

DEEP HOUSE

THE HOUSE MUSIC MAGAZINE

DECEMBER 2022

LOST IN YOUR LOVE

Christie Love

HOUSE THERAPY

DJ TONY GRAY

UBIQUITY SOUL

DJ T WISE

SPIRIT OF DRUMS

DJ DAHDAH

YEMOJA SOL

DJ ZION

AB SALUTE HOUSE

KEVIN SIMMONS

THE DO'S AND DON'T ON
THE DANCE FLOOR

TRAXSOURCE
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"THE BEGINNING"
Her Path From Sub-
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BECKY NUÑEZ

THE MOST SOUGHT AFTER PARTY PROMOTER
"SHE IS THE BUSINESS OF HOUSE MUSIC"

Cover Photo: By James DeSalvo

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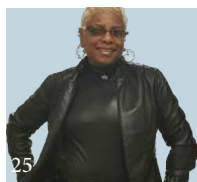
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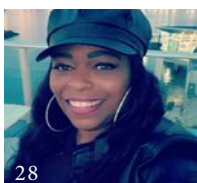
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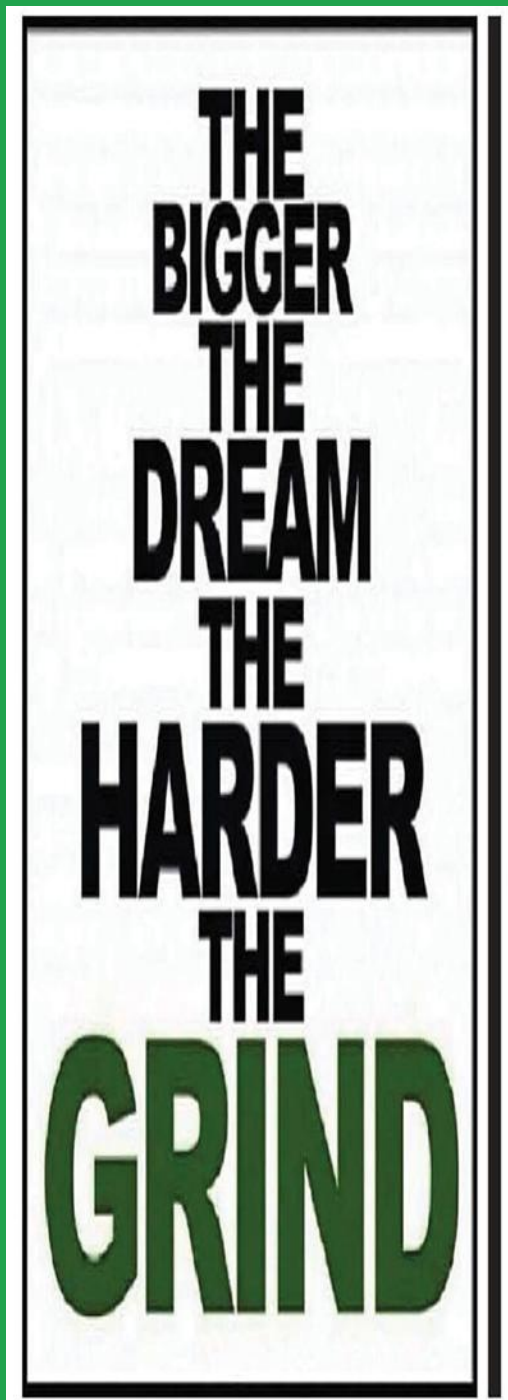
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Entertainment News



ALL PATHS LEAD TO ZION

DJ ZION

By Andrea Dialect

NYC Based DJ playing AfroTechSoul, Soulful House, and Afro House, and Electronic Born with Jazz and Reggae in her ear and Funk in her heart, it's a logical progression that DJ Zion would evolve into musical landscape artistry. Her mixes can be found at [WWW. Sound-cloud.com/zion71](http://WWW.Sound-cloud.com/zion71)

The well-known phrase "All roads lead to Rome" means that there are various ways to reach a conclusion, many ways to achieve a goal, and many routes to arrive at a decision. But today we aren't only heading towards Rome. But, we will be stopping through, and during our short stay, we will be visiting the many routes to achieving goals, finding conclusions, and arriving at decisions but were not hanging around Rome for long solely because we are en route to Zion. It was truly an honor to sit at the feet of Zion the other day. What an amazing person. I laughed so hard and learned so much during the class which I imagined our

phone call to be. Today you will find on the page many quite useful nuggets that can be utilized times over and long after the music has been played when it comes to listening and all those other hidden gems to be found. I learned how to really hear the sound of music, to listen, really listen and understand the art of it. With my being a bit of a novice for me the lesson is music appreciation 101 but don't sleep. For those readers that have grown beyond my humble beginnings, the lessons planned here are certainly in-depth enough to sharpen the dome of a scholar so grow on, you hear me? You won't be sorry!



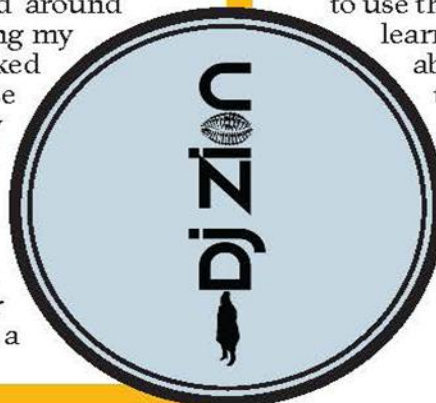
TRAVEL LOG

I've been teaching for 25 Years now, I teach in Brooklyn, and in my spare time, I DJ. I dabbled a really, really small amount when I was in college. I live with a DJ so there was equipment in the house and there was vinyl. Those were the Hip hop years. Life goes on and I became a teacher. I would say that right before my fortieth birthday I said I am ready. I actually was teaching a music appreciation class at the time. I had already studied music as a kid. I played the piano, I played the violin, I played the clarinet. I was always around music. I was raised around music. During the time that I was teaching my Principle came to staff, one year and asked us "If you could teach your dream course what it would be? He asked everybody on the staff this and he made it so that everyone could teach one period of their dream and I designed the Music Appreciation Course. I did not teach instruments, I taught students how to listen to music. We worked with Sundog Theater and they helped us write grants and I had a



teaching artist in residence. We did drumming for eleven years which was a serious amount of time and then one year we even did blues guitar. I wanted to DJ but I'm a Virgo so there is no quick switch-up. It was more like when is the time that I'm finally going to try it.

It was my fortieth birthday party and I hired a friend as DJ and he brings this little thing that fits right in my living room it was a controller and I said to myself, "alright I can do this" and he says, "I'll show you how." So he shows me how to use the little thing and I buy it and I'm learning it, I'm doing it. It took me about two and a half years before I told anybody on the dance floor because I'm already a House dancer. I had been on the dance floor for probably a decade. I'm a dancer and everybody knows me as a dancer. I got that secret life going on as trying to become a DJ, I guess.



ROAD MAPS

But, I didn't know anything, it was around 2013-2014 and I bust on the scene; I'm like here I am. I'm in New Jersey and I'm busting out with my controller. I danced at Club Elevations and The Coffee Cave. I was always dancing every summer on the boardwalk at Coney Island and all around the city and outside of it, in cities like Summit. Since 2003, I'm on the scene dancing. The first people that I gave a CD to were a couple of dancers and I gave one to Jihad. He said, "What is this you singing?" I said no I'm DJ. He said "Okay!" But, it was the dancers who put me on. It wasn't necessarily the DJs, because they didn't take to it right away, but the dancers got me.

Sometimes I would show up at the Coffee Cave with my little controller and as time was going by and I was getting really serious. I even played one of the Bang Outs. They were like, "Yo, (this is a quote) if you want to play with us you have to get off that controller." But mind you this is 2013, everybody is on that controller now. But, they weren't feeling that then so I got off the controller. I got off it and I made the investment, it's an investment. When you come off that machine, that machine is like only a thousand dollars. When you go up to the big boy machines then you're spending more like ten thousand dollars. Because the mixer was two thousand and the two players were like three so let's say that you're in for around seven thousand and then I needed the speakers and the computer. Yeah, it was at least ten thousand. I had to get to a place where I could afford to move into technology and then I started to learn to play the CDJ'S and the DJM -900 Nexus -Mixer. So I got my mixer and I think I'm doin it, I think I'm doin it. About a year

or so into it they hit me and they were like "If you're gonna play with us you better learn how to play this Yuri." Which is an analog mixer, I had to learn how to play rotary. I mean this is how those guys in Jersey did it, they brought me up, and that's it. They were always welcoming but it was always, "If you gonna do this or that," They kept sending me back to the drawing board.



REST STOPS

In the early years, I was on Butter Soul Café which was an internet radio station run by Mark Lewis. He was my first mentor and still is my mentor. Then from there, I would say that the next person who started to coach me was Beloved and it's still DJ Beloved. They have always stayed consistent with me. Then I have my DJ on my shoulder, his name is DJ Gabe, he's the DJ on my shoulder. What I mean by that is remember when you were a kid and you would watch cartoons and there was a good person on one shoulder and the bad person on the other and they would say stuff? That's kind of like Gabe, whenever I'd see Gabe out he'd come straight to me with the feedback. I don't even know that he's out there listening and he'll come

MCM Roasted Pecan



MCM





MCM



"You gotta do blah, blah, blah and blah, blah and then walk away. He'd just be hittin me like that for years but I was always open to it. The reason why I say that he's the DJ on my shoulder is that whenever I am doing things, I can hear Gab saying all those things that he used to say to me. I've been maintaining my podcast on SoundCloud for nine years now. It's an International podcast I have 246 mixes and I have an international following all over the world. Some people have been with me from the start. I would say most people have been listening to me for an average of six years. I do good, I do about 4 to 5 thousand plays a month. I think that what helped was in 2014 I went to Winter Music Concert;

that's kinda when you put yourself on the playing field so to speak. First I started on Mixcloud getting a few plays but once I went down to Winter Music Concert, it's like you're announcing yourself. I was giving out a bunch of CD'S to other promoters and DJs and slowly but surely I start getting bookings. But what shaped and molded me in all those stories I'm telling you is happening

while I'm a DJ of I was really concentrating on my career as a teacher and establishing myself and my life at the time and it never went away. That desire never left. Then finally you're just going to say "I have to do this!" residence at Club Elevations from about 2015 until around 2017 when it closed. I was really concentrating



on my career as a teacher and establishing myself and my life at the time and it never went away. That desire never left. Then finally you're just going to say "I have to do this!" I guess when you're in it you become a different person. First of all I just very recently got control of my nerves, this past summer. Yeah, it was bad. I had really bad stage fright and performance anxiety since I was a kid. It has been a struggle for me.

When I was a kid doing plays and dancing I would bug out. Now I can get it done once I get past the nerves. There's a process for me. I have to pray, do my yoga, and I have to be quiet. I have to get my energy centered, and then I can go perform. So for me it's not just showing up and jumping into it, I have to get centered.

