

# DEEP HOUSE

THE HOUSE MUSIC MAGAZINE

May 2023

FEATURING  
NAEEM JOHNSON  
AND MORE!

*BrukeMusic*

# BRUTHA

Brutha Basil: IN HIS FIRST INTERVIEW IN OVER 20 YEARS  
SPEAKS CANDIDLY TO DEEP HOUSE



# EDITOR-IN-CHIEF



*Dawn Monique Edmond is the Editor-in-Chief of Deep House - The House Music Magazine. She is a freelance writer, having contributed several articles to various magazines. Dawn is also a co-host of "Let's Talk Situationships" on the Glam and Reg Show, where she advises fans who submit anonymous questions about "Situationships." She is the CEO of Enid-Books Corp., a Publishing Company, and the Author of "Till The Break of Dawn" and "Bridging the Gap" and the Co-Author of "When A Father Fails" and "What Have I Gotten Myself Into." You can follow Dawn on all social media apps @DawnMoniqueEdmond and @Enidbookscorp*

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*Wynter Aiken is Magazine Layout Graphics Designer for Deep House Magazine. She is also a Contributing Writer for BAUCE Magazine, EMOIR Magazine, and is Editor in Chief for RGP Muse Magazine under Rahway Girlz Publishing. Writing and editing is her life and ever evolving craft that she hopes you will enjoy reading!*

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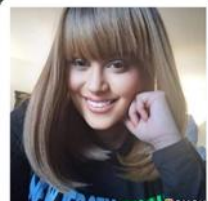
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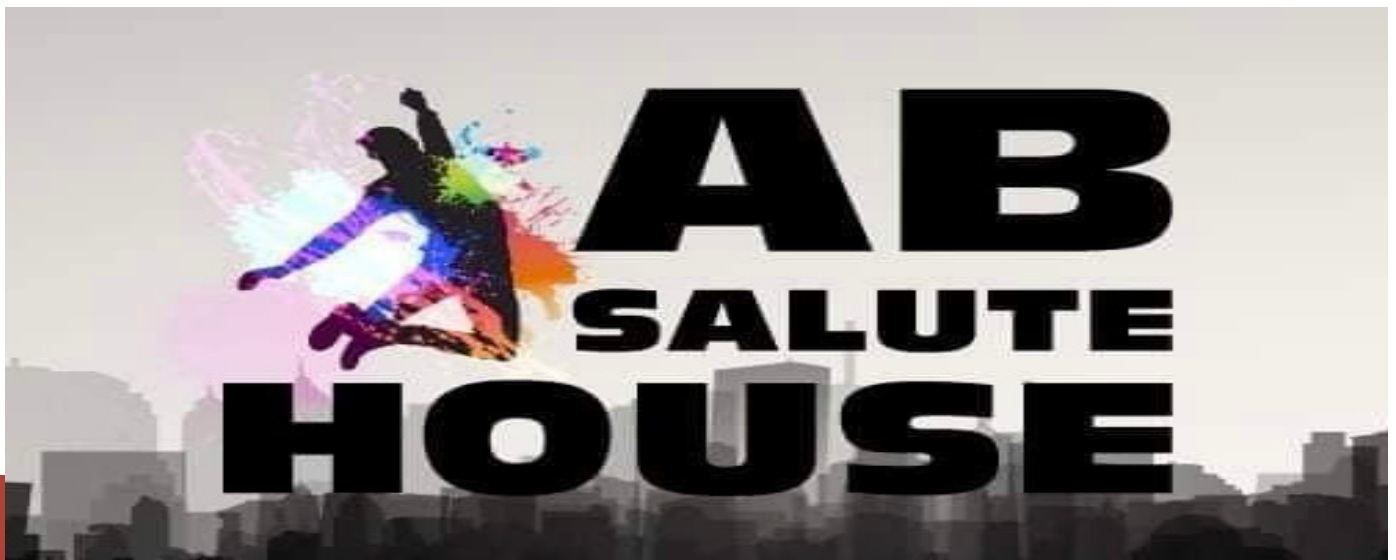
Zakeya Thomas-Coles, Celebrity Sign Language Translator at One Nation Under House, she is also the owner of New Jersey Festivals Events and Sounds, and works as Event Specialist and corespondant with DHM



Lisa White, Publisher at at Brown House Publishing, she also is a Corespondant contributor & Editor for Deep House Magazine



Andrea Dialect is a woman motivated to inform, inspire and promote change. She is a writer, a journalist, photojournalist, life coach, mentor, motivational speaker and performance artist. Mz. Dialect developed a one woman show and empowerment workshops, initially formed out of the experiences that she gained from life and others to inspire.





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# EDITORIAL

DJ George A. has 25+ years in the entertainmet industry, From working on Tours with City High, A Boogie, The LOX's, etc, to Co-producing Essex County's first Outdoor Concert/Festvial. I am no stranger to "House Music" I've witnessed some legendary clubs, both HipHop and House. I.E. The Latin Quarters, The Fun House, Disco Fever, Harlem World, The Red Parrot, The Garage, Zanzibar, The Mirage amonge others. The concept of Deep House Magazine came when House Music was not getting the respect it deseves. The Term "House Music" is around the same age as "HipHop" The two genres runs parellel with 1 being a Billion Dollar entity, and the other being Global entity with little or no support from the Fortune 500 Companies and record labels. Our goal is to give our readers a inside look of the DJ's Producers, Dancers & Promotors.

WE ARE DEEP HOUSE!



QuickGrid

CITY OF NEWARK  
Mayor Ras J. Baraka



# Afterwork Wednesdays Soul Music Project

EVERY WEDNESDAY  
Starting July 5 thru August 30th  
5p - 9p EST (Weather Permitting)

Military Park • 54 Park Place Newark, NJ 07102

Sponsored by  
The City of Newark & Mayor Ras J. Baraka

Sounds powered by  
Random Access Entertainment

## DJ LINEUP:

July 5 - Millie Milz

July 12 - Naeem Johnson

July 19 - Soulful Messiah

July 26 - Kevin McAllister

Aug 2 - Andre Francis

Aug 9 - Pookey

Aug 16 - Mark Francis

Aug 23 - Jihad Muhammad

Aug 30 - Middy



Millie Milz



Naeem Johnson



Soulful Messiah



Kevin McAllister



Andre Francis



Pookey



Mark Francis



Jihad Muhammad



Middy



**D.W.M.I.L.D**

**MUSIC**

**RADIO**

**DWILDMUSICRADIO.COM**

# Meet Yo DJ E Earls 2023 SpotLight DJ



**M**eeet Yo DJ E Earls, a passionate house music enthusiast who has been a part of the genre since its evolution from disco in the late 80s. With over 35 years of experience, Yo DJ E Earls has played at various venues across the US, including Reynolds Lounge, Family Den, and Leo's Den in Chicago, as well as in Cleveland, Baltimore, Louisiana, and Tampa. Inspired by legends like Louis Vega, Terry Hunter, Steve "Miggedy" Maestro, and Mike Dunn, Yo DJ E Earls was mentored by Chris Damon and the late John Scott. He continues to draw inspiration from Gene Hunt, DJ Alicia, and Tony "Taz" Whitfield.

In addition to his DJ career, Yo DJ E Earls is a true leader in the house music industry, as the CEO and Founder of NuVision Entertainment Chicago and ClubnNuvision. He also shares his passion for house music on the airwaves, as a radio personality on [www.bumphthatradio.com](http://www.bumphthatradio.com) every Saturday night from 9pm to midnight.

Follow Yo DJ E Earls to stay up-to-date on

<https://linktr.ee/clubnuvision>



# DJ FLASH



Q & A

Written by Hannah Abiona  
Deep House Magazine Correspondent &  
Contributor

# Q&A WITH DJ FLASH

FEEL THE GROOVE OF HOUSE

MAY

ISSUE



**Q:** Where are you from?

**DJ Flash:** "I was born and raised in Elizabeth, NJ. In my 20's, I moved out to Philly. Then I lived in South Jersey for about fifteen to twenty years and returned to Elizabeth in 2020."

**Q:** When did you start DJing?

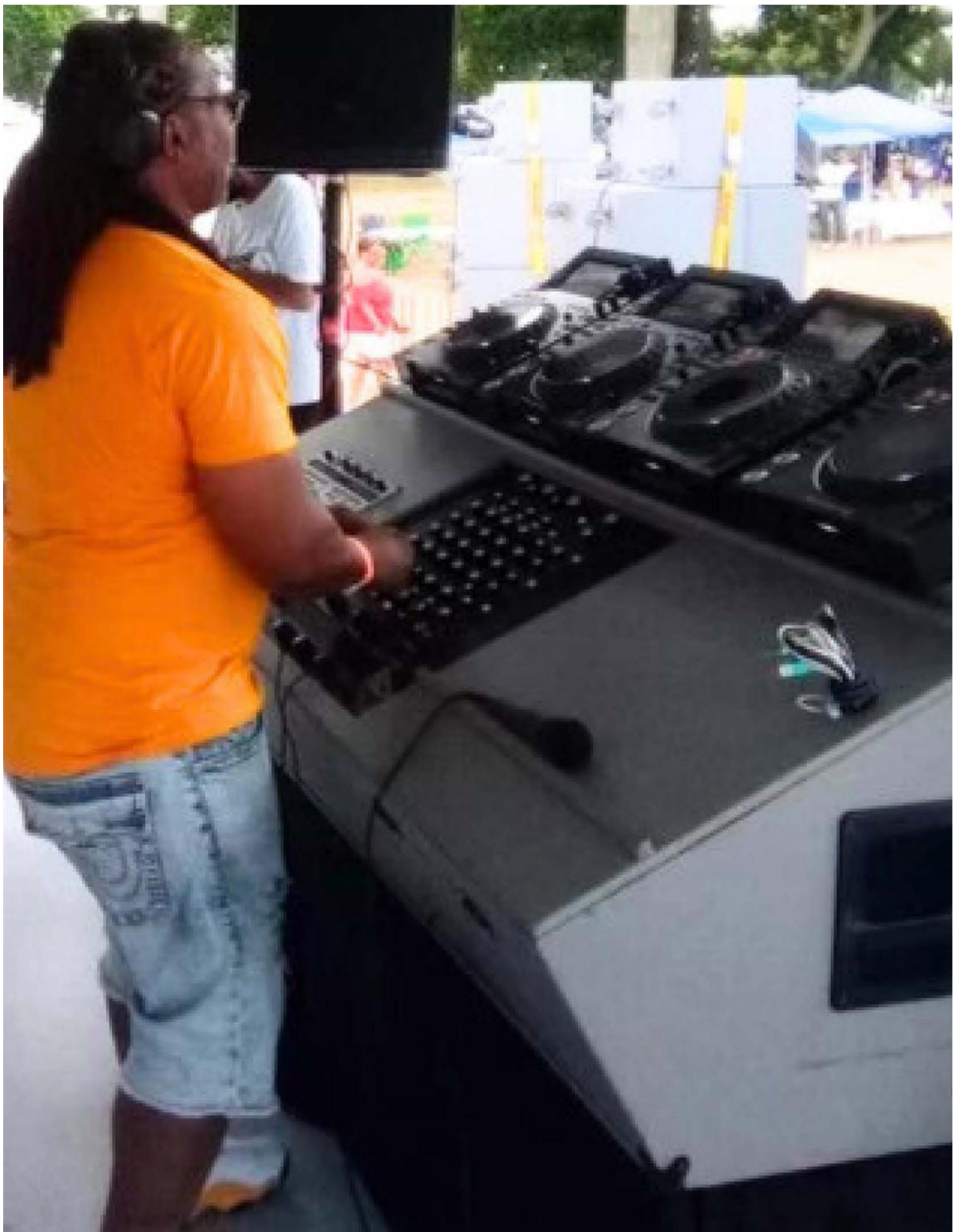
**DJ Flash:** "I started around eleven or twelve years old. My cousin lived next door to me, and he was just a few years older than I was. He had his crew, and they would throw a few parties. He would always be in his room practicing, and I would see him, and that's how I got interested. He was like my big brother, so I wanted to do everything he did. When he saw that I was serious about it, he taught me everything I needed to know about DJing."

