

[music] //issue ONE

Over 20 New
Album Recs!

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Festivals
FuckinG
Suck!

nu-metal

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where to post
in the
underground

DJ Akira
Interview

esoteric horror
game tracks

Young Dolph x Leniñ

HOODLAM



THREAT DETECTED

houdinimagazine.bandcamp.com

Listen to the
HOUDINI Collective's
Second EP "MK Velvet" Now

WormWorld has been and always will be a political band. Through our song lyrics, our beliefs as individuals and as a band, and as our actions as a band, we strive to be open about our beliefs, and open in condemning bigotry, capitalism, and hate. As always there is so much to be done, especially now as ICE terrorizes our communities throughout the country. ICE has no place in our community, this country, or this world. The long history of hate, thay has allowed for our friends, families and neighbors to be terroriced by cops, ICE, by bigots and by white supremacists is unforgivable and despicable.

As a band we want to try and use our platform, and any reach that we might have, to address social issues especially as horrific as the actions of ICE.

We are releasing a live recording of one of our shows, that will be up on BandCamp, and for sale in CD form at our shows moving forward. We have also taken some time to make some merch to go along with the album. 100% of digital download sales of the album will be donated to immigration relief funds, as well as 50% of sales from CDs and Merch (shit is expensive). We all live paycheck to paycheck so we hope this way we are able to raise some money for a good cause. As always we have some immigration resources in our bio and will have some resources at our shows as well.

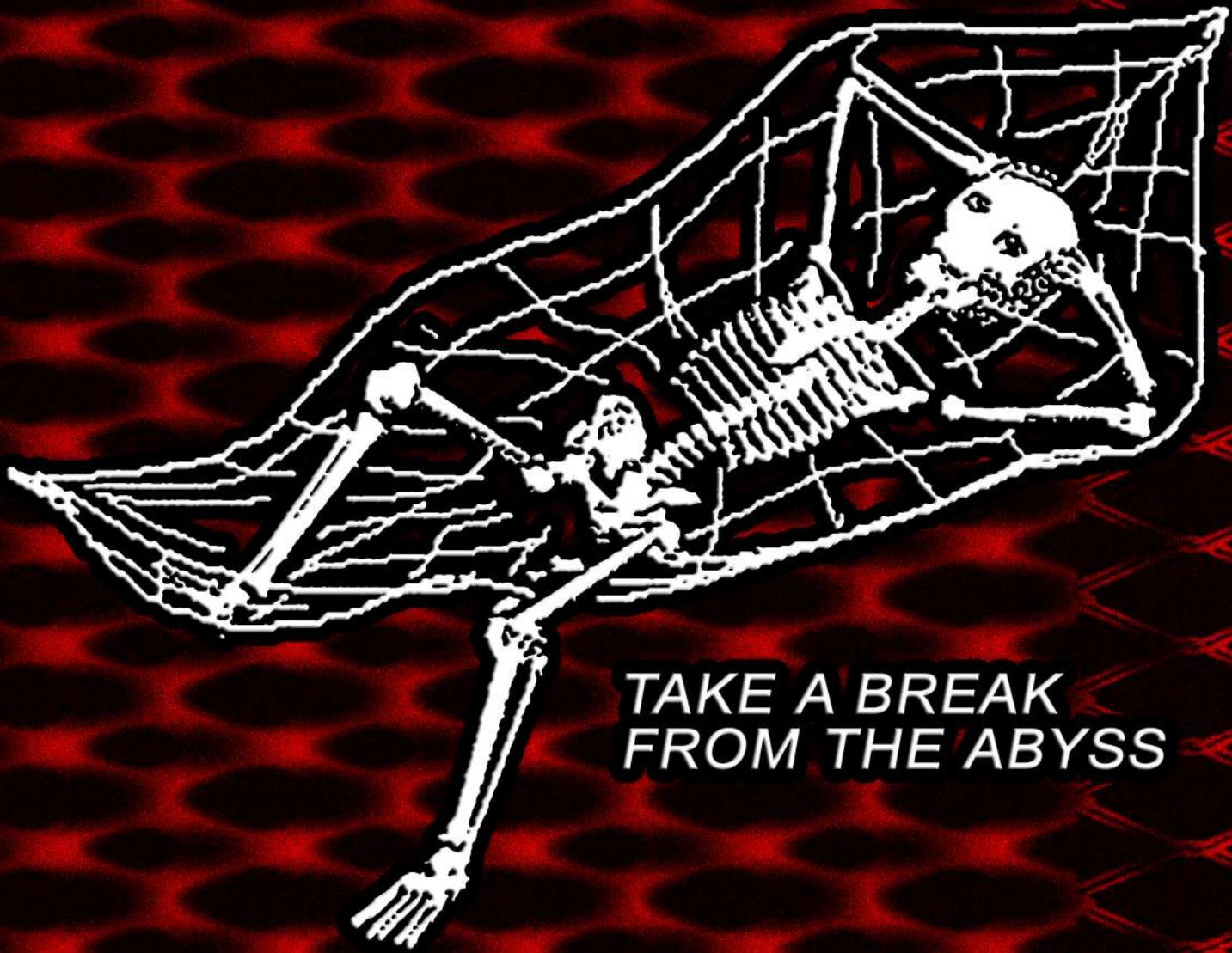
Stay safe out there and look out for those around you.

FUCK ICE.

NEW MUSIC
FROM
WORMWORLD



NEW MUSIC RECOMMENDATIONS



TAKE A BREAK
FROM THE ABYSS

L A B Y R I N T H I N E BY F A E T O O T H

It's hard to pick a single reason to love this album, and even harder to pick a top song from a collection that is stunning throughout for so many reasons. From ethereal vocals and haunting melodies to brain-scratching heavy riffs, they have captured my attention time and time again across their discography since I discovered them. I never thought I'd like doom as much as I do now. Faetooth are solidly in my top 10 favorite artists. I am so excited to see what they make in future ☺

Favorite track: Hole.

Bandcamp User, velitor



ENVY WRATH REVENGE BY MENACEANNIHILATION

No redemption.
No audience participation.
No f*cking smiles.

Hard industrial for the xtreme,
black rotting scourge techno
music.

Influencers, sociopaths and
bochka pushers, Akatsuki hitmen
and deranged butchers.

Mastering - Tracks 1-4, 6-12:
Alessandro Nero. Track 5: Aldes
Artwork - Elen Payne &
Alessandro Nero



THE RUNDOWN: Soulseek



The rundown to SoulSeek? You've probably never heard of SoulSeek. Well, if you're a HOUDINI Magazine reader, or a KWSX Radio listener, you might be in that weird space where you've had somebody like me go, "Oh, do you use SoulSeek?" You're like, what are they talking about? Honey, you're still using YouTube to MP3 to get your DJ tracks. You're using the Deezer downloader. And you're looking for the rare Crystal Castles remix, it's no where to be found. But guess what? That motherfucker is on SoulSeek.

Just what the hell is SoulSeek? Is it a new dating app designed to micro-exploit your insecurities while commidifying your personhood? NO! It's a peer-to-peer file-sharing network operating way, way down in the depths of the underground. We're talking deep beneath the surface, deep in the mantle, where mainstream platforms never venture. Honestly, sharing this feels risky—like the moment someone makes a TikTok about it, the whole operation could be ruined. But I know there are people who genuinely need this. So, for those select few, here's a quick step-by-step guide to getting started with SoulSeek, and what to watch out for.



Getting Started — Step-by-Step

1. Download SoulSeek

Go to: <https://www.slsknet.org/>

Choose the version for your OS.

SoulseekQt is the most current and stable version for Windows. For Linux, use Nicotine+. It runs on Windows, Mac, and Linux.

2. Install It

Create a username and password. Don't overthink it.

3. Set Your Shared Folder

Go to Options > File Sharing.

Choose a folder (or folders) to share. You must share to gain access to good stuff. No one respects a leech.

Share full albums. Share vinyl rips. Share oddities. That's your currency. It's DJs helping DJs DJ.

4. Search

Top right corner: the search bar.

Type artist names, album titles, track names, catalog numbers.

Don't just download one song. Check what else that user has. Right-click > "Browse user's files."

5. Downloads & Queues

Right-click a file and hit "Download."

Some files download instantly. Some queue.

That's normal. Be patient.

Pay attention to the file quality and size. Do you really need FLAC? or is MP3 enough?

6. Building Your Network

Add users you like to your "User List."

These are your traders, your plug, your lifeline.

DM people, join chatrooms. Create sharing groups.

7. Etiquette

Don't message users begging.

Don't share your Downloads folder. Share your own stash of tracks.

Keep your filenames clean. Tag your files right. Respect the archives.

8. Port Forwarding

Modern versions don't require manual port forwarding, but if you're having issues:

Go to Options > General > Port Settings.

