did you become addicted to graffiti?

I wrote graffiti for the first time in 2021, but I learned about graffiti from 2015. So I was already interested in graffiti since 2015 but due to obstacles in access to paint materials, techniques and also courage, after six years passed, in 2021 I finally found this access with my friends. The activity that I initially did on paper seemed to be so alive when I started painting it on the wall, and this allows it to be exposed to the public. Of course this is a source of dopamine for me; it's a different job than being permanently behind a screen.

Could you explain your artistic vision?

Regarding my vision, of course I believe above all that my graffiti is not necessarily understood and therefore appreciated by everyone. If it cannot please everyone, I hope that there is at least one who will appreciate it! Graffiti allows me to express myself freely in the street, without having to worry about the expectations of others. Those who influence me are: Darbotz, Rune, and Popomangun, even if the latter is not a street artist! (laughs).

Did you commit graffiti vandalism, how did the police react?

So far I have never had any trouble with the police, because I usually do vandalism on the road to get rid of sleepiness when traveling far. And thankfully so far there are no obstacles in doing so (laughs).

You also designed a toy with Rizal Ulum, (photo attached) could you tell us more about this collaboration?

Eumm, I was thinking about this because I really wanted to create my own toys. I got lucky because after 1 week passed in my mind suddenly, Lumzcurly asked me to collaborate together on a model merging our styles. And yes, as you can see, conceptualizing and coloring toys is not as easy as I thought (laughs).



You also paint on canvas but with brushes, do you plan to exhibit in art galleries?

Yes of course every year I will create a work on canvas as a form of dedication to myself, and I regularly participate in group exhibitions with art leaders in different styles. We usually raise issues that are close to our lived experience. As for art galleries in Bali, I think that there are a lot of them, but the distribution may not be uniform, so we could say that this only concerns a few cities.

About the custom Aero sneakers, is it an official collaboration?

(laughs), of course not, I only participated in a competition and actually I applied my working method, because it would be interesting to see how what we draw could be realized in the form of commercially sold shoes.

What is your worst memory as graffiti writer?

I think there are many. Because this is about art. Maybe I'll mention one of them when I was invited by tangi street art fest as a new comer artist and there was an interview session before the event started, after the interview I played futsal. And my leg suffered a serious injury, a broken leg. And finally I lost that opportunity in 2022 (laughs).

And your best memory?

Being given a second chance at the international street art festival held in Bali in 2024. The "Tangi Street Art Fest. I met artists that I never thought I would meet and rub shoulders with and it was a great experience that will stay in my memory forever.

Are there many graffiti collectives in Bali, could you tell us more about the scene, the SCV and Smots...

As far as I know, I don't think that there were many graffiti collectives in Bali, and the most visible one, at that time, was Kolektif Suksma Bali which is a collective that supported and sheltered graffiti artists in Bali. And now, I think the movers are having their own busy lives and I hope they can return to the streets. One time, I wrote with my Kidney in the King Royal Pride event in 2023, and the rest of us moved individually.

About SVC, it was my very first graffiti crew when I was in Yogyakarta. I was invited to join, and of course, I didn't turn it down. SVC stands for: Spray Vitamin Clan, pretty unique, right? Concerning Smots, I'm one of the founders of Smots because I wanted to initiate a street art movement for people of my age, for my generation. I realized no one from the younger generation after me was bridging this kind of community, so I created Smots, hoping it could fill that gap and become a platform for them too. We already organised 3 jams...

Bali and Jakarta in Indonesia are exceptions to the art. What do you know about graffiti in Jakarta and Indonesia?

I know, but I don't know much, because you could say I'm a newcomer to the graffiti scene, but if I look back and see what movements were made in Jakarta I would like to make them in Bali too. I really want to enter the Street Dealin event organized by my friends from Gardu House, and I hope it will happen again. As my friends at Gardu House based in Jakarta say: "The graffiti scene in Indonesia is big, we like to respect diversity and stay connected." I really want to participate in the Street Dealin event, so I hope it happens again.

Quel est ton proverbe indonésien préféré ?

"Ing Ngarsa Sung Tuladha, Ing Madya Mangun Karsa, Tut Wuri Handayani", which means in front to set an example, in the middle to build enthusiasm, behind to encourage. This is a motto from Ki Hajar Dewantara which, for me, has a very deep meaning if you think about it. And this motto for me seems to be relevant to any field, not just in the realm of education.

Your favorite Indonesian food and best places in Bali?

I love this. Because Indonesia is vast, so I will focus on Bali. If you visit Bali I would highly recommend some of these foods, the first one is "Babi Guling", the second one is "Lawar Plek" and the third one is "Ayam Betutu" I highly recommend these, you have to try them. Concerning places, because in Bali there are many beautiful places, so I don't know which ones to recommend (laughs).

What kind of music artists do you listen to and could you speak about the local DJs, bands...

Lately I've been enjoying listening to a dj band fromung, white chorus. For local Bali, what I'm interested in is the experimental music presented by Kadapat and Rollfast.

If you could teleport for one day...

Maybe I would go to the past. And find out how time was created ahahahahh, very interesting isn't it? (laughs) just kidding...





SKUMONE

24

J3SMOON

AS A TEENAGER IN THE LATE 90S, THE YOUNG MAN TOOK TO HIS FIRST STAGE DIVE AS A LEAD SINGER WITH HIS BRITISH INDIE ROCK BAND. HE THEN DISCOVERED ROOTS REGGAE, AND IN 2004, HE BECAME A SELECTA UNDER THE ALIAS GENERAL RIE. HE BEGAN ORGANIZING EVENTS AND IN 2017 HE DECIDED TO LEAVE JAKARTA TO SETTLE IN BALI, WHERE HE CONTRIBUTED TO THE EMERGENCE OF THE SCENE BY LAUNCHING THE BALIDUBCLUB EVENTS. AT THE SAME TIME, HE DIGGER FOR VINYL RECORDS, BECAME A DJ, AND NEVER STOPPED MIXING TUNE BETWEEN SOUL MUSIC, DUB, JUNGLE, AND DRUM & BASS... INTERVIEW WITH ONE OF THE LEADING FIGURES OF BALI REGGAE.

**GENERAL  
RIE  
BALIDUBCLUB**



Where did you grow up and did you grow up in an artistic environment?