NAVIGATING SYSTEMS

When I'm on, I'm thinking where are all the buttons? That's the first thing. So you look at your decks because they're never what you have at your house. Oh, shoot where's everything? You ask the DJ who's playing or whatever "What channel are you on?" so you'll know which ones to move. Then I look at how people have it set up and I change it and I put it how I want it, adjust all my levels and change the feel of the platters if those features are available. Then you put your sticks in, your flash drives. You cue up your

music and you're counting. DJs are always counting. You count and then you have to drop it on the one. I count; I go one, two, three four; two, two, three, four, three, two, three, four. Depending on the speed of the music is how fast you're saying the one, two, three, four. You're looking to see where you're going to find your one. Every four beats is a one. One, two, three, four right? You determine if you're going to start from bar number one or bar number 5, or number 8, 10, or 17, right? Then you're looking at the structure. You're considering the structure of the piece that you're playing. Where are the instruments? Where's the kick drum? Where do the vocals start? That's what everybody's thinking about when they're playing House Music; where to drop it or when you're droppin whatever you're droppin. There is a science to it; it's not just press and play. While you're doing all that you have to control the frequencies - your lows, your mids, your highs. I love it, I just love it! It's just so awesome. You are most definitely multitasking and now someone wants to come and talk to you while you're doing it, lol.

That's how I play but some people do even more. If you're a Beat Master in Hip Hop your cutting, your scratching but, you're always droppin on the one where ya putting that boom. Where is that happening and is it in time? Is it seamless and is it in time? Then control your levels and don't go in the red because good DJs don't go in the red; which means that you're putting out too much frequency and it gets distorted. Have you ever been out there listening and you say that sounds really bad, and it's the speakers? Sometimes it's not the speakers it's the DJ, he's playing in the red. He has it up too high. You have to bring your levels down, that's headroom. Headroom is when you have that extra space between the top of the frequency. You're trying to have extra space in case there are changes in the track so you don't go into the red. You put an effect on it, when you change it you put an echo, you're putting faze, you're putting flash. When you do these types of effects on the frequency things change because music is frequency. Osculating atoms move from side to side causing sound. You don't want to get distorted. As for me I just play House music. "Why House?" It's Because, I love House music and because I'm a dancer, I'm a House dancer. I was there starting the beginning. I'm not supposed to be a House Head, I am a Hip Hop Head posing as a House Head. Because I am 51 now, the real House Heads start at 55, 56 - they are 3 to 4 years older.

When I was a kid I used to go to this camp called Camp Minisink up in Dover Plains New York. The campers listened to Hip Hop, the counselors listened to House. Because I skipped a grade and because I skipped the eighth grade it forced me to do everything faster. I was put with older people at camp. I was with the counselors and I was only fourteen when I should have been eighteen. So, now I'm with the counselors at night time after they put the campers in bed. It was DJ Holiday I think that was his name from Harlem; most of them that I was with were from Harlem. He would play Hip Hop for the campers and at night time they would go in on that House music. My favorite House song which I loved the most was this song called "Baby Wants to Ride" by Frankie Knuckles and I think that the guy singing his name was Jamie Principle. So now because I'm with those old House Heads, when I'm sixteen they sneak me in The Garage, and it was the last party at The Garage. That's going to be around 1988 or 1987 I'm going say 1988, because I was 16 and I shouldn't have been in there. But it was closing, The Garage was closing it wasn't waiting for me to get old enough to get in so I had to sneak in. No there was no fake ID, it was my being well endowed that got me in and it was a fellow camper, who I worked with that summer that took me with and we cut the line. We were on line for an hour and a half. Chile, I'll never forget it, and when you walk up that ramp, I still got the pictures. When I heard "Larry Levan" Oh, My God!

Everybody has the same story about the Garage. I was like, "this, is it!" But then from there, it was time for me to go to college. The Garage was gone and I moved away from that scene because I was never on it. I kinda took the Rave route. I would go to Raves, I would go to Europe to go to Raves. I got really into something called Drum and Bass and I became a Bass Head. Being a Jungalist, it's called a Jungalist and I'm deep I mean deep, deep, deep into drum and bass, dubstep, deep Oh my God. So I go over there so I could get my Drum and Bass. But there was a little set in the nineties before the meatpacking district was a meatpacking district, they went over there when they still had meat lol. It was this club I don't remember the name of it but you would go through a refrigerator door and it was a club, I was right up in there.

So I kinda moved away from House and I moved to Las Vegas at the turn of the century. I left teaching for three years and moved to Las Vegas around nineteen ninety-nine and then I came back in two thousand two. I was figuring New York out, post-nine-eleven and when I went back to teaching I went back to House music. That's what happened. Then eventually I found everybody at Fort Greene Park going to Soul Summit. If it's early two-thousand I'm dancing at Fort Greene Park as a dancer I'm in Coney Island all summer long on the Boardwalk. That's when they're out there Thursday, Friday, Saturday, and Sunday, at West tenth on the Boardwalk by the Gazebo. All you had to do is find parking, get out there on that Boardwalk and dance go home and go back the next day. I would say that it's been my lifestyle since forever. I don't think I'm an overnight DJ not at all. It's been years of studying, years of traveling, listening to music, playing instruments, everything. I love sharing that.

I haven't taught music appreciation in a long time but the first thing I did with the kids was teach them perceptive listening. It was introducing them to sounds and how to listen. First, you have to teach them to get quiet. You have to get quiet first before you can teach them to listen. I broke it all the way down to what is sound, what is low frequency what is high frequency. How it is sound created.

Sound is energy and once they understood the fundamentals of that and you know that you're listening to energy and notes are colors then I get them into understanding that you can see sound. Oh yeah, you can see sound because once you really get into listening to it, sound has color because the different frequencies give off different colors. You don't even have to smoke because it's real lol.

Then I would teach them the orchestra and all the instruments in the orchestra understanding what each instrument sounds like. Is it low frequency? Is it medium frequency? Is it a high-frequency instrument? As you move through those frequencies, those frequencies have colors. I do believe that those colors are the same for each individual because each note on the scale is the number of hertz (Hz). If you go up the scale from c to c it doubles but if you go down the scale it cuts in half.

I would have my students tell me what instrument they heard playing but first I had to teach them what every instrument sounded like. Because I'm teaching music appreciation I'm teaching you how to listen to music. You do teach them rhythm, you teach them how to count the notes getting them to count rhythm, and then we did drumming. Once they could clap it out, they could keep time and apply that tempo and understand the feel of a piece, is it moving slow? Is it moving fast? Is it moving erratically? Is it noise? Oh, man my class was dope. When we would listen to the orchestra we would listen to Metallica & The San Francisco Symphony Orchestra which was dope. They loved that. That would be the overall summary of how I would teach someone how to listen to music. So once I got you to know how to listen and identify sounds and different instruments that make different sounds; we would listen to all different kinds of music. The record that I would use as a gauge to test them would not have been House. I used to use this song called Fire Bird it was twenty-something minutes long and it had about four or five movements. That was like one class period. That was dope, that was really dope. But if I had to use House to test a student's knowledge base I could tell you what song I would use right now. It probably wouldn't be the early songs from then, it's definitely going to be anything instrumental by "Josh Molen" because his structure is crazy. He is a trained musician and so within his piece, I'm going to call them pieces his instrumental tracks more than his vocals. They have movement within them. I mean what would be the verse, what would be the chorus, he has a bridge all of that. So it's going to be structured the song structure and I'm into more pieces when I play. I'm into more bodies that have

more structure. as opposed to just the constant repetitive beats. I do that, I play loops but I like playing full tracks that have movements that move throughout the strong structure. The intro goes into the verse, chorus, verse, chorus, bridge, chorus, outro. Even if it's instrumental even with a piece that doesn't have any vocals you still have a verse and a chorus.

Oh my God, If I had to play only one record for the rest of my life? I don't like that question because you gotta think right now I have around twenty thousand records in my collection. But one song that I often play when I play out is Black Bird; I try to play any Black Bird remix featuring Nina Simone. I often use other genres of music, experimental and underground stuff and I bring it to my audience all the time. I don't play like other people and I'm not going to and if that means I have to stay home, then I'll stay home until listeners want to hear my sound. But I'm always thinking about who's listening, I don't ever want to sound like another DJ. Because I have studied music for so long and I have an International perspective. I play all music that comes out of the South of Africa, Afro Caribbean It's rich, it is so rich and it's also because I was so deep into Drum and Bass. But, Drum and Bass is just Raggae, just straight-up Raggae. My style is totally Afro-Latin/Afro-Caribbean in nature, and Jazz. I'm very big into Jazz. My sound is Jazzy, Latin, Afro Soul with a dash of Techno. I like a lot of instruments. I'm more into instrumentals than vocals. That's the Jersey crowd, they demand more vocals. You guys from Jersey like to sing. People were always trying to coax me. "You gotta play more vocals, play more vocals!" Here's the thing, I play Underground House I don't play commercial House; I have it because you have to have it. You have to listen to my mixes but you're going to want to know a little more about the set. Jihad is my favorite DJ. I just want to be like Jihad. He's Underground House. Commercial House is called Bar sounds. You have to listen the sound is different for New York, let's say than Jersey. It's not for listening it's for dancing. What's interesting about the underground is the tracks, new tracks will come out they'll stay in the underground but some of those tracks break over into the commercial sphere. I don't play in the commercial sphere. I play underground; I feel that I play more art pieces. I have gotten to the point where people are sending me music. But, it doesn't mean I'm going to always play it. I'm in a DJ pool and I get tracks off Traxsource but I'm not a producer. I play a lot of the local and international producers. I play a lot that is American then I have all kinds of African and London base artists that I play. I've had the opportunity to play with a lot of people, everyone has been very gracious. My next performance will be in Saint Lucia which is in February it's already sold out. I just played with Becky Nunez, I play a lot with Becky. I don't feel that I started too late but better late than never. I'll be retired from teaching in five more years. Music is my lifestyle, music is my life. What's next? We'll have to see!

