

DEEP HOUSE

THE HOUSE MUSIC MAGAZINE

June/July 2023

MIKKI AFFLICK House Empress

Producer | DJ | Label CEO | Entrepreneur
Speaks Candidly About Music's Past, Present, and Future

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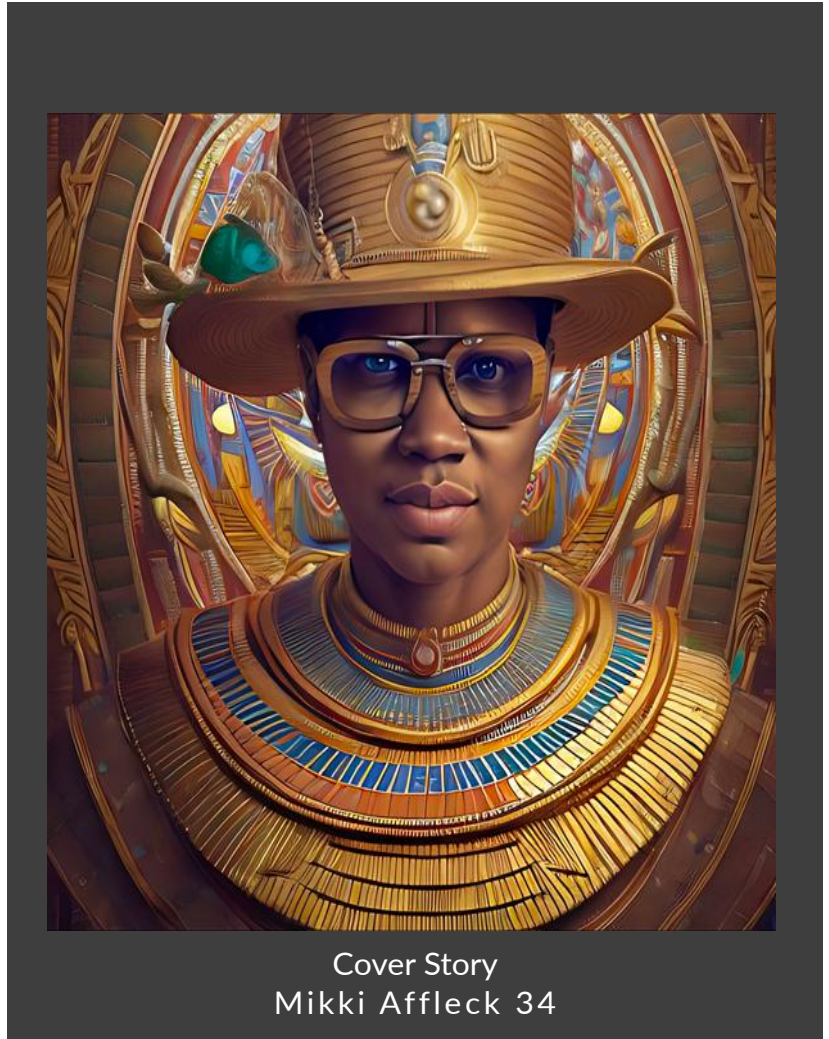
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Editor Note



DJ George A. has 25+ years in the entertainment industry, From working on Tours with City High, A Boogie, The LOX's, etc, to Co-producing Essex County's first Outdoor Concert/Festival. 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 HipHop being a Billion Dollar entity, and House Music 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 & Promoters. WE ARE DEEP HOUSE!

DJ George A
Owner

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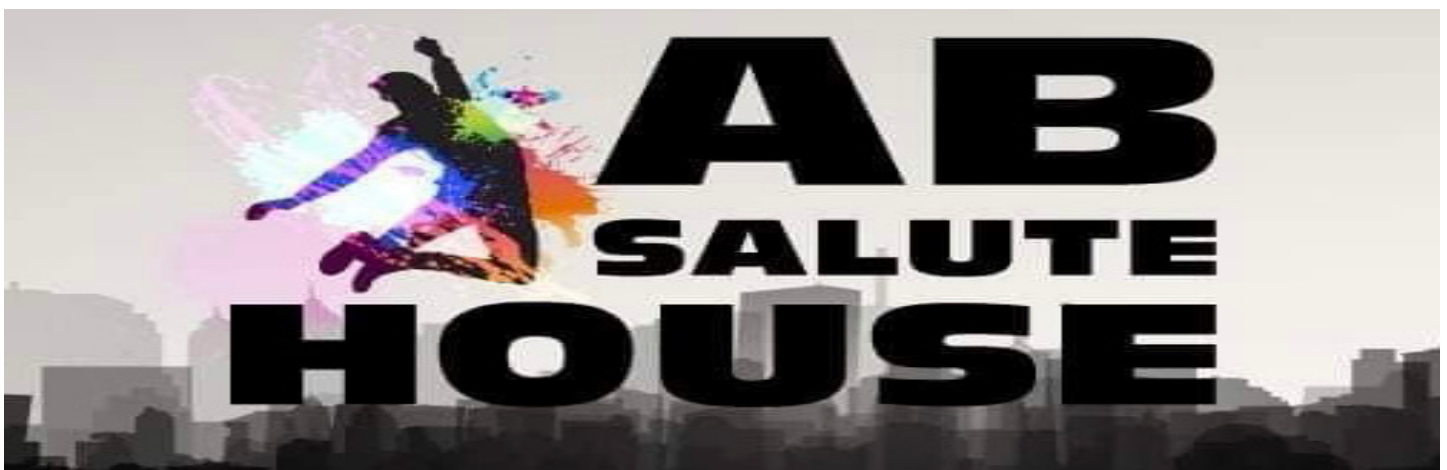
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Andrea Dialect is a woman motivated to inform, inspire and promote change. She is a writer, a journalist, photojournalist, life coach, mentor, motivational speaker and performance artist. Mz. Dialect developed a one woman show and empowerment workshops,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



DJ "MIXOLOGIST" RUDY: SPINNING THE SOUNDWAVES OF NY/NJ HOUSE MUSIC COMMUNITY

In the vibrant world of house music, there are individuals whose passion and dedication shine brightly, captivating audiences and creating memorable experiences. One such luminary is DJ "Mixologist" Rudy Williams, a talented artist and sound engineer based in Long Island, New York.

With a rich musical background and a commitment to providing the best in audio excellence, Rudy has established himself as a prominent figure within the NY/NJ house music community. Anchoring his performances on the popular Twitch channel "KMTV LIVE" every Friday from 6pm to 8pm, DJ Rudy brings forth a mix of musical genius and technical expertise.



A Musical Journey

Rudy's musical journey began at a tender age in Anchorage, Alaska, where he discovered his affinity for music. Drawing inspiration from a lineage of talented jazz musicians, Rudy's passion for self-expression led him to pick up instruments such as the trumpet, saxophone, and drums at the age of six.

However, the allure of DJing truly captivated his heart at the age of 14. The desire to forge his path in the music world propelled him forward, and Rudy quickly made a name for himself as a talented DJ across Long Island's vibrant club scene.

**WRITTEN BY ANGELA NEWMAN, MS,
MPA
FOUNDER/CEO OF ANGEL'S NPACT INC.**



Expanding His Horizons

As Rudy's skill and reputation grew, so did the opportunities to showcase his talent on larger stages. During and after his college years at Howard University, Rudy graced renowned venues such as NY Silver Shadow, Bonds International, D.C Tiffany's, LA Café, and Chapter 2, leaving audiences mesmerized by his electrifying sets.

Not content with just DJing, Rudy also ventured into providing sound systems for various House Music Festivals, including Commodore Barry Park, Far Rockaway Music Festival, and Coney Island music festivals. His dedication to delivering pristine sound quality and creating immersive musical experiences garnered him respect and admiration within the community.

Twitch Channel and Beyond

Continuing his pursuit of excellence, DJ Rudy now captivates audiences on the digital platform Twitch.tv/kmtvlive. Every Friday from 6pm to 8pm, he graces the virtual stage with his dynamic performances, blending genres, and weaving sonic tales that keep viewers hooked. Rudy's meticulously curated sets and impeccable mixing skills create an atmosphere that transports listeners to a realm where the power of music takes center stage.

— Profile

Investing in Audio Excellence

As a sound engineer, DJ Rudy understands the importance of having top-notch equipment to deliver an unforgettable audio experience.



Having invested thousands of dollars and countless hours in acquiring the best tools of the trade, he ensures that every beat, melody, and transition is executed with precision. Rudy's commitment to pushing the boundaries of sonic quality elevates his performances and enhances the overall impact of his sets.

DJ "Mixologist" Rudy Williams embodies the spirit of musical exploration and technical mastery. With a lifelong dedication to music, Rudy has evolved from a young prodigy playing jazz instruments to a revered DJ and sound engineer.

His contributions to the NY/NJ house music community are immeasurable, providing unforgettable performances at renowned venues and captivating a global audience on Twitch.tv/kmtvlive. Rudy's unwavering passion for his craft and commitment to audio excellence continue to shape the musical landscape, leaving an indelible mark on the hearts of those who have the pleasure of experiencing his sonic journeys.

As DJ Rudy enjoys the fruits of his labor, he reminds us all to savor the beauty of life and the power of music.



**INVEST IN YOURSELF FIRST
EXPECT NOTHING FROM
NO ONE AND BE WILLING
TO WORK FOR EVERYTHING**



TAWANDA GRAY



HOUSE CALLs with TnT
Where Music Culture
and Talk Radio Meet



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Dawn

SOULUVN

Williams

The International Artistry of Dawn "Souluvn" Williams. "The Music Speaks to Me. The Lyrics Come to Me."



As an Independent RnB/Soulful House Music Artist, Lyricist, and Singer, Dawn "Souluvn" Williams has a spirit, tone, and pounding beat that reaches international stardom. From being discovered on Facebook by Moises Modestro, gaining international recognition with #1 Charted hit single "New Me" produced by Johnny Santana, and releasing up to four singles in Summer 2023 alone, Dawn "Souluvn" Williams is implementing a legacy that is well worth watching, listening to, and sharing with the world.

Dawn reflects on her music journey filled with life's challenges, the beauty of her singing and lyrical talent, her belief in God's Grace and Love, and a passion for her constantly evolving craft of House Music.

Music Always BEEN IN DAWN.

A Passion Set in Stone.

Wynter: Music has been a part of you ever since you were a young girl. Tell me, what does the beginning of your career look like? You were originally discovered on Facebook, correct?

Dawn Williams: Yes, I was discovered through Facebook. Back then when I first started, I did what I do now-just singing but it was mainly RnB. Moises Modestro inboxed me and he said liked my voice. He wanted to do a song with me, and I agreed! He told me who he was, and I was just like "Okay"! I am a curious person and I've always liked House Music but back then I called it club music.