**Q:** What was your first performance like in front of a crowd?

**DJ Flash:** "I was maybe fifteen years old at the time, and there was a comedian back in the day named Wild Man Speed doing a bar circuit. His son came out, heard me DJ a party, and asked if I could open for his dad. I agreed, and it turned out pretty successful. We worked together around the area, and he even wanted me to go with him to another part of the country, but for obvious reasons, my mother wasn't having that. So that was my first introduction to DJing. From there, I was doing all the local and high school parties."







# EVENTS FOR THE HOUSE MUSIC SEASON!

Featuring DJ Flash and many more!

STARTING IN MAY! 2023

**B.S.O.C Presents**  
**UNITY DAY**  
 HOUSE MUSIC EVENT  
**BRENNAN PARK**  
 E. lake ave Rahway N.J  
**May 28<sup>th</sup> 2023**  
 11:30 am - 8pm

CHILLX • RASHIEM • TAMIR • SASSI • FLASH

Hostess: Mz Sage (Queen Doll)

Sounds Powered by J Mack

**SATURDAY MAY 6, 2023**  
 5PM - 10:30PM

**AB SALUTE HOUSE**  
 CELEBRATE KATRINA'S BORN DAY

**WATT HOTEL**

**Back Room**

**DJ FLASH**  
**YUKO JIKIDO**  
**DJ DAWUD**  
**DJ NUBIAN**

**WATT HOTEL | 1403 IRVING ST, RAHWAY, NJ**  
 FREE EVENT | FULL BAR | FOOD SPECIALS

**Memorial Day Weekend!!**  
 South Carolina

3rd Annual

**Jersey's DJ FLASH**

**3 DAY HOUSE MUSIC FESTIVAL!**  
 MAY 26 - 28TH, 2023

Overnight Tent! Campers! RVs! Welcome! | Outdoor Dancefloor | Fireworks | Vendors

[bit.ly/mdw2023SouthCarolina](http://bit.ly/mdw2023SouthCarolina)

SHIRLEY'S LOUNGE | 23 Alma Lane | Society Hill, S.C.

Citizens Going Forward & CHH X Entertainment

**5th Annual GOODWILL House Music Festival**  
**June 3, 2023**  
 Mattano Park  
 200-414 20th Ave Elizabeth NJ 07208

FREE basketball Clinic for Boys and Girls Afternoon Basketball Tournament  
 Camel Truck • Bike Staff

**HOUSE MUSIC**  
 Wednesdays

MUSIC BY **DJ FLASH & FRIENDS**

**HAPPY HOUR 5PM - 8PM**  
 EAT | DRINK | DANCE | MINGLE

**dolce**

"If I had to describe a DJ performance in three words, I would say Energy, Balance, and Tempo." - DJ Flash



# “THE MOST IMPORTANT RULE AS A DJ IS TO NEVER COPY ANOTHER DJ'S PLAYLIST.” -DJ FLASH

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**Q:** What's your creative process?

**DJ Flash:** “Anything can spark my creative process. When mixing, I try to match the melodies and the instruments, and I want the vocals to go with the track. You don't want it to sound cluttered; you want everything to sound clean. My creative process isn't Anything special. I turn my stuff on, and I just start working.”

**Q:** What would you say is your music style?

**DJ Flash:** “That's a good question. I don't necessarily like to put myself in a box. It limits your opportunity and people's expectations of what you can do as a DJ. My style incorporates a little of everything; for me, it's to get the crowd's energy up and keep it there. I have a residency at Dulce in Elizabeth, where I do House Music Wednesdays. There, I'm playing for my supporters, who come out weekly. Now, if you hear me at the house music festival, you will hear a totally different set. I play for who's in front of me. As a DJ, you have to know the assignment. That's very important. Know the environment you're in and adapt your DJ style.”

## GETTING THE BEAT BACK!

**Q:** How did you spend your lockdown/pandemic time?

**DJ Flash:** “I had stopped DJing for some time and picked it back up a little over two years ago after I ran into DJ Qua at Mr. East. I've known him since we were kids. He asked if I was going to DJ again, and I told him I wasn't sure. He said, “Pick it back up; I got you.” The next month, the pandemic happened, giving me time to buy equipment and get back into my music. I never lost the mixing skill, and I had to learn what the people liked. Once everything started opening back up, Qua put me on his house music showcase, and I took it from there.”

*“What I've learned as a DJ business-wise is not to put all your eggs into one basket. If you're a DJ... you're a DJ. If you're a good DJ, you should be able to play any style of music in any environment. And if you can do that, you will always work, and you will always make money.”*  
**-DJ Flash.**

# The Future is Near

**Q:** What do you have planned musically for the near future?

**DJ Flash:** Musically - I love house music and the energy and everything about it, but music is not a part of my future endeavors. I'm an activist, advocate, and on the executive board of the NAACP. I'm active in my community, always doing things and looking out for the people. I use my platform at Dulce to serve my community. I give back to the people, and they support and love me and my wife because we show them love, and that's what it's about.



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**"My wife Shiwanda is my greatest inspiration. Not only is she my biggest fan, but she's also my biggest critic"**

**-DJ Flash**



**SAVE THE DATE: SAT JULY 8<sup>TH</sup> 2023**

ROSELLE MAYOR DONALD SHAW,  
BOROUGH COUNCIL AND DEPARTMENT OF RECREATION

PRESENTS

**WARINANCO PARK**

**JULY  
8<sup>TH</sup>  
2023**

**8<sup>TH</sup> ANNUAL  
ROSELLE HOUSE  
MUSIC  
FESTIVAL**

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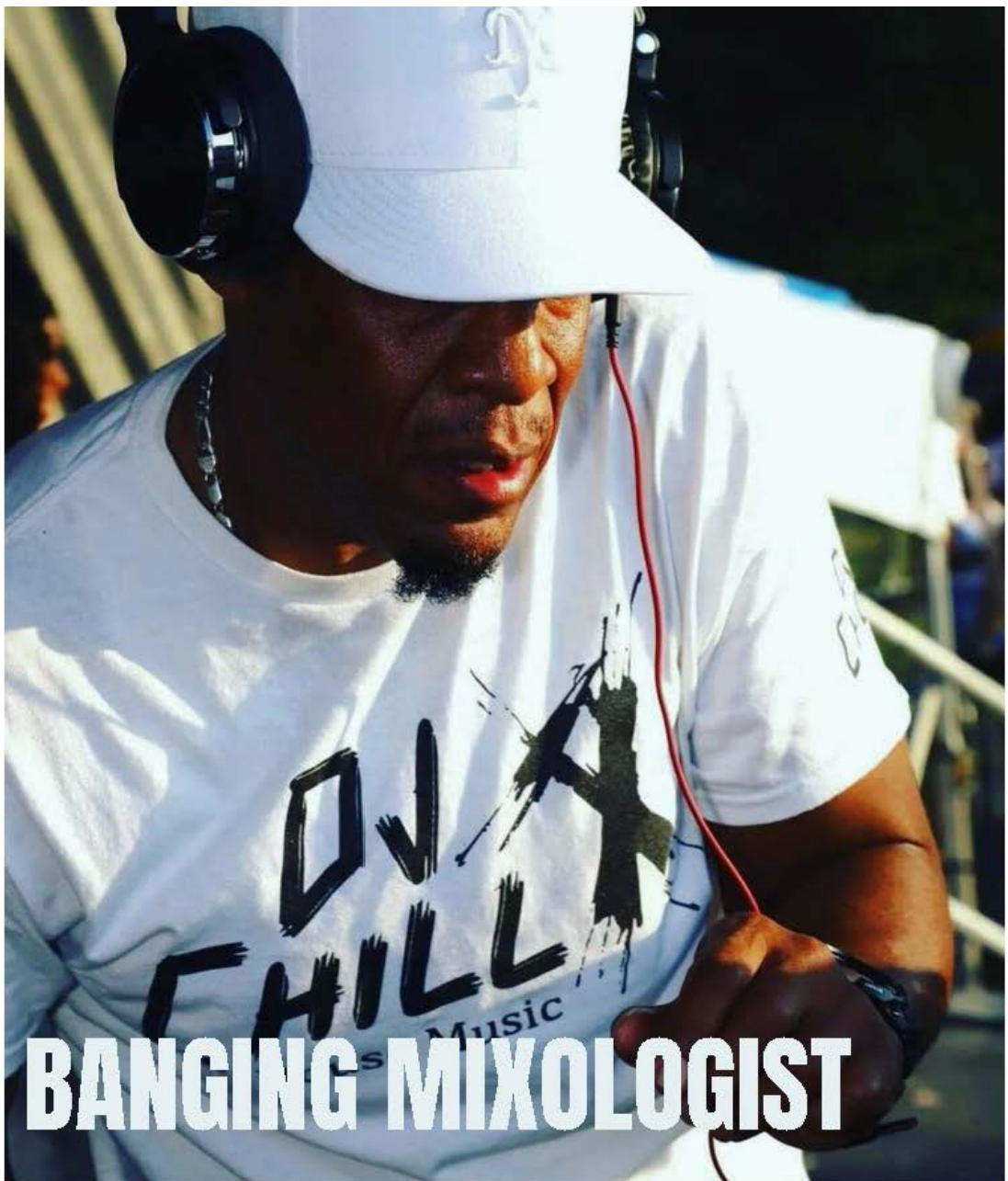
# ***DJ CHILL X***

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**DON'T LET THE CHILL FOOL YOU!**

**An Interview with DJ Chill X**





## **Pioneer of Connecticut House Music**

From listening to the music played by his older brothers to creating cd's and mixtapes that would be bought throughout his native New Jersey, New York, and Chicago, DJ Chill X has expanded his brand as an independent artist – who's skilled as a banging Mixologist mixing several songs in mere seconds - to a producer, and radio personality. DJ Chill X, also known as DJ Chilly Chill, the pioneer who brought House Music to Connecticut, lets us in on his beginnings and projects that he is currently involved with.