Best
OF 2022

TRACY HAMLIN



- 3 OVERALL NUMBER 1
- 15 TOP 10 POSITIONS
- 45 TOP 100 POSITIONS
- 17 HYPE CHARTS
- 8 WEEKEND WEAPONS
- 28 ESSENTIALS
- 240 FEATURES IN DJ CHARTS

TRAXSOURCE
2022 IN REVIEW

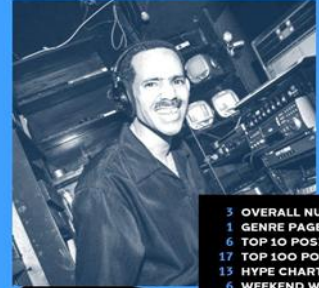
JIHAD MUHAMMAD



- 2 OVERALL NUMBER 1
- 2 GENRE PAGE 1
- 18 TOP 10 POSITIONS
- 50 TOP 100 POSITIONS
- 21 HYPE CHARTS
- 11 WEEKEND WEAPONS
- 41 ESSENTIALS
- 371 FEATURES IN DJ CHARTS

TRAXSOURCE
2022 IN REVIEW

GEOFFREY C



- 3 OVERALL NUMBER 1
- 1 GENRE PAGE 1
- 6 TOP 10 POSITIONS
- 17 TOP 100 POSITIONS
- 13 HYPE CHARTS
- 6 WEEKEND WEAPONS
- 31 ESSENTIALS
- 211 FEATURES IN DJ CHARTS

TRAXSOURCE
2022 IN REVIEW

WALTER G



- 1 OVERALL NUMBER 1
- 2 GENRE PAGE 1
- 7 TOP 10 POSITIONS
- 59 TOP 100 POSITIONS
- 31 HYPE CHARTS
- 28 WEEKEND WEAPONS
- 51 ESSENTIALS
- 592 FEATURES IN DJ CHARTS

TRAXSOURCE
2022 IN REVIEW

SEBASTIAN CREEPS



- 1 OVERALL NUMBER 1
- 1 TOP 10 POSITIONS
- 5 TOP 100 POSITIONS
- 2 HYPE CHARTS
- 1 WEEKEND WEAPONS
- 2 ESSENTIALS
- 16 FEATURES IN DJ CHARTS

TRAXSOURCE
2022 IN REVIEW

CHRIS DEEPAK



- 1 OVERALL NUMBER 1
- 4 TOP 10 POSITIONS
- 12 TOP 100 POSITIONS
- 5 HYPE CHARTS
- 5 WEEKEND WEAPONS
- 9 ESSENTIALS
- 66 FEATURES IN DJ CHARTS

TRAXSOURCE
2022 IN REVIEW

201 RECORDS



- 4 TOP 10 POSITIONS
- 38 TOP 100 POSITIONS
- 24 HYPE CHARTS
- 17 WEEKEND WEAPONS
- 51 ESSENTIALS
- 327 FEATURES IN DJ CHARTS

TRAXSOURCE
2022 IN REVIEW

MIKKI AFFLICK



- 2 GENRE PAGE 1
- 10 TOP 10 POSITIONS
- 26 TOP 100 POSITIONS
- 10 HYPE CHARTS
- 7 WEEKEND WEAPONS
- 25 ESSENTIALS
- 274 FEATURES IN DJ CHARTS

TRAXSOURCE
2022 IN REVIEW

RANDY PETERSON



- 1 TOP 10 POSITIONS
- 2 TOP 100 POSITIONS
- 2 HYPE CHARTS
- 1 WEEKEND WEAPONS
- 3 ESSENTIALS
- 25 FEATURES IN DJ CHARTS

TRAXSOURCE
2022 IN REVIEW

Best OF 2022

VENESSA JACKSON



- 3 OVERALL NUMBER 1
- 17 TOP 10 POSITIONS
- 80 TOP 100 POSITIONS
- 60 HYPE CHARTS
- 40 WEEKEND WEAPONS
- 89 ESSENTIALS
- 959 FEATURES IN DJ CHARTS

TRAXSOURCE
2022 IN REVIEW

ANAYA WEATHERS



- 4 TOP 100 POSITIONS
- 1 ESSENTIALS
- 69 FEATURES IN DJ CHARTS

TRAXSOURCE
2022 IN REVIEW

DAWN SOULUVN WILLIAMS



- 8 TOP 100 POSITIONS
- 5 HYPE CHARTS
- 6 WEEKEND WEAPONS
- 9 ESSENTIALS
- 33 FEATURES IN DJ CHARTS

TRAXSOURCE
2022 IN REVIEW

KIA STEWART



- 4 TOP 100 POSITIONS
- 1 HYPE CHARTS
- 2 WEEKEND WEAPONS
- 7 ESSENTIALS
- 61 FEATURES IN DJ CHARTS

TRAXSOURCE
2022 IN REVIEW

DJ PUNCH



- 1 GENRE PAGE 1
- 10 TOP 10 POSITIONS
- 34 TOP 100 POSITIONS
- 16 HYPE CHARTS
- 1 WEEKEND WEAPONS
- 4 ESSENTIALS
- 51 FEATURES IN DJ CHARTS

TRAXSOURCE
2022 IN REVIEW

MARK FRANCIS



- 1 OVERALL NUMBER 1
- 2 GENRE PAGE 1
- 15 TOP 10 POSITIONS
- 57 TOP 100 POSITIONS
- 28 HYPE CHARTS
- 17 WEEKEND WEAPONS
- 58 ESSENTIALS
- 492 FEATURES IN DJ CHARTS

TRAXSOURCE
2022 IN REVIEW

BEN REBEL



- 17 TOP 100 POSITIONS
- 1 HYPE CHARTS
- 2 WEEKEND WEAPONS
- 6 ESSENTIALS
- 185 FEATURES IN DJ CHARTS

TRAXSOURCE
2022 IN REVIEW

KOFFEE PAIGE



- 1 TOP 10 POSITIONS
- 4 TOP 100 POSITIONS
- 2 HYPE CHARTS
- 2 WEEKEND WEAPONS
- 5 ESSENTIALS
- 48 FEATURES IN DJ CHARTS

TRAXSOURCE
2022 IN REVIEW

PAM WEATHERS



- 2 TOP 100 POSITIONS
- 1 HYPE CHARTS
- 1 WEEKEND WEAPONS
- 1 ESSENTIALS
- 54 FEATURES IN DJ CHARTS

TRAXSOURCE
2022 IN REVIEW

SEBASTIAN CREEPS



1 OVERALL NUMBER 1
 1 TOP 10 POSITIONS
 5 TOP 100 POSITIONS
 2 HYPE CHARTS
 1 WEEKEND WEAPONS
 2 ESSENTIALS
 16 FEATURES IN DJ CHARTS

TRAXSOURCE
2022 IN REVIEW

BRUKEL MUSIC



Brukel M
 Music is the message

3 TOP 10 POSITIONS
 49 TOP 100 POSITIONS
 25 HYPE CHARTS
 17 WEEKEND WEAPONS
 48 ESSENTIALS
 649 FEATURES IN DJ CHARTS

TRAXSOURCE
2022 IN REVIEW

PETER MAC



6 TOP 10 POSITIONS
 52 TOP 100 POSITIONS
 33 HYPE CHARTS
 34 WEEKEND WEAPONS
 48 ESSENTIALS
 668 FEATURES IN DJ CHARTS

TRAXSOURCE
2022 IN REVIEW

MASAKI MORII



1 OVERALL NUMBER 1
 10 TOP 10 POSITIONS
 41 TOP 100 POSITIONS
 15 HYPE CHARTS
 16 WEEKEND WEAPONS
 29 ESSENTIALS
 323 FEATURES IN DJ CHARTS

TRAXSOURCE
2022 IN REVIEW

Anaya Weathers & DiCristino **“CAN'T GET ENOUGH”**



CAN'T GET ENOUGH
 DiCristino
 ANAYA WEATHERS
 TOP 100

CAN'T GET ENOUGH (AFRO B...
 ♪ DICRISTINO, ANAYA WEATHERS





DJ T WISE

Ubic
Music is e

Look who came into our "House," sound the alarm. As a title, I found "Sound The Alarm" to be quite befitting because of the cross-pollination of such work and play balancing. Because when in dance mode and looking up there at the maestro in command of the space. The whole day job in the



house a bit I find that most of the DJs on the scene have pretty interesting day jobs. One moment or day you are a cop, a teacher, a fireman, or a doctor "You Name It" and just like that, right then and there you're the DJ. A DJ who can cold switch from just fighting that fire to climbing ladders, teaching students, safety check in's or perhaps stirring those pots but now what you're mixing ain't edible Chef, but it's pretty darn digestible because you're mixing music; how cool is that? I found the headset switch-ups of DJ T-Wise, that's including those

headsets to be pretty amazing and seem to have been orchestrated by a higher power or something of sorts because the mix was so seamless. Sound The Alarm fire is in the house!

First Alarm System

This thing actually started when I was a very young boy, a baby with my moms. My mom used to love entertainment. At that time you had the Supremes and Motown and things of that nature. What she used to do is sit me up in the living room with the stereo and she'd play all these

Motown hits, and she would sing and dance in front of me and that was basically her way of expressing her love for music. My mother, that's how I came to love music. She gave me an appreciation of it and a passion for it because she loved to sing and dance and she loved Motown. She always loved the entertainment side, the Hollywood side, and the music side of the Industry and stuff. That's where I got it from, I got it from her.

This all started when I was about eleven or twelve years old. I was living with my grandparents then and I had a friend that lived upstairs from me. I grew up in Dayton Street Projects - which was really Krushmer Homes Projects - with my grandparents. He lived on the fourth floor. His name was Byron Bowie. He was a spoiled kid and I was a spoiled kid, spoiled by my grandparents. Every time he got something I got something, every time I got something he got something. One year he got some DJ equipment, when I saw it I was like wow, it was really cool and I was up at his house every day playing on his stuff. After a while, his mother came down to my Grandmother's and said "Listen you have to do something because he's coming up to my house every day playing that music." So eventually I got my own DJ equipment that following Christmas and it started from there. I started tinkering with it and he was tinkering with it, after I got my equipment and everything else. For me, it stuck with me but I know for a fact it didn't stick with him. It was something for him to do at the time. But it stuck with me for the rest of my life.

We all started doing house parties growing up basically. I mean back then the word DJ was more common than it is now. We would DJ in our bedrooms and at each other's houses. I guess for me one

quity Soul™
everywhere inside you

of the things that kinda got me started was a DJ competition at my high school. Some people knew that I was a DJ, but I mostly kept it to myself, I wasn't out like that. While at the school, someone told us that he knew a person that could take us out and he threw my name in the hat and that kinda started it. It was like a wild, wild competition and I ended up winning. From there, I just started doing more and more house parties, basement parties, and parties at my house, which really started to take steam. That pretty much was it, but I will say this, the biggest crowd or let's say event I did at the time starting off, would be Pittsburgh. There was a club called Me'tropole. I found out about that gig because my

brother, my mother, and my sister lived in Pittsburgh. My brother was a promoter. When Me'tropole came to Pittsburgh he started promoting soulful nights on Wednesday nights then they gave us our night. But he still wanted to do some type of business for the community or people who might be interested in the spot, because the spot was really dope, it was a huge venue. So for at least a year, He'd been trying to get the manager to let me come down to do a guest spot because he couldn't find anyone to do House the way he wanted it, I guess he was used to me. But he couldn't find that type of skill set as we had back on the East Coast - like Jersey and New York. So for a year, he had been trying to get them to give me the opportunity. So much that he threatens him because he is such a good promoter on the day that we had. He says listen if you don't bring my brother in or talk to my brother at least, I'm going to quit. So he threatened to quit and that is the only reason they gave me the opportunity and decided to talk to me.

Smoke Detection Sensors

That experience was really strange it was one of those things that don't happen often. Because my brother had given them an ultimatum, I received a call from one of the owners of the



establishment, we talked on the phone for a couple of hours. He asked me if I was going to be in Pittsburg anytime soon. I told him that I was supposed to visit my family actually and I'd stop through. I got there on that weekend I went to the venue on a Monday, saw the venue, and was just taken away by it because I couldn't believe how awesome the place was.