Wynter: Explain the ins and outs of "Release" that you, Moises Modestro, and Duane Hardin wrote together. How did this song come to be?

Dawn Williams: The title of the actual music is called "Funky Beep". But, when the vocals came, it was called "Release the Pressure". They just kept "Funky Beep" as the title.

Wynter: Did writing and recording the song come easy to you? Especially since you have been singing since a young age?

Dawn Williams: It was easy for me. It was recorded as a ballad; it was considered a slow song- "Release the pressure...and free your mind. You've got to release...". It was a slow song but by the time I heard the official release, it was much faster and upbeat. Modestro told me that he was making it Techno, more House. I was prepared and ready to hear it, and when I heard the final cut, it was amazing. I knew then that House Music was for me. That Club Music was for me especially coming from RnB, I was told that I had to simplify and lower down my lyrics and music. It was too hard, and emotional.



"I was born in New Brunswick, NJ, and always said to have an inspirational, powerful, and sensational voice so closely related to the sounds of Gospel. I've been singing for as long as I can remember. I'm blessed to share my artistry with the world". -Dawn Williams



*Dawn "Soullyn"
Williams*

*All Photo Source:
Dawn Williams*

Music
is apart
of
the life
you live.

Wynter: How did that make you feel, having to tone down your music style?

Dawn Williams: It made me want to do it even more! It wasn't shortly after the release that I was told that. When that song came out, I started getting a lot of feedback, especially internationally. With just "Release" alone. Johnny Montana hit me up on Facebook again and we released "Live, Love, Laugh". That did well. Well enough that he wanted to do another song titled "New Me". Frankie Feliciano did the remix and that went #1 on Traxsource. That was the start of Dawn "Souluvn" Williams. I wanted people to understand that I've always been Soulful, and you can't take that soulfulness away from me.

Wynter: Is that how you would describe your artistry and music style? Soulful House?

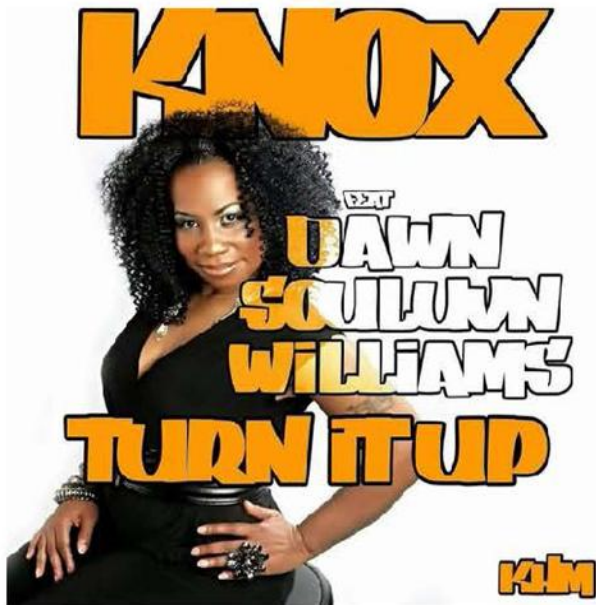
Dawn Williams: It's Soulful House mixed with everything. It's Soulful House, Soul House with RnB, Rock, and Pop, it's a piece of my soul in the music. That's why my name is "Souluvn".

"The vocals just come out. The songs speak to me, and the beat goes right along with it. The music speaks to me. Connects to my soul."-Dawn "Souluvn" Williams

Wynter: Who do you wish to work with next regarding DJs/Producers? How do you determine who you want to create music with? Perhaps other music artists as a feature/collaboration?

Dawn Williams: As an Independent Artist, a lot of things come to me. If I'm out and see someone I know, I'll go up to them and say, "We need to do a song!". Producers come to me or send others to me; I work like that. I go to the singers directly. I have a community behind me. I put people on and keep it moving. They shine, I shine. We collaborate and it's on and poppin' from there!





Independent Artistry

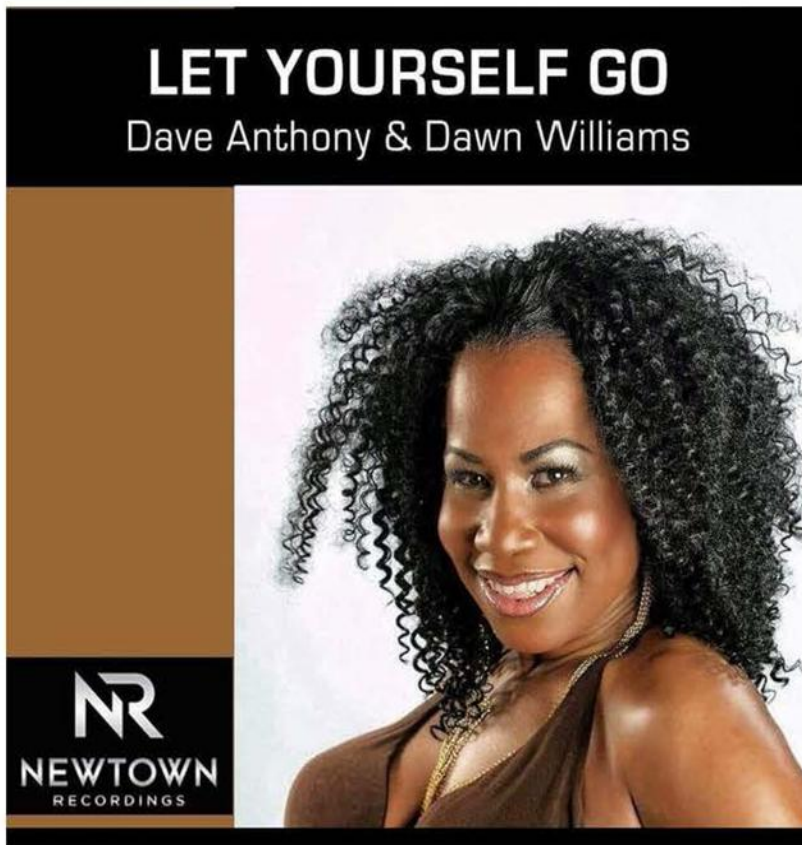
Dawn reflects on being an Independent Artist and where she plans to perform overseas!

Wynter: How do you promote your music as an Independent Artist? What platforms can Deep House Magazine readers use to listen to your music?

Dawn Williams: I have a label and it's called Souluvn Entertainment. Jerry C. King, a music artist and producer, helped me get my label started. He has a label called Kingdom Digital Music Group, and Souluvn Entertainment is a subsidiary of his label that is based in the Southside of Chicago. Most of the music that I release goes worldwide under Souluvn Entertainment. My music is promoted on every music platform available-Spotify, Traxsource, Apple Music, Pandora, iTunes, all of them.

Wynter: Have you traveled overseas to perform your music? If not, where do you hope to travel to?

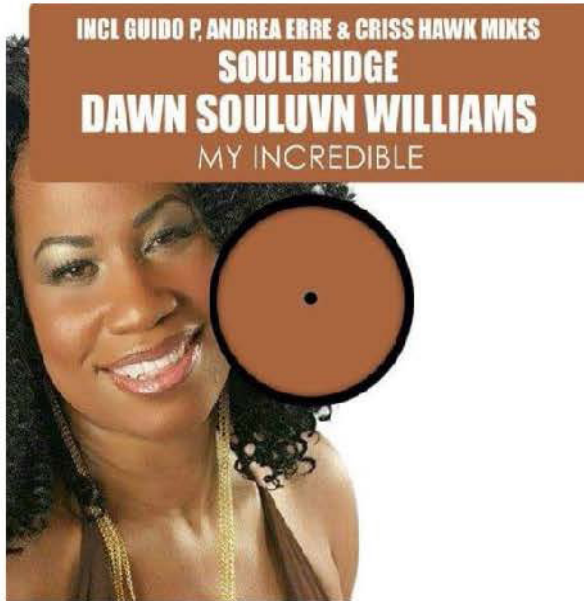
Dawn Williams: I plan to travel abroad to perform! When I was in the RnB scene, I did go to the Philippines. I had a manager at the time-Murad Muhammed, and he would help me promote my music even though he was a boxing promoter as well. I would sing at his fight parties. I did the national anthem in Las Vegas. I did the anthem in the Philippines too for the Pacquiao fight but other than that, I plan to travel everywhere. It's beautiful because people from China, India, Africa, and other countries tell me to come there and perform.



Listen

Feel

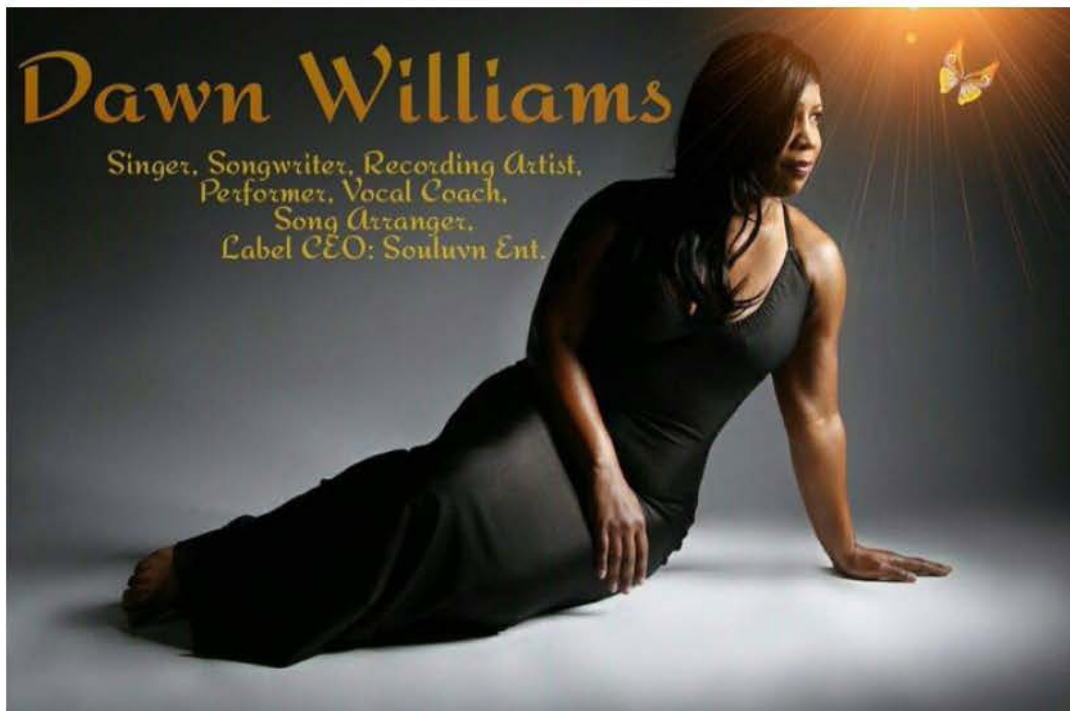
Vibe



Dawn "Souluvn" Williams Music can be found on all Major Music Platforms!

