

DEEP HOUSE

THE HOUSE MUSIC MAGAZINE

MARCH/APRIL

2023

NEW JERSEY
SPRING HOUSE MUSIC
CONFERENCE WEEKENDER

**SALUTE TO ALL THE WOMEN
IN THE BUSINESS OF HOUSE**

GRAMMY INDUCTED ARTIST
AARON K. GRAY

PLUS

NJ ROC ANTHONY
THE PRINCESS DJ CHYNA
DJ PUNCH ZANZIBAR
CRYSTAL LEVELL
CANADIAN ARTIST MISSFLY
SPIRITS IN MOTION
THE NUBIAN EXPRIENCE

DANCER
BEVERLY
LIKEWATER JACKSON

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EDITORIAL



DJ George A. has 25+ years in the entertainment industry, from working on Tours with City High, A Boogie, The LOX's, etc, to Co-Producing Essex County's first Outdoor Concert/Festival. I am no stranger to “House Music” I’ve witnessed some legendary clubs, both HipHop and House, i.e., The Latin Quarters, The Fun House, Disco Fever, Harlem World, The Red Parrot, The Garage, Zanzibar, The Mirage among others. The concept of Deep House Magazine came when House Music was not getting the respect it deserves. The Term “House Music” is around the same age as “HipHop” The two genres runs parallel with 1 being a Billion Dollar entity, and the other being a Global entity with little or no support from the Fortune 500 Companies and Record Labels. Our goal is to give our readers a inside look of the DJs, Producers, Dancers, & Promotors. WE ARE DEEP HOUSE!

EDITOR-IN-CHIEF



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

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Ms Yazz, Contributing Writer/ Life Change Coach Ms Yazz Roar, owner of Be Your Life Change LLC .Planting seeds for the purpose of growth and change while breaking the stigma and judgment of others, anonymously, because of what's hidden deep in their unspoken stories of secrets.



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



Hannah Abiona, Deep House Magazine corespondant and contributor



DJ Dan Shivers, Owner and correspondant of Soulful House Nation, he also serves as Event Corresponant for DNM



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





SPOT LIGHT DJ

2023

DJ O DIGGS

Born and raised in Elizabeth New Jersey, Oscar Sierra, also known as O. Diggs, grew up in a Latin household. With his mother from Cuba and father from Ecuador, he was exposed to a wide variety of Latin sounds. Oscar grew up watching his parents be part of a Latin cover band where his father played the congas and mother was a backup singer. Spending most of his summers in Miami with his abuelos (grandparents), he gained a bigger appreciation for music as it was a large part of his culture. Along with several uncles that were DJs at events and nightclubs in the metro NY and NJ areas, he learned to DJ at a young age and always kept it as a hobby, eventually turning it into a passion. With love for many genres of music, Oscar developed a sound unique to himself. Influenced musically by most Latin genres, he also has a strong background in pop, reggae, and hip-hop. In the mid 90's, Oscar fell in love with the house and techno scene of the New York nightlife. Nightclubs such as Lime-light, Tunnel, and Twilo gave inspiration to some of the sounds he spins today, keeping the vibe and magic of the past going strong.

In 2005, the name O. Diggs was born after laying roots in Atlanta. Oscar Zoroaster Phadrig Norman Henkle Emmanuel Ambroise Diggs; better known as the "Wizard of OZ" the great and powerful. The all-knowing ruler of the Land of OZ - a mentor - a healer - a guide and highly venerated by his subjects, Oscar took that name and shortened it to what you know today, O. Diggs, as he believes that the power of music can lift

spirits, heal, and guide people to happiness or his "Land of OZ" which he creates on the dance floor.

Priding this magical meaning, O. Diggs has played private events, yacht parties, and well-known established night clubs in the heart of Atlanta. He finds himself as a resident DJ to Believe Music Hall, Odyssey After, and Wildpitch Underground. He has had the pleasure to be support for Dubfire, David Morales, Anthony Attalla, Saeed Younan, Felix Da Housecat, Chus & Ceballos, Dennis Ferrer, Thomas Jack, and Kryder just to name a few! Today, O. Diggs' versatility has made him very active and well known in the house/techno scene, having played at Moonshine Festival, Miami Music Week, and Imagine Music Festival in 2016, 2017 and 2018, and most recently starting his own production company known as Oscar & Thea Present. With many more ventures to come, O. Diggs hopes to continue helping the scene grow and flourish while keeping the essence of it alive.

Social Media: www.facebook.com/Odiggs10/
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MixCloud: www.mixcloud.com/O_Diggs/



HOUSE NATION MUSIC



FOLLOW ON TWITCH



SPIRITS IN MOTION

MONTANA MONTI & NADEEAH ESHE

Evolution is nothing new to the duo Spirits In Motion. Coming from separate experiences in the music industry Harlem NY born Nadeeah Eshe and New Orleans transplant Montana Monti developed their union through several levels of evolution. The organic growth of Spirits in Motion and foundation they've established clearly demonstrate that they are truly a force to be reckoned with, the flow of their music touching the spirits that are in motion beyond the dance floor.



**"My childhood was
always filled with a lot
of dancing and singing.**

"-Montana Monti

Spirits In Motion House DJs Montana Monti and Nadeeah Eshe' are committed to connecting all bridges that reflect the music and culture of the African Diaspora. Montana Monti embodies, shares and brings the spirit of New Orleans to the rest of the world thru The Second Line dance and Brass Band Music. Nadeeah Eshe brings the diverse musical cultures of Harlem and New York City.

Together-DJs Montana Monti and Nadeeah Eshe' have formed a bond of Soulful, Afro, Deep, Classic and all House that reflects the African Diaspora and New Orleans music called Spirits in Motion.
(SIM BIO)



For bookings / media / interviews: Spiritsinmotion@yahoo.com



GROWING UP IN MUSIC

INTERVIEW BY MS YAZZ ROAR

Share with readers a bit of your childhood.

Montana- I grew up in New Orleans in the 7th ward area on Frenchmen Street where the majority of the Creoles migrated, yes, I'm creole. It was me, my beautiful mother, father, four older sisters, and my brother came eight years later. There was always music playing in our house. Marvin Gaye, Al Green, Temptations. The Blues -BB King, Jazz Standards, and so much more. My parents and my sisters played all genres of music. Back then it was mainly the 70's sound. We would dance to the Jackson 5, Marvin Gaye, Earth, Wind, and Fire, The Isley Brothers, The O'Jays, and others. My childhood was filled with a lot of dancing and singing.

My momma was always in the kitchen cooking - gumbo, red beans & rice, stuffed peppers with baked macaroni, and shrimp étouffée, always something delicious. She would be in the kitchen, hear the brass band coming down the street and would turn off her pots, put me in a stroller and we would follow the Second Line for hours. The music is so captivating!!!

New Orleans is known for Mardi Gras, the New Orleans Jazz and Heritage Festival, the Mardi Gras Indians parading down the streets, second lines with brass bands marching down the streets, marching bands like Southern and Grambling, and of course our senior high schools and junior high school bands.

Nadeeah - I Grew up in Jefferson projects, Harlem NY. Life was hard, but fun. My mother and father were working class people, we were not rich but had everything we needed. My family life was cool. It was full of "block parties" and live drummers in the streets all the time. Music has always been the center of events and celebrations. My earliest memories of music were weekend chores hearing all the Jazz greats from my father and Gospel, Soul, and International music from my mother. (She is Bajan). I also used to sneak and play with my brother's turntables. He was a MC and DJ of Hip Hop.

NURTURING THEIR INNATE ABILITY TO LIFT UP OTHERS WITH MUSIC, MONTANA & NADEEAH SHARE THEIR BOND WITH NU BANG CLAN IN BRINGING UNITY THROUGH MUSIC. BUILDING IS NOWHERE NEAR COMPLETE FOR THIS DYNAMIC TEAM. (SIM BIO)

A Deep House Magazine Interview

What is the 2nd Line?

It's spiritual, it's traditional. The Brass Band is the First Line or the Main Line that consists of trombone players, trumpets, clarinets, saxophones, snare drums, bass drums, tambourines, and the followers of the band is the Second Line. The role of the band is to bring the community together. The Second Line has its origins in traditional West African circle or ring dances. It was brought to New Orleans by enslaved Africans for processions and Jazz Funerals.

The Second Line is a tradition in parades organized by Social Aid and Pleasure clubs in New Orleans. (These clubs are a distinctive culture that reaches back to the earliest days of Africans in America...the clubs were created for fellowship and as a financial support system to properly bury deceased African slaves and free people of color.) Sometimes it's a celebration of life and sometimes it's a celebration of death but in the end it's always a Celebration! I was born in New Orleans, my mother would have me at the Second Lines when she was pregnant with me, it's in my BLOOD..... It's a spiritual and healing experience.



FEEL THE MOTION

THE MEANING OF THE UMBRELLAS AND SPIRITS IN MOTION BECAME DJS!

What's the meaning behind the umbrellas?

The Second Line Umbrellas have many meanings, but most of all it's a symbol of the celebration of life or death to add the spirit of the procession. Growing up in New Orleans the umbrella would be used for shade because of the heat & humidity. It's also a symbol of southern style, femininity, and race. Second Line umbrellas now reflect attitude and personal style as they twirl and spin as if to say "Laissez les bons temp rouler" which means "Let the good times roll". For Jazz funerals, weddings, graduations, and just about any type of occasion, people customize their umbrellas to display a representation of themselves. Also, we use handkerchiefs during a Second Line.

How did you get started as a DJ?

Montana -. Our mother would have a party for every occasion - if you graduated, you got your tooth pulled, you got a new hair style, etc. We had a record player and would play Vinyls & 45s. I learned a lot about music from my mother, sisters, and other family members. I think I was always a DJ at heart. I left New Orleans in 1996 and moved to Baltimore, MD. My girlfriend, at that time, and I used to do House Music parties. I was always DJ'ing the parties. We also frequented The Paradox and would drive to D.C and check out Traxx, The Edge, and Bachelor's Mill which played house music. After I left B-More, I moved to New York and started checking out the NY House Music Scene at places like Club Vinyl, Body & Soul, and The Shelter, to name a few. I instantly fell in LOVE with the music and the vibe.

Around 2004, me & my partner Amu Ptah had found a loft duplex with two floors & a rooftop deep in Brooklyn near Willoughby & Bedford. We started an underground party called "Abedfordhillsjoint". This was one of the hottest, deep Underground House parties going on in Brooklyn and New York City. Our resident DJs were James Vincent & Keith Porter. Literally the parties would start on a Friday night and wouldn't end until Sunday afternoon. We would always have guest DJs throughout the weekend. I'm talking about Camacho (RIP), Kalim Shabazz, Jihad Muhammad, Omar Abdallah, Rachael Diaz, Greg Gray, Cordell Johnson, Sammy Rock (Cyberjamz), Barry B, DJ Pookey, DJ Aaron, DJ Kaif, Dj Manski, Kim Lightfoot, DJ Selly, DJ Serge, Donna Edwards, and so many more. Towards the end of most of the parties I would mess around with the decks. After five years the parties ended and we moved from the loft. "Abedfordhillsjoint" will always be our baby and we can always revisit our masterpiece.

Nadeeah- When I was in my early 20's, I moved to the Bay Area to get away from the NY crack epidemic. When I arrived in the late 80's early 90's, I noticed a void in House Music. It was strong in NYC at that time, I was a 'Paradise Garage" baby, so coming from NYC I was already a connoisseur of great music. My girlfriend at the time would take my paychecks to pay bills but was also secretly stashing money away to purchase my first set of Technique 1200's turntables, to my surprise. She said it was time for me to bring the music I love to the Bay Area. I worked at a record store called BPM Records in San Francisco and slowly started getting gigs around the city, bringing that sound we grew up on to the Bay Area. I started building my name as a DJ out there before bringing it back home to NYC. When I moved back home, I came to Brooklyn and I started with small parties where I gave CD's as fliers so people could hear my sound.





THE ULTIMATE LOVE AND
POWER OF

HOUSE MUSIC



Spirits In Motion describes their deep love for house music and how they got started in the industry

How did you guys come together as Sprits In Motion?

Timing is everything and it was time to move on to the next journey. Nadeeah always came to the parties, and she always asked me “If you start another party, can I be your resident DJ?” We started “Spirits In Motion” named by one of our great friends- Sheri Collins, and Nadeeah is the DJ. The party took off and we brought on Manski and James Vincent. We had three Resident DJs and I was the HOST. After hosting for a while, a very special woman in my life kept telling me when “Are you going to start DJing?”. I replied, “I’m the host, not the DJ”. She said, “Everyone is waiting to hear your voice, so stop wasting time and get started.”



This woman contacted Nadeeah and called another dope DJ named Rob Brown for assistance to buy me some equipment so I could start practicing. They helped her buy the equipment for me and she surprised me for one of my birthdays. At this time, James moved back to Chicago and Manski had other projects he was working on, so it was just me and Nadeeah. Nadeeah told me to practice every day and create my own voice and style. I took her advice. “Spirits In Motion” started and it’s been a beautiful journey.



**EVERY SUNDAY 4PM TO 6PM
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Where has "Spirits In Motion" played/traveled? – and with who?

The Spirits in Motion event has hosted an incredible litany of DJs such as Tony Touch, Spinna, Manchild Black, Mikki Afflick, James Vincent (Chicago), Manski (NY), Sabine Blazin (Haiti/NY), Charo Velecio (Cuba/NY), and Datgurl Curly (NY). Having played with the Who's Who of the New York House Music Scene, we have shared the decks with such DJs as Timmy, Regisford, Louie Vega, Ian Friday, Jihad Muhammed, Anane, Sabine Blazin, Dj Disciple, Herb Martin, Oscar P, Roland Clark, Salah Ananse, Mark Francis, Adam Rios, The Wizard Brian Coxx, Ritmo Y Tumbao, Saint Sanchez and Greg Grey.