At that time I left them with three cassette tapes, we didn't have CD'S then. He said, "I'm going to listen to them and if everything sounds good we can try to book you for a special guest spot maybe in a couple of months. But Monday night I get a call from him and he asked me if I could come into the office the following morning which is Tuesday. I called my brother and I said, "Hey I just got a call from the owner and he said, that he wants me to come to the office tomorrow." He said, "Did he tell you why?" I said no. He said, "what did you give him, what did you say to him?" I said, "the only thing I gave him was three mix tapes that's all." He replied, "If he called you back I guarantee he's gonna put you down!" So I'm thinking maybe he wants to put me down for something sooner than the two months or whatever. I went to his office and met with him, He was so impressed with the tapes he wanted to put me down for the next day, Wednesday.

Of course, I'm like this is happening fast, I wasn't expecting this. I had no music with me or anything. Luckily there was a record store in town, and I hit the place up. I didn't have time to drive six hours home and back. I didn't have time to prepare, I just needed to pick up what I needed to pick up. But this venue had such a deep record pool they had pretty much everything. So I just needed to pick the things I needed that were geared more toward my sound. But this venue had such a deep record pool they had pretty much everything. So I just needed to pick the things I needed that were geared more toward my sound.

When he took me to see the booth, it was massive, very massive, very intimidating. But I'm from New York/New Jersey; so I told myself I can handle this. I went and did the gig the following day. My brother was telling everybody about it so we had around five hundred-plus people on the first day. The place held damn near fifteen hundred so it was a big venue. Five hundred, six that's what he was averaging on a Wednesday.

I really did a great job. I just smashed the place. After I was done for the night the manager says, "Listen I need you to come in tomorrow morning." So, I go back on Thursday, and he says "Listen, I have a proposal for you. We have a contract with the local radio station 106 FM WAMO. Are you familiar with it?" I said, yes I am. "We do the Metro Mix there, I want to put you on for the Metro Mix this Saturday," Why do you want to put me on?" I asked. "Two things," he said. "One you did an outstanding job last night, and two, we have a contract to have our resident DJ do Saturday nights, but he's here on Friday and Saturday nights so he's been sending mixed cassette tapes. They want a personality there, so I'm thinking since you did such a great job, let me just throw you in that spot and see how you make out." I said, "okay, sure." I wasn't going to say no. I was really buggin because I had been there two days and was playing a major club, and then, three days later, I was playing on a radio station.

I told my brother about it. I said, "this guy just told me I'm on the Metro Mix Saturday." He said, "What!?" My brother just flipped out. Now I had time to run home, grab some music, buy some music and get back. I was leaving on Friday morning but, before I'm about to leave to head back home I hear on the radio - I was listening to the station to see what they were playing - I hear the guy on the Metro Mix as he says "DJ Wise our special guest on the Metro Mix. " I nearly hit a tree. I call my brother and I say, "Todd are you listening to the radio?" He was like, "Yeah they just said that you're doing the Mix." My brother was flipping out and I'm kinda rattled now. I was like this is definitely gonna happen. You know I'm thinking they're going to call, they're gonna cancel; maybe give it to somebody else. But I heard my name so I knew it was going to happen so I rushed home grabbed material, grabbed selections, and came back.

FIRE

I went to go do the show. I was nervous, as nervous as can be. The programmer's name at the time was Fazion. He gave me a sheet of paper that had a list of songs on it and he said, "long as you play these songs, they're on rotation; you gotta make sure you play these songs." I'm thinking I'm playing what I wanna play and he gives me this list. So I have to make sure these songs are being played within the set. So I'm playing I'm just doing my thing, I'm doing some songs off the list. I'm really playin, I'm doing some really nice mixes and stuff and as I'm playing he taps on the glass of the studio booth. I look and he points to the sheet. I m thinking he's saying to make sure you play those songs. But he takes the sheet and tears it up in front of me. He was like "Nah man don't worry about the list man just keep playin, what you're playin. " So that went well. The owner's daughter and the manager of the place asked me. "What we're going to do is put you on the radio for Saturday and we're going to bring you back for next Wednesday and see how things work out." I said, okay.

My Brother was promoting me doing the first opening spot for Wednesday and me playing on the radio Saturday that whole week, and that following Wednesday we had over twelve hundred people in attendance. My Brother was telling me I think we're going to have a great turnout. Word on the

radio Saturday that whole week, and that following Wednesday we had over twelve hundred people in attendance. My Brother was telling me I think we're going to have a great turnout. Word on the street is that you did a great job on the radio. You're like the hottest thing right now. He was super excited because there was such a good buzz going on. When I went to the club to go set up and everything, I go and there was a line outside, they had the valet and everything and I asked where I was supposed to park because they didn't have all that going on last week. He said "Hold up," He says. "see that guy over there go ask him." The guy says, you the DJ? He said, "Your spots right there." I had a park in front of the place, I was buggin out. At that time, you carried crates of records, I had about six crates. I said listen, can you get someone to help me with these crates and my stuff. He said, " yeah" and then I said to the guy can you do one other thing. Can we use the front door? He was like, "Yeah man I got you." He went and got a couple of cats and we headed in. So we're carrying these crates and things and were walking through and people are like that's him, that's him. The line was like crazy. Aw man of course I was flexin right. The place opens up early, they had the after-work thing and then they'd go into the nightclub on Wednesdays. I got up there, put my records down, and I just played and rocked out! The owner came up to me while I was playing, and he was like you need to be here tomorrow so we can talk contracts. I did that for around two years and then the job called me. I filled out the application for the fire department. It took four or five years to make the list because they had a lawsuit, and that lawsuit prolonged the process. They finally called me and offered me the job. I had to make a life decision, either I could continue DJ'ing, which was great – or go with the Fire Department which was twenty-five automatic, with benefits. I had kids and other responsibilities. It's been thirty-four years of service to the City of Newark; twenty-six years as a Fireman, and Eight as a Special Officer.

Most of the House community has an idea that I am an officer - some know. Most of them came through Newark Court System for motor vehicle violations. When they would see me it was like "T Wise?" Yeah man, I got you, no problem. I try to support everybody and there were a couple of times when I would support other DJs by going to their events. What I would do while in uniform, I could stop by and show my face, pay what I have to pay, show support, and bounce because I'm on duty or I have to go to work. So that's like when Gary Ward - "Magic" - does The Bang Outs, I always worked on a holiday weekend so I would always stop by, show support and make sure he was good, then go to work. I would say sixty-five, seventy-five percent of the community knows.

Book Em'

In the world of "House", I am a DJ that happens to do his own events. But, I am a DJ first. I owned a club In Paterson called, "Club City Lites" for nine years. It was great financially but I wasn't really happy. I wasn't doing my music; I wasn't doing music at all. A great deal presented itself so I sold it. When I came back to the scene the market had changed. I had to reformulate myself. I had to find a new sound, new style, new branding, and everything. The good thing about it is I get to use all those lessons I learned when working with different promoters, doing different things, at different times of the year, and all those other things that learned. I applied that knowledge to "Ubiquity Soul" and that's why I took off as fast as I could because I had the skill set as far as branding, timing, location, etc. My promotional skill set was really solid because I ran that nightclub for nine years and I went through the 38 chambers to get this.

The growth and popularity of outside events are what's saving "House." It's what's making us grow at an alarming rate. Some elements are standard for my "Ubiquity Soul" events. Equality dance floor, stage presentation, the booth as a DJ booth, and a sound system that will speak for itself. My concept when I do my events is to give you the nightclub experience outside. So this is why I give you a big dance floor. This is why I give you a customized sound system. This is why I give you a big stage and this is also with the DJ Booth and this is why I promote to the dancers first, the true House Heads, and everyone else. This is why all are welcome!

(Ubiquitysoul.com for all bookings and events.)



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THE ANONYMOUS SECTION

Positive 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.

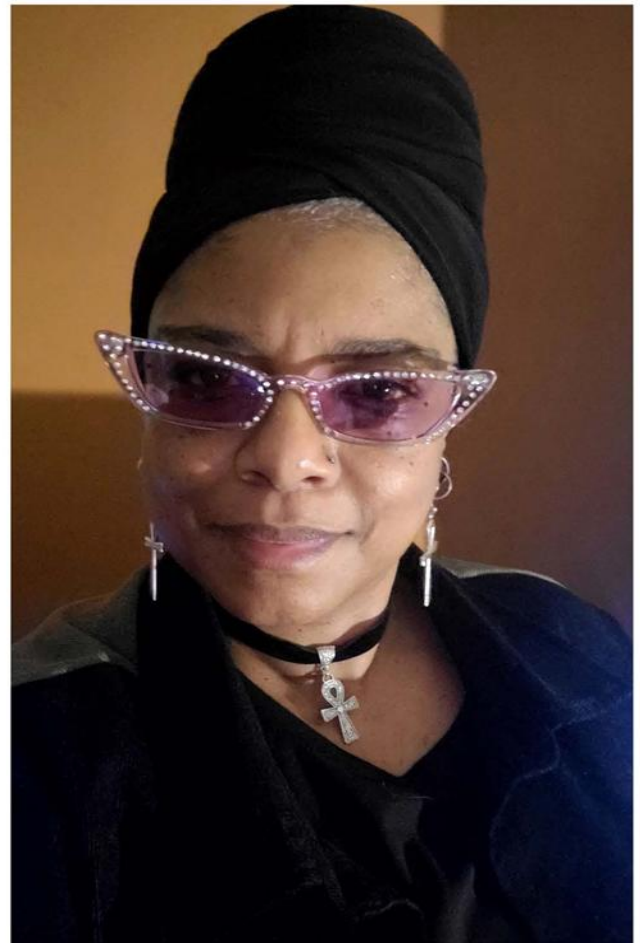
Question If you were given the opportunity to anonymously tell your story, your truth, your way, without anyone knowing it was you. Would you, do it?

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?



QUESTION/ANSWER

Earlier I asked "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? " Before you say YES or NO Here's some information to help guide you in making the right decision for you.

Meaning of Anonymous:

Anonymous means a person's name or identity has not been revealed or given or has been withheld.

Meaning of Anonymity:

Anonymity means situation in which a person is not known by or spoken of by name.

What is the power of Anonymity:

The power of anonymity has provided people with the ability to voice their opinions without fear of judgment.

Why do we need Anonymity?

The anonymity in everyday life enables people to be free to do many things without feeling inhibited.

Why is protecting anonymity important?

The protection of one's anonymity is a vital component in protecting both the right to freedom of expression and the right to privacy.

Now that I've given you an overdose on anonymity. lol

Deep House Anonymous or Not

The name of the person in this story has been changed to protect their identity.

Spirit Number 22 had no idea this would end up being their anonymous name until we spoke over the phone. I was truly moved hearing about all they went through on their journey in life. So, I just had to know this person's math, meaning their life path. Most people do not know I study numerology. Yes, I believe numbers have energy. Numerology is the aspect of astrology which deals with self-discovery. It can act as your individualized guide to life, your probability of becoming your purpose, your strengths, and your weaknesses. Master number 22 is the most powerful number out of all the rest. This means a person with life path number 22 can overcome all kinds of obstacles and aren't easily knocked back by failure. Here is just a little peek into spirit number 22 anonymous unspoken story

Anonymous Name: Spirit Number 22.