**“HOUSE MUSIC IS A  
SPIRITUAL THING THAT  
BRINGS PEOPLE  
TOGETHER, TO UNITE, TO  
ENJOY LIFE, GET AWAY  
FROM EVERYTHING, A  
RELIEF.” -DJ CHILL X**





MCM







# BIG GIGS, BIGGER MOTIVATION

## **DJ Chill X shares with readers what he's currently working on!**

**DHM:** So glad to speak with you, DJ Chill X; thanks for making time in your schedule for us! I read your bio and was surprised to learn that you also go by the monikers DJ Chill Wil and DJ Chill. I'm familiar with DJ Chill Wil, and I thought, how cool is this?

**Chill X:** Yes, thanks.

**DHM:** Let us know what you have going on in the lab and other areas.

**Chill X:** Well, as far as work in the lab, I'm working with some artists on some singles, and we are working to have them released over the summer. Regarding events and parties, I'll be playing The Rahway Festival, The Elizabeth Festival, The Roselle House Music Festival, and The Zanzibar Bahamas Event in May, and I'll be playing in Cancun in August 2023. So I have a lot going on!

**DHM:** That you do! But that's a good thing. You're playing some big gigs. This is a testament to the outstanding projects you have contributed to the genre. When did you connect to House Music initially?

**Chill X:** I interned at 96.5 WYBC in New Haven, Connecticut. Then, I had my show every night 11 pm – 2 am on 88.7 WNHU; that's when I was known as DJ Chilly Chill. I used that platform to bring House Music to Connecticut.

**DHM:** That's dope!





# Versatility is Power in Music

*-DJ Chill X continues to create and maintain a relevant presence in music. His versatility and spirited skills exude his love for the Essence of House Music, and We Are Here For It!!*

High Energy Sets with Rocking Bass and High Hats are the sounds you are going to hear when you experience DJ Chill X on the decks. He brings his carefully honed skills to rock parties in any venue. DJ Chill X has played with some of House Music's Heaviest Hitters, like Vega, Humphries, Silk Hurley, and Marshall Jefferson, DJs from Baltimore, South Carolina, as well as internationally known artists such as Ten City, Byron Stingily, Crystal Waters, Colonel Abrams, Kenny Bobien, CeCe Rogers, Ruben Toro, Viola Sykes, Fonda Rae, and many more.

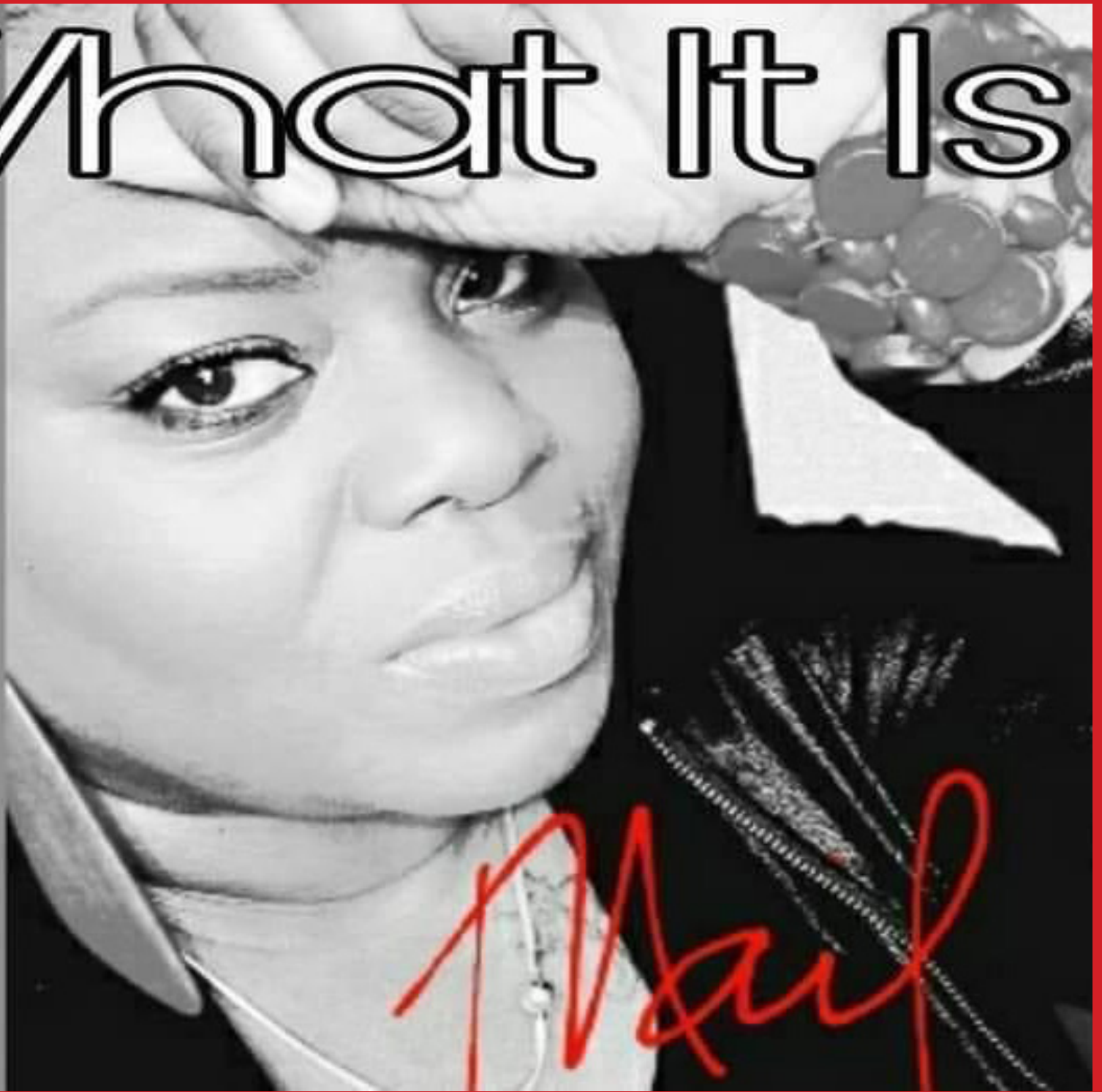
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THIS IS WHAT IT IS EVERY  
HOSTS DAWN SOULVN W  
FACEBOOK LIVE: FOL



# What It Is



TUESDAY NIGHT 7PM TO 9PM  
WILLIAMS & TANYA TAN NAIL  
LOW DAWN WILLIAMS



## Connecting with the House Music Crowd!

DJ Chill X explains how he gets his crowds going, music choices, events, and more!

**DHM:** You are invited to play a set, and it may be a theme or an event for a particular cause, is there a go-to sound you start with to gauge the crowd?

**Chill X:** No, there are no go-tos for songs or sounds. Every crowd is different, so if I'm playing out of state or country, I try to anticipate the public and the people attending the event. I consider the styles that are out, what's being produced, and people have their favorites - some like deep, some like the more commercial, so I read the crowd with the first couple of songs and then get and keep the energy high. I'm putting on what connects with people.

**DHM:** What stands out to you with the events you have done thus far?

**Chill X:** Wow, I have done so many great ones; it would be the Roselle House Music Festival because of the sheer number of people that came out, and their energy was so great when I got on. It was nice, really nice.

**DHM:** Talk to us about your production work. Was there anyone that you studied under or looked up to?

**Chill X:** There was one that I could say helped me out and taught me some of the ropes, but there wasn't anyone in particular. I was learning independently, listening to many different people; I studied styles more than people. Blue Magic, The O'Jays, The Stylistics, and classic 70's soul were some of my early influences.

**DHM:** Are there any artists or DJs you'd like to work with?

**Chill X:** Black Coffee.

**DHM:** I saw there was an album that dropped in 2017. When can we expect new heat to drop?

**Chill X:** I plan to work on an album late this year - early next year, but since my first one, I have been dropping singles.





“

**FEEL THE VIBES, ENERGY,  
AND SOULS OF HOUSE  
MUSIC GOERS.**

”

**STAY IN THE CHILL SCENE!**

**For all things DJ Chill X, follow at:  
[www.djchillx.com](http://www.djchillx.com)**

**<http://www.facebook.com/djchillx>**

**<http://www.Twitter.com/djchillx>**

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**R.O.A.R.**

# BANG THE DRUM

7-15-23

8-12-23

# SUMMER SESSIONS



# NINA'S SONG

*Living the Music*

*Dream-On Soul*

I originally wanted to be DJ Sol, but there was already a Soul out there, so I thought, let me put my name in front of it, and that's how it came to be.

Nina and Sol is the sun in Spanish and the acronym for the source of light. I draw a lot of energy from the sun, the moon, the stars, and the natural world, so it was just befitting, and that has always been.

Those who know me know that I bring the sunshine and the light. I'm really into spreading positivity, and I am an optimist.

I view the world entirely by focusing on its beauty and magic. I'm also a Cali girl; a sunshine girl who likes traveling in the sun and going to the beach. That's part of what fuels me. I live in Oakland, California.

The Cali vibe is interesting because I grew up in Santiago, and my parents were from the Washington Dc area, but we moved to California when I was pretty young. I grew up ten minutes away from the beach, and we were going to the beach on Christmas. That was kind of my orientation.



Nina Sol

Interview By Andrea Dialect

# BLOOMING IN MUSIC

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MUSIC was my crush; music was my passion. I was making tapes, and when CDs came out, I was making mixed CDs; I was always that person. But I never knew any DJs, and I had no idea that I could be a DJ even though when growing up, I was obsessed with music. It felt so foreign to me until I moved to the Bay area, and I was living in an apartment with a bunch of DJs; they were my roommates.

They would do their gigs on the weekends, and I would stay in the House messing around with the turntables and the records. I had been collecting some records at that point just for my own listening, becoming a DJ was not my intention. But once I got a little taste of it, I was hooked.

One of my roommates used to DJ at a bar up the street from our apartment, and he gave me Tuesday nights. I was playing my records, and I just felt the power, and it was amazing. I'd say to myself, "Wow, I'm controlling this whole room with these records that I play. This is addictive. This is amazing." Now my name is Nina Sol, and I am a DJ.