Use a tool like

<https://www.yougetsignal.com/tools/open-ports/> to check.

Forward the port in your router if needed. **Most won't need this step in 2025.**

9. Digging Tips

Use wildcards: artist* finds all files that begin with that name.

Search filetypes: type .flac or .ape or .mp3 to filter.

Try alternate spellings and misspellings.

While designed for music, you can find other things here too.

10. Protect The Temple

Don't post about SoulSeek on TikTok.

Do gatekeep.

Don't piss in the pool.

This shit is only possible because it's so deep in the underground.

You don't "stream" on SoulSeek. You dig. You share. You discover full discographies, unreleased demos, rare bootlegs, deleted Bandcamp tapes, cassette rips, out-of-print Japanese-only CDs, .ZIPs named things like "2003 DJ Set NYC (RARE)." It's the kind of place you'll get random DMs from unknown bands, DJs and even internet radio stations, telling you to peep their product. It's not for everyone. It's for freaks, diggers, archivists, and ghosts. Respect it, and it will change the way you relate to music forever. This is the best way to get new music, it's one of the best ways to share your own music. Homie, it's better to be pirated and played than never purchased and never heard. Your band's music, your weird avant garde noise tracks, your rare cassette rips, hell even those manga scans you did back in the day. The people of Soulseek want access. So, will you join the last bastion of true tape trading culture?



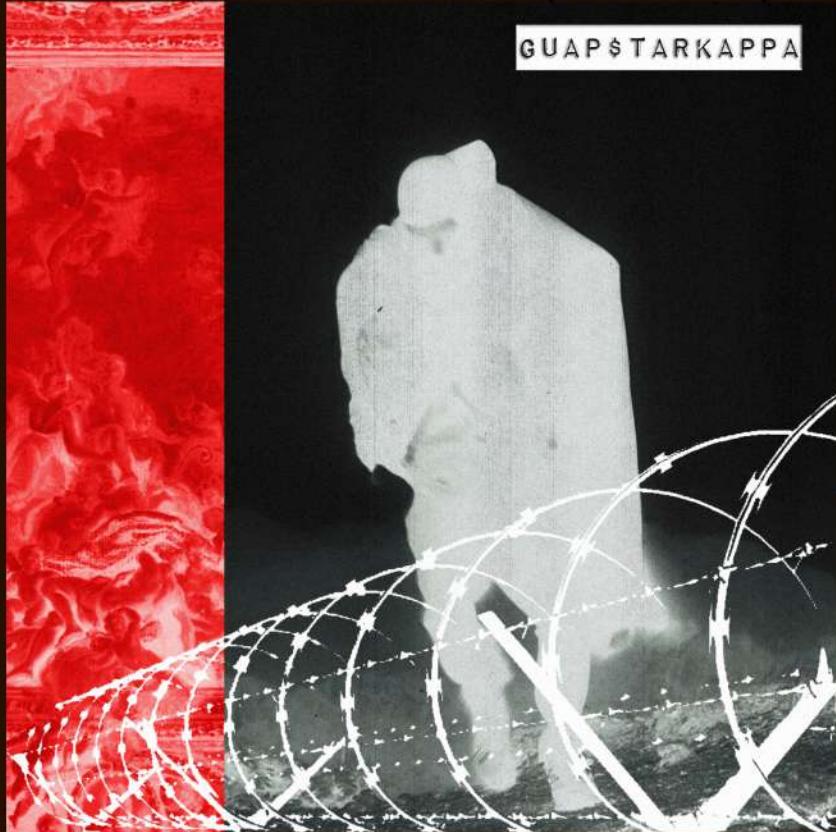
HOUDINI [beats]

THIS MONTH, WE'VE GOT 'GUAP WALK', A COMPILATION OF BEATS BY UP AND COMING PRODUCER GUAPSTARKAPPA, HIS SIGNATURE SOUND MIXED BY DJ THOTH INTO A SEAMLESS, SMOKE CLOUD SESSION.

PRESS PLAY AND TAKE THE GUAP WALK.

GUAPSTARKAPPA

ALL ACROSS THE INTERNET, THERE ARE HUNDREDS OF PRODUCERS PUTTING OUT DOZENS UPON DOZENS OF FREE BEATS. AT HOUDINI MAGAZINE, WE'VE MADE IT OUR MISSION TO CUT THROUGH THE NOISE AND SPOTLIGHT THAT EXCEPTIONAL TALENT, ONE BEAT TAPE AT A TIME. WORKING WITH OUR OWN SELECTION OF 'IN COLLECTIVE' DJS TO MIX AND MASTER THE SONIC SELECTIONS. THIS IS HOUDINI [BEATS]



Posted Up With a London Rave Veteran

DJ Akira Interview

DJ Akira (aka *Akiak*, *DJ Akiak*) is a London rave lifer, ten years deep and still moving like he's got debts to collect. With nearly a decade deep in the game, e's been there when the cops kicked in the shutter doors, when the bass made the walls sweat, when the sun came up over a parking lot full of the wrecked. A man who's seen things, done things, and played things - from illegal warehouse raves to BBC sets, from pushing power in the competitive Pokémon scene.

We sent one of our London street correspondents to track down this restless operator of the underground. What follows is an unfiltered conversation about rave culture, DJ ethics, and the state of the scene - conducted, we should note, entirely without ketamine (that night, at least).

HOUDINI: When is the right time to play something the crowd didn't come for?

DJ Akira: I would say the crowd doesn't really know what they want until they hear it.

HOUDINI: Do you build your sets for the heads in the front or the bodies in the back?

DJ Akira: Hopefully the heads are in the back and the bodies are in the front.

HOUDINI: Are DJs too reliant on Spotify-core playlists now? Where the fuck is crate digging going down—if at all?

DJ Akira: Crate digging has just gone virtual but it's still alive and well, at least in the sort of scenes I frequent.

HOUDINI: What separates a mediocre venue from a good one, and a good one from a great one?

DJ Akira: Space to dance, good sound, and space to chill.



HOUDINI: What do DJs get away with that they absolutely shouldn't? Who's protecting them?

DJ Akira: Being shit, relying on aesthetic or performance, being the center of attention, thinking they are important. Honestly I could go on. They just play the game though. Some rules need to be changed.



HOUDINI: Where are most new DJs wasting their time?

DJ Akira: I suppose anytime they try to use their brain to logically figure out what will make people happy.



HOUDINI: What's your take on burning man culture bleeding into rave? All these white nomads with fake mysticism and ket-cured trauma?

DJ Akira: I'm very involved in the "wellness" industry and I think that there is a possibility for ways to experience music that are more healthy, deep, and gratifying than what club and rave culture tends to offer. There's an imagery associated with the "wellness" space that is restrictive (and cringe) but there are some core concepts there that are important.

HOUDINI: Have you ever seen someone use "community" as a weapon or a shield? What happened?

DJ Akira: Sure, I suppose anytime a "community" becomes too obsessed with itself, and closes the door to discussion, to criticism, and pushes people out, inadvertently or not. I've spoken to queer or minority peeps who have felt this towards certain spaces when raising concerns. You have to be open to discussion. And you have to make sure you're serving the larger community and not your pockets or your ego.

HOUDINI: What do you say to the girls who romanticize dating DJs? What should they know before they get in the booth or in the bed?

DJ Akira: DMs are open. Is it finally happening?

HOUDINI: You've played the same warehouse ten times—why keep calling it underground? What makes it different from a club night now?

DJ Akira: Basically nothing. Underground meant something when raving was mostly illegal. Now it just means "not mainstream". Illegal raves still happen but they aren't doing anything particularly special compared to legal raves. Well aside from taking place outdoors or in cool abandoned buildings, which is good. I think the world is changing so fast in so many ways that a lot of terminology and concepts probably need to be rethought and don't really apply the same way they did in the 90s.

HOUDINI: Let's talk drugs. You glamorize it—but how many nights have you barely held it together? You ever bomb a set 'cause you were too fucked up?

DJ Akira: I have been fairly sober for the past few years. Drugs are really not necessary for any sort of enjoyment, deep or otherwise. They're just a fun bonus I guess, and often probably more harmful than anything. Honestly drugs are cringe, get your shit together, that's my advice.

HOUDINI: Let's talk about your silence. When did you shut up instead of speak out—and who got hurt because of that?

DJ Akira: Hmm, I feel like I'm pretty ready to speak up for someone else, but am often not for myself. Definitely getting better at it though.

HOUDINI: What's the most degenerate thing you've seen post-5am comedown? Did it make you rethink your place in all this or just light another cigarette?

DJ Akira: Just my own feelings, was that a positive enriching experience overall? How often is the answer to that a yes? If we forget how to enjoy ourselves that would be the greatest tragedy, I think. In some ways we already have. Time to simplify and clear things up a bit.