BETTER DAYS

IVE ANTHONY & DAWN SOULUVN WILLIAMS



Into The Soulful Vibrations of Dawn 's Music

Wynter: Let's dive into your music catalog. You lend your voice to many songs with upbeat tempos and rhythms. What were the messages, lyrical process, and music buildup behind your songs such as "New Me", "Appreciate", and "Thankful"?

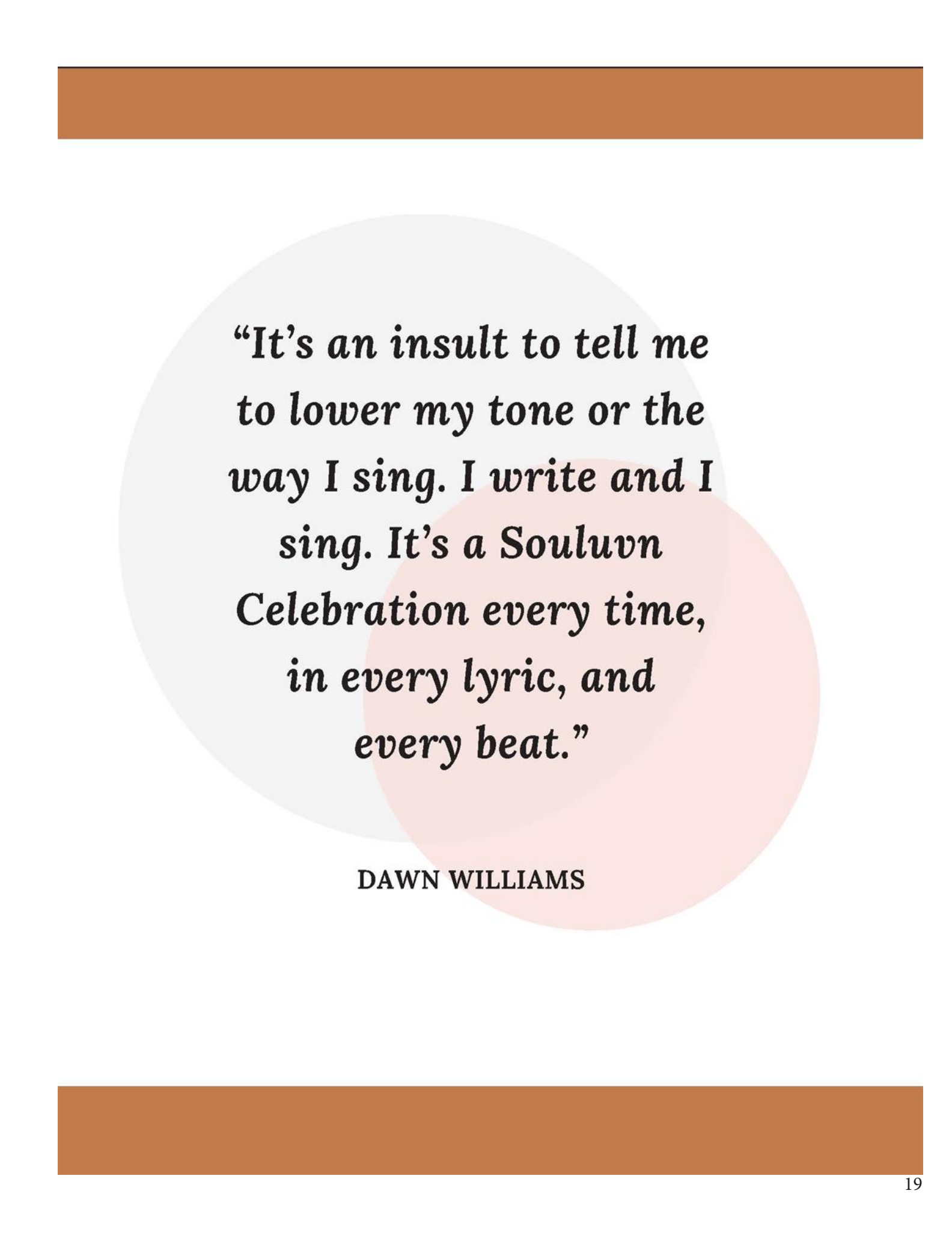
Dawn Williams: "Appreciate" was written by producer and artist John Milan. I believe he studied me when he wrote "Appreciate" and wrote it just for me. Those lyrics are something that I would write. At that time, I felt underappreciated and wasn't getting recognition as I should have. He contacted me via Facebook and wanted to work with me. I only had to sing it once and the words just came. I felt the lyrics, saw the vision, and then sang it. "New Me", produced by Johnny Montana and remixed by Frankie Feliciano was a huge hit and gave me a new life. A new leaf on singing music. I wrote that song in five minutes. When I heard the Frankie Feliciano remix, he put the lyrics to this beat, and it was a mixture of RnB and House Music. It was hard, heart-pounding. I felt that and listeners around the world heard me too. I performed the remixed version of "New Me", and everybody loved it. I got so much energy from that version and my audience.

"Thankful" is one of my personal favorites! It was overseas DJs called The Soul Creative who produced the song. They sent me this song and I heard spirituality, gospel, and life. I go deep into my songs, and it becomes a bodily experience. All I could do was listen to the song when it was first given to me. I had just had surgery and by God's grace, I was able to sing again. I had my voice and faith in God. God had me. I couldn't speak for two months but I heard myself singing in my head. The lyrics and music were still coming to me.

"Thankful" came to me in the end. I was able to record it when my voice came back. I have been through trials and tribulations and praised God in that song. It was an inner and out-of-body experience with "Thankful". It was #1 on the charts for over two months. Soon as my voice came back, I performed on a boat. I practiced and did not open my mouth till the performance. I opened my mouth and sang "New Me", I didn't even sing "Thankful".

It sounded good and that performance gave "New Me" a new meaning and a new leaf in my singing career. There's always a reason for everything. It was a new beginning for me, a new journey. I now fully understand the meaning of "New Me" because of what I've experienced. This is why I write. This is why I sing.





***“It’s an insult to tell me
to lower my tone or the
way I sing. I write and I
sing. It’s a Soulun
Celebration every time,
in every lyric, and
every beat.”***

DAWN WILLIAMS

"Music Is Soulvvn.."

Wynter: How do you want your music to be perceived? Where do you see your music evolving in the next few years?

Dawn Williams: In 10 to 20 years, I pray the younger generation gets more involved in House Music. I hope they are more accepting of it to help give them some peace in their life. House music is different, the messages are different, the lyrics are different, and the emotions are different. Gospel Music is the closest in terms of emotional and spiritual connection to House Music. I didn't understand at first, but House Music brings a spiritual presence to people's lives. I want the younger generation to understand that and connect to that. I always felt that too because I sing and write with praise, inspiration, and emotion. I never know who is connecting to my music. They could fall in love with my music and my music could be a healing experience for them. The first time I performed "Appreciate", a woman cried, and I cried with her. It makes me feel good to see and hear people love, feel, and appreciate my performances and music. It's always spiritual. Always emotional. Always high in love and joy. It's an ultra-body and soul cleanse.

Wynter: What's next for you for the 2nd half of 2023? New summer jams?

Dawn Williams: I just did a song with producer and musician Mark Lewis called "Far Out" that was just released two months ago. It's charting on Traxsource, and we'll collaborate soon on another song. I've gotten into the habit of putting myself first. I'm getting back into the swing of things. I'm easing in but I'm back in full force. Johnny Montana contacted me again and I recorded a song for him. It will be released in the 2nd half of this year. I will also work with the executive producer of my label - Derrick Ricky Nelson. For now, the song with Johnny Montana will be released soon. I have three to four releases for the rest of this year.

Wynter: Is there a mantra that you carry with you as an artist? Any advice for the younger crowd of House Music who hope to get into the business as well?

Dawn Williams: "Do Me, Be Me, Mind Your Business" is what I say all the time. If you do you, be yourself, and mind your business, then you will be fine. There's only one you so, keep it moving and you will succeed.





MCM



DJ OJI

A HOUSE MUSIC ICON MAKING WAVES FOR OVER 25 YEARS



INTERVIEWER: ANDREA
DIALECT/ ANGELSNPACT

DJ OJI, also known as The Original Man, is a world-renowned DJ, producer, and songwriter with an illustrious career spanning over 25 years. Born and raised in Brooklyn, New York, DJ OJI's passion for music developed during his college years at Morgan State University in Baltimore, Maryland. Since then, he has established himself as a prominent figure in the House genre, captivating audiences with his soulful and Afro House music. With numerous releases, residencies, and accolades under his belt, DJ OJI continues to leave an indelible mark on the music industry.

Q: What were some of the influential factors and experiences that shaped your musical journey while growing up in Brooklyn, New York?

A: I was born and raised in Brooklyn, New York, where I was exposed to various influences that shaped my musical journey. My father, a drummer and music collector, played a significant role in inspiring my love for music. His eclectic taste, encompassing artists like James Brown and Earth, Wind & Fire, greatly influenced my own musical preferences. Additionally, growing up, I listened to New York radio stations like WBLS and was particularly captivated by the influential Frankie Crocker. His impact on me extended beyond just music and would later manifest in my successful career in radio.

During my formative years, I witnessed the rise of Hip Hop, which left an indelible mark on me. My first encounter with a DJ was at a vibrant block party, and the experience ignited a spark within me. I knew right then and there that I wanted to be a DJ and immerse myself in that world. Thus, I began my journey as a Hip Hop DJ, a passion that would eventually evolve into House music in the late eighties. I vividly recall acquiring my first set of turntables at the age of thirteen. I was determined to pursue my dream, and I struck a deal with my parents—I purchased one turntable while they provided the other.

My inaugural DJ gig took place during my time at Morgan State University. I brought my turntables with me, and the first party I played at was actually my own. This event became a launching pad for numerous opportunities and opened doors to many other gigs. Although the specifics of my first paid performance elude me, I distinctly remember the feeling of getting compensated for doing something I loved.

THE POWER BEHIND DJ OJI

I'm uncertain whether I organized a party or if someone hired me to play at their event, but I do know that these opportunities arose from my initiative to throw my own party. I always stress to others the importance of creating their own opportunities and taking that leap of faith. I've always had an entrepreneurial spirit, even at a young age. I recall selling lemonade when I was just eight years old, stationed outside our front door. It's a story my mother enjoys sharing to this day, as parents often do. Apparently, I had a whole set-up with a sign and a stand, and I was quite vocal about my lemonade business. I took it seriously, and my first sign even had pricing details, including fifteen cents for "old people," which my mother amusingly made me change to "Senior Citizens." It's a funny memory that she still finds joy in recounting.