Our reach has touched every corner of New York, at venues such as Cielo (NYC), Green House ("Shelter" NYC), Sullivan Room (NYC), Santos Party House (NYC), Le Poisson Rouge (NYC), Bar 13 (NYC), Meridian 23 (NYC), TBA (BK), Black Bear Bar (Williamsburg BK) Frank's Lounge (BK), to name a few. Our New Jersey appearances include Soulful Cypher presents House on the Hudson (J Owen Grundy Park Jersey City, NJ), Soulful Cypher Fall/Winter Series (Transmission, Jersey City NJ), Club Elevation (Irvington NJ), The Warehouse (Newark NJ). Beyond our home base, Spirits in Motion has been heard throughout the US and at global events, most recently in Anguilla British Caribbean at Livin in the Sun Music Festival (Nov 2016), sharing the decks with Super Nova, Kristel Morin, Walshy Fire, DJ KRAVE, Nathan Barato, Jimmy Sax, and Patris Gero.

Our parties are known for doing a New Orleans Traditional Second Lines. When a person experiences a "Spirits In Motion" party depending on the situation or the occasion we might bring our Second Line Umbrellas. If a person passed away, we bring out the umbrellas to pay respect and homage to the person that passed away. In October 2022 DJ NuNu beloved daughter "Ms. Wanda Robinson" passed away unexpectedly. NuNu had experienced a Second Line's Celebration of Life before at one of Kevin AB's backyard parties. She already designed and purchased her own customized Second Line Umbrella with her daughter's picture on her umbrella. When me and Nadeeah was in the process of planning our next event, I called NuNu and asked her if we can do a Tribute and pay homage to Wanda's Life and Legacy. NuNu was honored and she stated "It was not an opportunity, it was appropriate to celebrate her life". We've done it for The Shelter, "Remembrance Party" requested by The Legendary Timmy Regisford and RedtheRedness. We did a BIG Second Line for one of our outside SIM events at Commodore Barry Park in Brooklyn, after the pandemic when we lost over 40 people in our House Music Community. We saluted the life and legacy of Mr. Voodoo Ray at Funkbox with Tony Touch and the Funkbox Family, and other Second Lines.

What is the meaning behind the name "Spirits in Motion?"

"SIM" is an experience, a movement, a journey of love through spirituality, of healing, of black empowerment, women empowerment, and empowerment of our youth. The meaning is all about the healing power of music and spirit. It had to be about celebration and sharing of musical cultures, a bridge between House Music and the culture of New Orleans. But most of all, it had to be the honor and respect of life, the ancestral drum and the power of love.





What's Next?..

Spirits In Motion gives a sneak peak what's next for them in the coming months...

Tell us what's next for "SIM" Anything you would want the world to know is coming up in the near future?

We want to continue our journey of healing globally. Our vision is to see 30,000 plus people with Second Umbrellas in their hands. Also, empowering young girls of color to be brave enough to embrace music production and DJing as a career choice.

We want to create and arrange a live band to perform our music productions.

We want to create an ALL-women's House Music Festival starting in Belize and expanding to neighboring islands and across the Globe. Contact information for gigs, website, and the steps to take if anyone wants a party to pay homage to a loved one.



STAY IN TOUCH WITH SPIRITS IN MOTION!

<http://www.spiritsinmotionnyc.com>

(IG page @spiritsinmotion)

Facebook page - Spirits In Motion

Email Address: Spiritsinmotion@yahoo.com

Spirits in Motion

Contact information for how to purchase umbrellas.

"Second Line by Design"

The Owner name is Ms. Toya Gant Contact Number: 504-515-9658

Email: secondlinedesign21@gmail.com

IG: @secondlinebydesign

Facebook: Secondline By Design

<https://www.spiritsinmotionnyc.com/>

"Spirits In Motion" Our new video and track release with Miranda Nicole is called "SUGARY". The video can be viewed on Youtube and the track can be purchased on Nadeeah Eshe's bandcamp. Stay tuned for our forever evolving events. "Spirits always in Motion."



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STEVE CHIPROFESS PATTERSON

Tommas Accumsan



Steve ChiProfess Patterson is a Music Producer/DJ from Chicago, currently residing in Atlanta. Steve has been releasing music under the moniker “ChiProfess” since 2013 with several releases in the Soulful House music genre, working with several labels including House 4 Life, Toupee Records, Tambor Music, Afrique Electrique and Cyberjamz. ChiProfess released the top charting tune “Dance 4 You” featuring Cortney LaFloy on the Tambor Music Label in 2014. Chi has done remixes and original music with several artists including Kwi B. Cortney LaFloy, Nadiyah Day, Gaelle, Mona Bode’, Robb Clark and Q of CyphaHouse. ChiProfess has been DJing since the late 80s with multiple club and outdoor event residencies over the years spanning his career. Chi established his music brand, “Soul Synergy” in 2013 with monthly events and the Soul Synergy Music label.

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ChiProfess and his partner Q of CyphaHouse aka Galactic Soul Singer merged in 2020 to form the music group and label Galactic Soul Synergy. The Galactic Soul Synergy music label has released several dancefloor anthems over the last three years all charting in the top 100 on Traxsource, and the music just keeps coming. cubilia Curae;

<https://galacticsoulsynergy.bandcamp.com/>
<https://www.traxsource.com/artist/109443/chiprofess>
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MCM





DJ WARREN

DJ Warren's love for music dates back to the 1970s when he fell in love with Hip-Hop as a DJ in the 80s. Life's circumstances led him to stop DJing in the late 80s, but he discovered a new style of music in the 90s when he heard a DJ playing Club Music. This soul-moving music style made his body move in a different way and left him with a desire for the same feeling.

In 2020, after a 25-year hiatus, DJ Warren made a bet with a fellow DJ that he could still rock the house, and he proved it by getting everyone dancing. Despite practicing for a year, no one would let him play at their parties, so he took matters into his own hands and obtained a permit to play at Rockaway Beach. To his surprise, the whole neighborhood came out continuously, just to hear him play.

DJ Warren has created a platform for fellow DJs to showcase their talent and to give recording artists, such as Aaron K. Gray, Anaya Weathers, Luckee, and Zaylan, an opportunity to perform at events like the Rockaway Beach House Music Festival. The festival features a variety of DJs from all over the country, including Dawud Johnson, DJ Ameer, DJ ChillX, DJ DaVyne, Ms. Melodic, DJ Mark Blake, DJ Rudy, and DJ Augie, who get the crowd moving with their beats.

DJ Warren has taken this same formula to Wu Lou Lounge in Brooklyn, NY, where he hosts Our House Sundays. DJs from all over the country, including Chicago, Atlanta, Houston, New Jersey, and New York, travel to play sets every week.

DJ Warren's love for House Music has taken him to many states, including Baltimore, Atlanta, New Jersey, and Connecticut, where he continues to share his passion for soul-moving beats.



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YUSEF TERRY AKA L

Yusef Terry, also known as Lil D, is a seasoned DJ and music producer hailing from St. Albans, Queens NY. He made a name for himself as a teenager throwing after-school and basement parties that quickly gained popularity in his neighborhood. With his undeniable talent and passion for music, Yusef landed DJing gigs at local after-hours clubs, cementing his position as one of the most sought-after DJs in Queens.

In the early 2000s, Yusef moved to Atlanta, Georgia, where he quickly made a name for himself as a resident DJ at some of the city's most iconic parties, including Secrets, Late Night Sessions, and Free Ur Soul. It was during this time that he developed a love for soulful deep house music, and he began producing his own tracks in that style.

Yusef is the founder of the highly successful ATL Greenhouse Festival, which takes place at Piedmont Park in Atlanta. The festival is a celebration of music, art, and culture, and has become a must-attend event for music lovers from all over the country.



DJ PUNCH ZANZIBAR



DJ Punch Zanzibar Intro

DJ Punch Zanzibar is considered an Icon in the House Music community. He is known to be one of the most talented DJs and producers among many. His story is so uplifting and inspiring. To see how he went from DJ, to death, and back as a new man celebrating life in a new way, grateful to be alive and still able to bring the house music community and the world his talents as a DJ and producer.



DJ Punch Zanzibar - Baby Powder

Most people know me as DJ Punch Zanzibar, but my government name is Andrew Phillip. I was born and raised in Newark, New Jersey and I lived in all three projects back in the 60's and 70's - Hayes Homes, Scudder Homes, and High Park Gardens better known as Prince Street Projects.



Back in the day my environment was rich with soulful music. I was Influenced by my talented father who was a professional drummer, my aunt on my mother's side who sang in the big choir at church, and my uncle who owned a record shop on Branford Place next to club Sensations and who also played the conga in an authentic big band.

My dad would bring records home from his record store to practice with his drums and I would sit and listen to all the different records, unique sounds, syncopation and how the rhythms would all phase together so beautifully to create a beat to either listen or dance to. I can remember this one record I loved and would listen to all the time called "Bra" by Cymande. One night while dancing at the club Zanzibar I heard the same song, but I noticed the sound was different, and I thought it was a different version because it sounded nothing like the record. This was my first experience hearing the difference in music when played on a record player at home VS. a Richard Long Sound System, and man I was hooked.

I knew I wanted to be a DJ, I just needed to come up with a unique name. My cousin Michael Lawrence aka Kool-Aid, and I were always together, you didn't see one without the other. We needed a name for me that flowed under the umbrella of the flavored soft drink mix like my cousin Kool-Aid had. That's how we came up with the name Punch, and DJ Punch was born.

In the mid 70's, I was what we called a Mobil DJ. Back then DJs would pack their best albums if not all, into milk crates and travel with them to various clubs, hence the name "Mobil DJ". Through these experiences, I began to make a name for myself. I started DJing at parties with a group of friends that called themselves "The Gentlemen of Neptune Disco". I would hang out with big name DJ's such as Disco Chuck who worked with Richard Long (*builder of Richard Long Speakers*), Kelly Willoughby who owned Club Sensations, Mark 4 Disco, G.O.L.D Production, Mr. C Disco, and Funky Bill Disco. I really looked up to these guys. They took me under their wings and showed me the art of being a DJ.

Although I was not a resident DJ at the Famous Club Zanzibar, the owner of the Zanzibar, "Miles Berger", and my partner Shank suggested I rent the club on weekdays. This is how I became well-known and recognized as the DJ who specialized in High School dances and House Parties. It was at that point I began to be influenced by the Night Club scene and I encountered a whole new world thru Super Clubs such as, Paradise Garage, Club Sensations, Docks, The Cheetah Club, Club Black Box, and of course Club Zanzibar.

Eventually, my dream of DJing at these super clubs came true and took my DJ career to the next level. MY partner DJ Shank and I got together and named our production company P&S (*punch & shank*) Production and began throwing wild eclectic mobile parties at places like Twin City roller skating rink, Club Sensation, Cheetah Club, and the famous Club Zanzibar. Here's when the name DJ Punch Zanzibar was created and really began to take off. I, eventually hooked up with an old friend, Mr. Paul Scott, who took both me and Shank under his wing and taught us the details of Production and Studio work. Paul, Shank, and I began working out of Club Sensations Studio and the 3 of us called ourselves B.O.P. Production (*Brothers of Peace*).

When I was living in Charleston, South Carolina I DJed at a radio station called Magic 101.7 FM for about 3 years and was fortunate to be able to work with some great

radio personalities such as Tom Joyner, Belinda Parker, and Stevie Byrd, just to name a few. This experience helped move me to the next level of my talents as a DJ.

As of today, my cousin Donald Holly, of Flip Entertainment, and I are still working with Big Studio Production Companies for major record labels like Cyberjamz Records, Toupe Records, and New Generation Records, as well as artists on Sensations record label like Joey Washington, Marc Sadane, Casio, Terry Jones, and Boyd Jarvis, just to name a few. I'm still doing my thing with Donald, we've been known to throw some of the biggest and hottest - "BABY POWDER" - parties in New Jersey, over the years utilizing the Richard Long Sound System.

I have produced tracks for several artists like CeCe Rogers, Rescue Poetix, Seductivesapphire, Viola Sykes, etc. However, there is a story of an artist I'd like to mention that I discovered by accident. MzYazz Roar always tells me that I had a lot to do with why she is a spoken word artist today. If I remember correctly, I think this was back in 2019 or 2020, right before Covid19 hit. I was invited to play at a spot called Mrs. G's, located on Central Avenue in East Orange, NJ. The Resident DJ's Ronald Wali-B Johnson, CEO and Founder of Wali-B Entertainment, DJ Wakeel Ali of Wakeel Ali Soulful Sound Production, and DJ Buzz One, currently the resident DJ at the White House 875, all created a space at Mrs. G's, not only for DJ's the house music community knows and loves, but particularly for the up-and-coming DJs to showcase their talented DJ skills every Wednesday night. I always used to see MzYazz Roar on the dancefloor, but I knew her as Yasmin back then. She was one of those locked in that House music zone type of house heads lol. Anyway, after the party all the dancers and DJs were hanging around chatting before we left for the night. I thought I heard MzYazz say she does spoken word. So, I kindly interrupted her conversation and asked her. She was like no I never said that, but I can do anything I put my mind to, but in a jokey joke kind of way. Even though we were laughing I was serious. So, I dared her to come up with a spoken word poem in 5 days that I could put music to. To my surprise 3 days later she called me and recited to me over the phone her 1st ever spoken word poem everyone all over the world knows today as "My Conversation with House Music". She and I have done a few projects together. We did another one called, "No Standing on The Dancefloor" and the most recent track I produced with her just released this past March 2023 is called, "House Is Power". All artists I produced music with can be found on platforms like Traxsource, Bandcamp, iTunes, and Spotify. You can also Search DJ Punch Zanzibar on YouTube to see all of my videos and parties of the events I've played, like Ubiquity Soul with T-Wise at Military Park, Punch and Naeem Johnson at Jerry Morgan Park, Atlantic City 5, Rockland Lake, Long branch NJ, DJ Punch Birthday, Lincoln Park highlights, etc.