I was born and raised in Jakarta, the capital city of Indonesia, well, at least it was the capital city before (laugh). The artistic environment for me was not from my family, but rather from my social environment. However, the music environment was where I first got to know art more deeply. And this happened when I was 14 or 15 years old. I did my first stage diving during my performance with my band as a lead singer Circa 1998 at the legendary underground bar called Poster Cafe in Jakarta. British Indie rock have a big influence on my band that time, band like Blur, Supergrass, Shed 7, The Stone Roses, The Charlatans.

our first step in the reggae-dub scene, was it with Michele Tiara? (R.I.P)

No, it was not, my first step in the reggae-dub scene was instantly as a reggae deejay late 2004. That time, I was invited by the Tuesday Smoke Out crew to be their guest Deejay there at a small underground pub/bar called Parc. But Michele Tiara managed that venue that time, and since then, she pushed me more to be behind the deck at that club with different concepts of deejay sessions, such as Monday Mayhem and Thursday Riot. But the first one that opened my ears to listen to Roots Jamaican music was Peter Tosh and "Legalize it" album.

Why did you move to Bali?

I moved with the band that I manage, "Matajiwa" around 2017. The band is used to stay in Jakarta, but our lead singer decided to move there in late 2016, and the rest of the members decided to move to Bali as well in early 2017.

Can you explain your artistic vision and who influenced you as DJ?

My artistic vision is very much influenced by the kind of music I listen to, subculture from the streets and modern minimalism. I listen to a lot of different kinds of music, especially from bands that I think are cool. And I started playing music as a DJ from the music of the bands that I like.

When did you launch the first Bali Dub Club?

I launched the first BalidubClub in 2018 with the event theme Massive Massive. BalibubClub's artistic vision itself is to carry Dub Reggae music, Jamaican sound, and, of course, Dub music from all over the world to the Indonesian music scene, especially in Bali, so it can be better known worldwide. For now, we have not built our own sound system, this is due to time constraints with the busyness of daily life. However, BalidubClub's consistency has brought us to share the vibes in many sound systems from promising venues on the island of Bali. Some international acts have performed at our sessions, such as Radikal Guru, Vibronics UK, Von D, Deekline (Jungle Cakes), Steppa Style, Dub-Stuy (Brooklyn), Quino (Big Mountain), etc. And of course, a lot of Indonesia/Bali acts.

Many parties end around midnight. Can you tell us about all-night parties and dope festivals to go to?

Most venues in Bali close at 12 midnight, such as beach club, bars, restaurant, speakeasy bar, etc. If you want to party all night, you have to go to a Night club. There are some festivals in Bali that are worth visiting, such as Bali spirit festival, Reggae Star festival and Suara festival. I have been on their line up before. Oh, and starting last year in Bali, there is also the Locus Bali festival.

What are your best memories as a DJ?

Every single second when I share some of my selections as a DJ is a good memory, but I guess being able to share vibes abroad and being appreciated by the people is one of the best memories for me to be a DJ.

And your worst?

When the sound system gear goes wrong, even though everything is fine during the soundcheck. (laugh)

Today, when you are diggin, what kind of music are you obsessed with?

Dub, jungle, drum'n'bass and Jamaican sounds are mandatory for me. But I'm always open to something like soul funk disco, eclectic disco punk, new wave, and future disco.

Your favorite venue and sound system in Bali?

Venue with the best soundsystem so far is Klymax Discotheque, they also play a good selection of music there.

What are your favorite Indonesian dishes and top spots in Bali?

My blood is from West Sumatera. When it comes to Indonesian favorite dishes, I would say, dishes from West Sumatera such as Rendang, Dendeng, Ayam Pop, Sate padang and many more. At the moment, I found one quite really good West Sumatera restaurant in Bali called Sari Mande but if you come to Jakarta, you will find more options.

Are you not nostalgic about Bali back in the day, or is better nowadays?

There are positive and negative aspects about Bali nowadays compared to Bali back in the days. But surely, Bali nowadays is over-exploited.

What is your favorite Indonesian adage?

"Bagaikan padi, semakin berisi semakin merunduk." In english: Like the rice plant, the more it ripens, the more it bends. It means "The more knowledge a person has, the more humble he should be."



**“ Bagaikan padi, semakin berisi semakin merunduk.”**  
**Like the rice plant, the more it ripens, the more it bends.**

# GERAMMAR

“ The turntablist scene in Bali has been around for 25-30 years but it's still small and not well-exposed. Dj Yoga Yin is the pioneer...”

LIBERTO GUERRA MARIA, AKA DJ GERAMMAR, IS A BALINESE WHO STARTED DJING IN 2011. PASSIONATE ABOUT SCRATCHING AND OPEN-MINDED, HIS DJ SETS RANGE FROM R&B, HIP-HOP, DANCEHALL, AND ELECTRONIC MUSIC LIKE AMAPIANO. WHEN HE'S NOT HOSTING A PARTY, HE'S BACKING THE RAP GROUP MUKARAKAT. WITH HIS FRIENDS, HE ORGANIZES SCRATCH' N PARADISE, A JAM SESSION TO PROMOTE TURNTABLISM CULTURE. WE MET THE ARTIST WHO HAS DECIDED TO ACHIEVE HIS GOALS WITHOUT CAUSING DAMAGE.

Where did you grow up and what are your artistic influences from your family?

I grew up in Bali. My dad is my artistic influence, he can play several instruments but his favorite is piano and accordion.

Your first time as DJ, how did you become addicted?

My first time DJing was in high school, in 2011. I became addicted when I started to learn scratching and juggling. My first DJ routine video I saw was by DJ Unkut. That's how I discovered scratching and beat juggling at 18.

Gerammar is a nickname. Where does it come from?

It is derived from my middle name, Guerra Maria. (His first and last name are of Portuguese origin since the Portuguese were the first Europeans to colonize the island – editor's note).

You seem to be able to mix different genres of music... Can you explain your artistic vision and who influenced you ?

Adam Michael Goldstein a.k.a DJ AM (R.I.P.) is my biggest influence for my club set. He mixed a lot of genre in his set. As a 90's kid, I grew up hearing a lot of music genres, and I think it's really dope if I can mix it all together into a set. DJ AM show the world how to do it properly, I learn a lot from his set.

There are a lot of DJs and tablists in Bali. Can you tell us about the DJ scene and schools?

The turntablist scene in Bali has been around for 25-30 years, but it's still small and not well-exposed. DJ Yoga Yin is the pioneer and one of the legendary turntablists in Bali. He is also the person who pioneered the Scratch Jam event in Bali. We organize Scratch'n Paradise events, a jam that starts with a scratch class to encourage DJs to learn and then practice scratching and beat juggling. The last ones took place at Brezzy's, in Kuta. Besides that, there are many DJ schools considering the size of the island, including the Pioneer Pro DJ school in Denpasar, Hello DJ school in Kuta, Topten DJ school, and more, but I forgot the name (laughs).

Are you also connected to the island's B-boy and graffiti scene?