Those early experiences taught me the value of hard work and initiative. When my bike's seat got broken by someone, I lent it to, I had to buy a new one, just like with the turntables. My parents supported my aspirations by contributing to one turntable while challenging me to come up with the funds for the other. It was a nurturing upbringing that instilled a sense of responsibility and drive in me.



Q: Can you share some highlights from your journey as a DJ and producer?

A: DJ OJI: Certainly! Over the years, I've had the privilege of playing in various countries, including England, Hong Kong, and Japan. Some notable residencies that have shaped my career include Paradox in Baltimore, Club Red in Washington DC, and the DC Sanctuary. In 1992, I teamed up with my college buddy DJ Pope to form the duo Brothers in the Struggle. We also hosted the long-running "The Underground Experience" radio show in Baltimore and established our own record label, POJI Records, which has been thriving for over 25 years. I've been fortunate to collaborate with many talented artists and release records on esteemed labels.

Q: What songs or albums hold a special place in your heart?

A: DJ OJI: There are several noteworthy releases that I hold dear. Some of my favorites include "Smile" by Ed Ramsey, "That Viral Whistle Song" by DJ OJI aka The Original Man, and Tamara Wellons' "Lady (A Fela Tribute)" on POJI Records. Additionally, the albums "The Underground X-perience," "Spiritual Journey," "Dubstrumentals," and "I Can't Help It" by Carolyn Victorian are significant to me. These works have allowed me to express my creativity and connect with listeners on a deeper level.

Q: Apart from your DJ career, you're also involved in Collective Minds Organization. Can you tell us more about it?

A: DJ OJI: Certainly! I am currently the Vice President of Baltimore's Collective Minds Organization, which has been organizing House Music festivals for nearly 20 years. I have also had the privilege of hosting the Collective Minds Festival for over a decade. It's an incredible platform that celebrates the vibrant House Music community and brings together artists and enthusiasts from all walks of life.

Q: How do you approach your DJ sets and what inspires your music selection?

A: DJ OJI: When I approach a DJ set, I take inspiration from the venue and the crowd's energy. Each venue has a unique mood and ambiance that sets the tone for my music selection. I don't preprogram my sets; instead, I let the story unfold naturally. House Music, with its diverse influences, allows me to create a musical journey with a beginning, middle, and climax. The connection with the dance floor and the listeners is essential to me, as it fuels my performance and enhances the overall experience.

I play House Music, Soulful House Music, and what people would describe now as Afro House. I'm into House heavy. I've always been a percussion fan, which has always been a part of my music. I love "the drums". When I speak of drums, I'm talking about percussion instruments, congas, bongos, Djembes, and African and Latin influence instruments. When I was young, there was this event at the Brooklyn Academy of Music every year. I think it's still going on, but I do know that the founder has passed. It's called Dance Africa.

If you ever talk to anyone who has been to Dance Africa, they will tell you it was a major production in a Symphony hall-type theater. The Brooklyn Academy of Music is this big theater. They had group after group after group of African Dancers with the costumes and the acrobatics, and it was all in tune with the drummers. The presence of distinct drumming tribes within each group captivated my interest and drew me in.

Every venue I play at sets a unique mood for me, whether it's a residency or an event I'm hosting. The ambiance, decor, and even the darkness of the space psychologically influence the atmosphere. I never preprogram my music sets. While preparing for a gig, I may set aside certain songs or old mixes that I plan to incorporate at some point. As a DJ who started with vinyl, I used to select records, organize my crates, and let the story unfold organically during my performance. For me, there's always a beginning, middle, and end, leading to a climax—a narrative similar to a book.

Maintaining a strong connection with the crowd is of utmost importance to me. I never allow myself to disconnect because my purpose as a DJ is to forge a bond with the audience. Their energy and response are vital in shaping the atmosphere and creating a memorable experience. While I may occasionally get lost in a song or be deeply moved by its message, I always remain aware of the crowd's reactions and emotions. It's through this connection that the magic of music truly comes alive, and I strive to ensure that every individual feels the music and becomes an active participant in the shared journey we embark upon together. If they're not feeling the music, then something needs to be addressed. Although I strive to stay connected, there are moments when a particular song speaks to me, and I can't help but get lost in it. Some people might see me DJing and think I'm gone, but they're usually in that same transcendent state, so it's all good. On the other hand, there have been instances where things have become a bit convoluted. Sometimes, DJs receive excessive attention, and it's not the DJ who becomes disconnected but the dancers themselves.

That, in my opinion, is the issue. It's not a constant occurrence or prevalent everywhere, but I'm sharing some recent experiences. When everyone is fixated on capturing videos of the DJ while they're playing with knobs, it doesn't work for me. I want people to immerse themselves in the music, just as I do. While I don't mind being recorded or a few pictures being taken, my energy comes from the dance floor. When there's a rock star mentality surrounding the DJ, it detracts from the overall experience. True House Heads will tell you that most of us genuinely get into the music. I love the lyrics of the songs, and sometimes, certain tracks can move us to tears or evoke intense emotions. It could be a love song hitting you when you're going through a breakup, or it could simply be a joyous moment. House music encompasses every genre—Gospel House, Jazz, Latin, Afro, and more. It's infused with soulfulness, offering something for everyone to connect with.

Q: Can you tell us about your radio and internet radio show involvement?

A: DJ OJI: My first introduction to radio happened during my time at Morgan State University. I partnered with DJ Pope, and together we hosted "The Underground Experience" on 88.9 FM, one of Baltimore's longest-running House music radio shows. We actually have a record label together, Poji Records, which is a combination of both of our names. His name was DJ Pope, and I was DJ Oji, so our record label is Poji. Pope was a Communications major when we were in school.

We met in Chicago, and I was from New York, and we both had this mutual love for House Music. Morgan State University had its own radio station, and he petitioned to get a House Music show, and he was successful in that. He brought me on board, and I would do a guest DJ spot. About six years in, he left and went back to Chicago. After the show concluded, I launched my internet radio show called "The Underground Essentials," which airs every Wednesday on handzonradio.fm. My tagline for the show is "If everybody gives love, everybody gets love." Honestly, I'm not just a DJ in any of these situations; I am a personality and a DJ.

I draw inspiration from Frankie Crocker and his courage to pursue his passion, and I find great joy in following a similar path.

It's an opportunity for me to share my love for House music. This allowed me to implement my own ideas and have complete control over the entire length of the program, and it allowed me to give some other DJs the opportunity to give back. I always had a guest DJ and the sets were 45 min to an hour. We were prime time Saturday night from like 7 pm to midnight. When that ended, I was then offered the opportunity to do Internet Radio.

DJ Oji's journey as a DJ and music enthusiast is a testament to the power of passion, dedication, and an unwavering connection with the audience. From his upbringing in Brooklyn, New York, where he was influenced by his father's love for music and his exposure to the vibrant New York radio scene, to his early experiences as a Hip Hop DJ that eventually evolved into his exploration of House music, DJ Oji's path was marked by a genuine love for the art form.

DJ Oji is able to create distinct moods and stories within each venue he plays. Whether it's a residency or a one-time event, he allows the venue itself to guide the atmosphere, while remaining true to the flow and connection with the crowd. He emphasizes the importance of never disconnecting from the audience, as they are the very reason he is there—to share the music and create an unforgettable experience.

DJ Oji's approach is deeply rooted in the essence of House music, where the lyrics and melodies speak to the soul and have the power to evoke intense emotions. He believes in the unity that music brings, transcending genres and incorporating various elements to offer something for everyone.

DJ Oji Socials

www.mixcloud.com/djoji

IG : [dj_oji_aka_origianl_man](https://www.instagram.com/dj_oji_aka_origianl_man)

www.facebook.com/djoji2

His performances are not just about his own presence as a DJ but about the collective experience of the dancers and the audience, where the music becomes a conduit for shared joy, healing, and self-expression.

Throughout his career, DJ Oji has stayed true to his roots, honoring the legacy of those who influenced him, while consistently pushing boundaries and embracing new possibilities. His dedication to the art of DJing and his commitment to connecting with people through music have paved the way for his success and the respect he has earned within the industry.

As DJ Oji continues his musical journey, he remains passionate about the power of House music and the transformative experiences it offers. With every beat, every mix, and every performance, he continues to inspire others, reminding us that music is a universal language that has the ability to bring people together and create moments of pure magic.



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**The Atlanta House
Music Maestro from
Brooklyn**

**DJ Da
Vyne**
YOU ARE IN DA MIX

**By: AngelsNPACT and Hannah
Abiona (Contributor)**

Hailing from the vibrant streets of Brooklyn, New York, DJ DaVyne has emerged as a prominent figure in the realm of House Music. Growing up in the lively neighborhood of Flatbush and attending George Wingate High School, DaVyne's journey as a DJ began to take shape when he crossed paths with future stars like UTFO Whistle Howie Tee.

During this formative time, his DJ career kick-started, spending countless hours in Howie Tee's basement alongside other legendary Hip Hop DJs like Silver Spinner, Professor Paul, and Hitman Howie. DaVyne honed his skills as a cut-scratch DJ and even had the opportunity to briefly serve as the DJ for his childhood friend, Chubb Rock.



A DEVOTED FOLLOWING AND EVEN POWER IN HOUSE MUSIC.



With an impressive tenure in the music industry, DJ DaVyne's passion for DJing has been a lifelong commitment. He has been rocking the turntables since his high school days, and during his college years, he delved into the world of House Music. Alongside a small group of like-minded individuals, DaVyne frequented local clubs such as The Garage, Zanzibar, LimeLight, Palladium, and Dots, becoming a dedicated clubhead in the process.

Eventually, his musical preferences gravitated towards House Music, influenced by the heavy presence of Hip Hop and Reggae, as well as the mesmerizing sound systems of iconic venues like The Garage. DaVyne's distinctive sound and seamless blends have made him a sought-after DJ, earning him accolades and a devoted following.

When asked about his motivation for becoming a DJ, DJ DaVyne reflects that it wasn't a deliberate choice but rather a path on a journey of self-discovery. He approaches his craft with a deep-rooted desire to excel and be the best at what he does, hoping that his dedication and passion shine through in his work.

Known for his captivating style, DJ DaVyne's musical repertoire spans a wide range of genres, but it is House Music that truly resonates with his soul. House Music, for him, encapsulates an entire environment of love, peace, freedom, understanding, family, and community. It is a powerful force that connects people from all walks of life, and DaVyne strives to be a catalyst, perpetuating the fusion of happiness and love on the dance floor.



When asked about his greatest musical inspiration, DJ DaVyne points to the legendary James Brown and his funky drummer. The electrifying rhythms and infectious energy of James Brown's music have left an indelible mark on DaVyne's artistic journey, fueling his own creative drive.