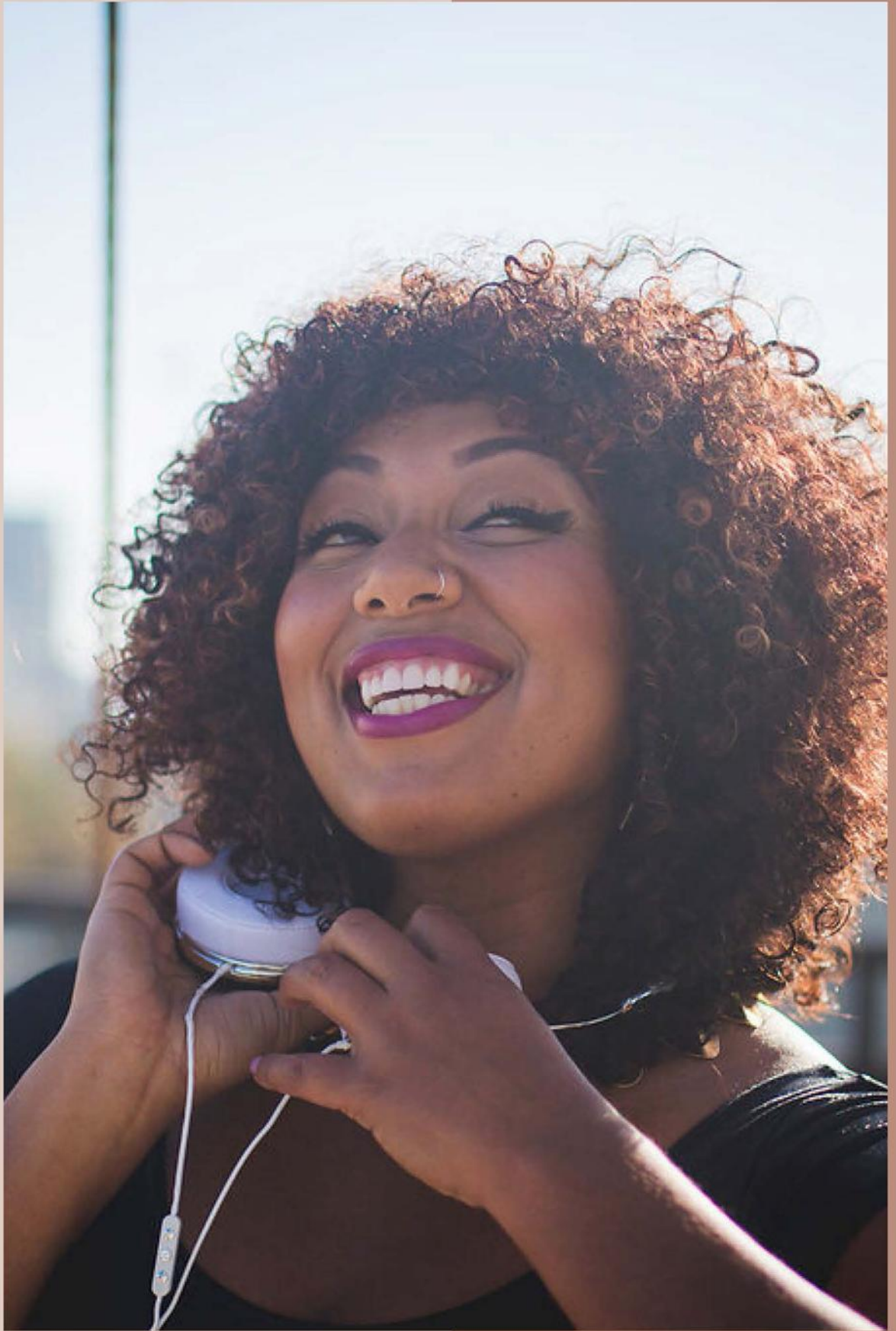
I was named Nina because I think it was a name that my parents could agree on because they both loved music, and they both loved Nina Simone. Dad loved Jazz, and I got a lot of his records; even though my mom was pretty religious and there wasn't a lot that she approved of, Nina Simone was one of those artists that she loved. Nina resonated with both of them.

As an Afro-Latina, Black, and Mexican, it's interesting the ways in which my heritage comes up. I didn't grow up with my dad; I grew up with my mom in Santiago, which was a largely Hispanic and Latin community.

But the world saw me as a Black woman, and the world treated me as a Black woman. When I went to school, I gravitated toward other black kids because those were my people. The Mexicans didn't necessarily receive me in the same kind of way. Not that they discriminated against me. That wasn't the case, but you kind of gravitate toward people that share a worldview and identify. But as I've gotten older, it's important for me to represent all of myself and all of my heritage.

So as much as I moved through the world as a Black woman primarily, I'm still inspired and informed by my Latin and indigenous heritage for sure. Logically, traces of both parts of my heritage can be heard when I play.







1151 South Orange Ave.  
Newark NJ 07106



# HOUSE NATION MUSIC



FOLLOW ON TWITCH

## WAVE LENGTHS

I love music from all over the world. I love to travel. I've traveled up and down Latin America, Central America, Brazil, South Africa, Asia, Thailand, and all over Europe, and anywhere that I go seeking out the record store is the first thing that I do. I want to know how to tap into the energy of a place. I'm on the lookout for what's meaningful and important and the history of that place. That makes my style unique because I don't prescribe to any genre. Even within House music, there are many subgenres, and I like to pull from all of them.

Growing up, I was more into R&B and Hip Hop, and I didn't know much about House music; they didn't play it on the radio.

There were songs that I liked from the 90s, CeCe Peniston and Blackbox, you know, the stuff that they played on the radio that I loved. I remember loving those songs, but I only knew a little about House Music or Deep House music or the origins of it much later in life. So I would say that many people, probably like me and Black people, don't have a relationship with House music. They think it is for white people, and that's because they don't know about what's out there and haven't heard Soulful House music. They have yet to listen to the Afrocentric House music and the positive energy that goes along with it.

I moved to the Bay area, where I fell in love with House. Because there were many transplants and UC Berkeley was the place, especially since you saw many people from the East Coast that moved there, parties started by New York s and New Jersey DJs.

So there were many parties that I gravitated towards, and I was like, what is this music? What is this that I'm hearing and as soon as I get tapped into the music, the dancers, the Baby Powder culture? So immediately I was hooked, immediately I fell in love.

The scene out here in Cali is very mixed. I think about places like San Francisco, where they're into House Music. But it is different, if you know what I mean. You must find the underground parties where you'll find that soulful music. You won't hear that on the main stage of big clubs in San Francisco and Oakland. But we have made a pretty cracking scene. Oakland is increasingly becoming more recognized for some of our prominent artists, like David Harness, Bill Legend, Co Flow, JV, myself, and Patrick Wilson. These mainstays in the Oakland scene are starting to get more national recognition.

My partner Patrick Wilson and I started a party called Elements close to ten years ago. He's been DJing a lot longer than I have and has had parties well before that; he's a veteran. So I'm relatively new compared to him. "Elements" have grown into a movement. We have become one of the places you go if you want to hear that really "Deep Soulful Black House." Other parties are also around, but we are one of the mainstays.





# GLASS FLOORS

## DJ NINA SOL



DJ Artist: Nina Sol  
Copyright: Soul in the Horn

**So let's see, I started around 2007, 2008, Yeah, it's been around fifteen years that I've been doing this, and interestingly, as a female in this Industry, some situations work in my favor. I feel that people love feminine energy. I think that we're fun to watch, and I feel I that women are intuitive, and we approach the music and DJing differently.**

It's not better, it's not worst, it's different than how a man would, and that is refreshing, and many people welcome it. The flip side is that you have to fight hard to be respected, to get seen, and to be treated fairly. I have many situations where I know I'm not getting paid as much as a male counterpart, whether we're the same or I've been DJing longer, whatever those metrics are.

When measuring someone's skills or whatever success those things may be, a little bit of disrespect can show up in different places. But I feel insulted because I have a crew, and my DJ partner Patrick Wilson treats me like an equal, although he's much more seasoned and experienced. He's never made me feel like I'm less than him, but sometimes I'll be in other spaces, and it's a wake-up call. But it's changing. It's changing. I've talked to other women DJs in the House community, and sometimes women DJs are treated like a novelty. They'll say, "We're going to do a party, and it will be ladies' night." Of course, we will do all-women DJs, and that's fine to celebrate women and femininity, but we shouldn't be relegated to those spaces.

We, too, should be headlining and having parties alongside other successful House DJs because we're dope. But, thankfully, broadly, it's an awakening happening in society, and women are taking back their power. When you look back to the 90s at some of those massive house records, black women's voices made those songs legendary, and those women weren't credited in some cases.

Even today, you see an extensive record come out whose name is on it? It's the DJs, and the DJ isn't singing, and it's some woman's voices a lot of the time. But Male voices too. There are so many norms in our Industry that minimize the contributions of women in ways, and we need to be more intentional.



PHOTOGRAPH BY BETHANIE HINES

**"WE CAN  
ALL EAT."  
-DJ NINA  
SOL**

Trust me, when I'm playing records, as soon as you hear an all-inspired informed Black woman's voice, it changes the complete chemistry of the room. It's so interesting to me that when you listen to the message inside of this music, it's about love, it's about unity. It's about rising above the noise, and that's one of the things that really resonated, especially as someone who came from Soul and came from Hip Hop.

The powerful melodies, these rhythms, these African drums at the center, and all those things that speak to me.

Then we had these vocals that raise your vibration. Hip Hop's changing ways weren't really resonating with my spirit like house music was. We have to move in a high vibrational way with each other outside of just playing the music.

The real message is how we treat one another, conduct our businesses, and relate to one another because we are the culture at the end of the day. It's exciting when I hear about behaviors and egos. We can all eat. We can. There is enough for everybody.







## ENERGY FEELS

I was raised Christian. My mom was Catholic, and some elements have stuck with me. But I would say that I kind of see my religion, for lack of a better word, as love. It's about spreading love; it's about showing up with authenticity and with integrity. I try to tap into the universe and the cosmos. I get a lot of energy from the natural world, going to the beach and being near water, taking a hike, and just being in my body, by turning off my mind, dropping in, and being present. I think that that's one of the things I like about being a DJ and playing dance music.

You are creating a condition for people to get out of their minds, out of their stress, drop in, be free, be human, and heal. The dance floor has always been healing for me as someone that has dealt with my stuff. I have found peace on the dance floor and worked through the issue, and so I guess, in that sense, it does feel spiritual, like light work. Our bodies have so much wisdom, but you have to be able to tap into it. You have to be able to quiet the mind. Dancing could be like meditation when you have a DJ, artist, or music that creates the proper condition for that.

## BEAT DROP

I do not remember the first song I ever dropped on that first turntable, but it probably was Chaka Kahn. Knowing me, I probably started slow and worked my way up. So it was likely something like "Tell Me Something Good!" or something like that.

I love kicking things off slow, but if I'm playing a House party, I won't start too slow. But I'll start with a mellow record. I always like to begin an intention for every set that I do.

I usually have a story that I'm trying to tell, or I have a few tracks that I'm inspired by, and I'm trying to create some journey to those tracks. I don't always start slow per se, but I might start off as you would think about a soundtrack, like creating some anticipation with what's about to happen next. I want to build a story with a start, a climax, and an end.

That's how usually how I approach it. It used to be that I would prepare my sets very meticulously, but my schedule doesn't permit that, and I have just grown, and my confidence also has, so now I just show up to a party and just trust that I'm going to know what to play, I could tap into the energy of the room. It just depends on the party. Also, with House music, I think it's essential to tell a story. You're almost like an architect, you building something, versus when I play a lot of different styles of music. So if I'm playing an open format party where I'm going to play some Soul, some Funk, some Jazz, House, or Disco, I might approach that a little differently because, at that point, it's more about what feels right, okay, where do I want to go next. It's not like I can plan the set, but when I'm playing House music, it feels almost like there are more constraints, and I have to think about how I will get from A to Z.

You have to think fast, but you also have to not think simultaneously. You have to feel. I find that the best sets and best moments are when I get out of my head, I'm not trying to count the beat, and I'm not trying to plan. I'm just feeling the music, letting the record's energy guide me, and telling me when to bring in the next record if that makes sense. It's that place of peace that's the mountaintop. I love those moments when I can go to that place with the room, and I can tap into myself, and you can tap into yourself. But sometimes, other dynamics are at play, and you might be distracted. One of the things with House music is that it's tough to play an hour set.