Yes, I know some graffiti writers and some B-boys who are my friends. I've actually been to their events several times to support them, like Aerial Crew, which celebrated its 15th anniversary with an open style battle in 2019, other crew are Three Six One, Crewsuehand, and Eastblocksyndicate. The B-boy scene in Bali is one of the biggest in Indonesia, and I think it's very solid. Notably, since 2005, the B-girls and B-boys community has been represented by Boogie Down Bali. Then Dewata hip-hop, launched in 2007, brings together all disciplines. Regarding graffiti collectives, the most famous is called AllCaps. There aren't many graffiti events in Bali, but AllCaps is also a shop, gallery, etc.

Can you tell us about the nightlife in Bali?

Nightlife in Bali is the most lively in Indonesia, because since long ago in Bali, there have been many clubs with different genres, and new genres enter Bali faster because they are brought by tourists who vacation in Bali. From Reggae to Drum'n'Bass to Techno, there are all in Bali. In Bali, itself the limits of clubs to open vary, some are only until 3 a.m., 4 a.m., 5 a.m., there are also those until sunrise but even then it is very rare to enforce operations until sunrise. My favorite place for its sound system is Jenja, but it's now closed. And my favorite place for the atmosphere is the bar-restaurant, and also the club La Favela, in the heart of Seminyak, where I'm a Dj resident.

Over the past two decades, Bali has evolved considerably, are you nostalgic?

I really feel the change, from Bali which is really only for cultural and natural tourism destinations to Bali becoming a more modern tourist destination in the current era. Many skateparks were one of my childhood dreams (laugh) because I used to skate. All these changes in my opinion are good, because Bali lives from tourism. But indeed, our government did not expect Bali to be this crowded and did not prepare with adequate infrastructure and now we are facing traffic jams we have never felt.

You do editing for your DJ set. Do you also do beat?

I'm still learning how to make beats, I'm really bad at it (laughs). I don't back MCs on the mic because my voice is so messed up (laughs). But I'm the stage DJ for MukaRakat, a rap group from eastern Indonesia. We used to be under the Def Jam Southeast Asia label.

Today, while you are still diggin, what kind of records are you obsessed with?

I am always in love with classic funk.

Your favorite Indonesian adage?

"Kena iwake aja nganti buthek banyune", means: Try to achieve goals without causing damage.

Your top 5 favorite spots in Bali?

Any beach in Bali, Kintamani, a rather mountainous region in the northeast of Bali, the town of Ubud, in the north, I like Lovina, and of course La Favela (laughs).

**"Kena iwake  
aja nganti buthek  
banyune."  
Try to achieve  
goals without  
causing damage.**

Can you talk about your experience in a foreign country ?

Yes, it's really amazing to have had a chance to play at Malaysia with MukaRakat and doing my LaFavela style DJ set in Melbourne. I'm a small DJ, it's like a dream for me.

What's next for Geramcar ?

Still focus on my career as a resident DJ at LaFavela and continue to run Scratch Jam with friends. We hope for more turntablist battle events in Bali, or maybe DMC battle can be held in Indonesia, which would be great. This year, I also want to play more with my rap crew because we had a vacuum for a year. We just released a new single, and we hope it can be a fresh start for us in the future.



# RENO PRATAMA



RENO PRATAMA IS A SELF-EDUCATED ARTIST WHO IS ONE OF THOSE WHO LEFT THE CAPITAL FOR BALI. A GUITARIST, DJ, AND DIGGER, WITH A RIDER'S SOUL, HE IS SPONSORED BY SENAYAN SKATEBOARDERS. ROCK 'N' ROLL, DIY, AND A FUN ATTITUDE ARE ALSO HIS TRADEMARKS WHEN HE PAINTS AND MAKES CLOTHES. CURRENTLY FOCUS ON HIS NEW ALBUM, WE MANAGED TO SPEND SOME TIME WITH A BALI LEGEND.

Where did you grow up and what are your artistic influences from your family?

I was born and raised in the capital city of Indonesia, Jakarta. Growing up, my grandpa used to play his vinyls on a gramophone and my mum had a good collection of cassette. So, growing up, I was always influenced by all different types of music.

Did you start by strumming 6 strings or 7ply?

In my neighbourhood growing up, I always saw people chilling out and playing guitar, which made me want to learn. My mum bought me my first guitar when I was seven, in 1995, and from that moment, I practiced alone and learned a lot from friends and people around my neighborhood in west Jakarta. And since then, I have never put the guitar down. And I also started skateboarding at the age of nine.

When and why did you move to Bali?

I was living between Jakarta and Bali since early 2000s, going back and forth for skateboarding, music gigs and other entertainment. I was doing a few vinyl gigs here and there as a selector, but in Bali, there were less vinyl gigs happening at that time compared to Jakarta.

Your first approach to digging & Djing?

My first DJ gig, I played IDM and drum'n'bass in a popular underground bar in Jakarta. I had a blast, and made me want to collect more vinyl and digging for new music! I was influenced by my street brother Bima G, who encouraged and helped push me to learn more about turntables and mixing.

Skatepark arrived late in Bali, can you tell me when you rode the first bowl?

One of the first legit skate bowls in Bali was built by a guy named Julien in his backyard around 2005. The skate scene was excited for this bowl because there weren't many spots in Bali back then. The skate scene in Bali has definitely grown a lot over the years and thank God we have so many more skateparks now. As long as I can skate, that's my favorite spot!

The first time I saw a skateboarder riding without shoes it was in Bali, in 2019, at the famous Julien's spot...

For me, skateboarding is more than sport, skateboarding is the way you express yourself to see how far you can push your limits, even barefoot and bleeding!

I heard some people who said that Canggu is not like it used to be. Are you nostalgic?

Yeah! I sometimes get nostalgic when I skate in the middle of 66 Road or go down Poppies Lane, where I used spend most of my time and remember when we used to DIY our skate obstacles... Things have changed a lot, some good and some bad, but thank God, we now have access to so many skateparks and more venues that play vinyls and live music on the island.

You collect vinyl and you also collect cassettes. In recent years, there has been a revival of cassettes in Europe, but the cassette has always been important in Indonesia.

Yeah, cassettes have always been so popular in Indonesia, even until now. Indonesia used to have a pressing machine to produce vinyl in the 50s in Lokananta music studio, where our Indonesian anthem was recorded and pressed into vinyl. Cassettes became more popular because they were more modern and easier to produce. I also released a cassette for my first EP and my first full-length album. Jakarta is usually where I buy most of my vinyl and cassettes at the legendary spot called Jalan Surabaya.

**“ One of the first legit skate bowls in Bali was built by a guy named Julien in his backyard around 2005. ”**

Can you share some oldies Indonesian?