Current and Future Events

Now that I have moved back to Atlanta, I'm in the process of trying to find the right venue to get my "BABY POWDER" parties back up and running again. I want to have indoor and outdoor events where I can showcase all the talented DJ's and Artists

we have in the house music community. I'm pushing for June 2023, which is my birthday. Stay tuned!

Digital Creator, Sal Carmona recently signed me to Banger Podcast Records on YouTube. He will be launching an EP (*extended play*) which is sort of like a double record set, sometime this summer, 2023. This will include only DJ's and producers in the music community such as Joe Claussell, Timmy Regisford, Ron Trent, Vic Lavender, Stan Zeff, Jovonn Armstrong, Mark Francis, Shachon Conway Casey, and Myself, DJ Punch Zanzibar. This special will include all of the new and current house music events I have done in the last 2 years since I've been out of the hospital.

Club Zanzibar Speakers



I have been asked the question so many times about how I managed to get my hands on the Richard Long Speakers from The Club Zanzibar. It was around the time when Sharp James was the Mayor of Newark, once Club Zanzibar closed Mayor Sharp James ended up with all the lights and speakers which he stored in his garage for approximately 8-9 years. One day he decided he wanted to clean out his garage so he called the sanitation department to make arrangements for them to pick up all the lights and speakers. I connected with the mayor, and he asked me if I wanted the equipment but when I got there he already got rid of the lights. My cousin Donald Holly and I took the entire Club Zanzibar sound system. I walked out with the JBL bullet tweeters which used to hang in the ceiling of the club - the famous Club Zanzibar's Richard Long sound system.

Back then my brother, DJ Silver Fox was playing at Club Mentors. He helped me with the other half of the Sound System from Club Zanzibar called the Bertha Base bottom speakers which we placed in Club Mentors. I decided to take the Richard Long sound system to Leo DJFu Crawford's spot in Newark, NJ, called Club 6, where I actually designed and installed the entire sound system there.

DJ Punch and the Kids

One of the most gratifying experiences of my DJ career was when I was hired by Doitall Du Kelly, he is one of the members of the Legendary HipHop group from 1993 called "Lords of The Underground". Today he is known as Councilman Dupre' Kelly of

the West Ward in Newark, NJ. Councilman Dupre' Kelly hired me to give DJ lessons to kids in grades 5 through 8 at three of the public schools in Newark, NJ. This special project was called "The After-School All-Stars" Sponsored by Arnold Schwarzenegger. My grandson Tawan Phelps attended one of the schools, so it was a blessing for me to be able to teach a third-generation member of my family DJ lessons. Little did Tawan or I know at the time that this was preparing him for a much bigger picture to come in the future. But I will talk about that later.

Hospitalized for one year

You know a lot of men do not like to go to the doctor to have themselves checked out. I am 60 years old, and up until now I have never really been sick. The most I've ever had was a minor cold. I've never been sick to the point of having to go to the hospital that's for sure. Now in 2020 there was a rumor floating around the house music community stating that I had Covid or that I had Cancer. However, that was so far from the truth. I started to notice my energy level was always very low. I mean I could take a couple of steps and feel exhausted. I would get dizzy, shortness of breath, and sometimes loss of appetite. Instead of going to the doctor I just pushed myself and tried my best to keep it moving. Eventually I could not deal with it anymore, so I finally decided to go to the Hospital. Little did I know I would be hospitalized at Deborah Heart and Lung Center for one year. They admitted me right away and told me I made the best decision to come when I did because I only had about another 2-3 weeks to live. They were shocked I had not had a heart attack or stroke, and said that one or the other was right around the corner. After running several tests, they realized my heart condition was much worse than they thought and eventually diagnosed me with Congestive Heart Failure. Wow, how did I go from never being sick in 60 years to having such a serious condition as this. I was told that all the years of eating fast food, not eating anything healthy like fruits and vegetables and not exercising definitely could have contributed to the severity of my condition. Plus, it didn't help that it runs in my family on my mother's side. My oldest daughter Talena Phelps had a hole in her heart when she was born, and both my mother and my aunt have a pacemaker - they tried to give me one, but unfortunately my condition was much worse than theirs. Anyway, they put me on a special medication which basically kept me alive until they could figure out what the next move would be. They decided to try a pacemaker, my mother told me they had to open me up twice during the 1st surgery which took 5 hours. I was told once I was back in my hospital room not 15 minutes after surgery the machines in my room started going off and they rushed me back into the operating room. The 2nd surgery took 4 hours and they decided to add a pump called an "LVAD", but I will explain what that is later. I was told that while in the elevator on the way to the 2nd surgery I flatlined 5 times. Just take that in for a minute. That means "I DIED 5 TIMES".



DJ Punch Zanzibar Died 5 Times

Now of course I had no clue at the time all of this was happening. All I know is I heard a voice telling me to get up, walk over to the door, take the paper off the door and I can leave. So, I got up, turned around and I saw myself laying in the bed. I remember trying to figure out why it was taking so long for me to get to the door. I saw darkness and suddenly I saw stars and colors I'd never seen before. I'm going back and forth from the room to the darkness with the stars and colors. I could hear the doctor's conversation with the assisting doctor telling him to get such and such out of the cabinet. I can't tell you the medical terms used or the names of the equipment the doctor used in the conversation. I told the doctor what I saw and heard when they were operating on me. He told me that was when they were working on me, trying to bring me back to life.

3 weeks before the surgery I was talking to DJ T-Wise on the phone. He wanted me to play at his event in Military Park. I said, "ok, I'm going to knock this surgery out, I don't know if I can play after the surgery, but I will be there." Fast forward to after the surgery when I'm in a coma. I was laying in the bed and DJ T-Wise called and said, "look this is what I am going to do. I'm going to bring Military Park, the people, and the music to you." Now all this time I am in a coma, I remember hearing house music and seeing flashing lights reflect off of the window in my hospital room and thinking wow I can't believe T-Wise really brought the party to the hospital for me. So, I get out the bed and once again it's taking me forever to get to the window. I was told the house music I was hearing while in a coma was coming from a radio my mother, brother, and oldest daughter Talena, brought to my hospital room. While I was in a coma for 5 days, they played all the music I produced hoping that would bring me out of the coma. The lights I saw in my window was coming from the lights on the ambulance outside my hospital window. House music seemed to be pulling me out of the coma. Every time I tried to open my eyes to join the party to see the people, I would see the lights from the ambulance, but I thought the lights were from the party T-Wise brought to me. I remember feeling something lightly stroking my hand, but it felt weird. I found out later, that was my oldest daughter Talena using her long nails to stroke my hand. While I was still in a coma Paul Scott came to the hospital and showed me videos of me playing at different events like Military Park and Lincoln Park. He asked if I knew who that was in the videos. I can remember telling him no and him telling me, "that's you Punch, that's you." I started to cry like a baby, asking over and over again "that's me? that's me?" I told him I don't remember. He kept showing me more and more house music events that I played at, but I just could not remember. Now keep in mind, I am still in a coma. Days

later my other partner Shank stopped by. I'm sitting in a chair in my room totally convinced that I am in a dream that I could not wake up from and I was pissed off. While in the coma Shank walks in and I said to him you not here Shank I can't wake up from this dream. Every time I try to wake up, I'm right back in it, so I know you are not real. Finally, I said if you really here pinch my hand and let me touch you to make sure you are real. He pinched me and I woke up from the coma. The machines I was hooked up to started ringing and buzzing the nurses and doctors came running into the room. I can hear them saying Oh my God, Oh my God, he's up, he's up.

The first thing I said was when in the hell are you guys going to do this surgery, I've been waiting here all day and night for you to start the surgery already. The nurse says Mr. Phillips we did the surgery 5 days ago. You've been in a coma for the last 5 days. After the shock wore off, I said listen Doc give it to me straight. Did I die? The doctor said yes. It took us about 15 minutes to get you stabilized. He said you must have some angels looking out for you because I have never seen a patient go through this type of procedure with all the complications you had and live.

So, just to sum it up. This long story I told you took only 15 minutes in real life. I saw the darkness, stars, and colors I'd never seen before I died. It was like I was fighting the force that was pulling me into the darkness and trying to go back to my room, where the party with the house music, flashing lights, and voices of the people were. The doctors say what probably saved me was the fact that I never did drugs, drank alcohol, or smoked, my body was in pretty good shape except for this one condition. I truly believe it was my family playing my music, my partner showing me the videos of me playing at house music events, and T-wise bringing the house music event to my hospital room while I was fighting for MY LIFE, is what kept bringing me BACK TO LIFE.

LVAD – Left Ventricular Assist Device



Earlier I mentioned the doctors finally decided I needed to be connected to a device called an LVAD -Left Ventricular Assist Device. This is a pump that is used for patients who have reached end-stage heart failure. They surgically implant the LVAD, battery operated, mechanical pump, which then helps the left ventricular (*main pumping chamber of the heart*) pump blood to the rest of the body. The LVAD runs with rechargeable batteries or a cord that plugs into an electrical outlet. The batteries provide up to 14 hours of power. The entire device is connected to my heart through my stomach. I wear a backpack to hold the device in. I have a total of eight batteries and a medical bag I have to keep with me at all times when I travel. I usually keep two or four in the bag and four on the charger. This way I always have a backup. I also have to

wear a medical bracelet in case of an emergency that has my name, the type of device and a phone number to call. (**see illustration below**)



Punch says THANK YOU

I am so grateful to be alive. It's amazing to me to think that in April 2021 I was admitted into the hospital and died 5 times. Now It's April 2023 and I'm being interviewed to tell my story for the world to read in Deep House Magazine. This has not been an easy journey. Laying in my hospital bed at 110 pounds I could feel the prayers of all the people praying for me. There are so many people that volunteered to help me. No names because I would feel bad if I forgot to mention everyone. I must give a very special thank you to my mother Essie Phillips. Thank you to my daughters, sons, brothers, sisters, uncles, aunts, cousins and all my friends, you know who you are. I can't even find the right words to say, but **THANK YOU** for the prayers, hugs, conversation, hospital visits, staying overnight, Cooking, and bringing me food, shaving me, haircuts, bathing me, buying me pajamas, underwear, socks and one person in particular for giving me the password to their Netflix. I even had family and friends that paid all my bills and storage fees. Don't forget I was in the hospital for a year. I am truly grateful to each and every one of you. You all contributed in one way or another to my wellness and healing thank you and I love you all.

Newark Museum of Arts

Now when I retire from music or maybe even before, my entire sound system from The Club Zanzibar, including the system from Club Sensation, are going to be donated to the Newark Museum of Art formerly known as the Newark Museum. I have to give a special thank you to Councilman Lionel Anthony Leach of Newark New Jersey for contacting the right people to make this all happen. The Richard Long sound system and Bertha Base bottoms are a part of the history of Newark New Jersey's famous Club Zanzibar, these speakers have traveled to other clubs and so many of the outdoor house music events in New Jersey and are now temporarily resting in Atlanta. I am going to hook the entire system up so attendees visiting the museum will actually be able to play music. My grandson Tawan will physically be at the museum on certain days to demonstrate how it works and what we played back in the day. People need to know the roots, the history and where all of this began. There will be videos to show how to DJ, an exhibit about the Lincoln Motel being attached to the Club Zanzibar, videos of events, artists, and DJ's who were a part of the amazing history of House music in NJ and so much more. I am so excited and humbled to be given this opportunity to showcase New Jersey's house music community and the history of where it all started. Stay tuned.

“ BEVERLY LIKEWATER ”



SACRED DANCE Catch A Glance...

Beverly (Likewater) is known to dance and make love to the dance floor. She's a one-woman band, as she calls out her signature bird sounds to attract all dancers to gather in movement. One thing is for sure, as she continues pushing forward like water rolling down the mountainside, Beverly will always release a burst of energy full of love. My great sister; how warm, loving, and joyful, Beverly Jackson has been all those years of knowing her. I'm proud to have such a big sister and business partner in my life. - Thomas Zimmerman (DJ Pookey)

If I could use only one part of my body to dance, for the rest of my life, it would be my arms so that I could connect with others. Because they are reachable, the arms can make you want to move your hands. I can also feel your feelings with my hands. I can inspire you if you let me hold your hands a little. I'll go from there and make you do what I want you to do until you get comfortable enough for me to let you go. Then you're on your own. If it were a private dance that I needed, I'd want to keep my feet because Pisces rules the feet, the lymph nodes in your body, and the water in your system; without water, you die. - Beverly "Likewater" Jackson

Conducting interviews is a blast and all that jazz, a craft I love. It pales in comparison when I need not rely solely on folk telling me what they do, but when I get to see what ya do. I had the opportunity to attend New Beginnings & Likewater's Go Bang Event at The Aferro Gallery in Brick City "Newark" NJ, before the doors officially opened, which was quite deliberate on my part. The place was all abuzz from start to finish, DJ Pookey most certainly held his own managing set-up and those drops as distributing those brand tees. His flow was as fluid and intriguing as those burning up the floor and catchin' that vibe. I had a really amazing time playing the proverbial fly on the wall, which would buzz around buggin with folk capturing images as inhaling the house in such a way. Let's just say that the place was on fire well before the fire was to supposedly start. - Andrea Dialect

JACKSON

"HÁU KOLA" (HELLO FRIEND)

Rumor has it that Crystal Water Flowing Quietly "Likewater", inspired the Peech Boys' classic club song, "Dance Sister." My girl, Carla, liked one of the guys in the group, and during a conversation, she said that he told her that they'd watched me dance so much at the "Garage" that they decided to make a song. I don't know if it's true, but just to think that perhaps it is. Dancing is my life. It is a cure for all things, it mends whatever ails you. My body just flows with the music, but, you also have to use your mind. Some people fake dance, but some do it for real.