HOUDINI: What's the last track that made you cry, sober?

DJ Akira: Ryu Umemoto - Reminiscence (YU-NO) just banged this out now, can try revisiting it on another day



DEMO COLLECTION (2019 - 2021) BY DRAGONKEEP

Sparse and yet possessing elegant, vast beauty. It's music that feels lonely and noble, chilly and regal. Lila Starless brings somber winds with her Dragonkeep persona.



THE LANTERN TAPES BY PHANTOM LANTERN

This album is a collection of ideas that blend everything I love about this time of year — '70s and '80s horror, pagan harvest rituals, the eerie world of Silent Hill, and the hidden places that stir in the mind. The music moves from horror synthwave with retro tones to dark ambient, growing increasingly ambient and minimal as it unfolds.

It feels like wandering through Halloween night beneath skeletal trees, the air heavy with the scent of leaves and woodsmoke, while those unseen watch from beyond the veil. The entire work has been mastered to VHS tape, giving it a spectral warmth and worn texture, flickering between worlds.



Why Music Festivals

Fucking Suck Now!

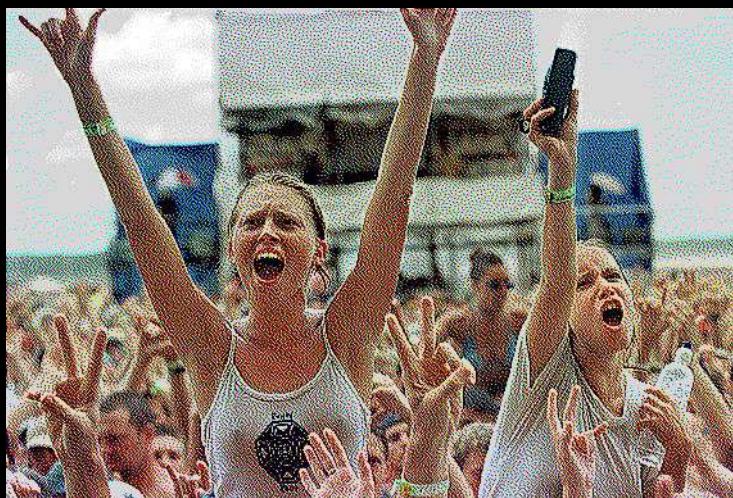
BY VISION6767

People have been making music and creating culture since they've been living in caves. Fucking, drinking, and screwing around is a time-honored tradition across cultures and boundaries throughout the world and time. So why on Earth does it cost a metric fuckton to see a band you like live? Why is it so expensive to get food? Why is it 20 dollars for a beer? I mean, sure, it's because of capitalism, but the commoditization of large events results in problems that deeply affect the ways we interact with culture and attempt to connect to one another.



Featuring
Photos From
Woodstock '99!

Music festivals have a long history and take many different forms. One really interesting example of this is from the Middle Ages, literally called carnival (which is where the name comes from), in which people would celebrate and get absolutely hammered—some would even wear women's clothes, people would gorge on food, the rich would fraternize with the poor, you name it. It wasn't anything close to a music festival as we would know it now, but people would go apeshit during these things, and for good reason. It preceded Lent, which sucked as you typically went without eating a whole lot before Easter, which was difficult at a time where food was already scarce.



The point being here is that the structure of Feudalism, while oppressive, did have to create space for the people it depended on and allow them to live and celebrate, as well as, on some level, a sense of obligation towards those they ruled. Things were still oppressive and sucked, but in ways completely different to how things suck now. Celebration and culture wasn't completely gatekept by money, and there did exist a world where most, if not all, people could participate in events in their communities. You could be poor and celebrate; a lot of people did, and there existed a local culture and community that, while completely fucked in its own way, was supposed to help people. Community and culture now is something far harder to access if you don't have money, because we live in a society that is atomized and worships capital.

So what do modern music festivals have to do with all this? It is a place, in theory, where community and culture could develop and flourish, and these kinds of events have always existed, but neoliberal capitalism makes it far more difficult to do this as everything gets more expensive. Take the contrast between Woodstock in the seventies and Woodstock 99, for example. In 1969, it was seven dollars for a ticket. In 1999 money, that's about 33 dollars; today it's about 62. The difference is that your average Joe was still getting paid proportionally more money, as wealth inequality hadn't soared to a level unseen since the French Revolution.



Coachella is one of the biggest music festivals in the country, so that should make a good example of how these festivals have changed in terms of pricing and lineups. I'll also use Riot Fest (a Chicago festival) as a further example of how these festivals have become increasingly expensive, and to show how culture is being flattened to the same bands and lineups and corporate sponsors everywhere, even though the festival's roots are in punk rock.



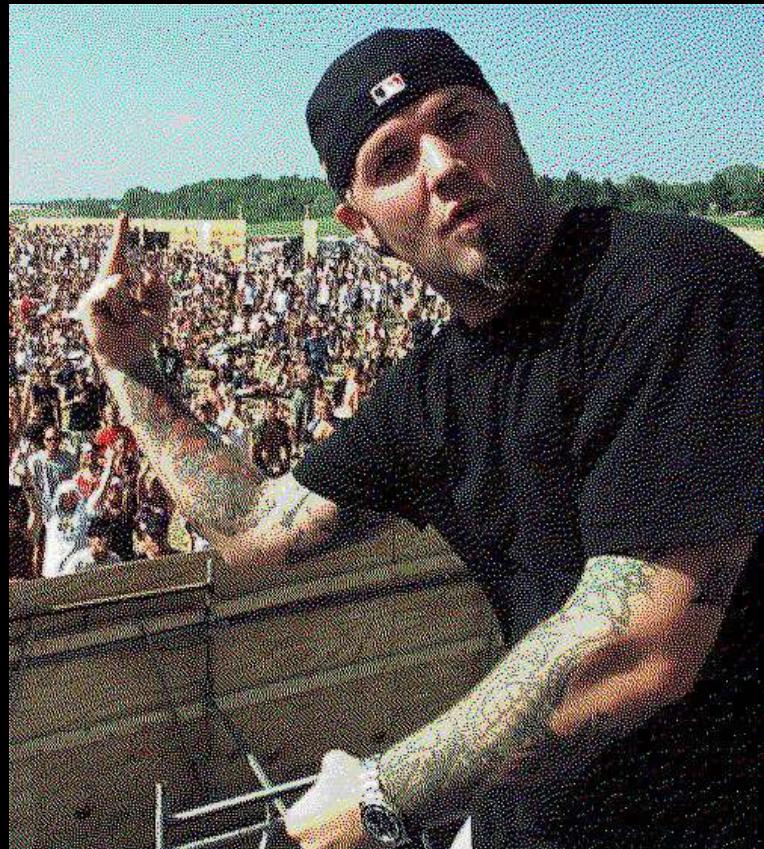
So let's start with the lineup for 2000's Coachella. We have... Beck, Tool, and Rage Against the Machine? I was a little shocked when it popped up on Wikipedia. Nothing against Sabrina Carpenter or The Weeknd, I'm sure they're talented artists, but it says a lot about where we were culturally and where we are now. Jeff Bezos probably wouldn't have gotten a warm welcome 20 years ago, at least from what I'm seeing. If you want your alternative music, Chicago's Riot Fest in 2005 had Misfits, Dead Kennedys, Agent Orange, etcetera. In 2010, you had Bad Religion, Circle Jerks (and the Bosstones). What does the lineup look like in 2025? Some good bands for certain—The Damned, Gwar, whatever—but the headliners are Blink-182, Weezer, and Green Day. I bring up Green Day because they were also the headliners at Coachella alongside Travis Scott, Post Malone, and Lady Gaga. This isn't music criticism; none of these acts are bad, but they are mainstream and commercial, they get a ton of radio play, and it points to a kind of flattening of culture.

As music and influencer culture start to merge, you also see fewer bands and more single acts (which is a different issue altogether), and you also see the nature of these festivals change as they are forced by necessity and greed to take on corporate sponsors. Suddenly White Claw is sponsoring the punks, the normies, the anime nerds, and everybody in between. Another point about the lineups is that, as everything becomes scarcer and consolidated, this applies to music too, which is getting harder and harder to make money from, and increasingly reliant on technology, producers, ghost writers, and turned into more of a product than a sincere expression of art, which influences the vibes and what people take from events like these. Which wouldn't be so offensive if single-day tickets were not ball-crushingly expensive, and security at these festivals won't let you bring your own water (but narcs, undercover cops, and insane people can bring in as much pot or coke as you can handle—nothing against drugs, but you'll see where I'm going with this in a second).