Regarding the sounds of the 60s and 70s, I think of Ismail Marzuki, Sam Saimun, Tielman Brothers, Koes Bersaudara, Rhoma Irama, and UcoK Aka Harahap. And for more recent sounds, I think of the 80s, there is Iwan Fals, there is also Slank who started in 1987 and they are still active, White Shoes & The Couples Company is a band from the 2000s, but their music is influenced by Indonesian film soundtracks from the 70s, jazz from the 30s and pop music from the 60s. Otherwise, Sore is another band formed in Jakarta in 2002...

Skateboarding and scratching culture are connected; do you practice it?

I've tried scratching, but let me learn some more. (laugh).

Are you more into Djing or playing with your band,

To be honest, that's a hard question, but I prefer playing live with my band for my music. I'm currently working on my new album.

Your favorite Indonesian adage?

"Takkan lari, gunung dikejar." In English it means: "A mountain will not run if chased." This means that if you persist and are determined, you will eventually achieve your goals.

Your favorite Indonesian dish and chef in Bali?

It's also a hard question (laugh), because I love all Indonesian food, even I've eaten a bat dish called paniki. I don't have a favorite chef, but I think my grandma's cooking is the best.

Your top 5 venue-spots in Bali?

Twice Bar, Gimme Shelter, PNNY Bites, Woods, and Daisy's, or even Pixi's Bar. That makes six (laughs).

Can you talk about your experience in a foreign country? What memories do you have from Melbourne and Paris?

I love Melbourne, it's a lovely city where I stayed for a while. There's a great underground and music scene there. I was in Europe for music and skateboarding, and it was an unforgettable experience. I met so many interesting people in the skate and music scene. I would love to go back for sure!

Any last words?

Do what you gotta do, as long as your freedom doesn't kill you!



**“ Takkan lari,  
gunung dikejar.”**  
**If you persist and  
are determined,  
you will eventually  
achieve your goals.**





# KADAPAT

KADAPAT IS A BALINESE EXPERIMENTAL MUSIC DUO, FORMED IN 2020 BY YOGI AND BARGA. IMMERSED SINCE THEIR CHILDHOOD IN THE CULTURE OF THE BALINESE PANJAR COMMUNITY, THEIR HYBRID SOUND FUSES TRADITIONAL GAMELAN WITH ELECTRONIC SOFT AND HARDWARE, VOCALS, AND DIY INSTRUMENTS. THEY TELL US MORE ABOUT THEIR RECENTLY REPRESSED ALBUM RELEASED ON GORONG GORONG RECORDS AND THEIR DESIRE TO CHALLENGE THE LISTENER AND ESCAPE CONSERVATIVE NORMS.

Where do you come from and did you get a music education?

We both hail from Bali, Indonesia. Although we didn't come from artistic families, we were immersed in the world of gamelan from a young age. Our formal education in music began at the Indonesian Institute of the Arts (ISI) Denpasar, where we studied gamelan composition. Yogi further pursued postgraduate studies in music composition at ISI Yogyakarta.

Who are your main influences and inspirations?

Our inspirations stem from the rich tapestry of Balinese culture, especially the dualities present in its traditions—such as the concepts of black and white magic. Musically, we're influenced by the hypnotic rhythms of gamelan and the expansive possibilities of electronic music. Artists and collectives that explore the intersection of traditional and contemporary sounds also inspire us.

When Did you meet each other?

We met during our studies at ISI Denpasar in 2015. Our collaboration began in earnest during our final semester when we were assigned similar composition projects under the same supervisor. Post-graduation, we worked together on various digital music projects for dance and film. In 2020, driven by a shared desire to explore beyond commissioned work, we founded KADAPAT to delve deeper into the fusion of gamelan and electronic music.

What does KADAPAT mean?

KADAPAT was chosen for its phonetic appeal and the mystical resonance it carries in the Balinese context. While it doesn't have a specific meaning, the name encapsulates our intent to experiment freely, unbound by predefined notions, allowing us to explore the interplay between gamelan and electronic music.

Could you define your sound in 3 words?

Ritualistic, Experimental, Transcendent.

What are the characteristics of Balinese gamelan?

Balinese gamelan is characterized by its intricate interlocking rhythms, dynamic tempo changes, and the use of metallophones, gongs, and drums.

It serves both sacred and secular purposes, often accompanying religious ceremonies, dances, and theatrical performances. The music is communal, with each instrument's part interdependent on the others, creating a cohesive and mesmerizing sonic experience.

You often approach the concept of black magic and white magic...

We often refer to the concept of black and white magic as both a balance and a contradiction. In Balinese belief, unseen forces exist in everyday life—black magic (ilmu hitam) is often perceived as malevolent, while white magic (ilmu putih) is considered benevolent. But we question whether these distinctions are truly absolute. Isn't it more about who uses the power, and for what purpose? Similarly, when gamelan and electronic music are fused, some may see it as a disruption of tradition. Yet we believe that tradition deteriorates when it becomes static. Culture is dynamic. This is the critical tension that KADAPAT seeks to explore: that notions of "good" or "bad" are context-dependent.

Regarding your album, which are the main traditional instruments you used?

Our instruments reflect this complexity. We use two gamelan instruments: Jegog and Gender. These have vastly different origins and cultural functions. Gender is a refined, sacred instrument used in ritual contexts, made of bronze. Jegog, on the other hand, originates from the rural farming community and is made of massive bamboo tubes. Traditionally, these instruments are never played together—let alone in a club setting. It was nearly unthinkable to imagine them sharing the same soundscape, but that was precisely our challenge.

**“ Yet we believe that tradition deteriorates when it becomes static. ”**

### How important is technology to your creative process?

We began combining these gamelan instruments with computers and electronic devices. We use Ableton Live as our primary tool for composing, arranging, and performing. Over time, our gear has evolved: we now include DIY instruments, vocals, and drum synthesizers (like the Nord Drum) in our live sets. This expansion is both technical and philosophical. Technology is integral to our creative process. We view it not as separate from tradition but as an extension of it. By integrating electronic elements with gamelan, we aim to push the boundaries of both, creating a dialogue between the past and the present.

### Did you travel while writing this album?

Our production process is collaborative and decentralized. We often start compositions individually, sharing drafts digitally. Subsequently, we convene in person either at Yogi's or Barga's space for workshops to refine our pieces. While we didn't travel specifically for this album, our experiences and environments in Bali heavily influenced our work.

### What does the artwork of the vinyl represent?

The vinyl artwork was created by Acong. It visually encapsulates the themes of duality and mysticism present in our music, reflecting the fusion of traditional Balinese elements with contemporary aesthetics.

### How did the label Gorong Gorong Records approach you?

Gorong Gorong Records, founded by Kasimyn of Gabber Modus Operandi, discovered our work and offered to release our debut album. Kasimyn's experience, including collaborations with artists like Björk, brings a unique perspective to the label, supporting experimental and boundary-pushing music from Indonesia.