Sometimes I go to these parties, and they want me to do an hour set. It takes me an hour to get warmed up, so I find out when I can reach those points of leaving my body and have an out-of-body experience. It just depends on the conditions, like where I am for the most part. But when the atmosphere is right, and I have more space to do it, that's Nirvana!





**The Number 1 Source For House Music**

# THE ANONYMOUS SECTION

**P**ositive vibrations good people. My name is Ms Yazz Roar, welcome to Deep House Magazine "Anonymous or Not" section. Here is where you get to write about the secrets that have kept you sick and how house music or music in general has played a part in your journey. You may also choose not to be anonymous and that's ok too.

**Q**uestion  
If you were given the opportunity to anonymously tell your story, your truth, your way, without anyone knowing it was you. Would you, do it?

**STOP!** Hold onto your answer for now.

## The Conversation

Once DJ George Aiken and I decided I would be sharing parts of my story with the planet, by the way of this awesome magazine - "Deep House Magazine," he then came up with a brilliant idea. A way to help others who may have gone through the same or similar experiences I have been through in my life. George said to me "would you be interested, if I created a section for you in the Deep House Magazine? A way to bring more unity and understanding to the people - not only in the House music community, but all over the world, by way of your story"

I must say at first the thought of it was overwhelming to say the least. lol But I knew there would be people who, through their shared experiences, strength, and hope, would want or need a place to speak their "me too" or "I went through that too" stories. I asked George, "how can we as a community in and outside of house music, come together to break the stigma and judgment from others because of what happened to us in our past and have kept hidden deep in our story of secrets.". How could we?







## Dancing while Deaf

Today dancers with partial hearing loss are becoming more visible thanks to growing opportunities and people like Jay Perez.

For the hearing world, dance can be a visual art form tightly intertwined with sound. But imagine the challenges for hearing-impaired dancing without two fully functioning ears. Jay Perez has been dancing to house music for three decades.

He has been one of the best to do it. He is creating some of the finest house dances to hit the NYC dance floor, lasting a lifetime. What's the difference? Jay is deaf, stepping out of fear of the judgment of others and showing the world, particularly the hearing-impaired communities, that the deaf community matters too, and if he can dance deaf, so can they.

## NOT ANONYMOUS JAY PEREZ

*My name is Jay Perez; I've been deaf for twenty years. Complete hearing loss in my left ear and 50% in my right. I thought I could never dance or hear the music again. I was always nervous about being offbeat when I danced.*

*Will people look at me or judge me because I look funny? They won't know I'm deaf, so will they understand that music is inside me whether I'm on the beat or not? You don't see deaf.*

However, I don't always hear it. The dance floor vibration speaks to me and tells me when to move. It sets my soul free, and I find myself in a place where I can hear and listen loud and clear literally by sensing the vibrations from the dance floor, the walls shaking, and the thumping and base coming from the speakers. Each beat is a map for me to apply footwork with the most accurate timing. I see to feel the music, listening with my heart not my ears, feeling the vibrations rush from my feet to my mind sends me to wherever I want to go on the dance floor.

The House music community is a family that helps me on the dance floor. They dance with me, encourage me to feel the beat, and go with my heart. They inspire me through music and in life. House music showed me how to be deaf in a courageous way. Now all types of people with obstacles reach out to me and say thank you. I am so grateful God is using me through house music to help others with their hearing impairments.

# Dance Competitions

The battling part of house music was just as difficult. It was hard for other dancers to lose or win against someone who was deaf. Some of them would use my disability as an excuse not to compete. For me, I would have to make it seem as if I had full hearing capabilities so I would not to get special treatment. I had to pay attention to rules more, cue entrances, and give any directions from judges.

Some venues were so loud I could not hear the music during competitions. I had to go off the vibrations of the base and condition my hearing to weave out unnecessary sounds. It became a struggle to enter dance cyphers not knowing what the music sounded like. My sense of direction isn't like everyone else's. The deaf have no way to determine where sound is coming from, so listening to music without the help of hearing aids becomes problematic.

The music is the first sound I want to listen to, so I have to block out the human voices and conversations around me. Once I'm in a zone, I don't want to be interrupted due to the fact it would take me forever to find that rhythm again.

Living with a hearing impairment is always an adventure. I have to be aware of the dancers around me. They can be an obstacle since I do not hear them. I have stay alert. Dancing in clubs does bring a large amount of love for me, especially from those who know I'm impaired. They are sensitive and attentive to my condition. They speak louder and make sure the people who are moving through the club understand that I am deaf. I've been to places where my house music family have taken me by the hand and walked me through the club to get me somewhere safe. It's a loving feeling I share within the house community.

House music has a deaf culture whether it's dancing or being a contributor to the culture. We participate in every part except the hearing of sound. We dance with our brothers and sisters. We dance with our mothers and fathers and just like the hearing world, we dance with people we don't know. House music is a feeling and hearing impaired people can feel it to.



# "HOUSE MUSIC IS SOMETHING THAT'S NOT ALWAYS HEARD, BUT IS FELT DEEP IN MY SOUL..."

I feel it when I see the sweat, the frustration, and anxieties of others being released onto the dance floor. Most people don't realize, but at some point while dancing I lose my focus on speech and focus more on movement. I feel a dancer's joy and pain when they open their mouth to scream, even though I can't hear them.

House music is something that's not always heard, but is felt deep in my soul.

Deafness is a disability that can't be seen. You can see disabled, you can see wheelchairs, dark eyeglasses, seeing eye dogs, and canes for the visually impaired, but you can't see deafness. We are there right alongside you in full swing dancing, feeling, and listening with our feet. We dance to a different rhythm, but know it is still house music we see and feel.

The idea that deaf people do not attend house music events is ridiculous. We dance harder than anyone because there are fewer interruptions. I have had quite a few deaf people approach me with their stories and are so grateful that I could bring our hearing-impaired story to the world. Letting the hearing world know we love house music too and the FEELING it gives us.

Popularity in the house community grew due to my deafness.

People now looked at me like I broke this invisible barrier most couldn't see. Only others in the hearing-impaired community truly understand the courage it takes to talk about this disability in the house culture of dance. It was other people with different handicaps that were even more inspired.

They see the videos of me dancing on Facebook Live and tell me how I make them feel good about themselves. It's a fantastic feeling to know other hearing-impaired people will attend an outdoor music festival in hopes of seeing me.

The best part of being deaf is how humbling it makes house music lovers. They often seem to be amazed and want to know how I could dance when I'm deaf. There are so many great deaf dancers out here in our communities, but sometimes their insecurities won't let them show their true house colors.



Some of us may even be scared to let people know we are deaf because we don't want people to judge us. As for me, I could care less who knows I'm impaired. Meet me on the dance floor and I'll show you I can dance.

Signed Jay Perez

We are amazing, we are deaf, and we dance.



**SUNDAY AFTERNOON 4PM TWITCH.TV/DJJUSTHEDJ**



IN LOVING MEMORY



VoodooRay

**New York City Dance Icon,  
Renowned Party Promoter,  
and Booking Agent**

I want to acknowledge the late, great VoodooRay. VoodooRay played an essential part in my success in New York City. I met him in the 80s, and we developed a strong bond; we were brothers. Although he was much younger than me, I trusted him to be my primary promoter and marketer. In the 80s, 90s, and 2000s, he was a primary component in what I did while DJing domestically, and I owe him a lot. May he rest in eternal peace in heaven. #VooDooRayForever

*-Brutha Basil*





# UP CLOSE AND PERSONAL

*Q: When did your love of music start?*

When I was 5-6 years old. I lived in Jersey City on Bergen Avenue, between Communipaw and Clinton Avenues, there was a record store on the block, and on my 5th birthday my mother asked me what I wanted and I told her that I want a record.

She walked me across the street, and I purchased my 1st record, it was James Brown. My mom always allowed us to choose our music, she asked what artist and album we wanted, and she would get it.

*Q: Your father was a self-taught pianist and could sing. Was he in some way an influence in your career?*

My father was my biggest influence musically, without my dad, I wouldn't be doing this. There's not a time that I have played that a picture of my mother and father wasn't near me, as well as my bible. Every time I play. My father was a big music guy. He was the dude who sat down all the time with me at the piano. He was self-taught, he can play and sing like nobody.

When we would listen to, and talk about music, if I said "I don't like that" song, my father would always say, "For all the people like you who say out loud they don't like a particular style of music, there are a million other people that like it, so you can't judge anybody's music based on your personal opinion." He said DJs especially. Back in the day, he was talking about radio programmers.

They can't ever hear music and say they don't like something, and because they don't like it, they don't play. That's one of the biggest problems that we have in music right now. People, in regards to a lot of the big Toastmasters, might have personal animosities against somebody and because they might be in their personal feelings about somebody or they just don't like the song, the song doesn't get the exposure that it should get. Your feelings shouldn't have anything to do with the music you're presenting to the people.

GEORGE A, OWNER,  
DEEP HOUSE MAGAZINE

## BRUTHA BASIL



## GAIN INSPIRATION THROUGH OTHERS!



**Brutha Basil  
shares his first  
music  
experiences**

*Q. What was it that got you into DJing?*

DJing...the person who made me want to be a DJ was my late friend, and DJ partner Bobby Warren, aka/ DJ Govan, or DJ Bobby Gee. We started getting into music when he was in the 7th grade, and I was in the 8th. Back then we didn't have a mixer so we would put two component sets together and we would just catch the records on the groove. Then, when we got to the point we were able to afford it, we started buying pieces of equipment, especially Govan because he was good with electronics, he started buying piece by piece. I spent a lot of time with him. When I was about 13 or 14 years old, he said "Man, you're really good at this." And this dude never gave compliments - he wasn't one of them kind of guys.

Govan was an inspiration; he was the one who told me that I was good. I had never, ever heard that from anybody. Especially at that time because we were doing it in private. He was never a guy who complimented people, so I knew it had to be something special. He made a big thing out of it, which let me know at a young age, that it must have been for real. He said, "Count, you're really good at this, we need to keep this going."

He was a very inquisitive dude; he was trying to build a brand and didn't even know. He was the real brains of our crew, he and I started the crew together, but when it came down to us branching out, he was the one that came up with the good ideas in regards to combining our talents with Teddy H and his crew. And that's how it all started; there was me, Govan, my brother Brad, Master C (Born Knowledge), and Kool DJ Jones (Woody Earl Jones Jr.), it was us five, we called ourselves, "The Fabulous Five."

*Q. What was your very first DJ gig?*

Govan's mother, may she rest in peace, gave us permission to have a party at their house. We charged a fee to get in, the party came off so good that when his cousin, Red Bone found out about it, he told me and Govan that we could have a party at his house, and at that time Red Bone's house was the go-to party house where all the older high schoolers went. It was the summertime of the year I was going into the 9th grade. That party at Red Bones House came off really big, so we kept giving parties there and then they spun off into parties at different venues around the City.