I have enjoyed the club, house, jazz & gospel music scene for the last 41 years. From the days of Newark's, Zanzibar, Doop's, Doc's, Bogies, Elevation's and Paradisio, to New York, Paradise Garage, Bond's, the Shelter, and Studio 54. Throughout these 41 years, my life has been one GIANT roller coaster ride, from drug addiction (and EVERYTHING that comes with THAT life), to imprisonment, to homelessness, to a broken family, motherhood, and grandmother hood, being diagnosed with PTSD (Post Traumatic Stress Disorder), and a lot of heartbreak and tears.

I became homeless because I was so deep into heroin and cocaine use, that my desire to pay bills, buy groceries, and get back to being a productive member of society, completely diminished, and supporting my drug habit, became my complete focus. I was homeless and living on the streets for 5 to 6 years, around the age of 33 until age 38, 39. I went into recovery and into jail both in 2003 at the age of 42. The one thing that stayed constant in my life throughout all the above years is my love for DANCE and MUSIC. Not just Club or House Music, but Smooth Jazz, Gospel, Indie music, oriental music, and the cultural music of my heritage or of the motherland. I am amazed at how MUSIC and DANCE are TRULY UNIVERSAL. And I'm also amazed at how we can be at any venue, for any type of celebration, and even if we do not know one another, or speak one another's language, we can still communicate through the ART of MUSIC and DANCE. It is a BEAUTIFUL thing when we can travel anywhere in the world, meet and greet other people from country to country, or even from state to state, and the location's that we associate with one another the easiest and the most, is in the venue's where there is music, dining, and dancing.

A deeper beauty in the music scene is that even if you are not a dancer, just to sit back and listen to the music and watch other's free themselves on the dance floor is equally as satisfying. I say this because I am a person that finds joy in seeing others happy and in a good space. This brings me joy. So, whether I am on the dance floor with you, or just sitting back watching you guys, just know, that nothing is wrong, I am clearly seeing the stress drop off, and the peace on you guys' face, build up with each dance step that you take. Lord knows that I have left so much stress, trials, and tribulations on so many dance floors, I am surprised I left room for everyone else's. But the weight that comes off me, is TRULY SPIRITUAL, and I am then ready for what tomorrow is going to bring.

Signed – I am Spirit Number 22

DO'S AND DONT'S OF THE DANCE FLOOR

1. Outdoor/indoor house Dancefloor is for dancing.
2. Must have Baby powder.
3. Must have your sweat rag.
4. High heels stilettos are not for house music dancefloor.
5. No Standing On The House dancefloor.
6. No Standing still to make videos on the dancefloor.
7. No Conversations on the dancefloor.
8. Please don't park you napsack of personal belongings on the dancefloor.
8. Do not stop a house head from dancing to take pictures, hug or chat.
9. When a house head is in a zone please do not interrupt for any reason.
10. Please don't crowd around the DJ
11. House DJ's don't take music requests
12. No walking through a house dancefloor. Please walk around the outside if possible
13. No open liquor on dance floor. If it spills you mess up the Baby powder flow with your sticky mess
14. No line dancing on a house music dancefloor. Save that for Birthday, weddings, backyard cook outs and graduation party's
15. Dj's prefer you dance not stand and film them for entire set. Unless your photographer or videographer
16. The old school red light in your mom's basement grinding on the wall is not for house dancefloor. (Get a room)
17. Do not have to have rythm ro dance on house dancefloor
18. Color, age, sexual preference does not matter.

MS Yazz Roar My Story Part 2

I AM FORTITUDE

I am a driving force. I never give up. I move forward with grace and ease while I hold the vision clearly to rise up. I am Fortitude I drive and push forward with momentum. I am endless as I grow in the face of uncertainty. I bridge gaps I move ahead while facing adversity

I move toward the goal...toward the Truth I seek; I am strength I connect with belief, I am an agent of change
I tie the future to the present.
I am reminder of what is possible which is grand. achievable. I speak change into existence.,
I be my life change to change who I be
I AM FORTITUDE



Ms Yazz Roar
Spoken Word Artist & Addiction Life Coach

The following is my truth of the experiences in my life of addiction, the strength it took to eventually decide how to feel, heal & deal with me and all my traumas, the spiritual connection I discovered through House music which taught me how to be my life change, growth and the best part is the relationship I discovered with my higher power. My journey made me who I am today. My journey is my purpose.

ALCOHOL IS A DRUG

I am a grateful recovering addict with over 12 years clean from drugs and alcohol, over 11 years clean from smoking a pack of Newport 100's a day, and over 5 years clean from the eating disorder, bulimia. Let me start by telling you a little about myself.

I was born in Trinidad, grew up in Brooklyn New York. I have no siblings by my mother and father together, but I do have a brother on my father's side whom I did not meet or know of until I was around 13 years old. I was a shy, quiet, chubby kid, my mother & father were very strict. My parents were married, my mom stood 5 feet 2 inches like me, she was either working all the time or going to school so I was what you called back then a "latch key kid". My dad stood 6 feet tall and was a very serious, strict man who did not laugh or smile much. He was not around much either. However, I do remember him showing up for those beatings with his favorite wide blue belt. The belt was dark blue with 3 rows of large iron balls across the width and down the length of it. My mom used to beg my dad to "please, please, stop beating me,"that's enough", she would say. She even tried to physically stop him a few times. He was just too strong for her.

I had my own pretty in pink bedroom which I eventually had to paint blue because of the blue marks left behind from that blue belt missing me and hitting the walls. I used to go in the bathroom and cry FEELING so broken, confused, lonely and just beat-down physically and emotionally. I was so afraid of my dad and hurt because I didn't FEEL like he loved me. I would sit on the toilet seat cover and count the whelps on my body, on my arms, legs. Looking in the mirror to see the whelps on my back and a couple of times he even caught me in the face. I FELT so confused because I thought my dad was sup-posed to love and protect me. I just could not understand why I deserved to be beaten like that from my daddy. I FELT hatred towards him for not loving me but at the same time I still wanted and needed him to love me. You know what I mean? Before leaving the bathroom. I would wipe my tears and think to myself. I can't wait till Saturday morn-ing when Soul Train comes on so I can put on my mom's red high heel shoes and

HOUSE NATION MUSIC



FOLLOW ON TWITCH

“It’s Saturday morning and Soul train is about to start.”

AND MIMIC THE DANCERS AS THEY GO DOWN THE SOUL TRAIN LINE. I JUST WANTED TO FEEL HAPPY, AND MUSIC WAS A SAFE PLACE FOR ME TO GO TO FORGET ABOUT THE PAIN FOR AT LEAST 1 HOUR. THOSE BRUTAL BEATINGS AS A LITTLE GIRL WAS THE START OF CHANGING WHO I WAS AND THE START OF MY JOURNEY TO MY PURPOSE TODAY. ONLY I HAD NO CLUE THEN. LITTLE DID I KNOW THEN THOSE BEATING AND LACK OF LOVE FROM MY DAD WOULD CHANGE WHO I WOULD BECOME.



IT'S SATURDAY MORNING AND SOUL TRAIN IS ABOUT TO START. I WOULD GET UP AT 10:30 AM EVERY SATURDAY SO I CAN BE READY AT 11:00 AM WHEN SOUL TRAIN STARTS. I HAD TO SING THE FAMOUS SOUL TRAIN SONG, AND HEAR DON CORNELIUS SAY "LOVE, PEACE AND SOUL". I WOULD SNEAK INTO MOM'S BEDROOM TO GET HER RED HIGH HEEL SHOES TO DANCE IN. NEXT, I HAD TO GET THE BIG TELEVISION IN THE LIVING ROOM AND PUSH IT DOWN THE HALLWAY TO MY BEDROOM. THIS WAS MY WAS MY ROUTINE EVERY SATURDAY MORNING.

HOWEVER, THIS SATURDAY WAS DIFFERENT. THIS SATURDAY I WILL NOT GET TO DANCE WITH THE SOUL TRAIN DANCERS.

THE BIG TELEVISION IN THE LIVINGROOM WAS PLUGGED INTO AN EXTENSION CORD AND FOR SOME REASON I COULD NOT PULL THE TV PLUG OUT OF THE EXTENSION CORD. I PUT THE EXTENSION CORD IN MY MOUTH AND USED MY HANDS TO PULL THE TV PLUG OUT. LIKE A MAGNET, THE EXTENSION CORD CONNECTED TO A LOOSE TOOTH THAT WAS COMING OUT. ALL I CAN REMEMBER WAS SEEING RED AND BLUE AND SCREAMING. MY MOM HEARD ME SCREAM AND THE NEXT THING I REMEMBER WAS WAKING UP IN BROOKDALE HOSPITAL. I ASKED MOM WHAT HAPPENED, AND SHE TOLD ME I WAS ELECTROCUTED. I ALMOST DIED TRYING TO WATCH SOUL TRAIN. WOW, RIGHT? SOMETIMES I WONDER IF ME BEING ELECTROCUTED CHANGED ME OR MY THINKING PATTERN.

CHRISTIE LOVE LOST IN YOUR LOVE



LOST IN YOUR LOVE OF HOUSE & RNB MUSIC: NEW ARTIST CHRISTIE LOVE

The goal of music expression is about sharing your love, passion, and dedication to the art released in sound and fast-paced tunes. Christie Love, newer in her craft of gospel, R&B, and disco-vibing house music, has made the leap to put her sound out into the world and get people from all walks of life to groove and get lost in her unique beat. It's never too late to do what you love, and for Christie, that love for music is here to stay forever.

Wynter: Who is Christie Love? You've now established a House and RnB Music career; considerably as a "late-bloomer", who are you to newer listeners of the genre?

Christie: Christie Love is a singer, songwriter, and actress, born and raised in Newark, NJ. I am a dreamer who works diligently to transform my dreams into reality. I am enthusiastic about expressing myself through the art of music. Christie Love is a lover of true and genuine love "hence my name." I'm a hopeful romantic! As far as being a "late-bloomer" in my music career I've learned to embrace it all. Even though I was exposed



to house music during my early childhood. It wasn't until later in my adulthood that I rediscovered my love for house music. There's just something about "soulful and deep house" music that resonates with my soul. The heavy drum patterns and melodic rhythm are a perfect mix of jazz, rhythm and blues, and funk. On a more personal note, I am the mother of twin adult daughters (Mecca and Medina) and glam'ma of my two beautiful granddaughters Marley (8) and Aliyah (11). I love to spend time with my family. I enjoy going out for cocktails and dancing. Anyone who knows me well knows that the dance floor is where you'll find me from the time I arrive until it's time to go home.

To newer listeners of the genre, I am a soulful house artist who seeks to make music that speaks to the heart and soul of all people. I write my songs based on my personal experiences and world issues that impact humanism.

Wynter: Was it hard diving into music at such a later time in your life? Were there any self-doubts about your journey at first?

Christie: I wouldn't say that it was hard, rather it was challenging. Music has always been my passion and first love. So, after I had raised my daughters, and gotten married and divorced, I returned to music. Even at a later age, I find that I cannot escape the desire to make music and perform. Yes, I've had many self-doubts along the way. Many times I've thought to myself, I can't compete with today's artists.



