

Why hardcore? What fascinates you the most about this genre?

Hardcore didn't exist when we started making it or listening to it. In the Netherlands everything that sounded electronic was called "house". Later the harder stuff became known as "gabberhouse". We were always drawn to dark, energetic and aggressive music.

What fascinated us about electronic music in general is that as a producer, you can be in control of the entire music-making process. From the first ideas and samples you create until the moment you submit the final master. Try doing that as a drummer. You will be a sad little drummer.

How did it all start for you? I mean, how did you get into this music? How did the two of you meet and finally become TOA?

We were both cutting up tape and trying to make electronic music any way we could when we were very young. Around 1991 mutual friends of ours said that there was "this other friend" that they knew that also made hardcore. We didn't believe them as we lived in a rather small city and we didn't know anyone else who was producing electronic dance music. Remember, this was long before the internet was available to mere mortals so we were all alone in our little world.

The moment we did meet, we started sharing ideas and our enthusiasm eventually resulted in demos which we finally dared to send out in 1994. To our surprise, two labels replied, albeit two years later... and we were able to put out a few tracks which got received very well in the scene. The name "The Outside Agency" itself we started using with the release of our first 12" on Mokum Records.

So... which one of you does the dishes?

I do the dishes.

Where do you get your inspiration for producing music from? Who/what inspired you to actually start doing it in the first place?

You can draw inspiration from someone else's music, a movie, something that happens in your life, a sound you hear on the train... anything is possible. I think we just have fun making music and making, releasing and playing music is an inspiration onto itself. Almost like a paradox.

Who are your favorite producers at the moment?

We really like our own music. This sounds weird, but it's true and we can't deny it as all of our DJ-sets have a minimum of 80% TOA. We also like Ophidian, The DJ Producer, SPL, Mindustries, Current Value and Broken Rules.

Can you tell us a little about your studio? What tools do you use?

We use Cubase and Renoise as our main production tools. Once in a while we'll use FrL Studio, Reason and Ableton. We both use Sound Forge as our wave editor and we use lots of free VST plugins. Our studio consists of reasonably fast computer and some very good

speakers. That is really all you need these days. Although we have made plenty of music on slow computers and bad speakers.

What was the most memorable event you have performed at?

Unfortunately if you've been doing this for as many years as we have the ones you remember the most are the ones where bad things happened. Noel once showed up at a party and when they met him they asked him where his turntables were.

My top secret sources say, that Noël has played in Lithuania before. What was your impression?

It's always a good thing to see people go completely nuts when you drop your first track – and very satisfying to see them enjoy themselves during the entire set.

Where do you think the hardcore scene is heading? What do you think about the hardcore scene in your home country, the Netherlands? What changes can you predict in the next few years, not only in hardcore, but in electronic music overall? Is there anything you would like to change?

We don't know about your hardcore scene, really. It varies from country to country. In the Netherlands there is a tendency towards really happy and trancy hardcore right now. Something we have lovingly dubbed trancecore 2.0. In the last 10 years in the Netherlands hardcore has died and been resurrected twice and the average tempo has shifted from 140 BPM to 170 BPM twice as well. We're currently at the height of trancecore 2.0. At least, we can only hope so.

Over the years, technology has advanced a great deal and as long as new tricks and tools will be developed, we're sure that producers will continue to benefit from that.

What's your take on the vinyl vs. technology debate?

We think the debate is pointless. Let's just say we will always use what lets us make the best possible music and the best-sounding possible live shows. We release vinyl so we obviously support it. We do spin with CDs for a multitude of reasons. Anyone is free to work with whatever method suits them best. There is no stopping technology and some methods will become a archaic.

What are you doing at the moment? Any upcoming productions we should look out for?

We're working on Genosha 19 and Genosha One Seven Five 2. We've recently released a 12" on Symp.tom and we're doing some odds and ends for various labels like Meta4 and Industrial Strength. Coming soon too is a four-tracker on NGM Records and of course we have a bunch of drum & bass releases in the pipeline to be released under our solo aliases.

And finally, how do you see yourselves in say... 30 years?

In an old-folks home with all our music buddies playing Tekken 3. Maybe we'll also finally have time to watch all episodes of the A-Team, MacGyver, Knight Rider and Airwolf in their

proper order. Although, of course, the final episode of the A-Team was not aired last in the series due to a miscommunication and the last season of Knight Rider was pretty horrible. We will probably still make music – although it might be something different altogether.

Thanks for answering the questions! Anything else you would like to add?

Sugar.