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The sheer cost of going to these places is equally problematic. Coachella, to be fair, sucks, but it is one of the biggest music festivals in the world, and the headliners have usually been big names across genres. The prices, even adjusted for inflation, see the cost of tickets growing beyond reason. Ticket prices were about fifty bucks a day in 2000, during the festival's first year. So, in 2025 money (adjusted for inflation), you would have paid 90 bucks to get in and see, like, Björk or Nine Inch Nails or Beck. In 2025, an actual ticket to Coachella costs a whopping 500 to 600 dollars per weekend, as opposed to maybe the 272 you'd be paying if ticket prices only rose because of inflation instead of the wealthy dominating the country. Riot Fest is running like, 140 bucks a day, which is also just lunacy, and you still gotta worry about where you're gonna stay, park, sit down.

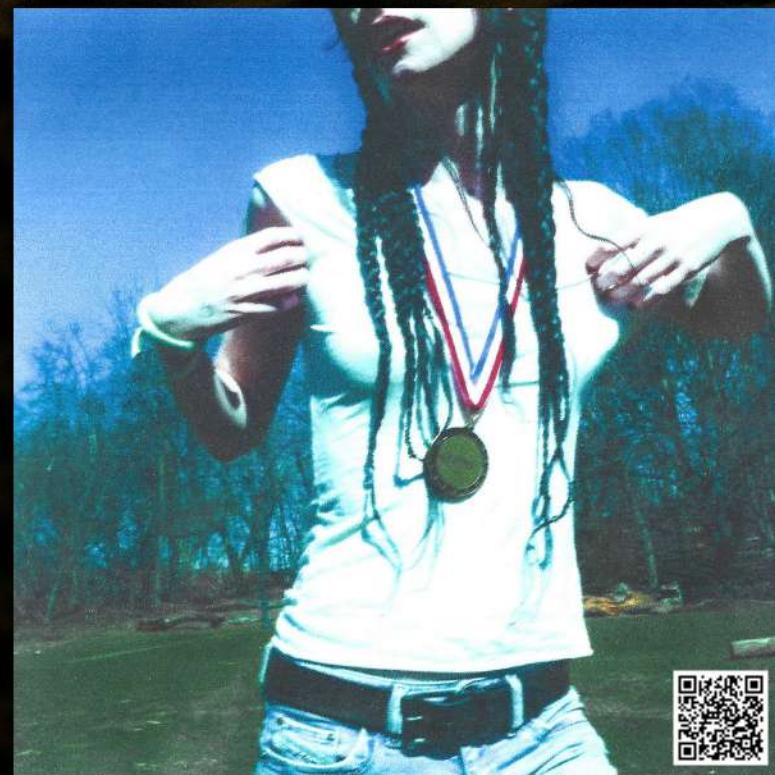
Only 15 years ago, tickets were close to 27 dollars a day, and the rise in price to do things isn't just due to inflation; companies are out for your blood, and it doesn't matter what kinds of subcultures you're a part of or music you like. And all of these festivals have additional stuff to sell you as well, which only adds to the transformation of concerts into shopping malls. And you can be damn sure security will be anal as fuck to increase the sale of water and food, which is all priced pretty much the same across vendors. During Coachella's first few years, they even handed out free water; now it's a ton of money. So costs have gone up, free shit is no longer handed out, and every festival has turned into Burning Man, more or less. Enshittification has crossed into the real. And you can bet your ass Ticketmaster is laughing their monopolistic asses to the bank if you want to go see somebody popular outside of a festival, which is hard!



The advice here is to seek out more obscure music acts, go to smaller festivals and more local stuff, and try not to go to one of these unless you absolutely have to. Also, use movie theatre logic: security is there to protect the guys selling 20-dollar beer, not you; sneak shit in if you can. As capitalism strengthens its grip, seek out the real, outside of the screens and outside the world corporations are trying to build. Culture and the opportunity to connect to others should be for all, not just the one percent.

QUITTER EP BY COMET

New York's gloom-gaze artist Comet returns with four tracks of detuned catharsis. Comet builds a sonic cathedral from the rubble of 19993. This is music for rain-smeared windows with swirls of shoegaze haze. For disciples of Loveless, Around the Fur, and Siamese Dream.



HYPERION BY PAULA HAUNT

Amiga ProTracker electronic originals and remixes in a variety of weirdo jungle rave psychedelic styles.

Downloads include the .mod files for playback on a module player of your choice!



Push mower music, dry wall installer music, carpet stretcher music, concrete worker music, HVAC installer music, auto mechanic music.

It's 2:30 on a hot Louisiana summer day, brother. You're walkin' around in your neighborhood, and your neighborhood run down as fuck. Bare dirt and yellow grass, trash, plastic cups, bags and beer bottles. It's run down as fuck in that way only that way that a place can get 3 months after a hurricane. It came through alright. Motherfuckers ain't rebuild shit. You still see the blue tarps everywhere. You still see the motherfuckin' blue tarps. This is the land of the blue tarp. The land that carries the same visible trauma you do.

It's like 104, 100 motherfuckin' 4 degrees outside, big dog. It's hot as a motherfucker. Sweat soaking every part of the body, down to the socks. Ain't had shit to drink but a motherfuckin' polar pop and a 3 mini-fireballs that morning. That Circle K special. You wearin' a dirty as fuck white T-shirt, type of tee where the neck two sizes too big, the goofy kinda tee that hangs loose. You're wearin' a wife beater underneath, brother-man. You wearin' some jeans, they black jeans but you can still tell they dirty as fuck... You wearin' some motherfuckin' sweat soaked rags. Some motherfuckin' Walmart boots. Some fuckin' Lugs. You wearin' the Lugs, homie, and I know you know those motherfuckers hurt the feet, blisters on the back of the heel, toe box all crushed up. But you still stomping forward.

Luggin' your goddamned push mower with a can of gas, holdin' a damn CD player. Headphones plugged in. First set of batteries done died. Been listening all damn morning. You puttin' a second set in. You puttin' in the work. Changed your CD. Brought one other CD with you. Got it in your back pocket.

What you fuckin' playin'? What you puttin' in? What's on that CD?

Puttin' in this fuckin' mix right here.

This is HOUDINI Magazine's Nu Metal Mix.

OVER
70
TRACKS

YOUR ASS IS GRASS, AND WE'RE THE LAWNMOWER

STREAM HOUDINI MAGAZINE'S NU METAL MIX

FEATURING NEW NU METAL FROM

HONEY DAZE

CATEGORY-3

OUR HOUSE

BROKEN CROSS!

CHATPILE

ZILLAKAMI

UNITY TX

& MORE

DOZENS OF
DEEP CUTS FROM
BANDS LIKE
CHINE, SEED, OTEP,
LOW GEAR, CLONE
DEDSET & MORE



PLUS CLASSIC TRACKS FROM
DEFTONES, DOPE, KITTIE, P.O.D., SLIPKNOT,
KORN, LIMP BIZKIT, GROSSFADE & MORE

5 Jems from the Nu Metal Mix

Kittie :// Spit

we put this after limp bizkit just so you'd go "damn they went harder than limp bizkit for real"

Honey Daze :// Burning

this track has been all over the mixes being played in coffee shops, anarchist book stores and third spaces across the undergroundsphere

Adema :// Unstable

this is pure PS2core Madden 2007 Need for Speed Underground 2 nu metal.

Hourhouse :// Bodybag Musik

heavy hardcore leaning crashout music from new orleans. editor's note: gotta put them louisiana folks on

Category-3 :// Pushback

central florida locals deliver an earworm of a second-wave numetal track. plus they sound killer live-trust.

[FLASHBACK]



HOUDINIMAGAZINE.COM FLASHBACK

It had been less than 24 hours. A healthcare CEO, one of the top ghouls for capitalism, had just gotten blasted on primetime in NYC. All the surveillance in the world couldn't prevent homeboy from getting slimed out in Manhattan. No one knew the name of the assassin, but we all knew he was a hero.

Less than 24 hours had passed and HOUDINI? We already had a DJ mix ready to go. DJ Holler hooked us up. Already sampled the news clip. Put that CEO on a motherfucking tee shirt. Deny. Defend. Depose.—the words carved into the bullet shells became the title for the mix.

Why drill music? Because we dropping bodies, that's why. Because for too long, it's been the poor killing the poor over the scraps the rich leave us, and for once, it was the working class getting one on the rich. Instead of fighting each other, we killed one of them. And that's big facts. And that's the moral of the story.

They want us killing each other in the streets. They want us fighting each other for a sliver of dignity. They do not want us taking the fight to the master, the exploiter, the capitalist.

The streets spoke, and a healthcare CEO got his. Simple as.