"My dance journey became real one night when my cousin Ovina and I had gone to the Shelter. She had called and made the suggestion by asking "What you doing Cuz? I want to go to "The Shelter tonight!" I had nowhere to go, I was home chillin' at the time. So, we went out, and we had a ball. I was dancing, and this guy was watching me dance. He said, "You know what? You dance so fluidly. I said," fluidly?" He said, "Yeah, you know, like water. I picked that up, and I have kept it ever since. I like the way it sounds.

Another name I love is "Crystal Water Flowing Quietly, " but that was too long to put on Facebook. We were part of a Cherokee Indian tribe - we, as in my husband, my children, and I - when they were younger. A Shaman gave me the name after asking about my family heritage. I told her that I was Cuban, but my grandmother was an Indian who was from Africa." She said, "Your name will be "Crystal Water Flowing Quietly." She was the one who blessed everybody in the tribe. So, I was blessed with that name during that part of my life. The Gentleman at The Shelter's description became how I'd describe myself from that night on. I'd been blessed once more, and "Beverly Likewater" was born that night.

The Likewater Movement is the name of my company, and I've been on this Likewater journey for twenty-one years. Ironically, my cousin Ovina introduced me to fate again when she called and said, "Cuz let's go out. I'm gonna take you to a place where you're going to dance your butt off. "I said really? She said, "Yep, watch and see!" She took me to club Eclipse, and DJ Pookey was playing that night, and I didn't know him from Adam. But once he started playing, I danced the entire night.

When it was over, he came out of the DJ Booth. He said, Well God-Lee, what the hell is your name?" I told him my name was Beverly, and I asked him, and he said DJ Pookey He had me cracking up when I said what your grandmother gave you that name? And he replied, "Yep!" He invited me back the following week, and we've been friends ever since. DJ Pookey of New Beginnings and Beverly of Likewater Movement flow together. The New Beginnings and LikeWater Presents is a movement.

**"I HAVE AN
INDIAN NAME
THAT I LOVE
"CRYSTAL
WATER FLOWING
QUIETLY" BUT I
LOVED THE WAY
"LIKE WATER"
RANG OUT EVEN
MORE."**

YOU'D BETTER WORK

When my brother died in 1994, it was as if Jehovah placed Pookey in place of my brother, so we'd have a happier ending to my brother's death. He met my sister, and we've been friends forever; it's like we're connected. Now he's my brother, and we have parties and events, and that's what it's been.

When you promote events, you have to have a DJ first, a DJ that can play his butt off. One who's not scared to play all kinds of music. Even when getting backlash from the crowd, he doesn't buckle up and play something they like all night long.



You can't have a DJ like that because then you don't have a party; they have a party. A DJ has to hold his own and have balls. He or she can't be scared to speak up for themselves because those DJs out there who think they're better will try to dominate you. That's DJ Pookey. Some DJs stick with the crowd, meaning they don't want to play other music.

Not everybody likes R&B or Hip Hop mixed with their music. What if they want to hear something else? Many are scared to change up because they have a one-track mind and think everybody in the world likes Hip Hop and R&B, and nobody likes the other kinds of music like up, lofting up. Andrea, that dancing we were doing is lofting; that's floor work. That's how you express yourself on the floor with those actual feelings.

R & B is more like routines and the Electric Slide and stuff like that. DJ Pookey will play that at a certain party if asked, and that's the request. If He plays those request records, that means that you wrote it down. If you're having a Hip Hop party, he'll play Hip Hop and all kinds of music on the radio. But no matter what, DJs are supposed to handle their business and control the party and the people. They must own the space, and they must own the floor.

When a good DJ works the space, the floor is always occupied. The circle dance, that form of dance, yes, we do those sometimes; circle dance, the cipher, or whatever Africans do it; People still have those, but after a while, they get monotonous.

You have the circle; somebody jumps in and do their thing. Jump out of the circle; someone else does their thing; that's how you circle dance.

Then that's what you'll do all night long, and you've missed out on the whole freakin' party. Do you want to videotape that all night long? We're all in the club, and what they do is infiltrate, and a crowd of them will start a circle, and it's expanding, expanding, and expanding to the point that there's no more room to dance. Now I'm by the tables trying to dance when I was dancing by the DJ and the speakers. I paid my money to get my groove on, and now I'm not because I can't. That's rude!

When it comes to digital music, it doesn't act right. It gets stuck sometimes, and you're dancing when that snag hits. That halts the vibe, and the DJ must fix it and apologize. Give me vinyl and CDs every time. Most of the party scene attendees are working-class people. Some do exotic dancing, and some do regular or Hip-Hop dancing. But it's all expending energy, that's all. Some can be competitive if they think that they're a better dancer than you are. That's competition dancing, and then you have peaceful dancing. There are all different kinds of people doing all different types of dancing. Competition dancing is more so outside when you know you need to get yours off, so you are competing with the other guy. You didn't come to enjoy the dance, and that's a different kind of circle. I don't get into the circle. I don't get involved with them because it's competing, and I don't like competing. I just dance.

Circles are allowed at our events because I like to see the footwork and how they move. I love the ambiance; I enjoy that very much. Occasionally if an hour or two has passed of the same thing, that I don't appreciate, someone might break the circle up. But as a rule, as the organizer, you don't break the circle. Nobody breaks the circle. You didn't make the circle, so you don't break the circle. So that means not even the organizer. But as true House Heads you have to have some kind of etiquette, so there are rules to this.

Number one, no drinking on the dance floor; that one I learned from experience when I was guest hosting for Troy Aries Fire Robison of "House Heads At Home." one of our friends hurt himself on the dance floor when he slipped on spilled drink. Drinking on the floor is prohibited. Go by the bar and drink your drink or sit at a table but don't drink on the dance floor. Dancing is a peaceful thing. When you get in the spirit of dance, you don't want to talk on the floor. I'm in the moment; you dance all your feelings out. Whatever you're going through, it comes out on the dance floor. So don't talk to me; no talking on the floor, that's rule number two.

When promoting and during events, I am everything. I am a manager, businesswoman, dancer, and a partaker and enjoyer of the limelight. As a dancer, my favorite House song is Chaka Kahn's "I Love You, I Know You, I Live You." That is my favorite song in the whole wide world. Some other songs are just old Club songs from back in the "Garage" days that I listen to when I want to trigger memories. An oddity of a song I love is Unlimited Touch's "I Hear Music in The Streets", it's jazzy but considered Fusion. It's that CD 101.9-type Jazz before they took it off the air.





The first event I had by myself was around 2002, and there were many others. DJ Pookey came and played often, and he would pack the house. Things started getting pretty slow, and eventually, I stopped. We had an appreciation party for Michael Walton, and everybody was there; Tony Humphries was there. It was a full house. It was like the grand finale, and that was that.

Many people came through during those times, and DJ Pookey played with many people, so I can't name them all. Let's say we enjoyed each other's company, and everybody enjoyed themselves, whatever or wherever we set up.

So many people made those experiences unforgettable. The good ol' days; those were good times, and here I am, and I'm back at it. Making new memories because **THE PARTY DON'T STOP!**



ACOUSTIC ENVIRONMENTS

A Deep House Magazine Interview

Above
Beverly "Likewater" Jackson

I love to wear free-flowing dancewear and vibrant colors all of the time. It all depends on my mood! I choose my dance clothes to match my feelings. Fashionably, my moods and looks work well because it's all I know. My mother was strict, proper, polite, and always on point with her clothes. If she wore a green dress, she wore green stockings. She was a socialite. She gave us the talent shows, and we did the "Floory Toory Girls." She taught me how to dress. She is also the person that introduced me to dance.

My mom was an excellent dancer, she had us practice ballet, and she taught us every dance that she could think of, like the Swing, the Jitterbug, and when Motown came out, we learned how to do the Twist and the Mash Potato; all those old-style dances that we incorporate in our style today. She loved slow records, and we fell in love with slow records at a very young age. We knew what love was when we were young.

The song that forever reminds me of her from that time is "I'll Always Love My Mama." She liked Dave Brubeck. He was a jazz pianist, she liked him a lot. Lou Rawls, Dinah Washington, Sarah Vaughn, and Nancy Wilson - she liked the ladies who sang out and expressed their emotions. Patty Payne, she was a white girl, but Patty sang jazz. Mel Torme', he was a white guy who sang like a black dude. She loved, and was into all music - R&B and Motown, but mainly grew up on Jazz.

She's gone now, but I feel like her every day as I go about my life. Sometimes when I'm going through struggles, when I dance, I smile, because I know that I am dancing for my mom in spirit. I close my eyes, cry, and just dance. I tear up when I'm feeling the music. I'm feeling it and I'm smiling, I'm not just listening to it, I'm really into it; I'm into the verses; I'm into the lyrics, the music. I can hear; I can feel the guitar. I smile when I dance because I can hear the instruments, and when I open my eyes,

I'm deliberately breaking my concentration. I connect, I don't know how other people relate to music, but I break it down musically by instruments; I'm humming and dancing but with every instrument. I look around to see where I am. I say, "Okay, I'm all right, and then I go back in. I also have dance memories, and when I do a deep dive, I think about my mother, husband, and loved ones. Suppose I needed a song that would lift me, if I were low in my spirit and wanted to connect and go higher, I would have Pookey drop "Release the Tension." by Boyd Jarvis, who also happened to be my significant other.

He was a renowned writer and keyboard artist. He passed the night that Black Panther came out in 2018. We had been together for around three years. Music was a strong connection between us. We wrote a song together. Initially, in 2000, my first husband passed. He was also a singer. I went to the hospital to see him that day.

I touched his eyes and opened them to look into them one last time. I felt his chest, then his heart. It beat one last time and it stopped. Just one more beat, and then he was gone. I dance to my memories; when I dance, I like the drum in my music; it's the heartbeat I'm looking for.

By Andrea Dialect Coach /Author /
Journalist /Photojournalist

All Photos Belong to Beverly Jackson

ORIE
PAULIS



SPOT LIGHT DJ 2023

LIL MEESH

The future is bright
The future is positive
The future is happiness, that my philosophy

From a young age Lil Meesh has always loved music, she grew up listening to RnB, Hip hop, Reggae, Jungle and UK Garage. During her early 20's one of her close friends introduced her to House music, from then on Lil Meesh has travelled around the UK and abroad for the love of House.

During Covid she had an opportunity to listen to a lot of influential Dj's and Producers, Many Dj's were playing music online and after a long shift at the Hospital working as a Nurse Lil Meesh would tune in to a live set and show support of which she does to date. This was also musical therapy for Lil Meesh during those testing times.

After spending time listening to Dj's she felt inspired by many to play music. DJ Ryte Nou from the USA has been teaching Lil Meesh via video call how to mix. This has been a unique way to learn and the support is ongoing. Lil Meesh has also been working with local DJ Man Cue, he taught her how to play on industrial standard equipment and very soon the three of them have their first event together.

Now that Lil Meesh has her own streaming platform to play on she has the opportunity for people to enjoy the musical vibe she creates. Although it has been under 5 months since Lil Meesh started to play music



the response has been amazing and many opportunities are starting to come her way.

Lil Meesh is looking forward to what the future holds regarding her musical journey. The support has been amazing and it is humbling to know that her musical journey is also helping others with obstacles they are enduring.





R.O.A.R.

THE PRINCESS DJ CHYNA



WELCOME TO CHYNA'S WORLD

My objective is to spread love through music. I don't care who you are, I don't care what sex you are, what your religion is, what race you are, music is a way of spreading love into your heart, mind, and soul. The messages in music are so profound, you hear them subconsciously and don't even realize it.

House music is truly a spiritual feeling, it communicates emotion, transcends space and time, and puts you in that realm of bliss, and I love it.

DJ Chyna



**WRITTEN BY LISA
WHITE
DEEP HOUSE
MAGAZINE**

HOUSE MUSIC

MESSAGE

THE PRINCESS

AJ CHYNA

JOURNEY

FEATURE

LEGACY



My journey as a female DJ journey has just been rewarding. I've been blessed to have gotten a chance to spin with some of the industry's absolute greats, Terry Hunter, Louie Vega, Mike Dun, Boo Boo, Steve Silk Hurley, Celeste, and Lori Branch, just to name a few. I've also had the opportunity to open concerts, Charlie Wilson and Frankie Beverly and Maze. It's been very good. I do this because I love it.

Deep House: You are from the "Chi", you grew up on House Music, and you were right there at the foot of it as it was being built, getting its wings. Who were you listening to? Who are some of your earliest influences?

I liked WBMX's Hot Mix Five back in the 80s, and DJ Ferris Thomas when I was growing up, he was our South Side DJ, and he was from Kenwood in the Hyde Park area. We didn't have a lot of female DJs back then, so when I got the chance, I loved to go listen to the female DJs. Lori Branch was huge for me back in the day, as was The First Lady, Celeste, Bill Morton, Lil Louis, Tony Whitfield. 1983, 84, and 85 is when I started getting into house music, so I love the original sound, I like that old-school house music.

Versatility



"I started doing the things I enjoyed..."

Deep House: Are you strictly house?

I play everything, not just house music. I love hip-hop, that old-school stuff. I was listening to George's radio station (the owner of Deep House), and he did a tribute to women DJs and mentioned two off the top of his head, who not only play House but are multi-genre DJs. He said it's so rare to find multi-genre DJs, I was astonished. I really was. It's the versatility I strive for because I love music. I do like some more than others, but I love hip-hop, I love old school, and I love House. House is my go-to.