Throughout his career, DJ DaVyne has gained invaluable business insights. From mastering the art of marketing to navigating the complex politics of the industry, he has learned to position himself as a quality product that customers are willing to invest in. Understanding the perspective of promoters and bringing value and profitability to their endeavors have been essential lessons learned along the way.

While DJ DaVyne has traveled extensively within the United States, he has yet to perform internationally. However, he eagerly anticipates the opportunity to share his love for House Music with audiences around the world. Dreaming of playing in renowned locations like Ibiza in Europe and South Africa, DaVyne believes that House Music is a universal language that unites people from all corners of the globe.

During the lockdown and pandemic period, DJ DaVyne utilized his time to reinvent himself. He delved into the world of live streaming, creating a platform called KMTVLive (Kompass Music TV Live). This Twitch channel serves as a hub for broadcasting house music content to the masses, featuring DJ sets and various elements related to the genre. As the entertainment world began to open again, DJ DaVyne's innovative streaming initiatives continue to flourish.

Looking ahead to the near future, DJ DaVyne has exciting plans in store. In addition to his DJing prowess, he is also a talented music producer, with several projects set to be realized before the end of the year. As a promoter, he organizes two signature events in Atlanta, Georgia. The first is the House Heads Picnic, an outdoor festival that attracts House Music enthusiasts from across the country to celebrate during the July 4th weekend. The second signature event is the Kompass Red White and Black Holiday Party, where attendees can immerse themselves in the joyous atmosphere of the season. Details and access to these events can be found on DJ DaVyne's Facebook pages or Eventbrite.

When it comes to collaborations, DJ DaVyne thrives on collaborating with like-minded individuals who possess different creative styles. As a DJ, producer, and promoter, he wholeheartedly welcomes great music and ideas that have the potential to create unique experiences and bring success to all involved.

DJ DaVyne's unwavering dedication to his craft, his passion for House Music, and his commitment to spreading love and happiness through his music make him a true force to be reckoned with. As he continues to evolve and explore the ever-changing landscape of music, DJ DaVyne remains a beacon of inspiration for both aspiring and seasoned artists alike.

A DaVyne Path



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R.O.A.R.

House Music, As Mikki Afflick Sees It...

We are honored to feature Mikki Afflick, House Empress, in this month's issue of Deep House Magazine. Mikki whose musical career spans over four decades in the genres of Soul, Disco, Club and House – on the past, present, and future of House music speaks candidly with us.



The House Empress, Mikki Afflick.

PAST

Mikki's roots started in Panama where she was born. Her dad joined the U.S. military to provide a better way of life for his family. While he was in the service, Mikki was raised by her mom and grandparents in Panama until her dad brought his family to Brooklyn, New York when Mikki was five.

"My early exposure to music came from my dad. He was a partner in a club that would have basement parties. He would also have two-day parties Friday night into Sunday morning, until 6am or 7am Sunday. It was the time of the Black Power movement in the early and mid 1970's.

It was a time when you would see speakers in windows as you walked to school. It was the day of going to the Empire Roller Skating Rink on Saturday afternoon in Brooklyn with pom poms on your roller skates."

PAST

Meet Mikki Afflick

CHILDHOOD

When I was about 9 years old, my grandmother would give me money and I would save that money so I could go to the neighborhood record store to buy 45's. They were about 50 cents a record back then. Then later 12" vinyl which cost \$2.99-\$3.49. I would go without lunch to buy my records. One night, during one of my dad's two-day parties, his system stopped working. I went to my bedroom and got my little all-in-one turntable set up, and man I had the people going crazy! They started calling me "LaMarr Renee" from WBLS, one of the female pioneer disc jockeys.

I started playing instruments at a young age when I got an organ from my mom's Godfather. I never got any formal lessons, but I would be playing the crap out of that organ. You couldn't tell me anything! I would have my sister sitting right next to me and I would tell her, "Hit this one, hit that one." She wasn't even two years old, but I had her with me banging on that organ. I was writing music, of course, I didn't know what I was doing, but I was doing it! I was writing a symphony!

When I was 12 years old, and since I had very good grades, my dad bought me a dual cassette recorder as a gift. When he gave it to me, it opened a whole new world. I would listen to the radio stations and with me having this dual cassette, I could do what is now known as editing. My dad heard a few edited tapes and would ask me, "Where did you get that?" I said, "I made it." He said "What do you mean you made it? How?" I told him that I just went back and forth on the recorder and cut the tape and glued it with clear nail polish. I didn't realize then that what I was doing was editing. The very first tape I did was with the song by Tavares, "Heaven Must Be Missing an Angel." I just loved that song as a kid, I don't know why but I did.



Early Producer In The Making - Mikki teaches her baby sister how to play the organ while writing a symphony.

When my family moved to Spring Creek on the border of East New York, I didn't have many friends. Coming from where I grew up - in an urban area - where we played outside, the kids in this new neighborhood seemed a little bougie. They didn't play outside and didn't know any of the street games. I was like "Oh man I don't like it here," so I stayed in my room with my radio, and watched my favorite TV show, The Sonny and Cher Show. I couldn't wait for Sundays to watch it. Cher was and still is my all-time favorite artist. Music became my everything. I was a loner; it was just me and my music. One of the few friends I had lived across the street and her father was a music collector. I tell you this man had a record collection that took up the whole living room, shelves and more shelves, wall-to-wall vinyl. I'd never seen anything like it in my life.

I would ask him "Who's this group, who's that?" He would tell me to go ahead and play his records. He had early Chicago, Linda Ronstadt, and my favorite band, The Allman Brothers. That's how I got into rock music, from his collection. I would later in life go on to meet and sit down and talk with Greg Allman a few years ago before his passing.

Into Adulthood-The Music Way

I always thought my dad had a huge record collection, but this man had a record shop in his house. The only other person who had more vinyl than my friend's father was my childhood friend, then later my DJ mentor John Juliano Jr. – DJ Hassan aka Peno. This was the New York promoter Nini Eternal Sol's husband. He also played at the Ozone Layer with David Morales in the early '80s.

I was the avant-garde, bohemian, punk rock, kid, who didn't fit into any cliques or follow the way other kids dressed or acted in my neighborhood. I was in my own world. I guess I've never really changed. In music, I found my escape.

In high school, I had a friend named Yvette and she had a brother named Vinny who had a DJ set up in his room. We would leave school and go to her house. The girls would be doing one thing, mainly talking about clothes and boys, but I wanted to be in the room with the guys learning the true art of beat-mixing music. Vinny taught me how to scratch, how to bring it back and forth, how to hear the first beat in the groove, and how to ride records. Everybody had two turntables and a mixer. My dad had a set up too. He had two belt drive Technics and a Gemini mixer. I was learning how to DJ battle in Brooklyn, it was no joke! It was serious business. Back in those days, where you came from in Brooklyn was how you DJ'd. Flatbush DJs played differently from Bed Stuy or Brownsville DJs. Your "hood" was your signature style. I was with the Flatbush DJs although I lived in a different area in Brooklyn.

During my last year of high school, and in my first year of college, I got bit by the Paradise Garage bug. It changed my life to the point that when I was supposed to go away to college, even after my parents paid tuition, room and board, I was like "Nope I ain't trying to go upstate and miss the Garage." I got bit by that bug so bad that I got thrown out of the house. My dad put me out because he got angry that I kept coming home late. He told me "You keep testing me, you keep coming home later and later, next time you stay where you're coming from!" I went out that Saturday night, Larry Levan played an edit I did. I planned on being home by noon, but I was so excited, celebrating with friends. My friends said, "You're already in trouble, you might as well stay out." I made it home by 9:30pm Sunday after leaving out Saturday late evening. My dad had packed up all my belongings, all my vinyl, and my clothes and left them on the front lawn, out in the rain. I had no place to go, but to a friend. The trains stopped running because it was raining so badly and all I had was \$20 in my pocket. I took a cab to Manhattan to live with my friend in her dorm room. I was crying in the back of the cab. I thought about jumping out and not paying. I told the cab driver what happened and that all I had was \$20. He said "I'm not going to charge you, but promise me you'll make something of yourself, don't be out there doing drugs or having a bunch of babies." I promised him.

Disco was fading and a new style of music was being heard. Not to get into who made House music first, but in New York and New Jersey, we had our own thing going on. We called it Club Music. Boyd Jarvis and Timmy Regisford by Visual, "The Music's Got Me". Timmy Regisford, Merlin Bobb, and John Robinson on WBLS, in New Jersey Tony Humphries at Club Zanzibar and Kiss FM, artists like Temper-Anthony Malloy's "Don't Do Me No Favors", Colonel Abrams, "The Music's Got Me", this was all early Club "House" music. We called it Club music back then.

If New York City was the king of nightlife how the hell would we not have our own style of music? I have deep roots in New Jersey in my early years of DJ'ing. I dated a New Jersey promoter who threw loft parties downtown Newark in the early '80s and was their resident DJ.



Mikki DJing at a private celebrity party in the 1980's.

PRESENT

I am truly growing into my greatness. Having had two near-fatal accidents back-to-back in 2011 and then one year later in 2012. It has taken me years to get myself together. I've been doing a lot of inner work and soul-searching because, at the end of the day, I have to be pleased with myself. I can't look for other people to validate me. I've been working on a healthier me, including working on weight loss and a better way of eating. It's been a long, close to two-year journey. I'm still striving to reach my goals. I'm doing this for myself. This is how I feel about my music. I use making music as my healing mechanism. Each track I produce is therapeutic for me. They are my babies. It's sometimes been hard for me to share them with the world.

To show you how long I held on to music, I just released a track produced by my two nieces, on my record label Soul Sun Soul Music which was established in 2009. I had it for about 10 years. I released it on my album called "Lost Road Trip" Volume 1. It's my early productions I did 10 to 15 years ago. Volume 2 is coming out later this year with unreleased tracks from 2004 to the present. Honestly holding on to music for that long and not releasing it felt like it was blocking my blessings. Once I released it I felt a load had been lifted from my shoulders. But one of the best things was having my dad be the first person to purchase it at midnight on the day of its release.

I have several projects I'm working on including my first album, which I'm excited about. You'll get to hear my many styles of producing and genres of music. I'm excited about recently releasing the track "Metamorphosis" on legendary A&R Gladys Pizzaro's (formerly of Strictly Rhythms Records) label Launch Entertainment. One of the mixes hit the top at #1 in less than a week. It's a great accomplishment for me making it my fourth #1 this year. Music today does not have longevity so it's groundbreaking for me to have a track with staying power.