### How does the audience react in general during your live performances?

We intentionally leave the experience open-ended. We've performed in several countries and have encountered a wide range of reactions—from confusion and curiosity to dancing, crying, and even anger. We've witnessed people dancing, reflecting deeply, or simply absorbing the experience. Some are entranced, others are surprised or even unsettled. The polyrhythms, tonal clashes, and unusual combinations in our music invite different interpretations. This unpredictability is part of our experiment, testing how gamelan and electronics resonate with diverse audiences, each with their own listening profiles and cultural expectations. These diverse reactions affirm our goal of creating thought-provoking and immersive performances.

### Any anecdotes?

We once played at the city anniversary celebration in the open-air center of Denpasar, Bali. Suddenly, a storm rolled in as we performed. At that moment, an old woman shouted from the back of the crowd, "Stop them! They're attracting the Buta Kala". (demon - Editor's note)

### You perform for traditional and religious ceremonies in Banjar, could you tell us more about it please? Why is it important for you to transmit your cultural heritage?

In Bali, a Banjar is a community organization that plays a central role in social and religious activities. We've been involved in performing gamelan for various ceremonies within our Banjar, grounding us in the communal and spiritual aspects of our culture, which deeply influence our music. Transmitting our cultural heritage is a way of preserving and evolving it. By integrating traditional elements into contemporary contexts, we ensure that our culture remains dynamic and relevant, fostering a deeper understanding and appreciation among diverse audiences.



### What is the track which represents you the most?

"Setra Kombat" stands out as a composition that encapsulates our essence. It embodies the fusion of traditional gamelan with electronic experimentation, reflecting our exploration of life's dualities and the interplay between the ancient and the modern. "Setra Kombat" is a play on words, combining "Setra," which can refer to a cemetery or resting place in Balinese, and "Kombat," evoking combat or struggle. The title reflects themes of life, death, and the battles—both internal and external—that define human experience.

### What kind of message do you want to convey?

Our work conveys the message that tradition and innovation can coexist harmoniously. By blending the old with the new, we challenge perceptions and encourage listeners to embrace cultural evolution.

### What do you think about the term "world music"?

While "world music" is a broad term that can bring global attention to diverse musical traditions, it often homogenizes and exoticizes non-Western music. We prefer to see our work as part of a global musical dialogue, rather than confined to a specific category.

### What about the electronic scene in Indonesia?

Indonesia's electronic scene is vibrant and diverse. Labels like Yes No Wave Music and artists such as Senyawa, Raja Kirik, Uwalmasa and Gabber Modus Operandi are pushing boundaries, creating unique sounds that blend local traditions with global electronic influences.

### What are your top spots in Bali or Indonesia?

Based on our performance experience : Pestapora, Joyland Festival, Jogja Noise Bombing, PICA Fest, The Vault. Don't just go to tourist spots. Go to the villages, stay with the locals—that's where you'll find the most honest and meaningful experiences. Exploring local markets, attending traditional ceremonies, and engaging with community art spaces can offer authentic insights into Balinese music and culture. Connecting with local musicians and artists can also lead to unique discoveries.

### What is your favorite Balinese adage?

"Rwa Bhineda" is a Balinese concept meaning: two opposites. It reflects the belief that dualities—such as good and evil, joy and sorrow—are inherent and necessary in life, a philosophy that deeply influences our music.

### An urban legend to share with us?

One of the urban legends we find fascinating is the story of the Leak—a mystical figure who can transform into animals or even objects. For instance, "Kereb Akasa" refers to a black magic spell where a person transforms into a long white cloth flying through the sky. Whether or not these legends are literally true, we are more interested in the imaginative power of our ancestors and their unique storytelling. Other notable stories include Ki Balian Batur, Calonarang, and many others that continue to influence our cultural psyche.

### What makes you proud of you today?

That we can be honest with our roots, experiment wildly, and still be invited to share our sound globally.

### KADAPAT in 3 words?

Kadapat, Kadapat, Kadapat.

### If you could teleport yourself...

1000 years ago in Bali, to hear how ancient gamelan really sounded. And maybe to the future, to hear what it will become.

### Bali in 3 words?

Home. Past. Future.

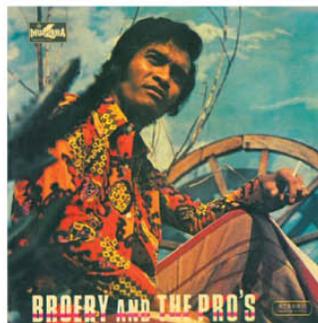
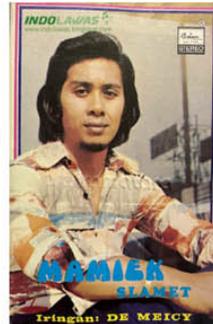
### What's next for 2025?

A new album, maybe a world tour, and more experiments with developing an interactive installation exploring the sound of ritual transformation. Currently, we are working on a new cross-disciplinary piece with Tianzhuo Chen & Siko Setyanto "Ocean Cage". We're always exploring opportunities to work with like-minded artists and collectives.





# INDONESIAN SPECIAL RARE WAX BY WESTSIDE MUZEEQ



BORN AND BALI-BASED, WESTSIDE MUZEEQ, AKA ANDHIKA GAUTAMA, IS A VINYL LOVER SINCE THE EARLY 80'S. SINCE THEN, HE HAS BECOME A HEAVY DIGGER FOCUSING ON 60'S AND 70'S INDONESIAN PSYCHEDELIA, SOUL, FUNK, DISCO & RARE GROOVE. AS VINYL HEAD OF THE ISLAND, HE OWNS WESTSIDE MUZEEQ RECORD STORE IN KUTA AND A DJ MANAGEMENT COMPANY FOR VINYL AND ANALOG ENTHUSIASTS. HIS SELECTIONS BELOW OF 8 INDONESIAN RECORDS ARE CERTIFIED SUPA DOPE BY STAR WAX.

### Madesya Group /

Pop Indonesia Vol. II - Andaikan Aku Tahu Lp (Yukawi Indo Music - inconnu)

An amazing funk groove and breaks, mixed with The Indonesian Dangdut Flute. The song "Sendiri" represents a typical funky groove with Indonesian harmonies perfect for the 70's dance floor ambience. This song was recommended by my fellow vinyl collector and DJ friend, and it has become a favorite on my DJ sets when I travel.

### Grace Simon / Bing Lp (Purnama - 1976)

Prior to being a gospel singer, Grace Simon has made numerous hidden gems on each of her album releases and mostly unheard by the world. The track "Hanya Semalam" has a psychedelic synthwave beats throughout the song with its lavish funky breaks in between. Since discovering Grace Simon, I have found many psychedelic styles of music and deep cuts, it has been always amazing to search for her vinyl.