Deep House: How did you get introduced to DJ'ing?

A lot of my godbrother's friends were DJs. When I was younger, I used to help mark the records for them. Also, my first real boyfriend, who was a lot older than me, introduced me to music and DJing. He was really into music, doing things like making the beat with lights long before that was out. He was electric.

And my children are grown. I was so involved in their lives that when they finally left and went away to college as they should have, I had to take a look in the mirror to see who Chyna was. I had to sit still and be quiet and try to figure it out. I got married young and raised my family, don't get me wrong, I wouldn't change any of that for the world, but I needed to figure out who I was. That's when Chyna emerged, I started doing the things I enjoyed. I was doing things I haven't been able to do in decades. And that's what the music and this whole Chyna persona is doing. It's allowing me to do ME.



Deep House: I see you have a signature style.

Yes, I do! My signature is the red hair. When you see that red hair and that Chyna stuff, it's on! It's about to go down!! And I love to look good. If you look good, you feel good. I embrace my femininity. I may wear gym shoes and jeans and my DJ Chyna shirt, but I try to make sure that I'm looking good, presentable, and classy. I look how I look. You know what I mean? I'm not trying to be like the guys, they can come underdressed or dressed down, I'm a woman and there's nothing wrong with looking my best. When you hire me, you get the whole Package. I make sure I mirror whatever the message is that you are sending, not only in the music that I play but in the way I show up. I want to reflect your vision.

Deep House: When it comes to you inspiring the youth and other up-and-coming DJs, I know that your main message is spreading love, but if there was an opportunity for you to just speak with a group of youngsters, male and female, who are interested in getting into the business, specifically with house music, how would you guide them to start them out?

Educate yourself! I've been referring people to a DJ school called "We Rock Academy." It's headed by one of my favorite DJs, DJ Nick Nonstop. He wrote Jack My Body, back in the 80s. I'm in that age group, I was listening to his music, and now that I'm a DJ, I got to meet and spin with one of my favorite original DJs.



Bring Music to the Community!

Feel More of DJ Chyna's Beat and Sound

I'm always pushing for women in the DJ game, especially in the Chicago area. The female DJs have to put in twice the work to get half the recognition.

I don't ever want them to feel intimidated. I want them to be able to see Lori Branch and Celeste, DJ Alicia, and the many other women DJs who impacted me. I let them know to not be afraid to be themselves, you don't have to mirror other DJs, they may impact you, or their music or their style impacted you, but don't be afraid to be you. I'm not afraid to be me.

I do my thing, the Chyna thing. And I always say, "Welcome to Chyna's world" because if you come to hear me, you're getting all of me, you're not getting a part of me.



Deep House: So, what do you have in the works right now?

What I'm really focusing on is making a record, I'm working on my music. I have a beat and some lyrics that I've been working with. I'll call it Sensual House. That's the kind of music I like to play, it's the music I like to listen to. It's not that original heavy house. I'm hoping to release it by the end of the year. My priority is to bring my music to this platform so people can feel a little bit more of Chyna.

I also do a lot of volunteer work, "pro bono work", especially for children. I'm doing a father-daughter prom for kids in one of our communities in Chicago. I let the kids make a list and tell me what they want to hear, I want to make sure they have fun. I spoke with them about being a girl DJ. I let them know the opportunity exists. I love, love, love it! And I am so glad to be a part of Chyna's world, honey, because I'm telling you, you are doing the thing.

DEEP HOUSE

THE HOUSE MUSIC MAGAZINE

HONOR

WOMEN HISTORY MONTH

The Women

IN THE BUSINESS

OF

HOUSE MUSIC

CELEBRATING THE WOMEN

DJs
Promoters
Artists

IN THE BUSINESS OF HOUSE MUSIC!

Venessa Jackson

Arcadia Cosine

Anousha Daudia

Selectress
Mizz Kae

DJ Nubian

Cynthia Tucker

Gail
Campbell

Ms Yazz Roar

Ning Sol

Venessa L. Smith

Spirit In Motion

Montana

Monti

NADEEAH

ESHE

Renee Melendez

Araya
Weather

Diamond Dec

BECKY
NUNEZ

DJ ROC ANTHONY

DEEP HOUSE MAGAZINE

had the pleasure of getting to know the man behind the DJ booth, DJ Roc Anthony. Roc Anthony is not only a DJ - for forty-plus years - but he is also a son, brother, and a father. He started in 1980 as part of a well-known DJ crew called Mark IV Disco, where he performed and promoted parties alongside Hal Edwards, Glen Edwards, Slim, Biggie, Quasim, the late Ray Ray Jenkins, Sultan Burwell of SMB Entertainment, and a host of other fine DJs and promoters.

Q. How did you start in this field of work? Why did you want to work as a DJ?

Roc Anthony: I started doing house parties in basements, houses, and High Schools around the City of Newark, NJ. We built our own Club when I was seventeen in an abandoned building. We knocked out some walls on the third floor, making it one big area.

We ran the wiring through the abandoned building, into an adjacent building which was a friend's apartment, and we charged one dollar to get in.



ARTISTRY LASTS FOREVER |

"ONCE I'M PLAYING, I TRY TO READ THE CROWD."

-DJ ROC ANTHONY

As Roc Anthony got older, he would listen to the Supreme Team on Friday nights. He got into rap and started DJing - cutting and scratching with his sneakers and elbows for his crew, Stacey Supreme, Mike J., Johnny Jam, and Sultan Michael.

Roc Anthony would play in various top clubs in the Newark area such as Paradizio, Ebony Manor, Terrace Bar Room, and Teenage nights at Docks and Club Zanzibar.

Q: How would you describe your music style?

Roc Anthony: Soulful, deep, and classic. I play off the energy I receive from the crowd.

Roc Anthony remembers when his mom, who collected records, used to have house parties in the 70's. He always wanted to entertain the guests.

"I used to take the record player into the living room or backyard, hook the speakers up, then turn one record player up and the other one down. I didn't know anything about DJing and didn't have headphones. I was just putting one record player on, letting it play out, turn that one down...turning the other one up and letting it play. That was my way of transitioning the records."

-DJ ROC ANTHONY



Q: What techniques do you use to engage listeners?

Roc Anthony: Once I'm playing, I try to read the crowd. I play good music to interact with their spirit as I tell a story through the music. I play as if I'm telling a story. Body language and eye contact allow me to select the best music for the journey of the people.

As a DJ, Roc Anthony tries to create his own sound and his own identity. He keeps his craft different.

CELEBRATION!



October Hudley
Irvington Council
1st Vice President
&
Educator



Barbara Tucker
ARTIST



TONYA
"POISON IVY"
ROULHAC
OWNER OF GALLERY HAIR
SALON



GENIA J. SIMMS
ROSELLE HOUSE MUSIC
FESTIVAL COORDINATOR
DEPARTMENT OF ROSELLE
RECREATION LEADER



Dawn Edmond
Editor In Chief
Deep House
Magazine



Angel Npact
Deep House
Magazine
Staff / Promoter



Suguh Lyrics
ARTIST



Phyllis Johnson
AKA Filly



Tonya Holder
Official
DJ Mom



ADRIEN LEACH
FASHION
DESIGNER/STYLIST
STYLISHLY VINTAGE



Zakyaha
Thomas
Coles



DJ Millie Milz
VP of Dwild
Music Radio



A B
SALUTE
HOUSE



ROC'IN THE NATION



INTERNATIONAL STARDOM?

Q: Have you traveled internationally?

Roc Anthony: No, I haven't traveled internationally, but if I could, I'd love to perform in South Africa. They're our native people and they know how to party. This year, I was invited to play on a cruise called House Music Heals at Sea. We'll be visiting Labadee (Haiti), Falmouth (Jamaica), and Nassau (Bahamas).

The 2020 pandemic took a huge toll on people's lives, but that didn't stop Roc Anthony from perfecting his craft. He made the best out of the situation by taking his musical talents to social media platforms such as Facebook Live, Mix Cloud, and Twitch. He promoted his own party called Da Sunday Tea Party once a month from 4-10 pm. When asked what the most rewarding part of being a DJ is, Roc stated "Being able to play the music that people love."

His favorite memories of being a DJ are playing alongside great DJs such as Joe Claussell, Kevin Hedge, Timmy Regisford, Tony Humphries, The DJ called Mack, DJ Beloved, Mark Francis, Antoine Qua, Naeem Johnson, Jihad Muhammad, and a host of other DJs.

When asked where he saw himself in the next five to ten years, Roc Anthony stated being retired, healthy, and enjoying life with family. Roc Anthony wants to give a shoutout to his mother Helen Walker, his late grandmother Janie Johnson, and his cousin Kevin Johnson for always being there for his journey of being a DJ. Also, a shoutout to Glen Edwards for guiding him into being the polished DJ that he is today.

SOCIAL MEDIA: DJJ ROC ANTHONY (IG)

ROC ANTHONY (FACEBOOK)

BY: HANNAH ABIONA, AUTHOR/CONTRIBUTING WRITER

WEBSITE WWW.HCABIONA.COM



▶ AARON K. GRAY

THERE ISN'T A GRAY LINE IN HIS MUSIC ARTISTRY.

The spiritual and soul-binding power that co-exists within Gospel and House Music is what is shown through the artistry of Aaron K. Gray. His genius lyrics along with the power of beats, rhythm, and gospel influence, is what makes him a demanding presence in the music scene. Though he is relatively new to the house music community, his long and fulfilling career in music artistry is continuously growing and audiences will continue to love and admire his craft.

A BEAUTIFUL HARMONY

Wynter: As a gospel singer, how have Gospel and House Music co-existed in beautiful harmony for you? How has your upbringing in the church further heightened your talent for music?

Aaron: I am an inspirational and gospel artist, they both fold in together. Growing up, I did not know I was a singer. I remember being in the backseat of a car hearing a song and singing, just belting out the lyrics "I'm looking for a miracle! I expect the impossible!" (I'm Looking for a Miracle" by The Clark Sisters). My parents heard me singing and were shocked. To be able to sing as a four-year-old made my parents turn their heads.

AARON K. GRAY "MY ARTISTRY"

A GOSPEL FILLED BEGINNING

Wynter: Is that how you officially entered the church choir and branched more into gospel?

Aaron: No that's not what initially drove me to be in the choir, though my father was a pastor of the church and my mother took care of the music ministry. My parents didn't push me, what led me to that point was when the choir sang "You Brought the Sunshine" by The Clark Sisters. I wanted to be the lead but my mom wouldn't just give it to me, I had to audition just like everyone else. Everyone was good with me singing lead, and that resulted in me always singing leads and being involved in choirs.

Wynter: What was the first song you ever recorded?

Aaron: The first song I ever recorded was called "Hang on in There", but it was never released. I was between 14 to 18 years old at the time. It was never released because I was part of a group and because of personal relationship issues, the group disbanded. I didn't want anything to do with the release after that heartbreak.

— *Cover Story!*

Establishing His Roots!

Any form of music has an incredible way of shaping us, our very thoughts and feelings, and our reactions to the world, it helps us find our way. For Aaron K. Gray, growing up surrounded by music is one of life's greatest joys, you get to assign songs to memories and listen to something that immediately takes you back to a moment or an age, or a feeling.

Wynter: Now that you established your Gospel roots and artistry, when did you officially start singing House music? What brought you into that music scene?

Aaron: Around 2006, I went into a chapel on the east side of Manhattan and became the Assistant Music Director and that is where I met Junior White and Noelle Barbera. They heard me sing and they enjoyed it the few times they visited. Over the next few months, they approached me with the idea of having me do House music.

Wynter: How did you feel about that transition from singing straight Gospel to going to House music? Was it challenging to go into a whole new genre of music? How did you adapt your personal touch to the upbeat rhythm of House music?

Aaron: For me, it wasn't a big transition into House music because I am still singing Gospel music, it's just a different type of Gospel that is reaching a whole new audience. It's no problem for me, but the people I was around did have a massive problem with it. The people I was associated with, at that time, didn't want to be around me anymore.



Wynter: You later ended up releasing an RnB album, how did that process go?

Aaron: Yes, so at the time, my friend was starting his newly established label and I wanted to help him get going. I was the only singer that he knew and I told him, "I only do Gospel, I don't do RnB." But, long story short, I told him I'd do it for him to help him get started, but I wouldn't do anything else related to RnB, everything else had to be Gospel. We did it but it turned into an entire mess because it became a "Suge Knight" situation. This stopped me from continuing to make music for a while, especially if that was the kind of crap I had to go through in the music industry. But the album came out internationally and it took me to Canada. I did a few radio shows and people there were shocked to hear that I could hit a note for that long and that high.

FORMING CONNECTIONS

“Music has always been such a beautiful part of the world, it’s soul binding, a powerful and whole body expression, an almost untouched sanctuary for people to escape to, an ever ready and ever-present force in so many lives and I am proud to establish my life-long legacy...”-Aaron K. Gray



Wynter: When Junior White and Noelle Barbera connected with you, did you collaborate with other Gospel House music artists? Did you release any singles with them? Who were they and how did they help in your new music path?

Aaron: My first Gospel House music artist collaboration is now with Kenny Bobien! But everything has been me as a solo artist because before I could perform with house music artists, I wanted to prove myself and perfect my craft so people can know who I am. I'm not collaborating with other artists to gain exposure, I want to earn it on my own. I want people to know who I am as well, so when we perform together, the vibe and atmosphere will be better. I have an audience and the other artist has their audience. It's more fun - more fun and more exciting because everyone, both audiences, is adding to it.

Wynter: How do you get your current music out to the public? Is it difficult to reach audiences (young and old) with your particular sound?