STREAM REST IN PISS BOZO



(DENY, DEFEND, DEPOSE) MIX BY
DJ HOLLER

FOR HOUDINI MAGAZINE

HOUDINI

Seaboard Tweaker Anthem

by I.E.D

Album art like this is gold. Yeah, I'd rather spend my last \$10 on some shitty scratch-and-sniff, but you see a tape like this in the shop, right? Brother, you'd be a fool not to cop. Rough-cut like Copenhagen, noisy, feedback-laced gutterpunk. Searching the carpet for that last piece of crack music—I mean, really picking through that carpet. Couldn't dare vacuum. And you ain't even sure if you dropped the crack or not—you were too high to realize you didn't.

That type of gutterpunk



SEABOARD TWEAKER ANTHEM



1. Nuclear Suicide
2. Nuclear Entropy
3. Nuclear Acceleration
4. Under Attack
5. Fire
6. Non-Entity
7. Bad Trip
8. Nuclear
9. Bad Trip

3 DeMo TApes f rom South CarOl ina's
UnDergRoUnd Punk ScENE You Missed

Demo

by CARCINOGEN

This shit sounds like it's been dipped in the old-ass cooking oil tank outside the most rundown slaw-and-chicken spot you've seen this side of the Mississippi, brother. Won't even be halfway into this shit before you're like, "Damn, they need to cut a fucking album." The drums are fucking huge, the guitar grinds into your bones, and the use of samples between tracks feels real slick. Like chicken grease.



by WASTED EFFORT

This is like getting punched in the fucking face. Brooding, raw, hyper-aggressive. This is fight music. Sword fight music. Fighting-to-the-death music. Hammer-to-the-head music. Caught that motherfucker lacking and only got a few minutes to teach him a lesson music. Very short but meaner than hell. The last track closes with "FUCK YOU FRAUD."

Fuck. Like you beat his ass and now you're spitting on his face as he walks away. That type of punk.

3 DeMo TApes f rom South CarOl ina's
UnDergRoUnd Punk ScENE You Missed

underground artist?

Here's where you need to be posting.



[spacehey.com]

What if? Myspace but in a post-COVID world? That's SpaceHey. The userbase definitely skews younger, but those who are active here are *active* here mainly. Blogs, forums, custom pages, esoteric HTML, and a whole lot of elbow grease. It's a weekend project to get set up here, but cultivating a following here could be a strong play. Myspace was known for its massive catalogue of underground artists.

Perhaps SpaceHey can carry that legacy, but only if artists join up.

Bonus: [Archive.org has a huge catalogue of ancient and semi-lost Myspace tracks](#). See for yourself what the peak of social media was before Facebook started uploading the RFK brainworm directly into your parents' brains.



[newgrounds.com]

Newgrounds has seen a large revival, in part due to a heavy focus on modernizing the entire experience, and by modernizing? I mean simply improving functionality on all fronts. It's like the opposite of enshittification. Oh yeah, AI slop is outright banned, so that's one big reason a motherfucker *wants* to be seen on that site, right? I mean, how dogshit is it to appear in a feed and be squished in between two images with that uncanny AI sheen? Don't devalue your own product. Newgrounds has no resolution compression, encourages curation, intentionality, and is used by those in the industry to scout others.

Already on Newgrounds? We're looking for a 'scout' to help keep us in the loop—link us to the hot pieces. We also drop occasional tracks, art, and other works by artists in the magazine, so [give us a follow](#).



[houdinimagazine.com]

That's right. Us, the big dogs in the underground. Using our platform to push powerful culture for the impoverished. That's right—it's a buck to sub to the mag on Patreon, and we're looking to drop albums by bands that fuck with us. A zine with a burned CD-r taped to it, made digital. It's mutual aid in the depression age. Non-algorithmic, our readers, your music, and the growth loop it causes. Shoot us an email: houdinimag@proton.me



[freakscene.us]

Internet forum? Really? Yes. Very much yes. FreakScene is new to the block, and yes, big dog, this summer, the block is hot. Forums are dead until they aren't, and this seems like a place you'd wanna be establishing a name on early. It really is those things that makes you go, *"How can I support this shit, fr?"* Yeah, we fuck with the entire concept of FreakScene—use the internet as a tool to grow the local. It's a forum intentionally designed for those trying their damnest to keep the slopmasters from converting every essence of the human experience into a dataset to be fed to their anime-themed daemons. It's a space to link up with other like-minded real heads in real space, via cyberspace.



Notice lack of social media? Not telling you shouldn't be pushing power by gyrating for a TikTok clip, but you don't *have* to—and the more of us that seek alternatives, the stronger those alternatives become. Are you an artist or a content creator? Are you a TikToker or a guitarist? Are you a painter or a painting-reveal clip maker? You must decide. We did. We at **HOUDINI Magazine** see ourselves as the prototype, the tip of the spear. Maybe that spear can pierce some of the social media bloat. Maybe that spear can push through the noise and be a signal. These sites? These are armories. This is a call to war for every band, every artist, who's goddamn tired of being told how they can minmax the blackbox of 9/11 screams of dead and dying fucking algorithms. Hit the armory. Grab a spear and get to piercing.

CHAMBERS OF DOLOR BY LIFE BEFORE ME

A little over a year after their debut album, Life Before returns in a new, heavier direction, spanning multiple genres and drawing influence from artists like Oranssi Pazuzu, Waste of Space Orchestra, Black Curse, Pissgrave, and more.

"Chambers of Dolor" is essentially one, massive, seamless song divided into three distinct "acts" that each represent a different state of despair with a different sound.



SPLIT BY SEQUERA & FAUNA

FAUNA:
Hello!

We're Fauna, a bunch of friends who get together to have a good time while making music however it comes out. Our lyrics talk about the things that happen in our day-to-day lives and how we experience them.

Thanks to Cintas Juan and Plastic Wound for always supporting us, to our comrades at Sequera for counting on us and making it so easy, to Marc for the mastering, to Pepi for being our beloved loyal producer, to Cebollas records and Ribot records for being where it counts.

Cheers, love, fire to the bag and death to domination.

SEQUERA



FAUNA



Against the Party City Goth Night

Inspired by a Conversation with Tattooist Michi

When you go to a goth night and you see plastic spiders, basic chains, and the same Halloween decor you'd see at the "Halloween in July" event, well, it gets old. There's something to be said about the costumification of subcultures. It's an outfit to be worn for a TikTok video; the event is a place to take photos for Instagram; the dancing is secondary. But to HOUDINI? We think the dancing is the whole damn point. You're playing hyperpop and wondering why no one is moving? You could be playing dark Italian sexwave, but again, based on the decor, based on the soul of the event, that's probably not happening. It's the shadow without the substance.

Actual goth bars, spaces that are 'committed to the bit,' are rare, legacy, and quick to be overrun by the larpers and influencers. In the gaps, the one-off events fill the void; we've all seen them. So many goth nights are just "dress up like you're goth to take photos for the internet." It's a simulacrum of a subculture rooted in the erotic, the subversive, the reclamation of the past into a cultural present. Bauhaus, the essential goth band—look at their music videos. The sublimation of vamp-era silent films created a deeper subcultural current, something lost when you grab a pack of plastic bats from the local party store.

"Power, economics, matter: all become shadows projected from/onto the gloomy interior of the Subject."

—Mark Fisher, Gothic Materialism

You can go to the thrift store, you can grab some red curtains, estate sale grails, dead flowers free from the local florist. Find the materials from 'the outside' if you want to channel the energy of the 'outside.' Do the lights in all red. Grab an old projector, throw on **Metropolis** or **Caligari**, add a red tint to the lens. Remember that it's about the shadows and the energy they contain.

Keep it dark; if you have a blackout venue, bam, you're building a ritual container. Keep the lighting dark, candle-lit energy. Turn the dance floor into a **danse macabre** altar. Red and black is the easiest combination here; we're not asking you to re-invent the wheel, just make sure the wheel didn't come in a pack of six to be placed around the venue with the rest of the plastic skulls, spiders, and bats galore. Crimson vampire's den energy. It's a place for black lace and bodies moving.

There's an innately sexualized aspect of the goth space, the pocket dimension you seek to create, that simply cannot be purchased, cannot be shown on an advertiser-approved algorithm. We aren't saying you have to go full dominatrix with the energy, but allowing space for that? That's key.

Air thick with clove
cigarettes and cheap
whiskey, Doc Martins
on the wall, fishnets
jiggling, it's a HOUDINI
Magazine set and we
wanna hear that ass
clappin'. Bass knockin'
like a trunk full of
bodies, goth baddies
throwin it back till the
walls sweat.



The dancing, lust, and dommes are not costumes; they are tiny political acts of bodily assertion against the alienating algorithmic gaze. A gaze that continues to pierce with its puritanical eyes.

"Everything is body and corporeal. Everything is a mixture of bodies, and inside the body, interlocking and penetration."