### Marini & The Step's / Pop Disco Vol.3 Lp (Irama Tara - inconnu)

My favorite track is "Surya", a cover version of Boney M's "Sunny". Sung in Indonesian, but lyrically changes into a more appropriate Asian vibe. Surya translates to Sun in Indonesia. This album was never commercially released on vinyl and mainly released on cassette back in the late 70's. So, if you can get hold of one, then consider yourself lucky.

### Broery & The Pro's / Broery & The Pro's Lp (Muticara - circa 1975)

A traditional Folk music from the Island of Maluku turned into a 60's James Brown ish style funk. This artist is mainly known for his melancholic style of music. "Lembe-Lembe" is the only track which differs to his other recordings and he goes to more soulful style. If you can find this copy with its original cover, make sure to grab it without hesitation.

### The Mercy's / Nikmatilah Lp (Purnama - inconnu)

My favorite track is "Kaligula", an instrumental Track with non-stop Moog stomping beats and grooves. Spacy & trippy LSD ambience like something from an outer space movie. This vinyl was a radio promo, with no cover sleeve available and was not commercially mainstream. Despite being a hidden gem, this track is still relevant today.

### Libra Trio / Pop Indonesia Lp (Yukawi Indo Music - inconnu)

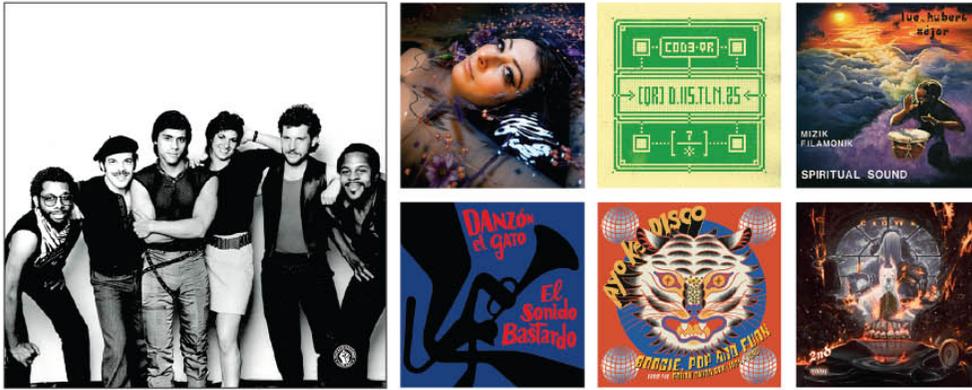
Originally coined by the Indonesian Legend Rhoma Irama with a dangdut style of music, the song "Santai" has been converted into a Motown style and swinging sixties feel. It is very different to the original, which had a slow pace tempo. This track is such a fun track for the dance floor. I got this vinyl accidentally at Record Store Day Jakarta in 2023, while I was actually looking for another artist.

### Usman Bersaudara / Dangdut Jawa Lp (Puspita Record - 1981)

My favorite track is "Tua Tua Ngolehi", a psychedelic soul funk track sung using the Javanese dialect. This track represents a humorous lyrics, yet musically hits hard with their funky horn section. Another radio promo vinyl, with no cover sleeve, containing 3 other killer tracks not to be missed.

### Mamiak Slamet / Bersama De Meicy cassette (Remaco Record - 1979)

The track "Lihat Dirimu Sendiri" has been recorded by 3 different artists, including Mamiak Slamet. A psychedelic funk track with tons of 70's overdrive guitar licks, chicken grease rhythms and combined with a synth cosmic ambience. An album with 17 songs...



### The Ray Contreras Band / You Make It Harder (Vinyle/Digital)

Jérôme Derradji, through his label Still Music, knows how to dig for and share good grooves. This time, he's reissuing five boogie funk gems. The first track, "You Make It Harder," originally released in 1984 on a hard to find 7-inch on Budweiser Showdown, and is a heavy and atypical blast thanks to its equally electro-funk vibe. The other tracks are under the radar: "Wishful Thinking" is more of a gentle vibe, but the production is also certified dope by Star wax; it's rich and full of surprises, especially thanks to the brass. "If You Want My Love" stands out thanks to an almost omnipresent but evolving guitar. Then, "I Can Feel Your Heartbeat" offers something atypical again; its intro is a heavy sample enough to compose a new beat for a rap song. Synthesizer lovers, you'll be charmed. To close, the New York band sings "Miami Girl," another distinctive production with a rhythmic beat that once again showcases The Ray Contreras Band's creativity. This vinyl comes with notes tracing their rise, from their victory at the WBLS Budweiser Showdown to their narrowly missed national title. (cosmar Dj)

### Rebecca Vasmant / Who We Are, Becoming (Lp/Digital)

DJs often choose to DJ out of shyness and to compensate for their musical inadequacies. Rebecca Vasmant demonstrates that it is possible, even after a long wait, to produce and manage musicians. After several decades of digging and DJing, and passionate about Soul, Jazz, Broken beat, and soulful House, Rebecca Vasmant decided to first compose in MIDI, then orchestrate an ensemble of musicians to release "With Love, From Glasgow," a contemporary jazz album, in 2021 on Studio !K7. The following year, she surprised everyone with the evocatively titled EP "Dance Yourself Free." Still jazzy but less soaring, these four tracks seduced the Tru Thoughts Recordings, the English press, and DJs like Mr. Scruff..

In 2024, Rebecca Vasmant affirmed her curatorial status by releasing two uptempo tracks, followed in 2025 by the album "Who We Are, Becoming," the first releases in the catalog of the new label created by Women in Jazz and New Soil. Spiritual, contemplative jazz, slow tempos, and atmospheric and deep arpeggios characterize the eleven tracks on her LP. Perfect for gently starting or ending a day. The production is impeccable, true to her love of jazz, and she surrounds herself with some of Scotland's youngest musical talents: Emilie Boyd (vocalist) Paix (multi-instrumentalists), Emilie Boyd (vocalist), Amanda Whiting (harp), Joe Rattray (bass), Graham Costello (drums), Cameron Thomason (trumpet)... From sampling to live band, there's only one step, and "Who We Are, Becoming" attests to this. A big congratulations to the Frenchwoman, based in Glasgow, where she hosts a radio show, and for her reflections on the themes of identity, equality, femininity, and personal growth. (Supa cosh...)