Aaron: I use YouTube, Spotify, Tidal, and every platform to get my music out there. I try to cater my music to the younger generation while also respecting the fact that I have an older generational audience as well. I want to make music that caters to the young, and also gives my adult audience a vibe that they can fall in love with. I cater to two markets at the same time and I understand that in reaching a younger generation, my music can build longevity because if they start getting familiar with me, then as they grow older, they will be able to share it with their children, friends, neighbors, co-workers, etc.

Wynter: So, you want your music to be generational? How do you think you can achieve that high status?

Aaron: Yes absolutely! I try to go to places that are house and places that are not house related. That way, I'm not limited in my artistry. I can always speak to all audiences. I can be a chameleon - I am a House music artist but I can sing everything.



AARON K. GRAY

**"I WANTED TO PERFECT MY CRAFT
AND GET MYSELF OUT INTO THE
WORLD. I WANTED TO BUILD MY
PLATFORMS. I WANT TO LEAVE A
LONG LEGACY OF MUSIC THAT
EVERYONE CAN LISTEN TO AND FALL
IN LOVE WITH. MUSIC THAT
TRANSCENDS TIME."**

AARON K. GRAY

**"MUSIC
IS MY
LIFE"**

HIS MUSIC IS POWERFUL

Wynter: When you record songs such as “For Every Mountain”, “Working”, and “Celebrate Your Life”, what messages were you conveying throughout these songs? Who were the audiences that you were trying to reach?

Aaron: Some of them are covers and they have a spiritual emphasis to them. “Working” by me and DJ/Producer/Remixer Masaki Morii is an original, Soulful House song that catered to the younger audience. I wanted them to know that God is always there regardless of how old they are and that God is working in their lives and hearts. It’s that perspective, and for the mature crowd, we sometimes forget that and need a reminder.

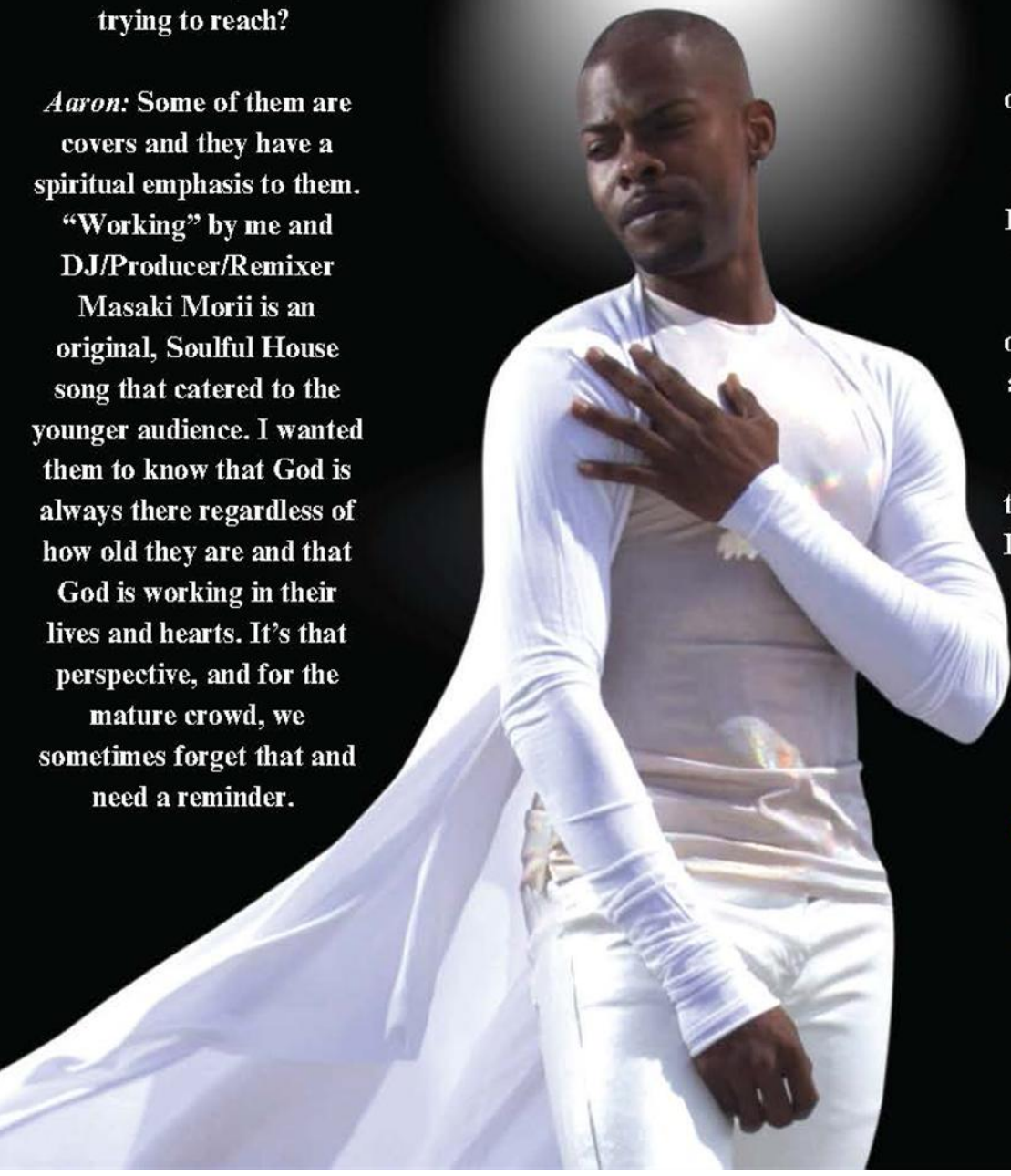
MARKET HALLS
DEDICATION
GRAY IS ONLY
GOING HIGHER!

Wynter: Is there a difference in response to your music between here at home and internationally? How would you gauge the audiences reactions to your music?

Aaron: I think because overseas they don’t see me live often, their first reaction is shocked that I’m actually singing to the beat. That is a common reaction that I receive over there but here, people are used to it. I don’t do a lot of international traveling yet, but I hope to perform in Switzerland, Ibiza, back to London and Canada, and India as well. I want to be worldwide.

**SONGS FROM
THE HEART**

**World
Wide**



Wynter: Do you remember your first-ever performance for House Music? What was the experience like for you?

Aaron: I was in a club in Harlem and the people that were there, I don't think I was what they were expecting, but they enjoyed my performance. I came in looking very urban and I think they expected me to rap or sing RnB. I used to perform in casual clothing in the churches on purpose. I had put on my Timberland boots, baggy jeans, fitted hoodie, and jacket intentionally. I come from a church that says, "come as you are" and they mean that, so the clothes that I wear have no representation of what's in my life. I remember walking up to the center of the church and hearing murmurs. When I got up to sing, I hear "let the lord use you!" and "you betta sing!" It was controversial but the point was made. Stop judging people.

"So, no matter what generation you belong to, no matter what music you grew up listening to, put it on and feel empowered, or feel happy, or feel nostalgic, or just sit and feel it all around you. Music is beyond a generation. It is timeless." Aaron K. Gray

Wynter: Did you have a mentor or someone to guide you in your craft?

Aaron: My mother was my original manager when I was in Florida and would get booked to sing at shows, but when I came to New York, I had a second manager who was a nightmare. Then came John Jackson, who passed away a little over a year ago. I also had Joi Oliver as a manager as well. I am now independent. Though independent, I do not feel alone though because I always feel John's influence around me. With all of the tools and teachings he gave me, I still feel like he's here in a spiritual aspect. I have been in the business coming up on 10 years in 2024 and I'm still here making music.

Wynter: Do you have any advice or messages that you carry with you as you progress in your artistry and evolve in your talent and gift?

Aaron: I always forgive people before they can hurt me. I have already forgiven. You got to love people, even with differences, and don't always have to be at odds with people even if you don't agree. When it comes to music and being in the music industry, a "NO" isn't always a no, it's not the end.



"As an artist, I would say be kind to everyone. You never know who will show up in your corner. Work hard because this is not easy. You can do it because I came out with one song and only knew a select few. I am a prime example that you can do it."-Aaron K. Gray

Wynter: What's next for you in the coming months? A new album or collaboration?

Aaron: I have the track with Kenny Bobien called "Wanna". I also started working with producer Melo Blanco and we're taking Gospel even deeper into House Music. The song is about the desire to be closer to God. The way that it was produced, it doesn't sound like Gospel. It sounds more sensual. I have never really seen my voice as something sensual, but I like it. It is a desire for closeness, and I understand the message and I hope listeners will too.

WRITTEN BY
WYNTER AIKEN-RAHWAY
GIRLZ PUBLISHING/RGP
MUSE MAGAZINE
CONTRIBUTING WRITER

This Is

This Is W



What It Is

What It Is



ARTISTRY!



Jamara Wakefield
Film Director
"Black House Black Joy"



Sela Vee



**DJ
LADEEVA**



**CRYSTAL LEVEL
ARTIST**



**The
Princess
DJ Chyra**



**Celeste
Alexander**



**Patti Kane
ARTIST**



Sheree Hicks

Singer/Songwriter

**1st LADY OF
Chicago**



**DJ
NUNU ROX**



**Jai RAE
DJ**



Sista Love



**Reesey
Sweetcakes**

HOUSE MUSIC!



TARSHA GREEN
PROMOTER HOUSE
MOTHER



DJ
Breathlezz



Roxanne
Da Blond Diva
Woodard



Darlene
Woodridge



Nina
The Party Girl



Tracey
"Housecat"
Levine



Tanya
Veltz

DJ NUBIAN



THE NUBIAN EXPERIENCE

The Nubian Experience is a multi-genre expression of DJ Nubians' thoughts and while still holding on to her individuality. It is an honest attempt at allowing the masses to embrace her sincerity throughout their spirit and on the dancefloor.

DJ Nubian aka Diane Clarke is a fully insured, multi genre DJ from Brooklyn New York. Her journey as a DJ has allowed her the opportunities to play in multiple cities such as Brooklyn, Charlotte NC, Newark, Plainfield, Jersey City New Jersey, as well the beautiful Island of Montego Bay, Jamaica. DJ Nubian is known for sharing decks alongside some of the best DJ's in the House Music Community like Naeem Johnson, DJ Beloved, Ray Vasquez, Hippie Torrales, DJ Pookie, and Dawud Johnson, Ricky Clark (Free Ride), Numu Rox, Spirits In Motion, Lady D. Wells, DJ Wakeel Ali, and Ms. Selek Kae, Lenny Fontanna, Crue Parish Shonda Trent, as well as Producers like Jeremias Santiago ("FTL - For The Love"), Tariq Brody ("Afryk-n- Soul"), The great Timmy Regisford ("Shelter" NYC) and Becky Nunez- one of the most sought out DJ booking agents in New York City.

DJ Nubian loves playing in indoors and outdoors venues where she can get up close and personal, bringing her DJ Nubian Experience and energy to the dancers. She's one of few female DJ's available for hire with her own sound system and specializes in playing all genres of music such as Hip Hop, House, RnB, old school, reggae, soca, afro beats, disco, slow jams, edm/techno, etc.

DJ NUBIAN A LOVE AFFAIR WITH HOUSE MUSIC



The Story of DJ Nubian

As far back as I can remember I've always had a love affair with music. Still to this day, my mom says I was a very energetic and precocious child. I was told that she would tie me to the legs of the stereo in the living room, I would calm down, and rock back and forth to the beat. It seemed to have a melodic effect on me.

THE BEGINNING OF A MUSIC FILLED DREAM

As I grew older, I always wanted to perform in front of a crowd. In high school I played the drums and I also sang in the city wide chorus. Years went by and I started buying my own records from J&R Music World. I would spend hours listening to new music.

I would go home and practice scratching my records on my mom's record player. "Good Times" by Chic was my favorite scratch track. Soon after, hip-hop came along and I was hooked. I got together with a female from around the way and we formed a duo.

We did all the neighborhood parties. She would rap and I was the DJ. We had a ball. Unfortunately, I got hooked up with the wrong crowd and music was no longer available to me since the state decided I could no longer be on the street.

When I returned, the game had changed. It was no longer turntables but CDs. I felt the technology was too much, so I did not continue in my pursuit. I STILL WENT TO PARTIES THOUGH!!!! To this day if I'm not playing you can find me by the speaker studying the music.



A FRIEND OF MINE OBSERVED AND ASKED, "NUBIAN WHY DON'T YOU GO BACK TO PLAYING MUSIC?"

I told him of my fear of failure, and he convinced me to try again. I invested in my first controller in 2016 and started making mixed sets. I gave them away for free just asking for people to listen and give me some feedback and constructive criticism.