Lost In Your Love

The goal of music expression is about sharing your love, passion, and dedication to the art released in sound and fast paced tunes. Christie Love, newer in her craft of gospel, R&B, and disco vibing house music, has made the leap to put her sound out into the world and get people of all walks of life to groove and get lost into her unique beat. It's never too late to do what you love, and for Christie, that love for music is here to stay-forever.





Especially with the measure of success being driven by social media. I've often wondered if my talent alone is enough. But then I snap out of that mindset and get back to it.

Wynter: What was the experience like recording your first debut single? What was the response to everyone around, plus having a single soar up the charts the way it did?

Christie: The experience was exciting. After having taken such a long hiatus from music, getting back into the studio was amazing. It felt like coming home and climbing into my bed after a long stay away. The response was unexpectedly overwhelming in the most gratifying way. My debut single "Reggie Steele Presents Christie Love - "One Day" was released in January 2020 and rose up the charts on Traxsource quickly. What took me over the moon was when the one and only Grammy Award-Winning record producer and DJ extraordinaire "Louie Vega" charted my song at #3 on his February 2020 top 10 Chart. That gave me a boost of confidence like never before. That's when the self-doubts in my head got quiet. The original track was produced and co-written by the great "Reggie Steele". Which is an honor, to say the least...he is most definitely God-sent! The remix was blessed by DJ, Producer & Remixer "Mark Francis" (201 Records). Both versions of the song were released on the Makin' Moves Records (located in the UK).....special shout out to "Jamesey and Matt"!

Wynter: You also released "Show Ya" as well?

Christie: My second single "Reggie Steele Presents Christie Love - 'Show Ya'", was also produced by Reggie Steele, and three remixes of the song blessed by DJ Manoo (Classic, Unreleased, and Afro Soul) were released by Makin' Moves as well. The outpouring of love for my music from my family, friends,

Wynter: You also released “Show Ya” as well?

Christie: My second single “Reggie Steele Presents Christie Love - “Show Ya” was also produced by Reggie Steele and three remixes of the song blessed by DJ Manoo (Classic, Unreleased and Afro Soul) were released by Makin’ Moves as well. The outpouring of love for my music from my family, friends, house music lover’s aka house heads, DJs and producers around the world gave me the reassurance and push that I needed to continue to make music. That song also did very well on the charts.

Wynter: When recording your music, is there a particular sound or beat that you look for, that you’d hope would match your voice and the message you’re trying to convey?

Christie: There isn’t a particular sound, rather originality of the beat. The beat has to be different from what I hear from other artists. For the songs that I’ve recorded, the beats were built from scratch. I usually come up with the lyrics in my head then create the melody as we go. I draw inspiration from some of my favorite RnB artists like Charlie Wilson, Chaka Khan, Stephanie Mills, Faith Evans, Kelly Price, Mary J Blige.....legendary artist! Some of the house music artists that I enjoy and draw inspiration from are Kimara Lovelace, CeCe Peniston, Colonel Abrams, Kenny Bobien, Black Coffee, Frankie Knuckles, First Choice, Monique Bigham, Ten City, Donna Summers, Robin S. just to name a few.

Wynter: Do you remember your first performance ever? How was the response from the audience to hearing your music for the first time?

Christie: For my first performance as an official recording artist, I was invited to perform at Taj Lounge in Newark, NJ by DJ Mark Francis, DJ Roc Anthony and DJ Jerome “Mack” Crawford. ‘One Day’ was buzzing at the time, so people wanted to see me perform. I got a good response. The audience did tell me that “they loved it!” Although I love to perform, I do get jitters. What helps to calm my nerves is listening to other artists’ music and watching the live performances of artists who hype me up like Faith Evans. My most recent go and fav is her live performance at the 2018 BET Awards. Those types of performances inspire me and remind me of why I love to perform.

Wynter: How would you describe your artistry and how would you want your artistry to go beyond the now and make a lasting impact?

Christie: I describe my artistry as sultry with unapologetic passion. The unapologetic part helps me to keep negative criticism from getting me. I would say my artistry is a self-expression that is incomparable. The music industry has this painstaking illness that makes artists feel like we are always in competition with each other. However, there is no competition here, just a genuine release of the gift that I am blessed with. I’d like to think that my music is unique. My whole objective with expressing my music, my art, my craft and my passion for House Music is to be myself, however, crazy, loving, silly, emotional or humorous it comes out!

Wynter: Have you only performed in Jersey so far? Where would you want to perform on a global scale?

Christie: I’ve only performed in New Jersey so far since it’s only been a few years since my debut. I would love to perform overseas one day. My music is played a lot in Europe and abroad, which is amazing!

Wynter: What advice would you give to the younger generation of house music artists who are still finding their roots in their craft and art of music expression?

Christie: I want to inspire all artists of all generations to do what they love, no matter what phase of

as resources to help you move into the next level or next direction of your journey. Refuse to receive No as the definitive answer! My mother used to say, "a person can only tell you No, but there is always a Yes somewhere near." Follow your heart and don't give up. As a music artist... the art will never leave you... the songs will keep coming. The desire to express yourself through music will always be there.... You cannot escape it, so do not ignore it!





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3rd Annual Capricorn & Aquarius

Celebration of Life



KESHIA

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730pm - 1:30am

Light Buffet

FROM 8 TO 9

BYOBB EVENT

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NO Work Boots

NO Athletic Wear

WINTER WHITE

PINK & WHITE

SNEAKER BALL



EARLY BIRD
SPECIAL 1ST 50
TICKETS \$25
UNTIL OCT 15TH



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JAN 14TH 2023



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BIRTHDAY CELEBRANTS

DOORS OPEN
7:30pm - 1:30am
Light Buffet
FROM 8 TO 9
BYOB EVENT
NO Coolers
NO Brand Wear
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EARLY BIRD
SPECIAL 1ST 50
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Dandelion Productions

Kevin Simmons Ab Salute House



“DEEP HOUSE FROM THE MOTHERLAND”

This is the real-life story of a South Ward, Newark, N.J. gangster turned House Music Promoter, Kevin “Ab” Simmons. Ab was born and raised in the streets of Newark, where during his teen years, violence, addiction, and incarceration were considered a way of life. When Grandmaster Flash & The Furious 5’s song “The Message” was more than just lyrics rapped to a beat

but the reality for many young Black men, including the one featured in this article. Unlike the stories told by some about the way music changed their lives, one thing holds true about Mr. Simmons, he’s never claimed to be anything more than who he is.

Giving life to his own personal story behind the Culture we call “Deep House.”

By Tonia Champagne



After having the privilege of talking to him on more than one occasion, it occurred to me that there was definitely more to him than just being a promoter. So y'all know me - I had to dig deeper and listen harder. And the more I listened, the more he reminded me of my late brother, some of my uncles, and adopted family members who were all victims of these mean streets. Wise beyond their years, always willing to give you sound advice, and never apologizing for digging in your a** if they had to. I loved it! He brought back the feeling of the village that's been missing in my life for so long. The best part was knowing that he was comfortable enough to talk to me like I was family and transparent enough to allow me to get to know the real him and not some made-up character from a fairy tale. Getting to the right mindset and battling the street demons of addiction was definitely not easy, so Mr. Simmons had to

eventually take a "little vacation." When he returned home, Ab felt he needed to put his energy elsewhere, so he took advantage of his reintroduction to House Music and latched onto his underground family. He was now eager to know more about the baby powder on the floor and the new sounds coming from the basements, warehouses, and garages people sometimes gathered at.

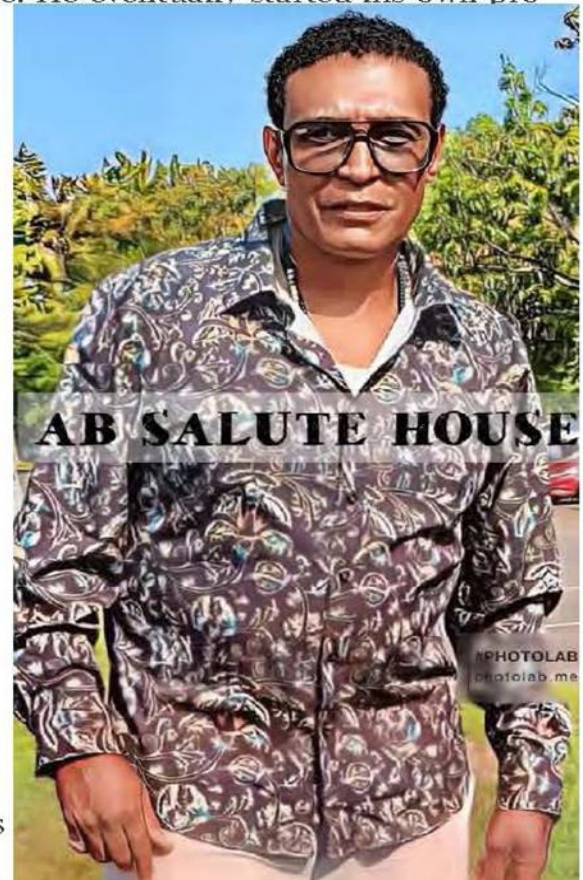
As part of his recovery, he'd just dance - "dance & think." He frequented 43rd Café, the Coffee Cave, the Shelter, and other clubs that were on the Deep House Music scene. The more he danced, the more he thought. The more the baby powder hit the dance floor, the more his mind, body, and spirit moved. Then it hit him (God Spoke), and he knew what he wanted to do. He confided in some people he could trust and with some helpful tips and advice from his friends - Magic, John, and others - Mr. Simmons took his street hustle knowledge to a different level and began thinking of new and legal ways to build his empire. He eventually started his own promotion company with Rich Morris called "Motherland," which brought together local DJs and the loyal deep House Music dancers.

Fast forward

Getting to this point and battling the demon of addiction was not easy, but his faith in God kept him clean and blessed with a steady job in sanitation, which helped him fund his dreams. In 2018 he moved to Rahway, N.J. and launched his own brand, "AB Salute House," to further spread the love of House Music to Central Jersey.

Today, Mr. Simmons is not only one of the biggest promoters of House Music in New Jersey and THE biggest promoter of Deep House, he is also the recipient of the "Artist of the Year" award from the city of Rahway after proving to be successful in the city with his indoor parties and outdoor events at the Rahway Train Station, Recreation Center, and the Mayor's Center Stage, having worked with some of the greatest names in House Music, from DJs, Recording Artists, and top Hosts.

During our interview I was so engaged in the conversation that at one point I forgot I was doing an interview. Lol It was just so genuine and real. I felt the spirit of my brother was also there, may he rest in peace. I asked Ab, "what do you want your readers to know?" His answer was ... "Give them the real, don't fake the funk. I can only be me." Well guys, I believe I gave you all exactly what he wanted. And oh yeah, one last thing, I said, "Soooo Ab it's been a good year, you don't



AEB SALUTE HOUSE





have anything to prove. You came, you saw, you conquered. Is this it for you?" He replied: "Hell nahhhh lil sis, I'm just getting started!!! "

So, with that being said, be on the lookout for more upcoming projects and events from "AB Salute House."