### COD3 QR / [QR]D.115.TLN.25 (Digital)

The French label COD3 QR's motto is "Music to arouse curiosity." Led by the famous Laurent Garnier and Olivier Way, each of its releases brings together different artists to promote musical diversity. Available on Bandcamp, this new compilation is no exception, with productions spanning jazz (Carlos Nilmmns), techno (Trecci), and bass music (Onur Ozman). At a time when music scenes are becoming less intertwined, such an approach deserves attention, especially when the quality is there, as is the case here. Among the selection, we like ProOne79's "Lysergic," a Chicago house track with a destructive style. Built on a powerful rhythm, Jay Robinson's "Stroker" is a dancefloor killer that should find its place in many playlists. As for Alex Mendes's "Terceiro Orbito," it's hard not to imagine it in a Garnier mix, given his taste for Detroit techno. Who said curiosity was a bad thing? (Rémi Foutel)

### Luc-Hubert Séjor / Mizik Filamonik- Spiritual Sound (Lp/Cd/Digital)

Popularized by Guy Conquette or Erick Cosaque and brought up to date by the ExpéKa collective, the gwo ka repertoire is not limited to percussion but develops a carefully codified culture where each rhythm accompanies stages of daily life such as hard labor, carnivals or funeral rites. Originating from Guadeloupe, this current naturally associated with marronage is today reinforced with this reissue, by Luc-Hubert Séjor, on Heavenly Sweetness French label. Initially released in 1979, "Mizik Filamonik-Spiritual Sound" brilliantly concentrates this Afro-descendant melting pot. Supported by a lively formation including Roger Raspail or Claude Vamur, the drummer of Kassav, this album releases implicit creativity in the light of the Caribbean cauldron. The effect is guaranteed from "Eritage" the opening title and its synthetic vibe; thanks to "Pein E Plezi", a piece carried by a heady flute; or even with "Son", according to the volume of certain ka drums. Yet it is the B-side and its three-movement piece that stand out. Militant and powerful, this composition dedicated to the victims of the slave trade and to West Indian migrants accurately describes the tormented history of Creole spaces: highly recommended by Star wax! (Vincent Caffiaux)

### Danzon El Gato / El Sonido Bastardo (Lp/Digital)

From the outset, "Una Epopeya Tranquila" brings to mind music from an old western, backed by drums that make you want to dance. This is followed by "Ronda," inspired by the Egyptian music of Oum Kalthoum. Mostly instrumental, the twelve tracks are a nod to 70s library music. The tracks last less than three minutes, but "La Lucha," with its brass instruments and the voice of singer Marina y su Melao, is an exception; it is one of the album's highlights. Reflecting the cultural mix of Madrid, where the creative core Javier Adán and Santiago Rapallo reside, we are dealing with a borderless panel. Rock, Jazz, Funk, and cinematic influences still predominate, but the evocatively named track "Twangy Marocco" reveals their love for Gnawa. Then "Aktimo T u Se," another highlight, seduced by its vocal gimmick supported by a rich production with African influences certified heavy by Star wax. This is the first album of the duo who met two decades ago in Zure Gura, an experimental jazz group that fused Basque tradition with contemporary sounds... And it is also one of the last recordings in the La Faena II studio, in the Suanzes neighborhood, remodeled due to real estate speculation. A beautiful Madrid story, a bit short, signed on the Lovemonk label. (cosmar Dj)

### Ayo Ke Disco / Boogie, Pop & Funk From The South China Sea... (Lp/Digital)

The Soundway label continues its tireless international exploration. Aside from the Creole and African spheres, the British label has recently been focusing on the Southeast Asian scenes of the 70s and 80s, as evidenced by this compilation titled "Ayo Ke Disco..." Selected by Alice Whittington, aka DJ Norsicaa, this compilation of ten tracks explores the historical and even political contours of the South China Sea via countries such as Singapore, the Philippines, Malaysia, and Indonesia.

In addition to this historical testimony, this album offers a stunning musical volume. Beyond the otherwise very respectable recordings from the Smithsonian Institute (in the absolute field recording sense) or the exotica tracks that were being released by the mile at the time, what immediately captivates is the modernity of the performers and groups present. Fatimah Razak opens the album with "Dahaga," a funk gem streaked with barbed-wire guitars and Malay percussion. The Rollies and their obvious passion for Parliament fuel "Disco" with striking vocoder effects. Pinoy culture is represented by the group Regalado and its title "Pinoy Funk", also selected by DJ Coshmar for the documentary "Star Wax in Luzon Island" available via the Star wax magazine Youtube channel. And Aria Yunior rounds things out with "Salah Tingkah," a psychedelic-rock theme coupled with surprising vocal prowess. Recommended for boogie-funk fans and fans alike, this gatefold LP is accompanied by an excellently crafted fanzine detailing the many ambient peculiarities: a fine piece of work. (Vincent Caffiaux)

### Crown / 2nd Round instrumental (Lp/Cd)

In the bustling arena of French rap, Crown is not a figurehead but an active independent. Since the late 90s, he has been one of the shadowy beatmakers crafting raw Boom bap beats with heavy bass. After the success of "2nd Round," his latest album released at the end of 2024 in several well-felt marble pressings, Crown is releasing the instrumentals version. Heavy, dark, and different beats on which the best lyricists of the French scene re-kick their most striking verses, on new productions signed Crown. The result is a reinterpretation with a prestigious cast such as Ali, Flynt, Furax Barbarossa, Maj Trafyk, Souffrance, Saké, Demi Portion, Guizmo, L'Uzine, Sly Johnson of the Saïan Supa Crew, to name a few. An ambitious initiative that we owe to Crown, the founder of the label Just Listen Records and co-founder of the beatmaker collective Grim Reaper. (Invisibl Journalist)



Da Kriss



Dimcas



Dreads Mad

**Top 5 new releases**

- MIKE "Showbiz!"
- Fly Anakin "(The) Forever Dream".
- Larry June, 2 Chainz, The Alchemist "Life Is Beautiful".
- NxWorries "Why Lawd?".
- Hiatus Kaiyote "Love Heart Cheat Code"

**Top 5 Indonesian oldies**

- Ken Amok "Amok And Peace"
- AKA "Crazy Joe"
- Prima Suara Compilation
- Dzulfahmi & Da Kriss "Rayuan Pulau Dewata"
- Insthinc & Densly9 "Kartografi Musim Pagebluk"

**Your first approach to beat making**

First time I started making beat in 2012 when I was 16 years old. I see my friend Axer Ghetto, a.k.a Dirty Razkal, making some beats...

**Top 3 beat from "Strange Loops"**

I never rank up my beats, but "Monday song", "Entertaining", "Third Transfer" because I used some new tricks that I never used to these 3 beats

**Your favorite Indonesian adage**

"Tak kenal maka tak saying". It means: if you don't know the people, then you can't love them. So if you don't know me, you can't love what I've made

**Your top 3 Indonesian record labels**

Grimloc Records, Skullism Records, and Def Bloc

**Your favorite soft and hardware**

FL Studio, SP-404, 303 and the 555

**Best Balinese-Indonesian food**

Babi guling or nasi campur with more urutan in it...