"Follow Your Dreams"—DJ Nubian

DRIVE AND DETERMINATION

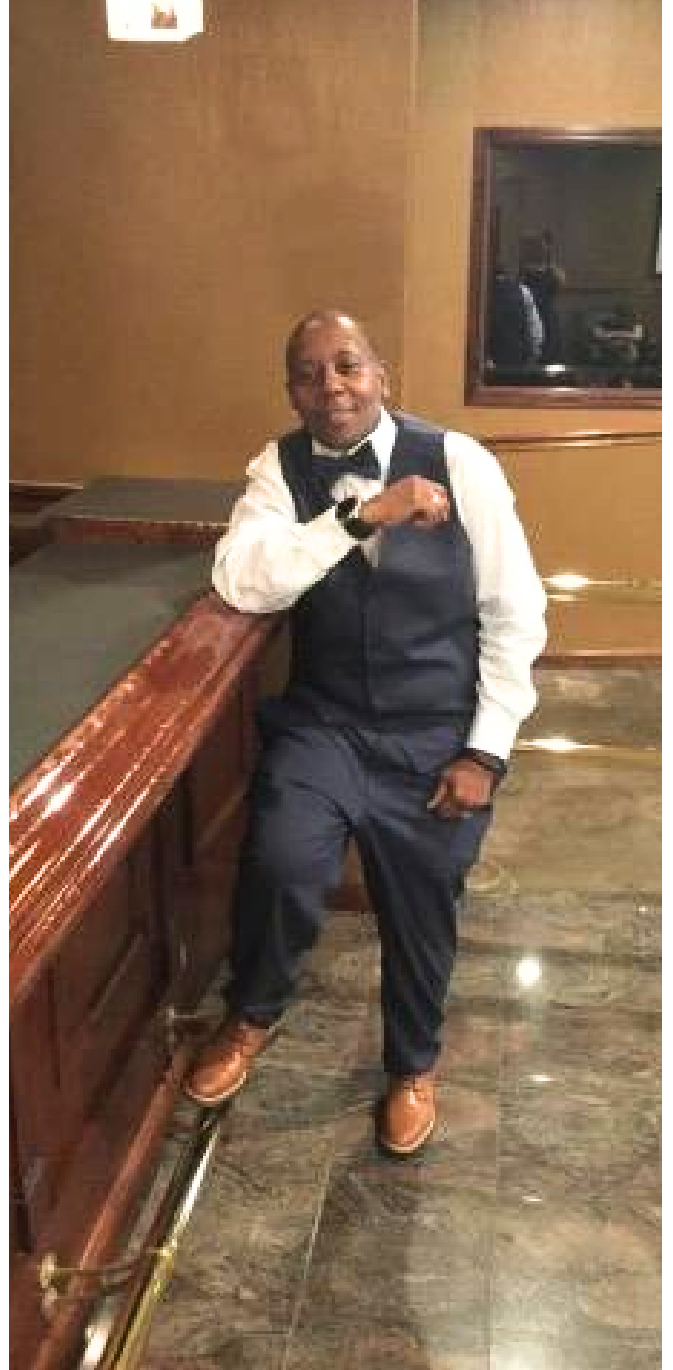
DJ NUBIAN IS A BLUEPRINT IN HOUSE MUSIC

There was a time where some DJs threw my CDs on the ground in front of my face. Some promoters said they'd get back to me and didn't. Some even said "you may be good but you're not as good as so and so". I know this is a male dominated field and as a gay woman, I knew I had an uphill fight.

I still didn't let that deter me because I am an individual with drive and determination.

I also had God and a few good people in my corner, so I decided to throw my hat in the ring and go for it. Everything was going great and progress was being made. I started getting multi genre gigs.





GOD'S GRACE

in the summer of 2021, I got hit with the news that I had early-stage breast cancer and I was devastated. I cried for days and wondered why me. I decided again that my God was not going to fail me, so I told people of my plight and decided pain shared is pain lessened. I was quite surprised that I was not alone.

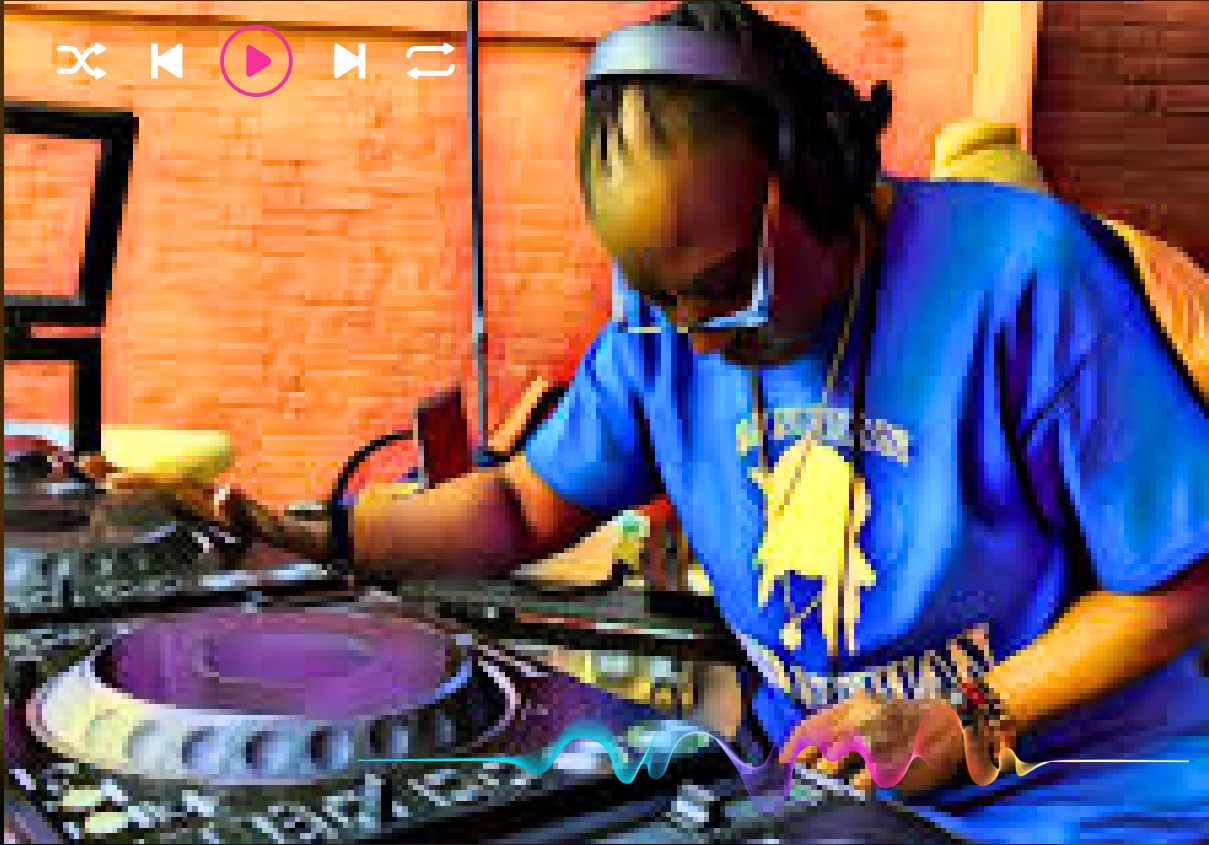
My family and close people continued to support me and as of the writing of this article I am cancer free. It hasn't been easy but no matter what I am here and with God's help, I am not going anywhere anytime soon.

A Soulful Sun after the Storm



A DEEP
HOUSE
INTERVIEW

DJ NUBIAN IS MAKING HER OWN MARK



MUSIC IS LIFE

A NUBIAN EXPERIENCE

For all the women out there- if I can survive this adversity so can you. If anyone wants to talk to me personally, I am approachable. I'm here to make connections not enemies. May God continue to bless each one of you.

DJ Nubian



**FOLLOW DJ NUBIAN OF THE NUBIAN
EXPERIENCE-**

**AKA DIANNE CLARKE
FOR BOOKINGS CONTACT ME**

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ALBUM COVERS



SOCIAL MEDIA CONTENT

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LOVE NOTES & BACKSTAGE PASSES



AJ Harvey aka MISSFLY

Singer/Songwriter

As a songwriter, I don't write. What comes out is what's coming out, and that's what we get. When I sit down to record before I start, I tell myself, "Okay, whatever is going to come through me is going to come through me." Sometimes I'll just listen to a track afterwards and think, Holy wow, look what showed up. At other times as an observer, I listen for my own healing.

As a singer, I am one of those people who, if I get a vibe from a piece of music, I'll sing over it. The genre doesn't mean much to me as long as I'm feeling it; as a performer, when I sing live, I really dislike being on stage and far away from people during my performance. I want to be in it! -MissFly



SHE SO FLY

Oddly enough, one day while hanging out at this Reggae studio someone asked me to sing, and I've been at it ever since. I was thirteen at the time I started going to that Reggae studio: Old School Reggae, not Dance Hall but more Lovers Rock/ Conscious type Reggae. I started doing background vocals for some of the Reggae artists and then R&B for quite some time. I stopped singing after that for a while and wrote mainly because I liked multiple genres and needed a clear indication of where I wanted to be.

When I was growing up, my generation was raised by a generation who, for sixty-five years, would work, pay for the house, raise the kids, and spoil the grandchildren, and life was good. However, choosing music as a direction was not all by choice, it chose me. I was never fully satisfied with anything else. When leaving the corporate world making the switch can mean making eighty thousand a year to barely making fifteen. So we're not all here for the money. I am here for air; this is my oxygen.

Growing up my mom didn't always see it as a career. She saw it as a hobby, as everybody did, and when I decided to leave my eighty-thousand-dollar job, to make music full-time, I think everyone naturally thought I was mad, I mean everyone was a bit nervous. But for me it felt right.

I was very comfortable with my decision. I realized that money doesn't bring you everything you want. Sometimes you have to leap in directions you didn't think you would. It gave me a real opportunity for my parents to see that from me. My mom told me it took her a long time to realize that I wasn't in nightclubs to be entertained. I was in nightclubs to entertain. She hadn't made the distinction between what I do as work. The minute she shared that with me, it gave me the boost to do this music life for real.

Everything I do is to make sure I do myself proud first. I made that deal with myself, because I knew that my family, and friends would benefit in the long run and the short run. I've had three hit songs last year, and I've had a pretty good year so far. To date I think I have thirty-one or thirty-three song releases under MissFly and an additional 5 under AJ Harvey, a combined total of 36-38 songs. So, things are beginning to pay off.

Fast Forward to 2019, I was on Facebook, and a friend of a friend shared a post of Sean Ali (Deep Soul Syndicate) playing a house track. I loved the vibe so I sent him a message and said, "I had been working with a South African producer on amiano-type music, and if he would be interested in working with me," and he said, okay, are you a house music singer or a singer? I think I think that I was just gunning for the job when I told him I was. Although I didn't understand what he meant at the time. I think I understand it more now.

MissFly in terms of her character is someone that I always wanted to be when I was growing up. As a person, I am able to keep my two quite intertwined lives separate at least in my mind anyways. Sometimes stepping into that headspace allows me to say all the things that I can't always articulate in normal conversations.



Before I go on stage, the process starts well before, with actually not thinking about it at all during the day. As the hours get closer, I'll go and shower, and then I begin to look at myself and get into that space, get into character, and most of the time in the car on my way there, I zone out in order to connect with my source. Get there, do the greet, and it's electric. There's stuff done on gigs that I cannot do anywhere else. But it shows up on the stage. My father is from Guyana and I grew up with a healthy dose of Soca music. I've gotten up on many DJ Sets, and pure Soca lyrics come out of my mouth. How that happens? Not a clue!

Lately I've been asked if I am going to learn to DJ for some odd reason. Currently the answer is no, but you never know ;) However many years ago I actually created the skeleton track for something to record to, fast forward to 2020 and Munk Julious (Deep Soul Syndicate) turns it into an actual full fleshed song that people love. (Gravity

My partner Solly Brown whose actually a DJ and I have a company together called SoulFly Productions. We do a monthly Mixcloud Mix called "The SoulFly Sessions vol." alongside our monthly Traxsource chart also called "The SoulFly Sessions vol." It's a mixture of vibes, stuff that's new, stuff that's old. We also showcase ours travel, where to eat, podcast, host and so much more coming. It's really an all around lifestyle production type company.

I used to front a Funk & R & B band in Hamilton (MissFly & Groove Therapy) and had an amazing opportunity to create 5 songs with a the Hamilton based international guitarist and songwriter James Bryan McCollum, who used to be in a band called Philosopher Kings (pop/rock, R & B) and is also the founding and fronting member of the group Prozzak (electronic) but James has worked with everybody in the business, at least way more than me. He taught me many things that I carry with me now. The music we did is more an acoustic style of music which I love, and you can find those tracks under AJ Harvey on Spotify.

No Script

I have my way of writing, and others have theirs; some people are meticulous and will take things verse by verse, and some require a big notepad, journal, and those kinds of things. I usually don't write before; I usually write after. So I'll think everything up freestyle, and if I like it, I keep building on it. In the end, I send it off to the producer and if they say they're cool with it, we go with it. If I'm performing the song then I will write down the lyrics to reference. For me, the song has left me, and it's already gone back into the ethers. I have to go back and write down all those tracks that I haven't done.

Despite what others think or interpret from the music, I know what's going on inside of me and in my own head. For instance, one of my first songs, "Decided," was actually something different than what it was interpreted as. I don't discourage anybody from interpreting however they want. I've had certain people ask for the lyrics, and once I've written the songs, ask me if you can explain what the lyrics mean; the answer is no, only in my head though because honestly I'm not quite sure what the song means once it has left me. As a creator relistening or writing lyrics out connects or reconnects me to its meaning.

For Example "More To Life" (MoreHouse Records) I had to listen to it again and explain to them what I was trying to say because I was a little lost. When I listened, I realized it was like when someone puts posted notes or motivational stickers on their mirror. It was a short burst of advice. It wasn't a letter or a story; it was a bunch of posted notes to myself. But I wouldn't have heard that when I recorded it.





HIDDEN MESSAGES

MISSFLY OWNING HER MUSIC PRESENCE



Adele had written a song called "First Love," and many years ago we were at a club for an open mic. Everybody had gone up with a full band and I was expected to get up and do this song. The song is just piano and vocals, and it's very whimsical in the bridge (just keys, no vocal) so I had to just stand there and be. I have a video of it, and during the whole song, the room is dead quiet and I thought, okay, what am I going to do here? I waited, and just let the piano play and the music held them, and let them go, when my vocals came back in it was fantastic.

The audience's energy became part of the song. I watched a scene in a movie some time ago and the singer says, "My job is to put them in the palm of my hand, take them all the way up and then let them go; I did that, that night. I learned what you can do with an audience during that performance.

The first time I stood in front of an audience without a band and used a backing track was in London actually. Fortunately, most people who came out to see me were people with whom I had built an online relationship during Covid. It was live and exciting being around people and that was the overall vibe in the room. But I remember feeling quite overwhelmed and nervous. I felt like a baby giraffe in some ways because I was wearing stilettos and I'm actually 5'9 so I was much taller.