Follow Kevin "AB Salute" Simmons on Facebook and Instagram
And get to know this love, this movement, and spirit we call HOUSE.
#DeepHouseMovement

*** Special thanks to the Queen for her input and words in this article ***

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MIND WILL
NEVER
GIVE YOU A
POSITIVE LIFE

DJ TONY GRAY

HOUSE THERAPY

By: Lisa Brooks

When you are raised in Newark, New Jersey, and growing up within the foster care system as a child, most people would view this as a challenge. Some even have the notion of them not succeeding past a certain age or believe in them at all. But DJ Tony Gray had great expectations for himself and was determined to show that his musing as a child would be inevitable.

House Therapy is his brand. Created and designed to always bring people an undeniable spiritual feeling.

Tony Gray grew up in the projects of Newark, NJ and seeing his peers of the same age group starting to revolve in and out of the prison system he knew that was not what he wanted out of life for himself.

Tony started DJ'ing in 1983 right around the start of the crack epidemic. In 1984, he



went into the military and that is really where he got his invigorating feel for playing music. Tony got his first real taste of DJ'ing when he played in Bamberg, Germany, where he received his first residency. He returned to the states in 1990, working and playing in local clubs and bars. Reflecting on his change of residence and location, it also changed how he listens to and plays the music he plays today. Times are shifting up now as the Internet and radio stations were starting to be the "new it" thing for people to see what was popular and trending. In response to the times, Tony being an innovator and always adapting to any circumstances began carrying his camera to film what he was seeing in the clubs and venues he played in, adding that extra layer to the music, giving us the vision of healing and uplifting- the spirit of House. . Music has always been his true passion as a child, and even into



adulthood and throughout his military career. Tony kept that passion and for a good purpose, because little did he know or any of his close colleagues imagine, is that music would be the foundation for Tony to flourish and become whom we now know as Mr. House Therapy. He is now residing in South Carolina and for him it has been quite a transition.



House Therapy is what he brings
and what we get!



Another thing Tony shared with us is during his residency at Club Eclipse, he wanted to give his listeners a more in-depth experience. While DJ'ing he began using his desktop monitor situated just enough so that listeners, who became viewers, got to experience through video, just how House Music is a healer and avenue to vent without negativity begetting negativity. Tony has had some of the greatest Legends in the industry mentor him, such as Dave Camacho, producer DJ Big Logan, as well as DJ Hutch who setup the network for Tony to do the Internet radio gig. Tony took it to the next level by incorporating his videos while DJ'ing, giving more of that jovial therapy vibe. He credits both DJ Hutch and Dave Camacho for being in his corner and guiding him where he is now. To his credit and theirs, Tony has played with Camacho, Tony Humphries, Hippy Morales, DJ Beloved, and Jihad Muhammad. Most people don't know that Wendy Williams used to announce his show Fade to Gray Entertainment on 98.7 KISS FM back in the day. The KISS FM van would come to Tony's home and the DJ's such as Ruben Toro, and Dave Camacho would remote live from his home to the radio station. Tony is definitely one of the Godfather's of the Internet House Radio/Visual concept.

In the beginning of his career, on the strength of a good friend, Tony was invited to audition for Foxes, formerly the Fox Trap in Jersey. During the audition, Tony stopped playing and started packing up his equipment and headed out. At this time, he was about to take a vacation in Virginia, but went to the audition beforehand. While packing up his car, the manager of the club asked him what the issue was, and in Tony Gray fashion, he explained that he cannot and will not play on equipment that is not at least at the tier of his own equipment, and for those who know Tony, know that this is a TRUE & KNOWN FACT! He is all about the SOUND! Not long after this encounter, the owner called him with an interesting offer. The owner requested him to make a list of what he needed, and also inquired if someone could cover for him while he was on vacation. Surprisingly, the owner made the necessary adjustments just for Tony and advised him that the equipment he listed will be here for him when you return to take up residency.

When this interview was conducted, Tony had just played at Mr. East in Roselle, New Jersey, which is a huge venue. He did it as a favor to a mutual DJ Friend who needed him to step in for the night. When you think about it, you can't help but respect Tony's values of music. When you have listened and studied without really knowing you are studying the fine art of music, its composition, and its properties for 40 plus years to becoming one with the tracks you hear and play. Providing the ingredients for an extraordinary experience and he has shook up the industry with his dedication and style of play!!

Changing the vibes on the music scene completely. Glasses falling off the bar walls, rocking the building with House Music. Going back into his first residency in Germany, Tony met a guy from Chicago who heard him play and expressed "You can play your ass off!"—at the time Tony was playing dance music, R&B, club classics, and then the rise of House music was stating to be understood and blossoming here in the US in 1988, but not so much in Bamberg, Germany. The guy put him on to the music that was popular by sending him boxes of records to mix and record. Such an organic vibe and generous gesture!

During a candid conversation, we discussed how it seems that there are followers of DJs more than the music. Not to say one cannot have a favorite of anything, however because a style may not be to one's liking, that in and of itself doesn't negate the work, the talent, and the energy that is put into each set a DJ plays. DJ Tony Gray and his House Therapy sessions are balm-like; soothing, fulfilling, therapeutic, and downright bangin at times. For the past six years House Therapy mixes have been healing people. Mrs. House Therapy herself, the beautiful Tawanda Smith-Gray, has actively helped push the House Therapy brand to the level it is on now and beyond from the looks of it. The brand has hosted several of their own events, which have included just to name a few, DJ Scoob out of Baltimore, Anaya Weathers, Hippy Morales, Pam Weathers, Jasmina & Aly-us. They have a clothing line that was founded by Mrs. House Therapy, adding their own flava to the House Music Community with their HT Gear on Bonfire.com. Since its genesis in 2013, the music and the feeling that goes with it has been pushing the culture of House Music in the South. Check out their pages on Facebook and all social media platforms as you continue to support House Therapy!

WHAT HE HAS GOING ON...

Monday-Friday 2P-3P 87.9 HEAT FM CHARLOTTE ,NC Radio Station

Thursday's 1P-3P LIVE on My House Radio Internet Stream & Mixcloud LIVE Video Stream

Thursday Night 8P-10P &
Club Classics 10P-12A
House Music on 87.9 HEAT FM RADIO CHARLOTTE NC

First Fridays of the month:
First Friday Memory Lane Mix on MIXCLOUD LIVE 7P-9P

Glam & Reg Morning Show..Holla 96..NYC
Club Classics & House Music ...coming in 2023 TBA

Italian Radio Soulful House Music Nation LIVE ON TWITCH. Coming in 2023 TBA

Clothing Line. HT House Music Gear @ Bonfire

Also, can find us on Google
<https://www.bonfire.com/store/house-music-gear/>





BECKY THE BUSINESS

From hosting house parties, literally in her house, to becoming one of the most respected promoters in New York City, Becky Nunez is the business of House Music. After taking a nearly 10-year hiatus to raise her children, Becky came back on the House Music scene in 2007 determined to change the stigma placed on promoters.

In small venues, Promoters have control of the till on their nights; they have to pay the bar, DJs, promotion, the club, and all the other expenses associated with their event. If they can't afford to hire a well-known DJ, they might not get the crowd they need to meet their financial obligation and have been known to leave the club without paying or making unkept promises of payment. Becky is putting some respect back into the business.

"I used to hate being called a promoter because their reputation back in the day was disgusting. It was about a quick buck and leaving the club before people got paid. I used to despise people saying, 'well Becky you're a promoter.' My reply was always, 'No, I'm a host.' But I flipped it to where now I'm proud to be called a promoter, I'm proud to be called a host because I'm changing the game, I'm giving us some respect in this business.

Y NUÑEZ OF HOUSE MUSIC

What makes you different from other Promoters/Hosts?

“My purpose makes me different. What I want to do for this industry is different. I want to get people paid. I want these DJs to get paid. I want to give them the best of the best in terms of equipment, in terms of the vibe, and in terms of their experience. My purpose with every event is for my guests and my DJs to have a great night and I cater to them to ensure they do. My DJs don’t have to call me from the booth asking if they can get a drink. I’m there with the drink, I’m there asking them what they need. I take care of everyone that works for me, as a woman, and as a nurturer. I take care of the venue, the bar, and the DJ. I have a sound technician, JR Meticulous, who is one of the best in New York City. He has housed some of the biggest venues with equipment. He is amazing. I give my DJs and guests the best. I’m not your regular host/promoter, I don’t just sit around or stand at the door. I’m all over the place. I’m different, that is why I am respected and was respected from day one. I take what I do very seriously, for me it’s a business.”

So, you treat it like a business?

“I have to because it is. I am the Founder of ‘The Party After the Party’ (TPATP), I have an LLC, I have an accountant, and I give my DJs 1099s. I’ve been told I pay too much, but what I get charged by some of these DJs, at times, and what I pay some of them, at times, is not compatible with their worth, It’s just that the budget’s not there in some scenarios and when I can’t pay what they require, then we negotiate, it’s never like they’re not worth it. Every DJ that I book I tell them straight up, you’re not gonna get rich with me, you’re not, but this is a platform where you’ll be noticed, it’s a platform that people are watching right now, people are getting to know my name. And the love that DJs have for me is like no other and I can truly say that.”

A lot of DJs in this business get turned off and start working regular 9 to 5’s. But that’s where I come in, I’m also a venue and DJ Booking Agent. I’ll have people come to me and say, Beck, I need a DJ for this night or a wedding, or whatever - I do that behind the scenes, a lot of people don’t know that. I also book out venues, I deal with 3 or 4 venues in New York City and when someone comes to me looking for a spot



FOUNDER OF THE PARTY AFTER THE PARTY (TPATP)

to host a party, they tell me their budget and I go to work for them trying to find the best possible venue and DJ for their budget. My company is a realm of a bunch of things.

You can't be greedy in this business; I have incurred a lot of out-of-pocket expenses. I'm just starting to see a profit, it took a long time. There have been times when at the end of the night I've gone home with nothing, not literally, but whatever I made at the door I gave out because that's my purpose - for the other components to make money, for them to feel like what they've been doing isn't for anything. It's their livelihood and I respect that."

Who are some of the top DJs that you have worked with?

I'm blessed to know and have worked with a lot of individuals in this business, from Tony Touch, Voodoo Ray, Loui Vega, Anane Vega, Jellybean Benitez, Josh Mulin, Red Alert, Ralph McDaniels, DJ Enough, David Banks, Barbara Tucker, Easy Mo Bee, Evil

Dee, Danny Krivit, Lenny Fontana, Kenny Carpenter. I could go on and on. DJ Disciple, he's a legend in this business and he's who got me into doing house music events. He put me onto an event back in 2016 or 17, it was called 'Feel Real,' it was held in the Old Sapphires in New York City. We hosted this event every Tuesday for 2 years. It was Disciple, David Banks, Eric Eman Clark, and me. I was able to get respect from them through this event because of my dedication to it. DJ Disciple opened my eyes to many DJs that I didn't even know existed.

Why House Music?

One of the biggest markets is House Music, it's the only genre that people come out for all the time, every time. But they're getting to be less and less, and they're leaving earlier and earlier. What I'm seeing now, I'll be honest with you, is that the older cats - I'm talking like in their 60s - aren't drinking anymore, and they don't support at the door as much as. As you know house music has been around for a while and these are





our pillars, don't get me wrong, they took house music to where it is, but in terms of a business there's no real money in it unless you're consistent, and unless you keep this habit of people paying at the door.