*Q. DJs play different genres of house music; disco, hip-hop, r&b, what was the first genre of music that you started playing?*

You have to remember, back in those days when I started playing, I was inspired by Hip Hop. We would go to all the hip-hop parties, but hip-hop did not have a name yet. When I was about 15 years old, my sophomore year in high school, I started doing a lot more traveling outside of the city, going to see DJs that really have big reputations. Then Ricky Harris (Hameen) and Bernard Hodge (Abdul) and a dude named Cheese (Bilal), who were all freshmen with me at Lincoln High School told me about this spot called, "Superstar 33" in New York. They said you need to go with us since you're a DJ now. They brought me over to Superstar 33, and that's when I got turned on to the Disco Twins. Seeing all the equipment and all the stuff that the Disco Twins were doing is what changed my life.

**"Music is supposed to be shared, nothing about music is possessive. Always remember that in your presentation, you can never, ever get up on a platform and think about just yourself when you're playing, you have to look at the people in front of you."  
Brutha Basil**

**"I GOTTA REACH BACK AND LOOK AT THOSE NEIGHBORS THAT I GREW UP WITH THAT TAUGHT ME HOW TO DO WHAT I WAS DOING, NOT ONLY DID THEY TEACH ME HOW TO DO WHAT I WAS DOING, BUT THEY ALSO TAUGHT ME HOW TO TURN IT INTO SOMETHING THAT WOULD, I GUESS INDIRECTLY, SOMETHING THAT WOULD BRING ME TO PLACES I NEVER THOUGHT I WOULD GO." -BRUTHA BASIL**



# JERSEY CITY SET THE FOUNDATION FOR GREATNESS

## Brutha Basil explains how his roots as a DJ in House Music came to be.

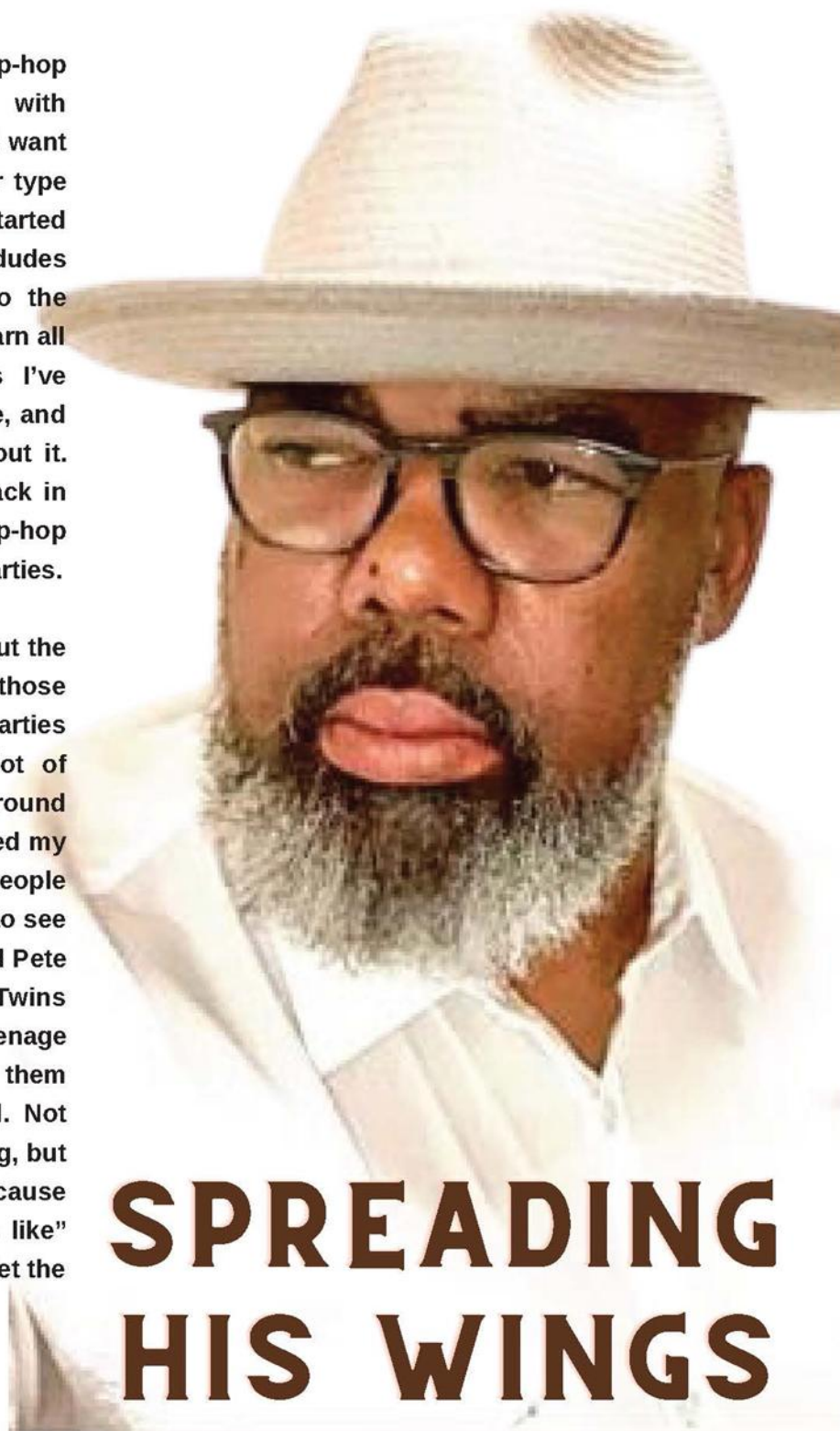
People have this misconception about me, they think that Larry Levan taught me, but my foundation came from Jersey City. The legendary DJ Tee-Zom, was a Jersey City DJ who did all the high school parties, and he was the DJ for the Omicrons. But my teachers, my foundation, the people who taught me on the turntables were my neighbors; one lived in my apartment building, his name was DJ Harry Hamburger Williams, and right across the street was a dude named DJ Reginald Wilson - he was the DJ that turned me on to blending.

*"I was lucky enough to have older guys in my neighborhood, like the guys I named who taught me personally, who truthfully, were tough on me, but they weren't tough on me to where they were drilling me, they would come for me to where they wanted me to be, you know, meticulous at anything I did. Not the best; they wanted me to be meticulous because they said if you start matching yourself up against people, then you're gonna get stuck thinking about individual people."*  
Brutha Basil

*Q. So, your foundation, blending and learning the craft of DJ'ing came from these two gentlemen, right in your neighborhood, right next door, and across the street?*

That's right. My foundation of hip-hop came from, of course, being with dudes my age. But I didn't just want to play music for one particular type of crowd, so that's why I started hanging around the older dudes because they were listening to the kind of music that I wanted to learn all about. Because remember, as I've said, Hip-Hop wasn't yet a genre, and a lot of people didn't know about it. All the parties that I went to back in those days weren't called hip-hop parties, they were just regular parties.

We would go to those parties, but the one thing that I didn't like about those parties, and it wasn't that the parties weren't good, it was that a lot of people spent time standing around looking at the DJs. I never wanted my parties to be like that. I wanted people to dance. When I started going to see the Disco Twins and a DJ named Pete DJ Jones, but the Disco Twins especially, in my very early teenage years, I learned everything from them about getting the crowd involved. Not just dudes who were into rapping, but getting the ladies involved because the Disco Twins played songs like "Love is the Message", and they let the songs play.





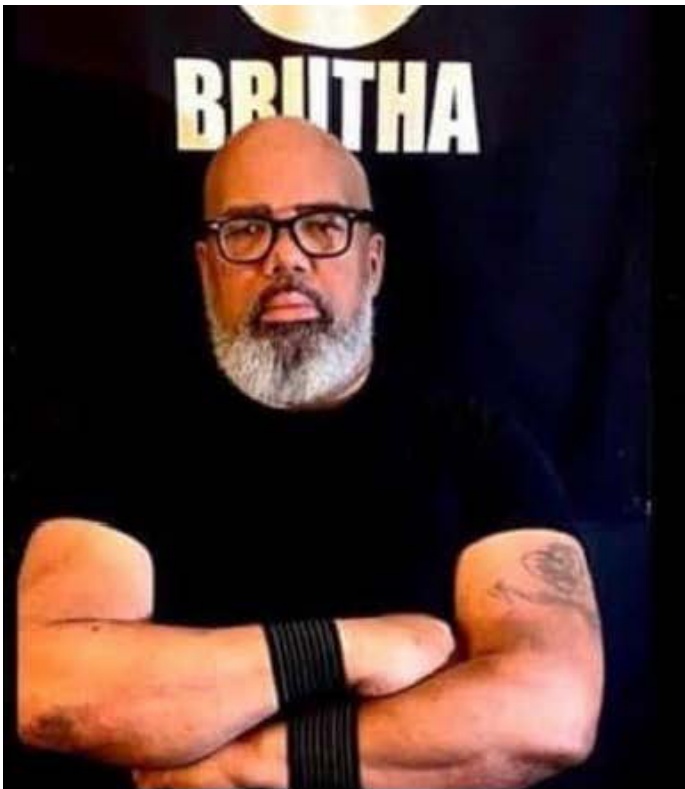
You know, at the hip-hop parties, what did we do? We would cut the records up, but at the Disco Twins parties, even though they knew how to do that stuff and they were the best at it, they would blend. That's when I learned the whole concept of blending. When I play music you'll notice that I'll do edits of songs right while I'm playing them, because I was never one of those scratching DJs. It's all about the smoothness for me. Scratching and cutting it up, that's cool, ain't nothing wrong with it, but back in the day a lot of girls didn't like that. They'd be like, "Let the record play!"

So that's one of the things that I wanted in regards to my style, I didn't want anybody to associate me with DJs that we're cutting it up, and again, let me reiterate, there was nothing wrong with that, I just didn't want that to be what I was known for. I also had the smoothest MC in the business, why would I want to scratch a record up while Born Knowledge (Master C), may he rest in peace, was droppin' those jewels? That's also one of the reasons I never did any scratching, I wanted the crowd to hear what was being said, just like in the music that I make.

*Q. When did you get a chance to spread your wings and play in front of a big crowd? Where you looked down in the audience and saw people dancing to the music that you were playing? Do you recall that?*

Well, when I first looked at what was going on and realized that it was a big thing, is when we started djing and Lincoln High School. We used to get thousands of people at those Lincoln High School parties. There were only about five or six major high schools in Jersey City, when we would give a party at Lincoln, people from uptown, downtown, midtown, and all around town, even people as far as Bayonne were coming to those parties.

And, because we were always going to Staten Island, we got tight with the Force MDs before they had a contract. So, Stevie D and Mercury used to come and rap at our parties at Lincoln High School. That's one of the reasons we used to get those crowds at Lincoln, not just because of me, it was a pretty big thing that the Force MDs were coming to my parties to rap. All of the people that people knew were coming to those parties.



## One Unique Song or Track can Change Everything

Through the Music years of  
Brutha Basil

When I worked at the Garage, I was a bouncer, I wasn't a DJ. When I first started at Nell's I was a bouncer. After the Garage closed in '87 I immediately started bouncing at Nell's. Then, one of the DJs was planning a day off, and instead of him hiring a replacement for himself, he told me to show up with my records. He said, "Don't tell the club. You know all the records, you got all the records. Every time my crowd is here I let you DJ, and you worked at the Garage, you went to the Garage, so you know what the people want to hear. BUT don't tell them that I'm telling you to come. Hire somebody to do your bouncing shift and show up with your records 10 minutes before the party starts." I said, yooo, they're not going to go for that. He was like, "Yeah, but who they gonna call? It's 10 minutes before the party."