I also have a production coming out with House music legend Marlon D, called the Darien Gap. It's an instrumental. The instruments take the place of vocals, but even with no vocals you still hear a story in the music. I can remember hearing instrumentals from back in the day and remembering how some tracks would take me on a journey. Tunes like "Double Journey" by Powerline and E2-E4. What's missing in today's music is the journey. I hope with my music I bring back that feeling. "Da Stankness" after several months is still strong on the dance charts, I produced that in my likeness "If Mikki Afflick was a track then... there you have it." There are many producers whose music I admire.

My mentor David Morales would call me during the pandemic to check on me a few times a week, to make sure I was okay and to make sure my music was on point. He's a great mentor. Louie Vega, Osunlade, Joe Clausell, ABICAH Soul, and Ron Trent to name a few are all those who inspired me when I produce. Also, Ultra Nate, I admire her staying power in this business as a singer, songwriter, Dj, and party promoter. There are many but those are my favorites.

I don't like to rush my music. I often have tracks that are years old before I release them. People sometimes ask, "When are you putting them out?". I'll tell them "When it's great, I'll release it". I don't like releasing mediocre music.



Mikki with mentor David Morales in Croatia.



Mikki Afflick night clubbing in NYC.

"I've learned nothing happens in this life until God and the Universe say it's supposed to."

-Mikki Afflick

If there is anything that I would never do again, it's holding on to music and not releasing it and sharing it with the world promptly. I had to learn discipline in producing music. I can thank Josh Milan for taking the time to sit with me and mentor me in respecting the art of production. Having a very supportive partner is key. My life partner is my greatest cheerleader. Good friends who support you are also key.

I am a Grammy Inductee (2021) and I do not take that lightly. I must thank Louie Vega and Yvonne Turner for grooming me as an inductee. I still have hopes and dreams of being nominated and winning a Grammy.

Although I've submitted my music to be considered in the past, it hasn't been recognized yet. It would be great if I were to produce more commercial music by working with mainstream artists like Rhianna and Beyonce. I'm working with younger producers who are into R&B and Hip Hop. I produced Hip Hop tracks in the early 2000s. I want to have a broader base and not limit the music I produce.

**Looking to
Faith.**



Mikki Afflick in the studio producing upcoming track.

Future

At one time or another every track has to be broken, right? So why is it that we are so stuck in the past? I feel it's very important to talk about this. I love my classics, but it is very important to feature new music and new producers, and American-based producers as well. Think about it, back in the day when we were going out to clubs, if the DJs played classics that were 40 years old at the time we would have been listening to Cab Calloway, Duke Ellington, and Ella Fitzgerald. We would be hearing Hi-De Hi-De Ho (1934). Chubby Checker, "The Twist" (1965). At this point classics should not be going back 40-50 years. Why do we continue to do this? Going back 20 years to 2003 is a long time. Can you name a track from 2003 that resonates with you? Hmmm, no! That's the DJ's fault. We're stuck. It doesn't end.

The younger DJ's are even becoming stuck. They don't have to play the same music their mentors play. It's a great injustice. If you are 17 to 24 years old, you should be playing and learning to produce music that's going to bring your peers in and get them familiar with this genre of music. If they are listening to Chris Brown, H.E.R, then try remixing these artists' music. I know people our age may not want to hear it, that's what they should be playing to get their peers interested in the genre. They aren't having their peers come out and support, so when they get booked, they play what the crowd wants to hear (our age group). Where are the 18-22 year olds? If they are your friends, get 10 of them and get them to bring friends and listen to this style of music. They may like the music. It's not happening however because they are stuck in our age group.

Back in the earlier days we were considered kids and we partied with the older generation. This is not happening in the Black Soulful House Music Community. It is happening in the White Techno and progressive community with their DJ's. But promoters rarely book Soulful or Afro-Black DJs for these venues.

I was having a conversation with a friend of mine who's into Techno – EDM – Electronic Dance Music – and was just at the Brooklyn Mirage. I asked him how much the tickets were, and he said \$180.00 each. He bought two. How many of us will spend that money to see our favorite DJ? I'll be honest, we don't even support our own at a weekender for \$100 with line-ups featuring our favorite DJs. We get mad when DJs change up their style of playing because they are trying to make a living. Our people try to pay us little or next to nothing for the "Love of House".

I'm excited about playing in Egypt this October for the Tambour Cruise. It's a dream come true to be spinning with top DJs for this once in a lifetime experience. I will also be starting a monthly residence in Brooklyn this July called Heal. I'm excited because I'll be curating the parties based on my vision.

Although we go through highs and lows with House Music, it's my passion and it's future is bright.

Interview by: Lisa White

You, as a DJ, must leave the dancers with at least one vocal track that makes them remember the night. What track was the anthem for the night? The DJ has to touch your soul.

- Mikki Afflick



CONNECT WITH MIKKI AFFLICK

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Mikki Afflick on Facebook
<https://www.mikkiafflick.com>.

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**TRIBAL
EXPRESSIONS**

Deep House Magazine's Interview with NYC's DJ Disciple

Our upcoming book, *The Beat, The Scene, The Sound: The Rise, Fall, and Rebirth of House Music in New York City* offers a comprehensive account of the house music scene. What inspired you to document the history and evolution of house music, particularly in the context of New York City?

DD: Much of this history has not been recorded. I grew up in the same building as Grandmaster Flowers, one of the first mobile DJs to mix two records together in sequence. Strafe lived across the street from me, whose hit "Set It Off" was one of the most sampled songs of all time. I've documented house music since 1989, through radio station WNYE 91.FM, Streetsound, and Mixer Magazines. In 1997 I joined Psuedo.com, I was one of the first American DJs to vlog internationally. I did my own documentary with The Next Level Party on YouTube in 2007. I believe that large sections of society today do not recognize house music for the legitimate American musical tradition that it is and that very few folks have a grasp of the musical innovation, technology, artistry, and economic/societal backdrop that came together to allow it to grow in the first place. Our book aims to lay those narratives out.

Through interviews, personal stories, and historical photographs, your book delves into the pivotal moments and cultural movements that shaped the house music scene in NYC. Can you share some of the most impactful sociopolitical events or periods that you discuss in the book and their influence on the genre?

DD: House music was effectively pushed out of the US beginning in the late '80s through the '90s. The War on Drugs, the AIDS epidemic, the crackdown on raves, and, especially in New York, former Mayor Rudy Giuliani's zero-tolerance policing and quality of life improvements all made life as a house DJ harder and harder, if not impossible. House music would have gone extinct in the US if it weren't for the fact that it became so popular in the UK and Europe.

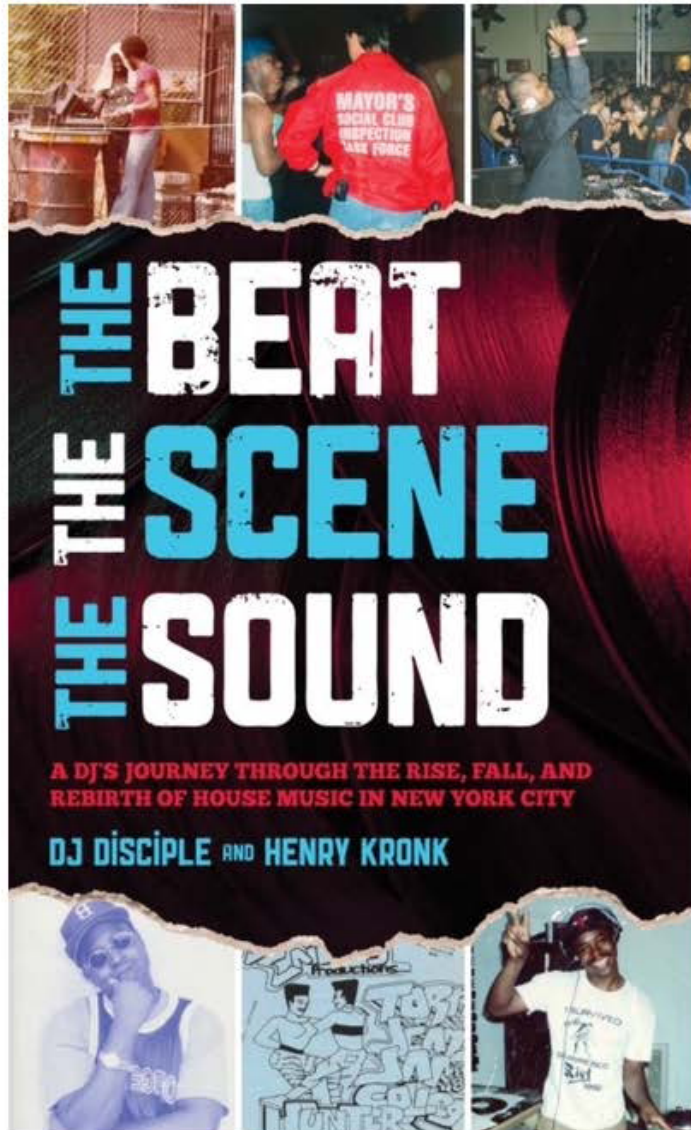
That brings me to another point our book highlights. In the '80s and '90s, folks we consider pioneering innovators today like Marshall Jefferson, Larry Heard, Frankie Knuckles, Adeva, etc. were making what, in the U.S., were pretty much considered underground records that were published on independent labels. Some of these records somehow not only found their way to the UK but charted. Some made it to #1 on the Hot 100. They were then able to tour the UK and Europe. Starting in the '90s back in the US, we saw many clubs we used to play at shut down in New York or switch their focus away from house. But then we, in turn, were able to tour the UK and Europe and earn most of our income overseas. The UK not only kept house music alive but brought further innovations to the genre that then returned to the US in the form of EDM in the mid-2000s. I was one of many American artists that lent their hand to UK genres, like UK Garage.



**Pictured-
DJ Disciple at Botanical Gardens**



**Pictured-
DJ Disciple Set**



Significant Contributions

As a pioneer and veteran of the house music scene, what do you believe were the most significant contributions of DJs, promoters, and fans in shaping the culture and evolution of house music in New York City?

DD: That depends on the scene that resonates with you most. Clubbers identify their best moments with the DJs, promoters, dancers, and artists that touched them the most in their time. Wild Pitch and Choice was after The Paradise Garage and before The Shelter. The Underground Network was the last of the best Industry parties. The New Jersey scene with Naeem Johnson continues to resonate today. The bottle service scene produced DJs who are still relevant today. The late 2000s cover a multitude of deep house events. Ain't Nothing But A House Party with Jellybean Benitez, Together In Spirit with Herb Martin and Wil Milton, Soul Summit in Fort Greene. My Next Level Party documentary covers most of the players in that scene.

You've mentioned iconic clubs such as Palladium, Zanzibar, and Studio 54 in your book. Could you share some memorable experiences or stories from these venues that highlight the spirit and essence of the house music scene during that time?