—Gilles Deleuze, *The Logic of Sense*

In the algorithmic age, everything is commodified for maximum content engagement, and that has nearly fully bled into our countercultural spaces. No one wants to dance because everyone is worried about looking cringe in the background of some 'influencer' video. Doesn't that sound a little bit insane? This influencer thinks they own the space to the degree that all other behaviors need to be modified around them. Self-censorship on the behalf of someone's Instagram following is, ultimately, a pathetic mindset to embrace. We can do better, and we say fuck the influencer class, the sycophants that follow them, and the whole culture around it.

Take one of these influencers, imagine a crate—you know, a milk crate, or perhaps a trunk—throw all of their creative contributions into that crate, and what do you end up with?

A stack of photos of themselves.

There's no place for you in that crate, no room for the back-alley vamps getting lusty, no room for the dancing, the ill-fated approach, for the subversion that a goth night implicitly demands of its patrons.

The Party City goth night is the same as the influencer's crate; it's hollow, it's a costume party. The Party City goth night is, like much of our counterculture, the simulacrum of what once was, now recuperated into the capitalist superstructure. Détournement—the reclaiming of icons, styles, sigils, and symbols towards revolutionary ends—this is the essence of the HOUDINI collective. It's why we took the name HOUDINI, the miracle escape; it's why our logo is Betty Boop complete with the awakened third eye; and it's how we can take our cultural spaces back from the dark eldritch of capital.

When we reject these Party City goth nights, the influencer fear, the internet panopticon, and embrace the red and black, the lost futures, the heady lust, the face paint and alienation as it is—when we return to the vamp—we'll find new connections forged that the influencer will never find in their crate of narcissism. We'll find communities of people who care more about the common connections, the love of the macabre, of post-punk, of old films and heavy smoking, and that matters far more than a follower count ever could.

Erik Houdini
Editor-in-Chief

SUMMIT SHOOTOUT BY STARKER & ZOOMO

Cocaine rap. Conscious rap.
Intense production meets deeper
bars. Shooter music. Rainy day
just caught a fade music. This is
underground hip-hop at it's finest.

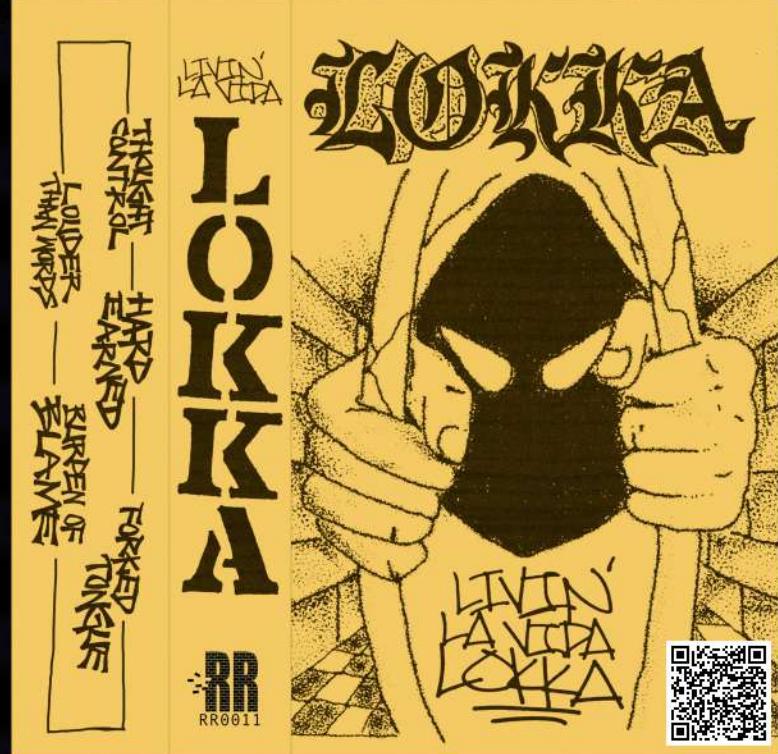
GAME OVER...



LIVIN' LA VIDA LOKKA BY LOKKA

It's been a long time coming.
After months of whatever the
fuck these boys have been doing,
LOKKA's debut release is here!
Proving that whatever's been
keeping this EP hidden for as
long as it has, has payed off.

When Amin finally told me he
had a name for the release I was
expecting either some one word
name bullshit or some generic ass
phrase. "LIVIN' LA VIDA
LOKKA" was neither. As rogue as
it is, It makes perfect sense.
This is Hardcore, played by 5
friends who love Hardcore and
definitely do not give a fuck
about what you think. What more
do you want?





SLUG SELECT'S

VIDEO GAME MUSIC HORROR SPECIAL

This round-up features a sextuple-dose of truly teeth chattering, spine-tingling, horror-tinged tracks from six different esoteric video games.. all hand-selected for your utmost aural pleasure!

Written by Salty P. Slug

"Wilderness" from *Diablo II* (2000)

Matt Uelman's soundtrack for *Diablo* (1997) was a true landmark in video game composition, so it's doubly impressive that the *Diablo II* soundtrack turned out to be just as, if not more, iconic than its predecessor. Uelman is a true legend among every nerd who ever sat at a computer during the late 1990s.. and this is one of his masterworks.

Wilderness (originally titled 'Wild') is an eight-minute epic which plays during the player's trips into the in-game wilderness, where endless droves of nightmarish creatures await. The song perfectly underscores the slow-build of panic felt during encounters with monsters hellbent on killing your entire party. The track is filled with brain-bashing drums, hellish reverb, and ghostly choir melodies that tastefully ebb and flow. The final act, starting around the 6:35 mark, is a piece of music that's been burned into my brain for over 20 years. That giant, delayed snare hit into the compressed studio drums is just a completely absurd decision that really pays off.

I think that this track deserves the same amount of respect as the game's most famous track: the dizzying, classical-guitar-driven earworm, "Tristram." That song is equally iconic, but this one is far more terrifying. Unfortunately, the more-commonly found "remastered" version of this song is devoid of all the charm found in the original version included here. Nobody understood the assignment better than Matt Uelman: his work is exemplary proof that music is a vital part of any truly great game. Go listen to this entire soundtrack if you haven't already! It's a classic.



S O U N D T R A C K



"Mortuary" from *Planescape: Torment* (1999)

This short-but-sweet track is included in the OST for one of the greatest and most compelling CRPGs of all time. You won't find any other game like *Planescape: Torment*. If you're into isometric RPGs, this is a must-play title. The story is incredible, the art is beautiful, and the music absolutely BANGS.

The entire soundtrack is brimming with tribalistic percussion, garish mechanical samples, and roaring synths. Composer Mark Morgan has an unmatched gift for creating eerie, unsettling atmospheres that perfectly interpolate a game's subject matter. Any of his previous works would send you into a similar state of blissful dread, but his work on *Planescape* is a definite standout.

"Garage Theme" from Garage: Bad Dream Adventure (1999)

This is the title theme for "Garage: Bad Dream Adventure" (or just 'Garage') which was first released as a Japanese-only, point-and-click adventure.

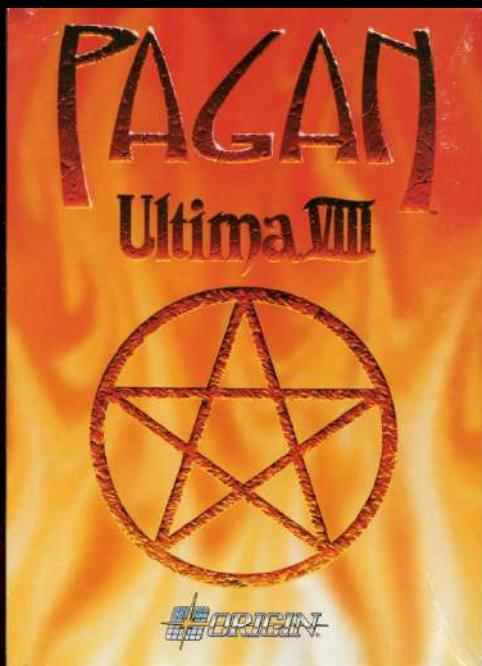
Due to its limited physical release (only 3000 copies were printed), Garage was considered "lost media" until the 2020s when a group of 'Net dwellers crowdsourced an original copy and later uploaded it online. A game developer known as "LoneDev" then reverse engineered the entire thing with permission from the original creator. That version of the game is now available as a remaster on Steam and is also ported to the Android/iOS app stores. The Web is Cool Sometimes!

Anyways - Garage is a deeply unsettling and bizarre experience. Composer Tomonori Tanaka did a wonderful job composing this entire soundtrack, but the title track stands out among the rest. It's a perfect introduction to the game's odd themes and haunting aesthetics. It oozes the utter despair you might feel waking up in a strange place after having the worst nightmare of your entire life. I recommend digging into the complete OST; it's unique and equally unsettling.