There weren't cell phones back then. He said, "Just come in with your records and when they see you playing, they gonna know you're good." I spent the week calling all my friends to tell them to come through because I was playing at Nell's, word traveled and the party was packed. But I started at the Garage first. The only mark I got on my body is a tattoo representing the Garage, God rest my mother's soul. She wasn't happy about that. But I told her, hey, you know if it wasn't for that place, I don't know what I'd be doing.

*Q. I have a crazy catalog of your music. I know you never stopped DJing, but when did you start being in a band? How did that come about?*

I wasn't necessarily in a band, I just worked with musicians. I've always been progressively thinking forward in regard to what I was gonna do when I started making music. Because of my upbringing, being exposed to my father who was a musician, I've always had close ties with musicians, so I always have musicians work with me on all my songs. You can't incorporate real melodic changes on a lot of stuff that's only driven by computer-generated engineering and mixing. You need that live bass feel, you need those live drums, you need those live guitars – and to feel the movement of a song, there's only one way to do it – you got to do it live. You feel the musicianship when it's live.

*"One of the problems with some of today's producers is that they don't realize that there's a difference between a track and a song." Brutha Basil*



*"I've always had  
close ties with  
musicians.."*



# ALL ABOUT THE MELODY

*Brutha Basil details the process of what makes a track vs. a song. He fully emphasizes his music's impact and how one melody makes a difference.*



I came up in the camp with the Burrell Brothers and Roland Clark. Those guys are musicians; you don't ever wanna get into anything regarding the music-making process with people who aren't musicians. A lot of reasons I can put together a song and structure it without even blinking is because I spent time with Roland Clark and The Burrell Brothers, they were masters at creating songs. That's why in every one of my songs there's always a hook and there's always a bridge because that's the way I came up.

You don't want anyone to listen to your song and say, "There's no hook in it, there's no bridge in it", always make sure you put it in so nobody can critique it negatively. If you don't put a hook and a bridge in your song - it's not a song, it's a track. There's a difference between a track and a song, and I'm not talking about just singing, you can have an Instrumental song that is distinguishably a song because of melodically the way it's structured, it runs through bridges and changes. You don't need to have anybody singing, you just have to have, theoretically regarding music theory, a person who created the song that understands music theory. Also, in regard to progressions, there are a lot of people who have no idea what a progressive change is. These are little tedious things to some people who are making tracks that don't understand that's what keeps it a track if you don't incorporate it to make it a song.

Back in those days, no one controlled what I was doing creatively, but if you were in somebody else's studio, they were pretty much running the ship. When I went into the studio by myself, I was in charge of everything – the musicians who were playing keyboards, bass, etc. Jephthe Guillaume played bass on my songs. Jephthe opened up for The Rolling Stones, he played bass for Mary J Blige, he's a major artist. He would always be in my studio sessions and if I was doing something that theory-wise, didn't make sense, he would school me right there. He was one of those guys who would say, "Hey, theory-wise, that doesn't make sense to go from a major to a minor in the way that you went to it."

*" I always like to keep people around me who knew what they were doing and taught me. I didn't go to school for that until later in my life." Brutha Basil*



# Brukel Music

Music is the message      Brukel is the label

## BRUKEL MUSIC

Established in September of 2020 by two of today's versatile artists, programmers, producers Kelvin Sylvester and Brutha Basil. Both coming together to expand their visions collectively to formulate Brukel Music.

“Music is the message, Brukel is the label”

<https://www.traxsource.com/label/53279/brukelmusic>



## Studio Sessions, Learning, and Evolving!

I also got the opportunity to become a good friend and literally, a student of the late, great David Cole Of C&C Music Factory. I was in the studio when Aretha Franklin recorded, I was in there when he did Michael Jackson. All of these premier artists he produced, I was in the studio sessions. One day I walked into the studio and he said, "Basil, I want you to hear something." He played the ad-libs - not the vocals, he played the ad-libs of a voice, but he didn't tell me who it was. He muted all the music and he just put played the ad-libs, and I said dude, why does that sound like Michael Jackson!? And then he hit a button and all his vocals came up, I was like, "Oh \*\*\*\*!!!" He said, "Yep, it's Michael Jackson." And then he played the song, it was Black and White. He was looking at me as the song played and saw me making a face, he asked, "What's wrong?" I was like, "Uhhhhhhh", he asked again, "What's wrong? what's wrong?"

Then the engineer started looking at me, and the engineer started getting mad, he said, "What's the problem?" Now, I was just a little guy in the business, I wasn't a known guy, and David Cole - who had just won about 3 American Music Awards that month - looked at me and he asked, "What's wrong?" I said not for nothing but, I heard something at the beginning of the record. He was like, what? He said, "You know what, I'm gonna play it again." He told Bruce, "Play it again!" Bruce played it again. Right when I heard it, I said "That!" He yelled, hey, stop! Stop the reel! He asked, "Was that it?" I said, yeah, you didn't hear that. The engineer was like "It's fine, I've been working on this all night."

A lot of times, after we do the music the engineer is there by himself finalizing the song. The engineer said, "This is perfect." I told him, I'm not saying it's not perfect, but I'm hearing something." Davis asked me, "What are you hearing?" I said It's something. It's sharp, it's a sharp sound. I don't know what it is." He told me to watch all the lights on the meter, he said "When it's coming, I want you to say right now." We were watching the lights, at about 35 seconds into the song, I said it should be coming right now. Then you saw the light jump up. David said "Put it to track number six and turn everything off."

**BRUTHA BASIL**

TRAXSOURCE  
*Top*ARTIST of 2022

#93

In the 700,000 artist release environment Brutha Basil was ranked #93 in 2022

**BRUTHA BASIL**

TRAXSOURCE  
*Top*ARTIST of 2022

#93

TRAXSOURCE  
14  
VOCALIST OF THE YEAR

**BRUTHA BASIL**

**BEST OF 2021**

TRAXSOURCE  
19  
VOCALIST OF THE YEAR

**BRUTHA BASIL**

**BEST OF 2020**

#19  
VOCALISTS

3 consecutive years Traxsource Top 20 Vocalists

Mute everything!" It was on track number six and it was one of the keyboard parts, he was playing, and then suddenly he fat-fingered a cord and it went "iiiiimmp". The engineer was looking at me and said, "Yo, how the \*\*\*\* did you hear that?" I said, Dude, I'm a DJ. DJs hear stuff differently than musicians. I explained to him that why you see a lot of great producers are DJs because we have a different kind of perception, sometimes than what musicians have, because that's all we're doing and we're sometimes doing it in front of thousands of people and we learn how to separate certain things because we have to do a lot of things at one time. I knew I heard that noise, but I didn't want to say anything to the engineer, because I didn't want to insult him, It was the late Bruce Swedien. Bruce Swedien, he's won 5 Grammy's working with Quincy Jones.

*Brutha Basil has been a DJ for 51 years, releasing his first project as a Producer/Artist 33 years ago. He is now the CO-CEO of Brukel Music with Kelvin Sylvester, established in 2020.*

Kelvin Sylvester is my business partner and Co-CEO of Brukel Music. Our first song together (with another label) actually was the catalyst in starting our label. We creatively trust one another which has truly benefited the brand we've built. Brukel Music was established in September 2020, not even 3 years and already we've indeed in this industry become associated with projects of merit. Credibility is hard-earned in music, these days especially plenty take shortcuts, both myself and Kelvin believe in quality over quantity.

When George Floyd was murdered by the police, I recorded a song called 8:46. No one would touch it, they were scared of putting it out because it could have been considered a dark record, and it could have exploded because racial tensions were really high at the time. They said the message was a little too deep. So, I said "You know what, Kelvin? We need to start our own label." He was like that's wild you said that because I was thinking that same thing, so we started our label. We came up with the name, Brukel Music. "Bru" for Brutha Basil and "Kel" for Kelvin Sylvester. We put out 8:46 and Bedroom DJ Part Two on the same date.

Part One was our first release, but it was done on another label. How I met Kelvin? He wanted to work with me when he heard the beat to "The Freedom of Dance" that I made with Louie. He was at the Broom Odyssey 51st State Festival and The Freedom of Dance was the theme song of the entire festival. He said that for an entire day in London, that was the only song playing for six hours. He said, "I kept saying, who is this damn guy?" Kelvin Sylvester is my partner, and he's also one of the most musical producers, artists, and DJs that's out there in theory. Our number one musician, Yuki Kanesaka is a Berkeley professor, so everything that we do follows theory.

"Always remember that the one thing that keeps you fresh is when you're not repetitive, you don't do the same thing all the time, and that's one of the reasons why I never wanted to be put in a bottle and be pigeonholed." Brutha Basil





You have to almost be like a psychiatrist when you're playing music, you have to be able to analyze what's in front of you in the room, you have to be able to look around and see what's going on, see what's happening. You have to survey the entire room, not just because of what's happening in front of you at that particular moment, you have to think about the direction that you're trying to respectfully lead people in because remember, you're the catalyst, so if you put on the wrong record you take the risk of losing not just the dance floor, you take the risk of losing the entire vibe of the party. There are certain people that if you lose them on the dance floor, and you lose them one too many times, they're leaving. And you have to remember where you are because you could be at certain parties, and that stuff won't go over well.

Like somebody like Louie Vega, he has to play an entirely different format at each location he goes to. At Mr. East, he can't play the same way that he plays in Portugal or Spain. Even in chat rooms when you're streaming, if you see certain people, you already know some of the stuff you need to play. That's why when it comes down to like variety and the assortment and being eclectic, I always look to see who's in the chat. In order to engage the people, you have to pace yourself because people don't just want to be "bump bump bump" all night.

One of the things that you have to remember is that people are just like us, they want to lay back and relax too.

Sometimes, they don't even wanna talk in the chat. They just wanna listen, you can look at your numbers and see the amount of people in there, they don't have to write anything.

You just keep doing what you're supposed to do to keep them engaged because some people will tune in just to sit back and chill.



TAWANDA GRAY



# HOUSE CALLs with TnT

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# NAEEM JOHNSON

I used to position myself on the dance floor in front of the DJ booth so I could watch Naeem play. I would literally stare at him, captivated by his rhythmic motions as he mixed. I would try to figure out which beat in the music he was vibing to. Was it the bass? The horns? The drums? His movements are so methodical. One day he noticed me staring at him and gestured for me to come to the DJ booth, he let me hang out in the booth so I could see up close what he was doing.

First of all, I couldn't believe that Naeem Johnson let me come in the DJ Booth to watch him play! He was so nice, humble, and kind. I am a fan, and I am truly honored to have the opportunity to interview him, I always wanted to ask him, "What is it that captivates you when you're mixing? Is it the beat, the melody, an instrument, what is it?"