DD: In 1986 Wednesday nights at the Palladium were free for most college students. After my rehearsal with the Cathedral Choir at The Greater Refuge Temple church, where I played drums, I'd trek down from Harlem to the 14th Street location. My nerdiness stood out as I'd take notes watching Roman Ricardo jotting down house tracks he would play during the night like a DJ booth groupie. Back then you could go up to a girl, she'd vibe you out and you could dance with her just like that. I'd get a lot of "no thank yous" on the dance floor.

I was always wearing the wrong sneakers and gear to look that impressionable. A friend showed me how to 'House dance' at the Palladium. He let me know that it's okay to dance by yourself and still feel the music. At first, I always looked too wacky when I was doing it myself, but with his help, dancing to house music made me fit right in.

The book explores the resilience and unseen determination that kept the house music scene alive in New York City. What are some examples of the challenges or obstacles faced by the scene, and how did artists and enthusiasts overcome them?

HK: As many of our sources attest, one big challenge for anyone throwing an underground party in the '80s and '90s was walking the line between the law and the law's competing organizations. DJ Romain, who played clubs like the Limelight and Club USA along with the mobile party Save the Robots, describes how they would have a system to warn everyone when the cops were on their way. They would use flashlights to signal between the door, the bar, and the DJ booth. When the authorities were inbound, everyone hosting the party would rush to hide the alcohol under the floor. Others, like Trevor Biggs and Patrick Lafontant who worked with Gregg Daye at Wild Pitch, told us how they might be having a good night, but then someone they didn't recognize would drop by and ask who was running the party. The only way he walked away happy was with an envelope in his hands.

Pictured-DJ Dicile and Henry Kronk Book Cover

DD: In the book, we describe house music as a three-legged stool. One leg is composed of the people who make the music: DJs, producers, vocalists, studio engineers, etc. The second leg represents the music distribution: radio stations and record labels. The third leg is represented by the places where the music actually gets played and makes the people dance: the clubs and parties. Throughout the '70s and '80s, each leg of the stool was vibing and thriving. Generations of artists were cutting their teeth and developing new genres of music. Clubs were benefitting from the golden age of high-fidelity audio technology and low rent. Radio, including WNYE 91.5 FM's New York's Best Kept Secret, pervaded all walks of daily life.

Now, at the same time, the city itself was a little worse for wear. Waves of violent crime, spurred by crack cocaine, ripped through the five boroughs, reaching a peak in the early '90s. (The entire country experienced that crime wave, but it was more pronounced in NYC.) Mayor Joe Lindsay's reorganization of the FDNYC had disastrous effects on lower-income neighborhoods. Between 1970 and 1980, 44 census tracts in the Bronx lost more than 50% of its buildings to fire. Seven of those tracts lost over 97%. Between 1970 and 1980, when the overall U.S. population grew by about 10%, New York shrank by roughly 10% (from about 7.8 million down to 7 million). My dad, William Banks worked for Underwriters Salvage Company. He would do the inventory and fires that occurred in New Jersey, The Bronx, and as far as Chicago. Somehow, house and hip-hop emerged out of this chaos.

Speed up to the '90s, it was common for politicians to promise to get tough on crime. Democratic Mayor David Dinkins (1990-93) significantly expanded the NYPD and put in place a number of reforms that, in hindsight, appear to have been effective. The crime wave crested and broke while he was in the office. But in the '93 race, he narrowly lost to Republican challenger Rudy Giuliani, who promised to do even more. And that he did. Giuliani kicked Dinkins' initiatives into overdrive and put in place zero-tolerance policing. In a nutshell, this means punishing minor crimes with the utmost severity allowed under the law, with the belief that it would discourage more serious crimes. He also 'cleaned up' high-traffic city spaces by forcibly moving unhoused folks and panhandlers to other areas.

Perhaps most nefariously, he set out to close down as many nightclubs as possible. He did this by turning to the archaic, racist Cabaret Laws that were still on the city books. These were created during the Jim Crow era to block White and Black folks from dancing together on the same dance floor. They required clubs to have an active Cabaret License to operate a dance floor. Now, in the mid-'90s, you would be hard-pressed to find an outwardly racist club owner. But you could throw a rock and hit a dozen clubs that had decided that navigating that Cabaret Law red tape and fees wasn't exactly on top of their to-do list.

And so, using this law that no city politician had bothered to repeal (the laws weren't repealed until 2016), Giuliani set about systematically closing down all the New York clubs that the administration felt didn't fit their model for the city. In other words, Giuliani kicked out one leg of the house music stool.

This had a direct effect on many house DJs. There were suddenly fewer and fewer spots to play on any night of the week. Two things happened as a result: 1) mobile, underground parties--like Wild Pitch, Cafe con Leche, House Nation and Save the Robots--grew in popularity, and 2) many New York DJs began looking outside the city for work. To make a long story short, they found it first in the UK, then in Europe, then in other American scenes, and eventually, in other countries and other continents around the world.

How has house music transformed and adapted from its inception in the 1980s to its place in the modern EDM scene?

DD: Label branding was big in New York in the early 90s but in the late 90s, the UK and Europe took over. The biggest difference was radio representation. We had a lack of it but in Europe, they didn't. My generation of DJs toured heavily on CD Mix album releases. Clubs carried the same business model. Cream, Hed Kandi, Pacha, and others cultivated anthems from DJs and parties that best represented their sound. Parties like the Ministry Of Sound had an 'Innovate or Stagnate' mentality. When "Work It Out" appeared on their CD, The Annual in 2008 it had other American producers on it. A year later you could see the UK and more European influence. In 2010 there was very little presence in the UK CD market.

Technology changed too. Reel-to-reels were popular in the early eighties. I would play off of cassettes and acetates in the early to late 90s. In 1999 is when I bought my first pair of CDJs and things changed at that point. Ten years later (2010) we had a generation of Traktor and Serato DJs. In 2023 a DJ can have a record collection in their pocket. As highlighted in the book, the bottle service scene in New York also helped facilitate a festival-worthy sound.

What are the key elements or characteristics that have endured throughout its evolution?

DD: New communities of house dancers. Since its start house dancers played a key role in nightlife. They take their craft as seriously as the DJs. In the 2000s as clubs got smaller, DJs and dancing culture got bigger overseas. There is always a new set of DJs who cater to dancers in the Big Apple. People think of Funkbox with Tony Touch or Sole in the Horn with Natasha Diggs, but there are other venues that are smaller, like Ejoes House on 3 Bleeker Street, in Manhattan



MUSIC MIKAES THE WORLD GO ROUND.

Throughout your career, you've played at numerous venues around the world, including the Ministry of Sound in London, Cream in Liverpool, and Hard Times in Leeds. How have these international experiences influenced your perspective on house music, and what unique contributions does New York City make to the genre?

DD: When I played at these famous venues I always made it my business to have music no one ever had before. I pride myself on getting new music from a collective of other producers who were making hot music. The internet allowed me to also share music with other European DJs in the 2000s. DJs can create a pool of music among each other. The more you connect with other DJs, you'll find yourself growing in ways you hadn't thought of before. In the book, we discuss how trading music with DJ Ruff and Baggi Begovic landed me gigs in LA and Amsterdam. In New York, that connection happened with me, Naeem Johnson, and Carlos Sanchez. In the book, we show how often I traded music with DJ Camacho. These exchanges made for incredible bonds.

Achieving success in the music industry often requires a strong team. Can you tell us about the team that supports you and helps you achieve your goals? What roles do they play, and how do they contribute to your success?

DD: The book outlines the importance of management and agency in DJ Culture. In order for you to grow as an artist it's important to have a good booking agent, manager, publicist, and lawyer. When I was doing Feel Real in New York, Becky Nunez helped me with the bookings. She was our host. We booked five to six DJs a week in 2018. DJ Rimarkable, Rissa Garcia, DJ Nubian, Oveous, and Phil Hooton played at our events. We broke in new talent never heard of before. My attitude was their success was my reward. If we give DJs a platform and they thrive in it, it's better for the scene. I first learned about this from people like Samir Hall, the first promoter to bring DJs from New York to Atlanta. He came under the pioneers of Ron Pullman and Tedd Patterson (pioneers of house music in Atlanta). Club Masquerade was my first venture in the Atlanta area, where Lil John (the rapper) opened for me. Being in his Junior year, Hall worked under Almost Underground Productions which started in 1988. He bought Bobby Konders, DJ Camacho, DJ Red Alert, and The Jungle Brothers. They had a lock on all the DJs from New York, New Jersey, and Connecticut. He was inspired by Sir Haj who was bringing that Chicago energy to Atlanta at the Metroplex, another great club in Atlanta. Ron Pullman was the resident DJ whom I later played with at Plastico. He was loved by clubbers all over that area. Today Samir is part of a group that supports and sponsors DJs and artists in the same line as what Red Bull Academy has done. The visions that people like Samir have inspired me to put teams of people together with the same goals in mind.

Managing the various aspects of an artist's career is essential for long-term success. Who manages you and your career? How do they help you navigate the industry, make strategic decisions, and ensure that your artistic vision aligns with your professional goals?

DD: If you're a DJ today it's more difficult because back then you could be small and grow into a large or extra large following as a DJ when it came to spaces. It was more organic back then. I only had one manager. Her name was Kim Benjamin. She is also outlined in this book. I was a studio collaboration rat. Michele Chiavarini, Jeremy Sylvester, Gerald Elms, and Warren Clarke kept me busy with continuous projects. Kim helped me with doing all the deals that would land me in movies, commercials, and plenty of compilation CDs. When my daughter was born I didn't want to travel anymore. I didn't want another manager either. She was the best to me.

Collaboration can be an exciting and enriching experience for artists. Who are some artists or producers you've enjoyed working with on collaborations

DD: Michele Chiavarini for me is the best keyboardist on the planet. The man has worked with Joey Negro and DJ Spen. "Fort Greene Jazzmatazz" showcases the best of his musicality. Gerald Elms is just as great. His keyboard solos on "Steal Away", (a song I did with Dawn Tallman) were so good that I never wanted to touch the record again after that.

What qualities or attributes do you look for in a collaborative partner, and how do these collaborations enhance your creative Process?

DD: I'm great at song arrangement, knowing what sounds work best with the vocals I have so I could bring out the best in that production or collaboration. Finding the perfect beat to work with the vocalists usually takes a minute. All these attributes make an effort of being on one accord when you are collaborating. It's always best to have a partner who agrees on the direction to take a song. It may be Tech, soul, or afro styles. Making up your mind between each other is key to the success you'll find yourself having.

As an internationally renowned DJ, you've played in numerous cities around the world. Which cities do you particularly enjoy playing in, both nationally and internationally, and why?

DD: I enjoy Aruba. They have a unique connection with Dutch artists. Colombia is in that same vein. There is a soulful and electronic audience in both of these countries, but a collection of new DJs are growing in these areas and it's only going to get better for them.