There's so much love in house music that DJs don't mind doing events for free. They have all these house music events where folks are bringing their lawn chairs and sitting outside enjoying the music. They dance, they sweat, then they go home. They look forward to the Summer because of the free events. But, honestly, the younger individuals want to get paid. They understand that this could be lucrative, it can become a business. This could be a career for them, this could be what they do to financially sustain themselves. I mean, Louie Vega does it for a living, why can't anybody else, you know? The right place, at the right time, and doors can open for them, they have to take advantage of that.

I'll be honest with you; my favorite genre is actually Hip Hop. House Music I learned and grew to love through my oldest sister who has her own stance in the house community, she's a dancer, and hanging out with her I was able to grow a love for it. House Music is everything to me now. House Music is a feeling, it's a way of life. But if you stick with one click, and one genre in this business you won't make it. My company caters to both realms, Hip Hop and House Music.

My goal is to keep House Music going - Hip Hop, 90's Hip Hop, Classic Hip Hop, keep it going for the kids, for our grandkids.

How do you feel about the integration of

the young and old? House Music and Hip Hop? Do you think we can do that?

People are talking about Beyoncé and Drake's songs, the young generation might not know, but we know House Music has been around way before them. What I'm doing now, if you look at my last couple of events, you'll see that I've been incorporating young DJs so we can keep this House Music community going. I'm also bringing out a lot of women in the business in terms of DJs. I'm trying to put them on.

New Jersey is coming out with so many new talented young DJs, I've already had three bless me at events. I feel that bringing the young into the House community is necessary. There are a lot of deaths happening, not that I'm saying that our generation is going to be obsolete, but the point is it can die. My daughters know about house news because of me having it around them, old songs, classic songs - whether it's House, R&B, or Pop. We have to teach our young about this type of music and encourage and support them in the business. I've always been a believer in diversity - diversity with music - and right now, it's necessary. As a business and as a spokesperson for DJs, venues, and the nightlife in itself, that has to happen.

Have you considered opening your own venue? You have the know-how and the connections to pull it off.

I have. My ultimate goal is to own a venue. When someone hires me as a host, I'm going gong ho, like it was my event because that's what I got hired to do.

Why wouldn't I do it for myself? There were a lot of closures during the pandemic. I'm looking around, I'm looking into some things. Owning a venue and being able to have DJ's flourish from there, and grow from there would be ideal. I do want to eventually focus on nightlife 100%. I checked out your social media pages, you're very stylish. I like your style. The job keeps me styling, I have to be up to par.

Do you work for Moët/Hennessy? You promote them a lot, in such a fun, professional way.

Yes, I have the luxury to work for a luxury company. I'm employed at Moët/Hennessy and Louis Vuitton Corporate Office, the US Division. We are in the beautiful World Trade Center. I'm the personal IT Technician, and what I do there has no relevance to what I do at night, although Moët/Hennessy is very deep into the music business. It is a very free company where they're not opposed to any type of publicity. However, I don't go around the office shouting, "I'm Becky Nunez and I do this and that," Some people have found out, they're hearing the name and asking me, "are you, Becky Nunez??" I tell them I am and ask them not to say anything.

Is there anything you want the readers to know about you?

That I am the same person, before the club, during the club, and after the club. We are all at the same level in my house, no one's better than anyone else. And, I do this for the love of music and the love of my DJs.



BY Dawn Edmond

NEW JERSEY
HOUSE
MUSIC
CONFERENCE
WEEKENDER
APRIL 21ST & 22ND
LET'S
RAISE THE
BAR
STAY TUNED
FOR MORE
INFO.

BIG NEWS FOR THE HOUSE MUSIC COMMUNITY

Dawud Johnson (DJ, Promoter & Festival Organizer) just announced the first ever, New Jersey House Music Conference Weekender slated for April 21 – 22, 2023. This is BIG!!! This is about our style of house music. The event will feature top deejays, recording artists, producers, vendors, equipment and much, much more.

Tickets go on sale on 12/31/22 (NY's Eve) for \$45 and higher after 1/31/22. Friday night will be a mixer (meet and greet plus party) and Saturday will be the main event. There will be tables, panels, an award ceremony and dancing (the party). In addition, there will be celebrity guests invited. For those who stay over, there will be room blocks at a special rate. This will be a ticket only event and a limited amount of VIP tables (only 10 tables – act now). Vendor tables will be available too. The event will be held at the Holiday Inn in Newark on Frontage Road. BOOK NOW!!!



Feel the powerful beat of her drums as her music sweeps you off your feet and onto the dance floor. The Lady Spirit Owner of the Drums, DJ DahDah is cementing her Afro-Latin Roots, Puerto Rican Culture and Heritage, her musical talent, and grace into the industry of deep house music. The guide of spirit and high vibrations are implemented into her music, along with fast paced sounds, and beats that captivate the soul in any scenery. DJ DahDah is one in a million, sharing a gift with audiences that goes beyond a simple DJ set.

Wynter: You are new to the deep house music scene and yet you have captivated audiences with your unique vibe and sound, who are you truly? Who is DJ DahDah?

DJ DahDah: My name is Caridad Rivera aka DJ DahDah. I am called the "Owner of the Drums." I've been in the house music scene for a long time but as a DJ for only 2 years, I was a dancer previously. I started practicing DJ'ing in 2017 but really started when the pandemic hit - when I had more time. I initially started DJ'ing because I wanted to play what I want to feel on the dance floor. I wanted others to feel it as well. I want people to feel what I've felt over the years.

Wynter: Do you call your music a specific type or name of music? Is it a particular beat or sound since you do your music with drums?

"Deep House Music & The Beat of Drums Are M

DJ Dah





DJ DahDah: I practice Yoruba as well and I play a lot of spiritual house music. Anything with the Orishas in it, I will listen to it or play. I love anything with drums, so my style is more Tribal Afro, African music from my Tribe, with Latin heritage as well.

Wynter: What was your initial connection to house music growing up? Did you grow up listening to it?

DJ DahDah: There was no different type of house music genre like Gospel or Jazz House when I was growing up, but I loved it and connected with it. Salsa, Bugalu, Merengue, Funk, Soul, and Disco was the music that was played at home throughout my childhood. After some time, everything I loved about house music was just a buildup of

sounds and beats. When I first got into the house scene 18 years ago, I would go to clubs like Cielo, Sullivan Room, Bar 13, SinSin and The Leopard Lounge. I was dating someone back then who was a DJ as well and that's how I got back into house music. Then, I started listening to all the other genres of house music. Ciel brought me into Afro House, Tribal House, and Deep House Music, that's what resonated with my soul because my

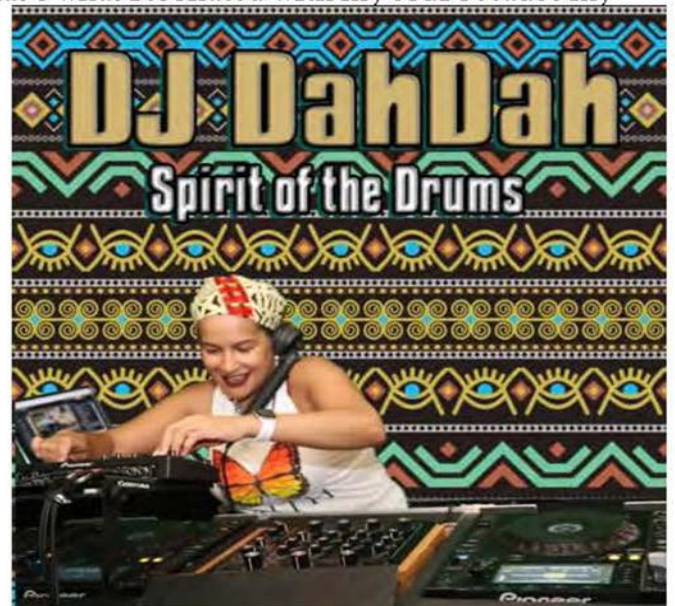
More Than Sound, It's a Spiritual High Vibration."

hDah

because my parents were professional dancers. In our Puerto Rican culture, we have a traditional dance and musical style called "Bomba," the woman controls the beat with her skirt. It was an African dance that was recreated in a Puerto Rican sound. I incorporated Bomba with House Music.

Wynter: Did you perform online during the pandemic? What platforms did you use?

DahDah: I did a 3-hour mix and put it up on Mix Cloud. I started doing videos on Facebook via Facebook Live and then streamed via Twitch. People loved them and that's what got me gigs outside post restrictions.



Wynter: What did you call the sets?

DJ DahDah: I called them “Candelazo,” meaning superheat. Like I whipped your ears with superheat as you feel the beat and listen to my music.

Wynter: How would you describe your music style? Especially with the elements of your Puerto Rican ancestry, dance influences, and inspirations from artists old and new?

DJ DahDah: It’s a spiritual element. I will give you my music hard right from the beginning. It could be mellow in the beginning, but then it’s constant heat. It’s spiritual when I play. You can feel the vibrations in your soul. It’s all the percussion and drums that mimic a heartbeat. It brings life to me, and it will come alive in audiences and listeners as well.

Wynter: How would you describe your experience when performing for a crowd for the very first time?

DJ DahDah: My first gig was in Far Rockaway at the beach, and I was a nervous wreck. I wasn’t really prepared; I came with my own equipment but still had those nerves. But my family and friends were there, encouraging me and I felt loved. They were behind me. I also played at Dolce in Jersey for a birthday party. I was nervous then as well, but it later flowed like water.

Wynter: Do you have a specific technique to calm any nerves and doubts?

DJ DahDah: I connect with my ancestors, smoke a lil weed, and listen to tracks that I love and connect with. There are always going to be nerves, but I get through them. I love music, I go to sleep to music, and practice every day. I did have doubts, especially about being in this industry. There is some intimidation, but I am who I am, and I come into a room to dance and release on the dance floor, not play politics.

Wynter: What was the biggest event you’ve played at thus far? How was the experience?

DJ DahDah: Back on September 22nd, I played at the Washington Monument for the Capital House Festival with DJs Jordan Tantra and Chris Randolph. It was truly an amazing experience. I was walking to the stage, and I was so nervous! But it turned out to be wonderful, I loved it. The energy was amazing, and it was a beautiful experience. I got to play twice which was great.

Wynter: Where do you see your music and artistry as a DJ and go beyond any limit or obstacle?

DJ DahDah: I want to uplift people’s spirits through my music. I want people to be mobile, a static body isn’t good. I spread Health, Love, Light, and Blessings. I hope with my music, you feel that you can do anything and feel the high vibrations that the beat of my music and drums gives you.



Wynter: What is the message you would give to other young DJs who are just starting out and unsure of their musical journey? What type of legacy would you like to leave in your vibe and music?

DJ DahDah: When you come to listen to me play, you are going to be in a high vibrational, safe, and spiritual space. You're going to feel every bit of my music through your body. You won't be disappointed. I try to convey spiritual love and feel safe in a non-judgmental environment. Get down on the floor or roll over and just have a good time! In the Deep House Music community, no matter where you come from, it's all about Unity, and Love is The Message.

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All Photos Belong to DJ DahDah



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