**"MUSIC IS A  
MINISTRY,  
DJS MINISTER  
MUSIC TO  
PEOPLE."**

**NAEEM JOHNSON**

*DJ Naeem Johnson*  
By: Dawn Monque Edmond,  
Editor-in-Chief, Deep House Magazine



# Establish your own Music Beat!

## Naeem describes his music style

I love vocal music; I love music that makes you think. A lot of times I play based on the way I feel. My selection will have you like, "Damn... what is he going through?" Maybe I'm feeling something, or something could be going on in your life. Perhaps I'm trying to tell a story. There have been many times that I've played places and I've had people come up to me with tears in their eyes and say, "Thank you, Naeem. I really needed that; I'm going home now. I'm good." And that right there, that's what does it for me. Music is a ministry, and my job is to minister music to the people. DJs are ministers; we minister to the people through music.

### *How would you describe your style?*

I'm old-school when it comes to DJing. I don't play for just the track and the total fast movement. Some DJs like the tempo to stay up, and the speed of the music is up the whole time you're listening, it's pretty much like a good workout. I come from an era where the music was different, the music wasn't like that; You can play up and fast, like a fast tempo, but then you would break it down, and you would start all over again and build that momentum back up. It's a little different, and I still play that style.



*Photos courtesy of Naeem Johnson.*



## Naeem Johnson's explains who influenced him to go into music!

My aunt, my mother's baby sister. My aunt was a music head and she used to babysit me. She would come home from work with all these records, and I would sit there listening to the music as she put on the records and dance around.

*Hear the music touch your mind and soul..*

*Who were some of your influences? What music did you listen to?*

I can remember being like, 9/10 years old, I grew up in the Weequahic Section of Newark. At the time I had a little Apollo 5 Speed Bike and I used to ride it across Schley Street to Club Eclipse. That first house on Schley was Harold Edwards House; Harold Edwards was the founder of Mark IV Disco.

I used to ride by his house, and he would have his garage door up and they would be practicing, at the time it was Harold, Slim, and Brother Big. They would open the garage door and practice in the garage. They had turntables and speakers, and they would be mixing, and every time we heard the music, me and one of my friends rode our bikes over to his house. I would stand to the side, listening to the music and watching them practice. Harold and Slim asked me, "You like this kind of music?" And I was like, "Yeah, my aunt plays this music." My aunt played all the records he was playing; Cool and the Gang, Patty LaBelle, and all of the joints.

Harold and Slim were my first big influences as well, in terms of the music. I kept watching them for a while, and then one day I ran into them at A&P on Bergen Street while I was with my mother. I said "Mommy! This is the DJ that lives on the corner on Schley, this is Mr. Harold, and this is Mr. Slim." They met my mom and told her "Your son always comes around and listens to us, we got him. No worries." They exchanged phone numbers, I didn't know what they were really doing until every time I came around, Slim would call my mother and say, "Miss Johnson, Naeem is around here with us. You don't have no worries. We got him."

Years later, I'm a teenager and I'm hanging out at the Terrance Ball Room, I run into Slim and Big, and they're like, "That's Naeem, that's the kid who used come around and hang out with us when he was young." Time goes on, and I'm a Junior in High School, on the radio for the first time, Timmy Regisford put me on WBLS. Tony Humpries, Shep Pettibone, Mally Mall, Mr. Magic, all those guys that were on the radio, but I was the only young guy from the Newark, New Jersey area to bless the radio station. When I started playing at different venues, Slim and Big would show up with their chests poked out to support me, they were proud.



There have been many times that I've played places and I've had people come up to me with tears in their eyes and say, "Thank you, Naeem. I really needed that; I'm going home now. I'm good."



# COLLECTION OF HOUSE MUSIC POWER- TURNTABLE MAGIC

*When did you first touch the turntables? Did the guys from Mark IV teach you how?*

I pretty much was self-taught. My parents bought me some turntables and I messed around. Since I like music, I wanted to work around it so I got a job at the Wiz, Downtown Newark. There was this guy, a younger brother named Mike Little, who would be in the back playing. He was good - he could mix. He took to me and really worked with me and showed me how to put two records together. I struggled for a minute, but once I got it, that was it! I went on a rampage, and I started buying music and doing gigs, and parties.

When I got on the radio, my aunt was ecstatic! Everybody was excited, they didn't know it would happen, I didn't even know; it just happened, I guess I was around at the right time. My Aunt had dated a DJ, who was also in the service. Something happened to him, I don't know if he got deployed or they broke up, but I know he went away, and I never saw him again. My aunt called me to her house one day and said I want you to see something.

She took me up in her attic and took the cover off this 50-crate record collection! She said, "They're yours. He never came back for them; it's been 5-6 years." When I tell you that everything that I could ever imagine that I wanted was in that collection. All I had to do was learn it, and I learned all 50 crates. Who are some of the DJ's that you follow?

There are so many DJs that I love; Chicago DJs - Terry Hunter, Stacey Kid, on the Gospel tip, Timmy Regisford is one of my mentors. Timmy taught me so much. I learned so much from him about the business. The music business as a whole, like how to conduct yourself, some of the do's and some of the don'ts in the business, and how to edit, how to edit music. I learned so much from Timmy Regisford, I owe him everything.

I love Louie, I love his style and I love him as a person. Joe Casal, so many! There are a lot of Japanese DJs that I really, really like. I've traveled to Japan for many, since the 90s. There are some really dope DJs out there.

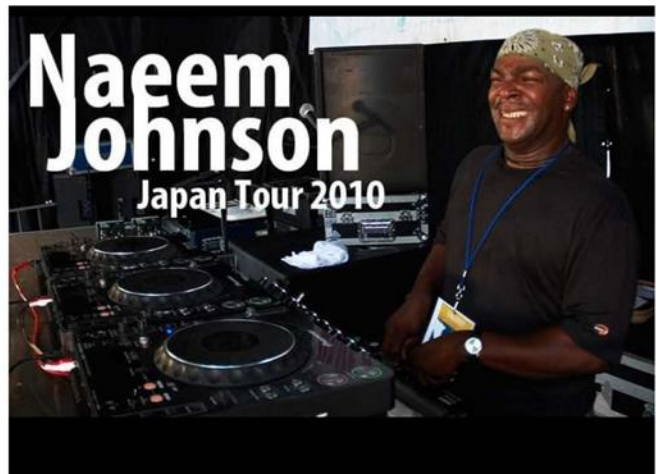
*How did you end up going to Japan?*

A very, very good friend, Dick Jones, he's a producer. He traveled to Japan very often. Back then there was no social media, but they had access to New York Radio, and they heard me on WBLS. They asked Nick about me, and he told them that we were best friends. They couldn't believe it! Nick returned and asked me, "You wanna go to Japan?" I said no way! You're kidding me!

He told me they wanted to book. We made it happen. I went to Japan for the first time and stayed for 3 weeks, I had 8 gigs. I've also been to Italy numerous times; Avellino, Naples, Rome, and Sardinia, the South of Italy. I've been to a lot of other countries, but Italy and Japan are the main two.

You get to travel the world ministering music.

*Yes, I started at a young age, and all of that - "this" - it's beautiful.*



*Who are some of the up-incoming young DJs that you're mentoring?*

Well, I wouldn't say mentoring. Mentoring, to me, is just having private conversations with all of them. They're like my little brothers. A lot of them, you know, came up under me. DJ Jihad - I had private conversations with him, helped him along the way with some things and he just took off. When I met him and heard him for the 1st time, I was like wow! This young brother is going to be something. I knew it, you know, and he is who he is today. I saw it in him at a young age. He's so poised and professional and can play. I have private conversations with all of them, but I think Jihad was more my mentee than any of the others.

*Have you had the pleasure of playing with your mentors?*

Oh man, I've played with Larry Patterson at the Zanzibar, and I played with the legendary Grammy award-winning David Morales on Wednesdays. Me and T. Scott were resident DJs at a club in East Orange, called Charades. I have had the opportunity to play at the original Shelter, and in Jersey, I spearheaded a club called the "Black Box." That was my spot.

*Does DJ Jihad remind you of you?*

No, he has his own style, he's created his own style. He has always been "bang the drum" even before he was banging the drum. That was a perfect name for him because you know Jihad can go in so many directions. It's just ridiculous.

They say, "The teacher teaches the student, and then it comes time when the student becomes the teacher." And now I'm learning so much from him, I can't keep up. He's always got some new innovative stuff, I love the new technology. People ask me all the time, would you rather play on today's technology, or would you rather go back to vinyl?

I would rather play on the stuff today. It's easier. It's more effective. I dreamt of this stuff that we do today when we were playing on manual turntables, I'm blessed to be here to see it. We lost a lot of my predecessors, a lot of the guys who taught and mentored me, Larry Patterson, Hippie Torrales, Tee Scott, Timmy Regisford, and promoters Al Murphy and Shelton Hayes, they brought me into the Zanzibar fold.

*Who are some of your favorites of today?*

A lot of the guys today were kids when I started. Some of my favorites of today, that are here in Jersey are Little Justin, he's been here before, he is reincarnated. I love Mark Francis, his energy, his personality, he's a force to be reckoned with. DJ Beloved, Jihad, Mark Lewis, and countless others. It's so many young guys that are doing it today. They're doing production, they are making a good name for themselves. I try to tell them that their personality is a major part of how they're going to grow and prosper in this business. So, stay small so you have room to grow and don't forget, your fan base is your everything. Nobody comes before your fanbase. You treat your fanbase with love and respect, all the time. I don't care what kind of mood you're in, you love on your fanbase because they will love on you, and they will take care of you until you decide to put that headphone down.

*You are very modest.*

People have carried me for many, many years because I'm down-to-earth, approachable, and I'm always grateful and humble. I've learned over the years to separate the music from who I am personally, I don't let that drive who I am as a person. If you don't know who I am, or what I do, you won't know, cause I won't say anything. I'm just Naeem. Always. And as a result, when people ask me, "Na, you're over 60, how long are you going to keep doing this?" I tell them, "Let me tell you like this, when the phone stops ringing, it's over."







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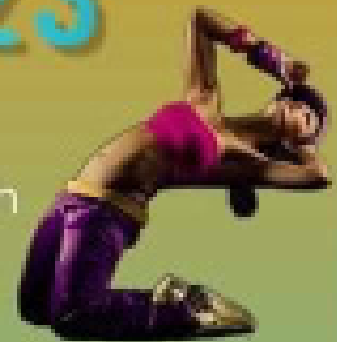
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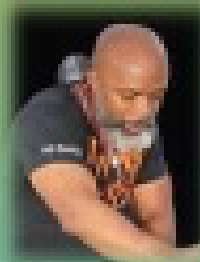
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*DJ Lineup*



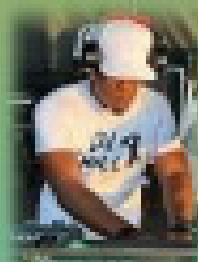
DJ Warren Stanley (NY)



DJ Roc Anthony



DJ Qua (WBLS)



DJ Chill X



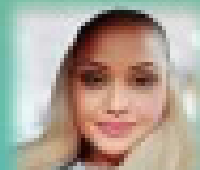
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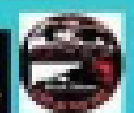
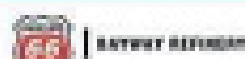


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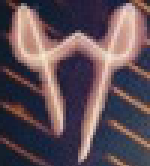
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