Additionally, if you're into weird point-and-clicks, I recommend giving this game a shot! It's filled with Jungian robot lore, vaudevillian textures, and an overwhelming aura of grotesque whimsy. To me, the art style feels especially inspired by the works of the wonderful French director, Jean-Pierre Jeunet. I very much enjoyed playing it despite its rough edges.



"Banished to the World of Pagan (Main Title)" from Ultima VIII: Pagan (1994)



This pick from the eighth title in the Ultima series is likely the least-threatening track in the roundup, but goddamn does it rip! "Banished to the World of Pagan" is actually a combined track, featuring "Introduction," "Falling Down," and "Pagan Theme." It sets a great "haunted castle adventure" type of vibe for the game's aesthetics, although the gameplay is supposedly lackluster. Despite receiving mixed reviews upon release due to its release in an unfinished state, Ultima VIII's soundtrack is considered one of the best in the series.

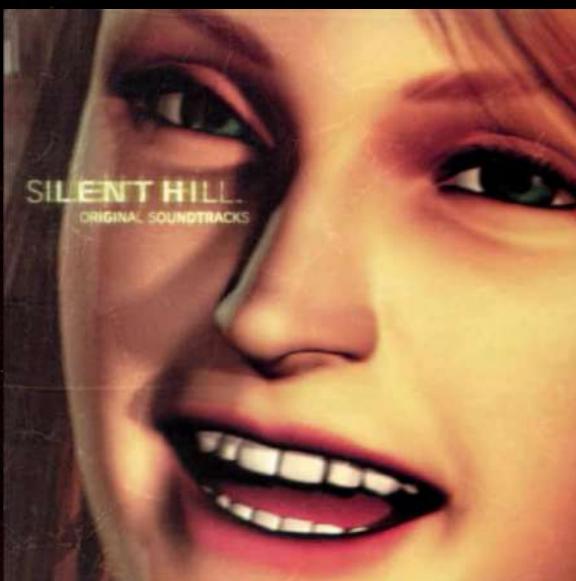
Ultima VIII originally released on MS-DOS, so its tracks were originally composed in MIDI format. This meant that the instrument sounds would vary slightly between different PCs, depending on what sound card was installed. The recording I've included in this article comes from the Rabbit's Lair. I've conveniently combined all three tracks for your listening experience in the download. This whole OST is an excellent showcase of MIDI music's capabilities, and it still holds up today!

"City of the Dead" from Fallout 2 (1998)

I'm not gonna sugarcoat this one: the original Fallout and Fallout 2 soundtracks straight up gave me nightmares when I was a little kid. I'd dream of nuclear bombs and endless deserts filled with mutants while this shit played on a loop in my head. I have no idea why in the hell my parents let me play it at such a young age but I think Mark Morgan owes me money for therapy. Childhood trauma aside, this game's OST is one of the best of its kind. It's nightmarish, unnerving, and startling in the best way. It's some of the most iconic usage of samples in any horror soundtrack. There's a reason Mark Morgan is on this list twice! I also consider this one of my favorite games of all time, so I might be a little biased.. but you don't have to be into oldhead CRPGs to enjoy the soundtrack. If you like any sort of ambient music, I am prescribing you to go listen to this.



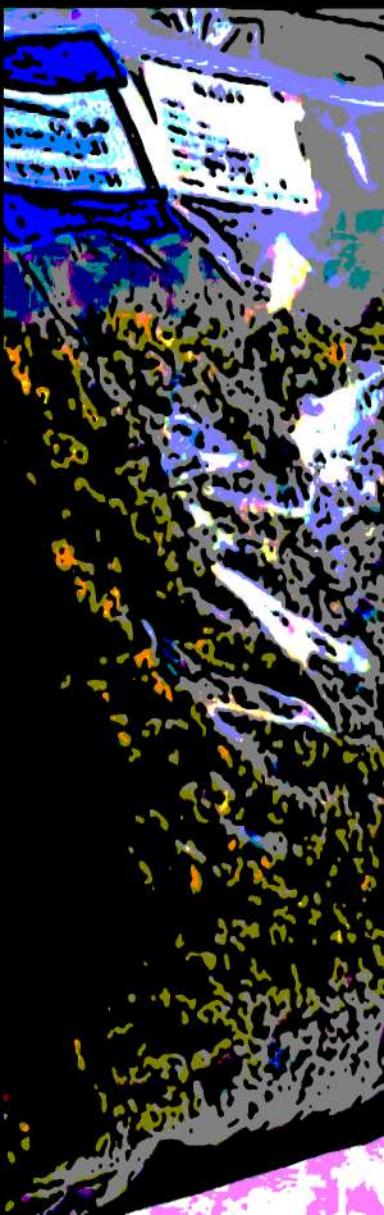
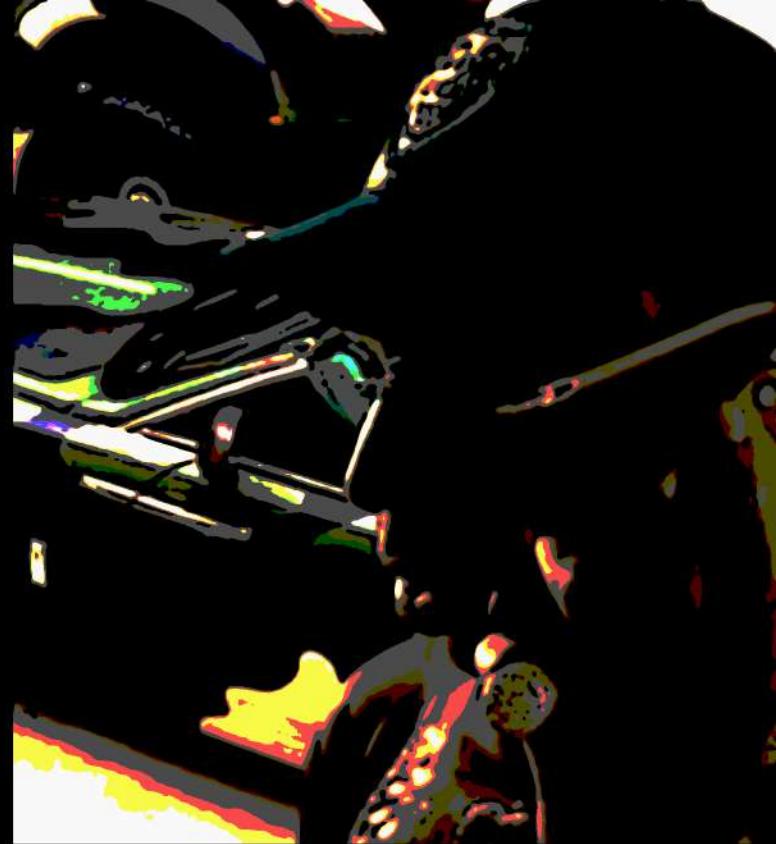
"Crying Blood In Heaven" from Silent Hill (1999)



No surprises here: I've saved the best, deepest cut for last. This track single-handedly inspired the theme for this month's roundup. You won't find "Crying Blood in Heaven" on any official Konami soundtracks. This background music can only be directly pulled from the game files of the original PlayStation release. In fact, that's not even the official name of the song; it simply doesn't have one. I was lucky enough to discover this file in an archive from silenthillmedia.net. This song completely hypnotized me on first listen. Akira Yamaoka's choice to incorporate a back-and-forth of droning waltz and churning bass feels like it was made to put unsuspecting listeners into a feverish trance. The distorted, twisted-sounding piano feels like a waking nightmare. This is exactly what made Silent Hill such a groundbreaking horror game in the first place. I'd go so far as to say that this is one of the most slept-on tracks in the entire history of the franchise. Listen to this and feel something.

LONG LIVE DOLPH

MIXES BY DJ HUNNIDS



Whether you're prepping chicken or prepping *chickens*, sometimes you've just got to lock in. You need music to find that flow state. Music to remember who the hell you are. Music to grind to. Long live Dolph.

"If you're doing big shit, they supposed to hate." — Young Dolph

Part I ⚡ It's about showing what one person, starting with nothing, can build. Put your people on, get the money, spread it around, and take no bullshit. Stand your ground, always.

"You can't be playing halfway or you are gonna get halfway results." — Young Dolph



Words to live by.

Part II ⚡ If you're committed to moving different, committed to your people, committed to winning the game—or even playing just long enough to flip the table—then you can't play halfway. Out here, this game, in these streets? That could cost your life.

"There are decades where nothing happens; and there are weeks where decades happen." — Vladimir Lenin



Part III ⚡ Looks like we're living in those weeks. This isn't a time for doomers, it's a time for players. For people who can roll the dice and keep rolling, even when the odds are down. That's where the music comes in. DJ Hunnids takes the tracks you already know and makes them feel fresh again—killer mixes, bass-boosted and gritty, but with smooth transitions that keep the energy undeniably hype. Press play, and I promise you'll remember what it feels like to self-actualize. You'll remember why you started building in the first place.