**Mountains or sea**

I'm living in South Bali, so I prefer sea because I rarely go to the mountains

**What job would you like to do if you weren't a beat maker?**

Music director maybe or cooking.

**Top 5 new releases**

- V.A. "GunaGuna"
- Diskoria "Indonesia"
- Mystic Jungle "Sunset Breaker"
- Lucas Arruda "Omintra"
- Kaidi Tatham "Miles Awa"

**Top 5 Indonesian oldies**

- Mellyana "Love At First Sight" (1992)
- Herman Gelly "Litograf 01" (1982)
- Purnama Sultan "Selangit" (1981)
- Nc. clml. "Matahari" (1980)
- Transs "Hotel San Vicente" (1981)

**A glass of**

Negrini

**Your first approach to Djing**

Back in 2015, I started from collecting records, mainly Indie / Punk / Metal Records. I remember there were few record stores open in Bali... Andhika and Marlowe learned me to DJ, mix records...

**7 or 12 inch**

12 inch

**Your top 3 Indonesian record labels**

Jackson Records, Aksara Records, and La Munai Records

**Your favorite Indonesian adage**

"Jas Merah - shortened", from: Jangan sekali-kali melupakan sejarah. It means: Never forget history

**What comes to your mind if I say**

Rudolf Dethu

He is a legend and a friend, I just watched a podcast about the Bali punk scene when Dethu had a band back then, around the end of 90s and early 2000s. It is so magical to see the guy still rocking and consistent until now

**Is there anything little-known about Bali**

Go explore west Bali, specifically Tabanan or Negara areas. There are some quality eco hangouts and mountain areas still unexplored by tourist.

**Top 5 new releases**

- Drips Zacheer "Film sweats"
- iamalex, Felty, Søren Sostrom "São Paulo"
- Glimlip, DAO, Adam Friedman "Blissed Out"
- Junk33, Billa Qause "Speculations"
- Moderator, Etherealplcs "Clock"

**A glass of**

Café

**Your first approach to Djing**

I have been Djing and digging since around 2019, and I prefer when people call me selector than DJ. I was collecting the 7-inch reggae records from rock steady, roots, and dub. Since I got this sampler machine, SP-303 and Mpc-60 II, I have been digging into all...

**Your first approach to beat making**

That was after the time I got the sampler machine, since Danger Dope and me produced "Danger Dreads" EP...

**Who are your current main influences**

Lee Scratch Perry, King Tubby, Madlib, and all of my best friends who support me

**7 or 12 inch**

7 inch

**What comes to your mind if I say**

modular

As you can see, there were a lot of cables on modular, so the answer is complicated. However, I would love to learn about modular someday (laugh)

**Can you explain the story behind the**

Mr Williamz dubplate

Ohh (laugh), that was rasta business and connection, I reached out to him on my insta when I got a notification that he followed me on Instagram...

**Si je te dis tatouage**

Ca me rend accro, tout comme je suis accro aux disques vinyles et à la création de beats

**Your favorite Indonesian adage**

"Jangan Lupa akar mu", it's meaning: Dont forget where you're from, or don't ever forget you roots.



THE ONES YOU GOTTA KNOW AND CATCH LIVE WHEN YOU'RE IN BALI, INDONESIA

**WESTSIDE  
VINYL  
DEEJAYS**



GREAT TUNES, GOOD VIBES, & ALL VINYL SET

We specialized in playing music on Vinyl Records.

We are part of the Bali Vinyl Movement which

explores the love of Vinyl from Collectors, DJs and Selectors throughout the Island of Bali. Currently we have 20 Vinyl DJs under our Management and our music repertoire range from the 50's all the way to early 2000's.



Westside Muzeeq Record Store  
Is music haven for Music and Record Collectors.

Stocking tons of collectables with multi genre availability. A Specilized store stocking Vinyl, CD, Cassette & Music Magazine.



**THE  
MAN  
BEHIND**

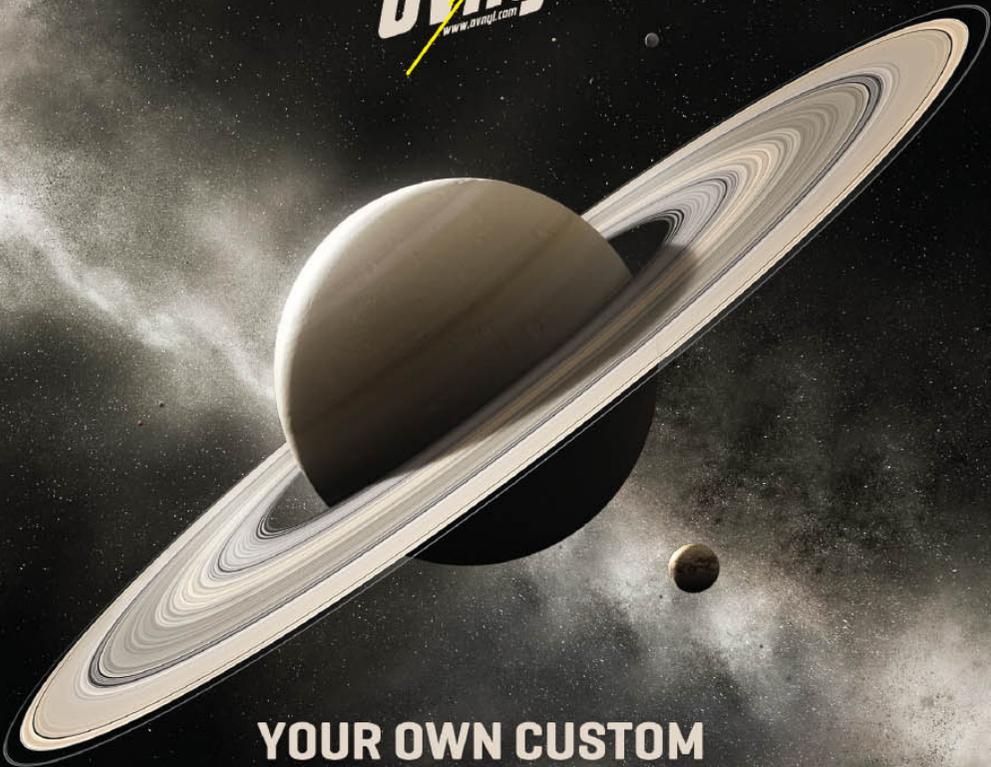


Westside MuzeeQ aka Andhika Gautama is a passionate vinyl collector since an early ages. Having worked in the music Industry for most of his life, he is driven to keep the vinyl culture alive, in the era of digitalization.

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