Are there any specific venues or crowds that have left a lasting impression on you?

DD: You can't go wrong at Funkbox when they do Chelsea Music Hall. The best dancers still party with Tony Touch. I love it. Voodoo Ray left an incredible legacy behind.

When performing in different cities or countries, how do you adapt your DJ sets to cater to the preferences and energy of the local audience?

DD: Working with the resident DJs helps you understand the musical appetite of what music policy your crowd will enjoy. I always come an hour early to hear the DJ before me. I can get a true understanding of what the DJ before me is doing right or wrong. Knowing the crowd's musical appetite is key to having success with them.

Are there any specific techniques or strategies you employ to connect with the crowd and create an unforgettable experience?

DD: Before you start always have at least a folder filled with music they might be familiar with. Every community has its own "anthems" or "styles" that they prefer. Don't do Afro if it's an EDM crowd. If it's an older crowd, it's ok to go into some classics. Always try to meet the crowd where they're at and build from there.





Pictured-DJ Disciple

What values or principles guide you in staying true to your creative vision while also staying relevant in the ever-evolving music landscape?

DD: Always help the next person out. If they don't have something and you do, don't be afraid to share. Everyone can't do everything, but everyone can do something. Being humble is the quickest way to succeed. When you have the right attitude, there's nothing that will hold you back from succeeding. I never frowned on other scenes.

The book highlights how I was drawn to various musical movements. Being true is not all about staying in the same place. Being true is about taking your talents and evolving with preparation for your opportunity.

As a veteran in the house music scene, what advice would you give to aspiring DJs and producers who are looking to make a name for themselves in the industry? Are there any key lessons or experiences from your own journey that you believe are crucial for their success?

DD: If you're in the studio find your sound. Collaborate with others. Delegate responsibility and don't try to do everything yourself. If you're a DJ, find other DJs to connect with. Build a strong network. Learn from each other. Value yourself. Don't do anything for free unless you are learning from it.

Looking ahead, what are your plans and aspirations? Are there any specific projects, collaborations, or goals that you are excited about and would like to pursue in the coming Years?

DD: I've done 4 albums in the last two years. I want to do collaborations with singers from my area and give them a platform. I want to go back to the UK to collaborate with guys like Jeremy Sylvester or have remixes done by some of the great talents I see online.

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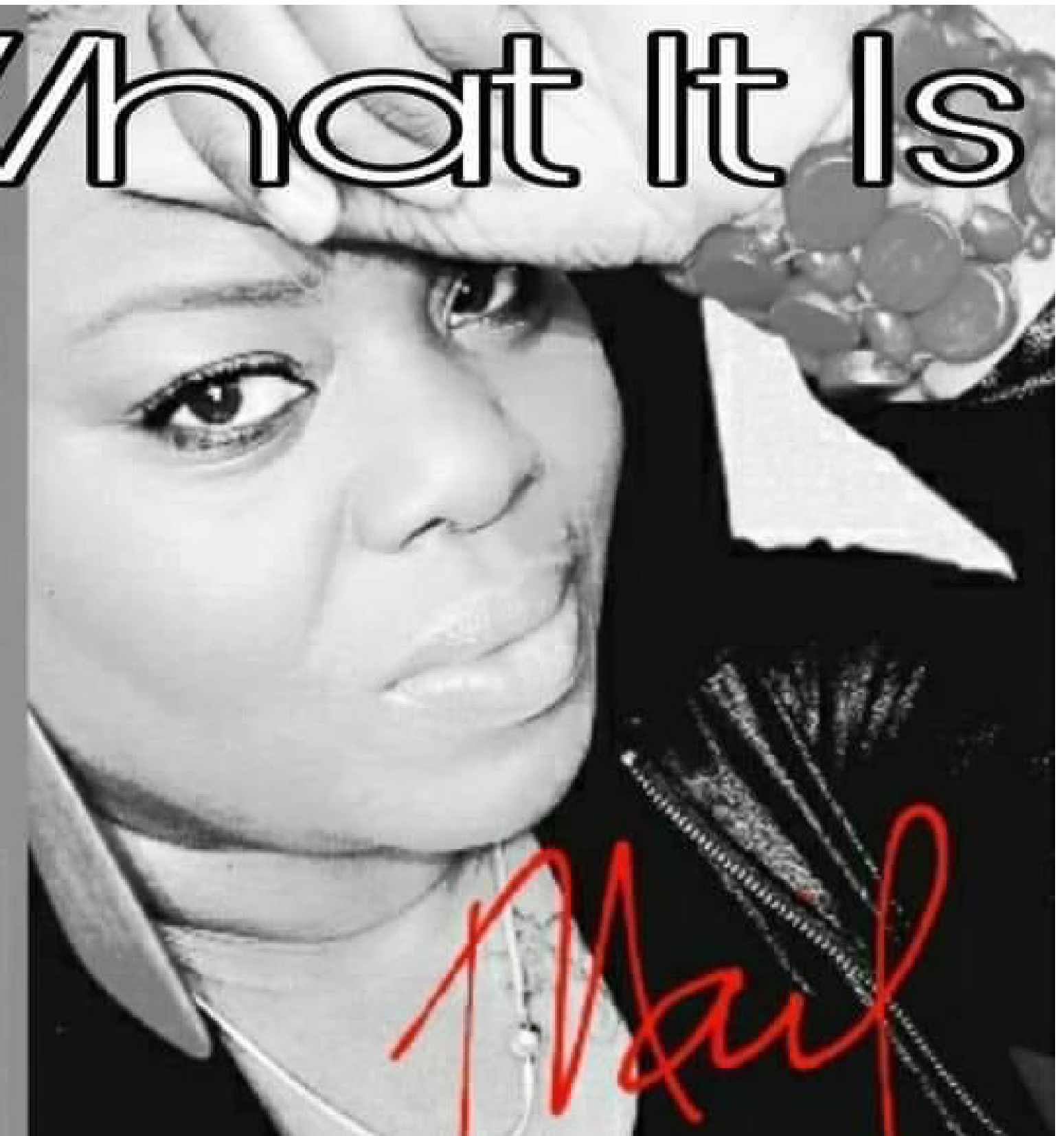
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Tora Torres is an Atlanta-based DJ known for eclectic blends of music to produce a cohesive sound not typical of many DJs. Tora started her love affair with music early in her childhood developing and fine-tuning her skills for music selections. She was often sought after to select music and soundscapes for parties, cultural events, and major music festivals. This led to her deep appreciation for music of all genres.

As a singer-songwriter, she has a special ear for melody and music detail. As a music selector, she recognizes the importance of music preservation and music history. Her style ranges from Brazilian Samba, Hip-Hop, Funk, Latin Jazz, Rock, Alternative Soul, Soulful House, World Music, and Underground Eclectic tunes.

Calling on her Afro-Cuban roots Tora enjoys pushing musical boundaries, taking musical risks while blending various music genres. This style of DJing is something she continues to develop while using her creative intuition to enhance her music palate.





Tora Torress

MUSIC MAGIC



Tora has been a regularly featured DJ at Ecstatic Dance Atlanta. Tora secured several guest spots on House 90.1fm, WRFG 89.3FM, Only1House.com, and several regional radio stations.

Tora has been a featured DJ on South In The Horn, The Atlanta House In The Park Weekender Recovery Party, and continues to be a highly sought-after DJ. When Tora is not DJing she educates students through her organization Rhythm Revolution. Tora is also the owner of Red Wire Entertainment, and curator of The Goddess Grooves Music Series and For The Record ATL.

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Introducing Sugar Groove

Feature

**Founded by
Ruben "Swift" Vidal**

With these big plans and worldwide distribution through The Orchard, Sugar Groove is sure to be a potent player on the soulful scene.

A new label created by Ruben "Swift" Vidal of DJN Project to focus on his own new projects and soulful productions. After finding fantastic success with Newav Media, which worked with renowned artists such as Kenny Bobien, Arnold Jarvis, Stephanie Cooke, and Eman, Swift has opened the next chapter with Sugar Groove.

Swift has an impressive background in the music industry working with top-level acts like Jay-Z, Eminem, and Busta Rhymes on engineering and marketing, and even touring with Justin Timberlake for a spell. But it was a magical night at NYC's beloved Club Shelter that changed things up for Swift, allowing him to experience and fall in love with the sound, people, and culture of soulful house music.

Sugar Groove is undoubtedly an expression of this feeling. Sugar Groove aims to branch out, touching on varied forms and styles in dance music while still maintaining the 'soul.' Already, a debut release from acclaimed singer Kenny Bobien is ready to roll, with other great releases soon to follow. Sugar Groove and Swift are on the lookout for artists to work with for future releases and are actively seeking music and demos to consider.

Written by Angel Npact
Deep House Magazine Contributor

Sugar Groove Website
<https://rubenswiftvidal.wixsite.com/website>

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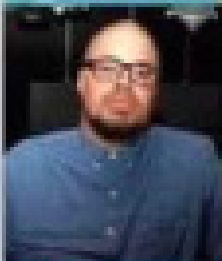
Kevin McAllister



Andre Francis



Pookey



Mark Frands



Jihad Muhammad



Middy

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July 12 - Naeem Johnson

July 19 - Soulful Messiah

July 26 - Kevin McAllister

Aug 2 - Andre Francis

Aug 9 - Pookey

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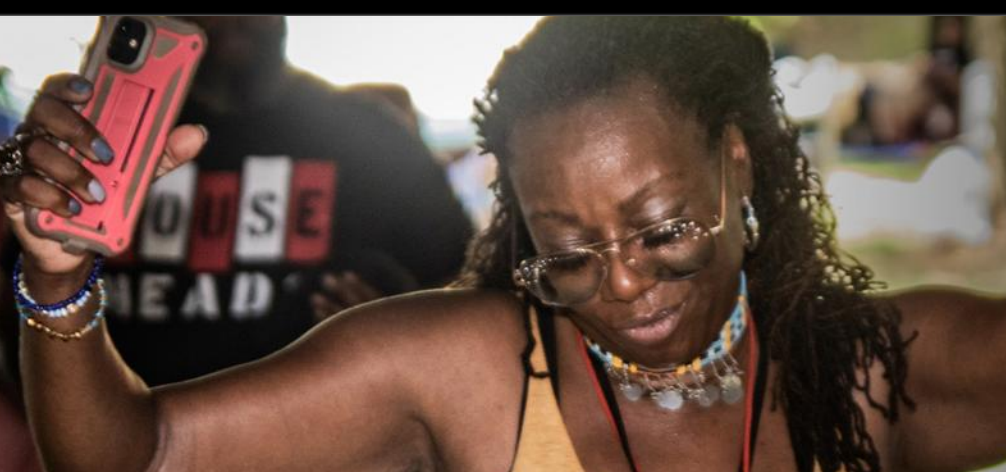
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