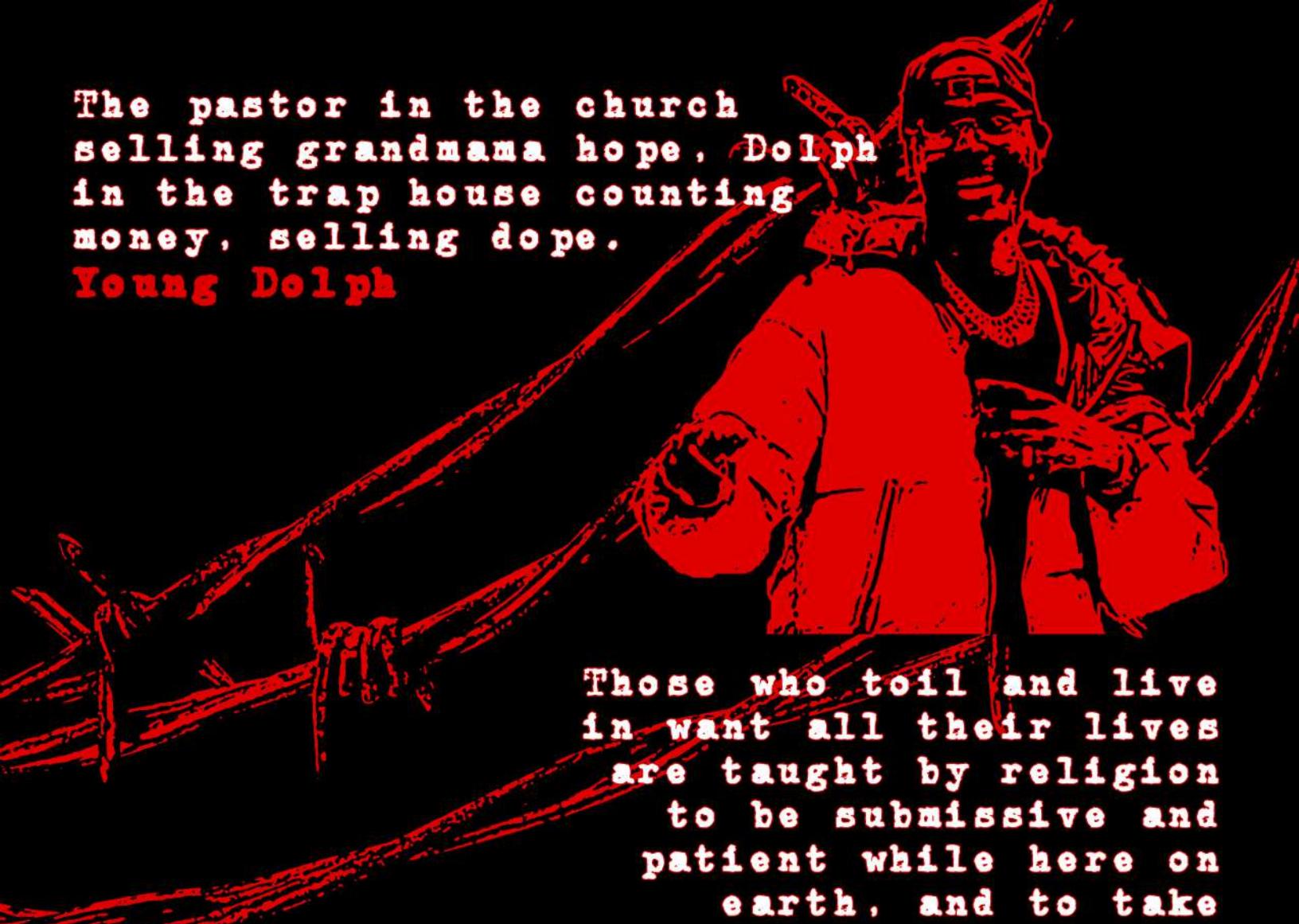
Part IV ⚡ From the streets of Memphis to the streets of Gaza, to any city where people face oppression—we struggle, but we are unbroken. Dolph knew the score, it's about ownership. Owning your labor, your time, your means of production, and seizing them for your people. For the everyday motherfuckers, just like you, grinding just to survive in a game ain't none of us made the rules for.



Part V ⚡ -- for those about to settle a score.

The pastor in the church
selling grandmama hope. Dolph
in the trap house counting
money. selling dope.

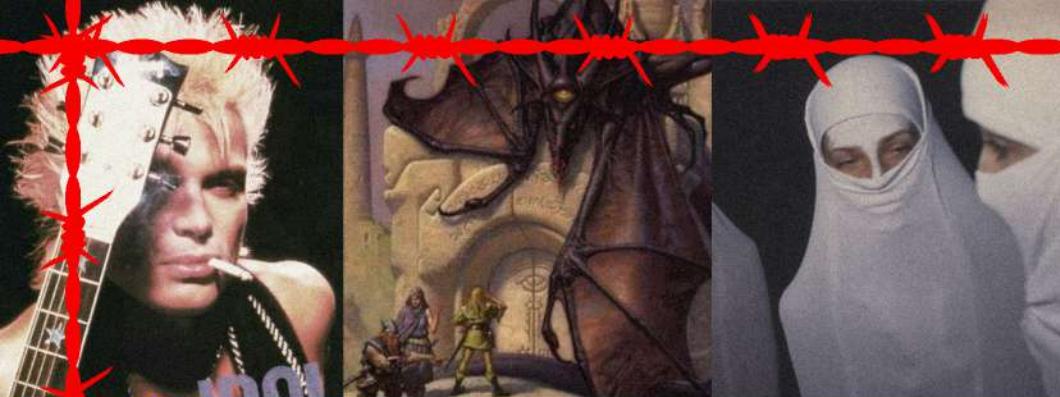
Young Dolph



Those who toil and live
in want all their lives
are taught by religion
to be submissive and
patient while here on
earth, and to take
comfort in the hope of a
heavenly reward. But
those who live by the
labour of others are
taught by religion to
practise charity while
on earth, thus offering
them a very cheap way of
justifying their entire
existence as exploiters
and selling them at a
moderate price tickets
to well-being in heaven.
Religion is opium for
the people.



Lenin



Goat Format STARTER DECK MUSICIAN KING OF DRAGONS



Monster:

1x Chaos Sorcerer
1x Different Dimension Dragon
1x Kaiser Glider
1x Mirage Dragon
2x Lord of D.
1x Sangan
3x Shining Angel
1x Soul of Purity and Light
1x The Forgiving Maiden
1x Thunder Nyan Nyan
1x Goddess with the Third Eye
1x Versago the Destroyer
1x The Light - Hex-Sealed Fusion
1x Divine Dragon Ragnarok
3x Lady of Faith

Extra:

1x King Dragun
3x Musician King
1x Sanwitch
1x Thousand Dragon
1x St. Joan

Spell:

1x Pot of Greed
1x Card Destruction
1x Heavy Storm
1x Mystical Space Typhoon
1x Nobleman of Crossout
1x Lightning Vortex
2x Polymerization
1x Fusion Sage
1x Messenger of Peace
1x Double Spell
1x Flute of Summoning Dragon
1x Graceful Dice

Side (cont.):
1x Big Bang Shot
1x Soul Exchange
1x Heart of Clear Water
1x Swords of Revealing Light
1x Blast with Chain
1x Return from the Different Dimension
1x Riryoku Field

Trap:

1x Skull Dice
1x Call of the Haunted
1x Metalmorph
1x Mirror Force
1x Ring of Destruction
1x Sakuretsu Armor
1x Torrential Tribute

Side:

1x Jinzo
1x Element Dragon
1x Banisher of the Light
1x Time Wizard
1x Book of Moon
2x Creature Swap
1x Dark Core



A starter deck is a casual, budget-friendly deck built around a fun theme, designed to introduce a friend to a classic game of Yu-Gi-Oh! Goat Format. Each deck costs less than \$15 using common cards and works best when played against decks of similar power. Perfect for players new to Yu-Gi-Oh!!

With Starter Deck: Musician King of the Dragon's you'll be fusion summoning, channeling draconic energy using heavy riffs and thunderous blast beats. Go ahead, roll the dice rockstar.

Deck Build Challenge: What Deck would you build with 3 copies of everything here? Imagine you just bought 3 starter decks, what's your meta build?

"Glucose
girls don't
want to be
a piece of
cake, they
want to
choose the
most
delicious
pieces for
themselves,
and it's
better not
to get in
their way!"



Glukoza: The Golden Era
(2002-2006)
Zine by Salty p. Slug
Download Now!