Everybody in the party was all around and the energy was there. It was an Afro track, and I thought, "Look at me, why am I wearing stilettos, I want to get down." So I ended up dancing like I wasn't. Now it doesn't matter what I wear; I like to vibe in that kind of energy although the first time was a bit of a struggle.



DJ GEORGE A



DJ ZION



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SATURDAY, JUNE 17TH, 4-9PM

JUNETEENTH CELEBRATION

RAHWAY TRAIN STATION

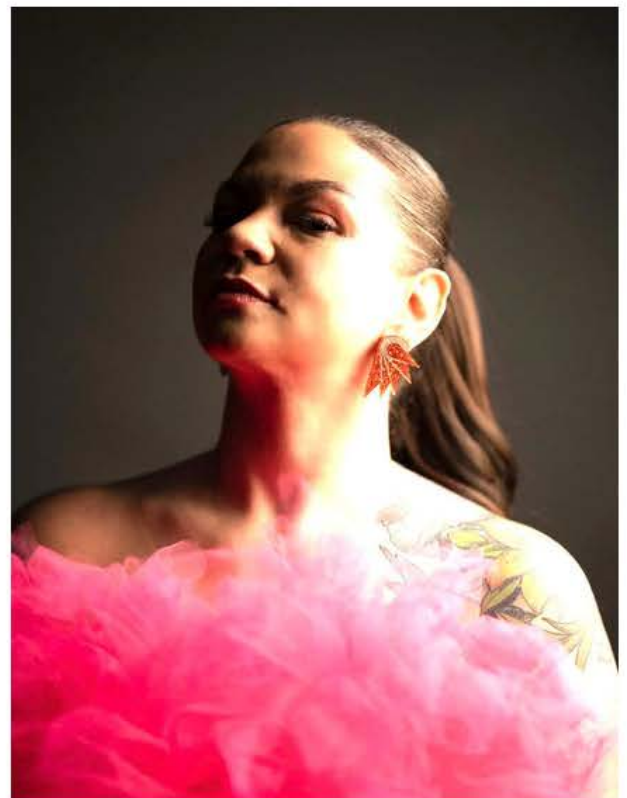
Being an Artist isn't like back in the day when you had to die first for people to pay attention. There wasn't any Facebook or Instagram, and because of these platforms, you can now pay attention to someone their whole career. So I've been fortunate that the people that come up to me are pretty much the same people I interact with online and vice versa. My whole thing is if I stay authentic to myself, then I'm fine in every situation. If I behave differently, that's where I create confusion, and if I act too big for myself, I'm likely going to be humbled by somebody.

Logically, I do like my privacy and when you go from relative obscurity to being noticed; People tag you in every dang thing down to cat videos. Because of the world we live in, you don't quite know how far you're known. You're constantly wondering, "How do they know who I am?" Also and when you go from obscurity to being known, and you're in the nightclub, everybody's talking to you, kissing you, and may want to take a picture. There are moments when you also think I don't belong to myself anymore.

But, you have to remember that's ego vs. vessel. If your ego plays into it, you get uncomfortable all the time and even though you need a bit of that ego to have the courage to get on that stage and when you are open and humble enough, you step into it.

I worked with many people I've never met. Honestly, I had no idea who they were, and sometimes I still don't know. I'm glad I have Solly because he'll tell me this is the guy you talked to the other day or what not. He is on point and supports, buys, plays and knows a lot of music. He is in the know, I'm still a novice, and I like that about not knowing because you can get shook real easy in this business.

You can get shook by having somebody perhaps that you used to listen to now possibly be your next collaboration. For me, it's Josh Milan, and every time I hear his voice, I say to myself, "Oh, I would just love to do a duet with you," It seems so far away. But by the same token, it's not that far. Sometimes I feel like, wow if I get that call, I'd better be ready. I think if you, be authentic. You can create what you want and perhaps even get what you want.



Sticky Notes

HARSH NOTES

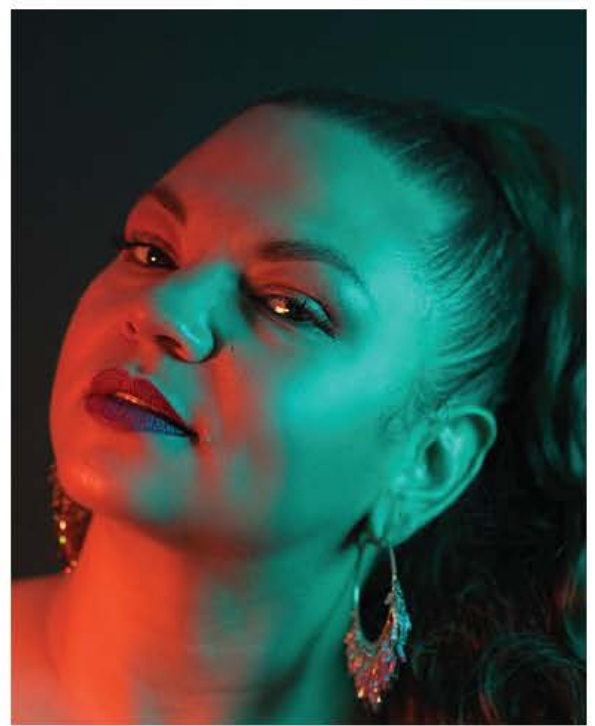
Talking to people while I'm on stage is easy because MissFly is much braver than AJ in situations and much more at ease than I am.

If you're not connected and secure you can really get swept up in your own crap, and the crap people feed you. When you have a piece of the limelight, everybody tells you how great you are, and they can have you thinking that you're greater than you really are. It does help to be humbled sometimes, but not in a bad way. It is best to have people around you who see you for who you are.

We have a little one in the family, and this child can care less. I'll say, guess who this is singing? and he's like, "You want to go play hide and seek or let's watch Netflix" So those types of things do keep you grounded.

One of the harder things in this business is feeling like you need to connect at all times but also distance yourself to appease the need for isolation; even when it's only Instagram, Facebook or whatever social media outlet. There is something to be said in this time about isolating yourself. So I went through being someone who is used to being in a room creating all day, to someone who has to go out and meet people, it's an adjustment. Once again I'm thankful that I have a partner who was, for lack of a better explanation, part of the rave scene, the party scene, much more than I was because I'm no party girl. When we go to the clubs, he knows who's who, and he introduces me to people. Trust me that makes it easier.

A few years ago, a comment was made about how younger artists don't always give homage to older artists, and I was a little hurt by the statement although not directed at me. I still felt like I needed to respond, so I mentioned that we're not sharing because, again, we go from obscurity to being overwhelmingly noticed.



I STAY AUTHENTIC TO MYSELF...

I mean listen, my FaceBook went from seven hundred to five thousand friends in about two to three months. I'd done a track with some producers from South Africa a few years ago and we decided that we would drop the track and the video at the same time. Which was my first music video called "Waiting."





We released the track/video, and within days it had gotten stuck in the algorithm. Suddenly I was getting DJs, producers and fans, and dudes that wanted to date email me, tag me in things. It was bizarre. I thought, what the heck, and then I hooked up with Sean Ali and Munk Julious , and we did the track “Decided” and when that came out, it rollercoasted to the point where I couldn’t indulge anymore. I wouldn’t have any time if I listened to every mix that a DJ tagged me in, I wish I could. What I know though is I am grateful so I will always show gratitude and say thank you even if I can’t listen.

I just felt people should be made aware of the flipside: new artists don’t always have experience in this game. We’re trying to figure it out, and when I get tagged in seventy-five stories by the time I wake up in the morning and after going through that, listen I’m tired lol, and please don’t get me started on removing tags that I’m not even involved in that’s a whole other story.

There are so many great female and male artists, and I am honored to be in the same conversation. As you age in life and the business, there will always be a new younger, more interesting voice out there, and if there is, that’s a good thing. I am extremely thankful I can look back at the music I’ve done and say thank you to whomever; creator, the universe, whatever. I have no idea what you have planned for my life, but man, you will take me to some heights. “Thank You” a track with “Deep Soul Syndicate” a project that came through me, sat as number two for a while on the House chart.

It sat at number two behind Kem for at least a week. Mark Francis had produced a remix of one of Kem’s tracks, and I was so freakin bothered I was like, “Kem probably doesn’t even know he has a House song.” and I here I am singing this song for the Lord. It was hilarious, a joke that I’ve since shared with Mark, and that conversation alone got us a beautiful track called “Good & Plenty” out on 201 Records.

But the blessing came in a different direction; someone sent me an email and said, “can you send me the lyrics to this song? I’m lost, and I need God,” and I thought, whoa, okay, I didn’t specifically put any of those words in my music to lead people to God, I just sing what I’m told to sing and I’m not saying I don’t believe in God. But sometimes, when you approach people and talk about one specific thing, you cut off many people who still need to hear the message. So I rather lead by life example than to bible preach at them if that makes sense. I exchanged a couple of messages with him, and he said, “That song reaches me on a deep, deep level,” I thought that was pretty amazing and then realized that it didn’t matter if I had gotten to number one. I had gotten to someone.

If you know me then you can attest to this if I don’t work for a while. It’s not nice. I get edgy, and if I can’t sing, I like to paint. I am currently working on a art gallery collection, but that will be birthed next year. One of the things I stand for, and I say this to producers, is that I am not making throw away music. Don’t come to me for it. Don’t come to me for the dance floor banger if that’s your intention; miss me on that one because I don’t know what a banger is, I have no clue! Now if we have a collaboration and it happens to be a dance floor banger than amazing.

Honestly, I don’t listen to an overwhelming amount of House music. I generally hear it because my partner plays it. But if I hear something I like, I’ll say, “Oh, that’s dope.” He’ll say, “Oh, that’s whomever,” and then I’ll say, “Oh, that’s pretty cool, but I don’t go and follow them, watch for awhile and then reach out to introduce myself, I guess I’m a bit shy still.

Continued..

DOODLING

ALL PHOTOS BELONG TO AJ HARVEY

"It's time we start talking and speaking the truth and it's not through fear; it's through love."-MissFly



There is so much love and beauty surround us, but sometimes, we need someone to say, "Hey, look at this." You can get inundated by depressing news and stories of hatred and become numb to it, and then you can behave like it. As a counter, I try to interject as much of the glory of love into every song and everything possible. Even if the song is about the pain of love, there's always a connection to glory. That is the running theme.

Most of my songs encompass love in it's pain and glory. One of my songs that most represents love in its many forms is a track called "Anything," with Wipe the Needle out on Makin Moves in the UK and the other is "Without Me" with Mr. Eclectic out on Pasqua Records.

The song that has gotten the most buzz or feedback is "Stronger Together" (Pasqua Records) which was written actually when Capitol Hill when it was taken over a few years ago. The news was so irritating that it triggered its creation.

What I wrote speaks to the healers of our community to evoke change and confirms that we are stronger together, but they(the man) continues to pit us apart, and we have to be mindful of all those kinds of grenades in life. It's time we start talking and speaking the truth and it's not through fear; it's through love.

Songs that I've written that would perhaps melt those stony hearts would be "To the Sky" and "Come Back To Me." Both are sort of a double message when it comes to opening your heart. One of my songs that people of all ages could enjoy would be "Everything I Got." A song that people could really jam to would be "Bliss," another is a song that I wrote called "Love Warrior," which is crazy because I'm known for Soulful House, and this one is Afro House so I'm usually shocked by the reaction. Then there's "Gravity," and I'm shocked again when people go crazy and know all the words.

A hard birth was a song entitled "1972." The spoken word part was easy, but when I had to come up with the adlibs at the end, that pushed me musically, but boy, the baby that came out of that one, sheesh. I'm proud of that song because that is the first song that I actually recorded for "Deep Soul Syndicate."

It's also a song that I wrote for Sean Ali; it is a song about the day of his birth,

One of my songs that I often sing as if it belongs to someone else is "Gold."

If I could only take one song to a deserted island, it would be once again "To The Sky," but tied with the remake of Stevie Wonder's "Ribbon In The Sky" that I did last year. Lastly, when I think of the ultimate examples of love for my songs personified, everyone becomes a muse.

When introducing myself, I would most likely treat the world stage like a room and say, "Hey, beautiful people, I just want to take the time out to thank you for deciding to share some space with me." Let the music start, and then I'd do the show. This is my happy place. My father has a saying, and it goes... "When I die, put on my tombstone. I came, I tried, I loved, I left!" - That part!

Sincerely, MissFly






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MUGS PUB 2ND ANNUAL

MID-DAY

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MUSIC POWERED BY MUGS OWN DJ STAFF...

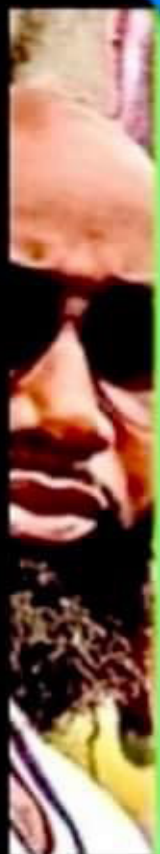
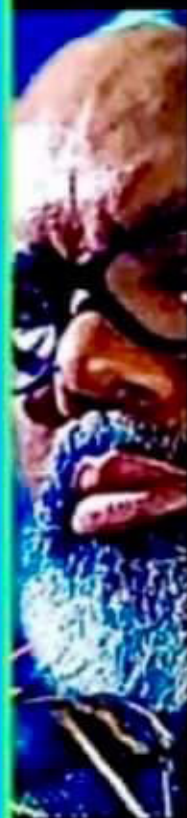
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WE
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Music is the message. Wisdom is the gift.



THE ANONYMOUS SECTION

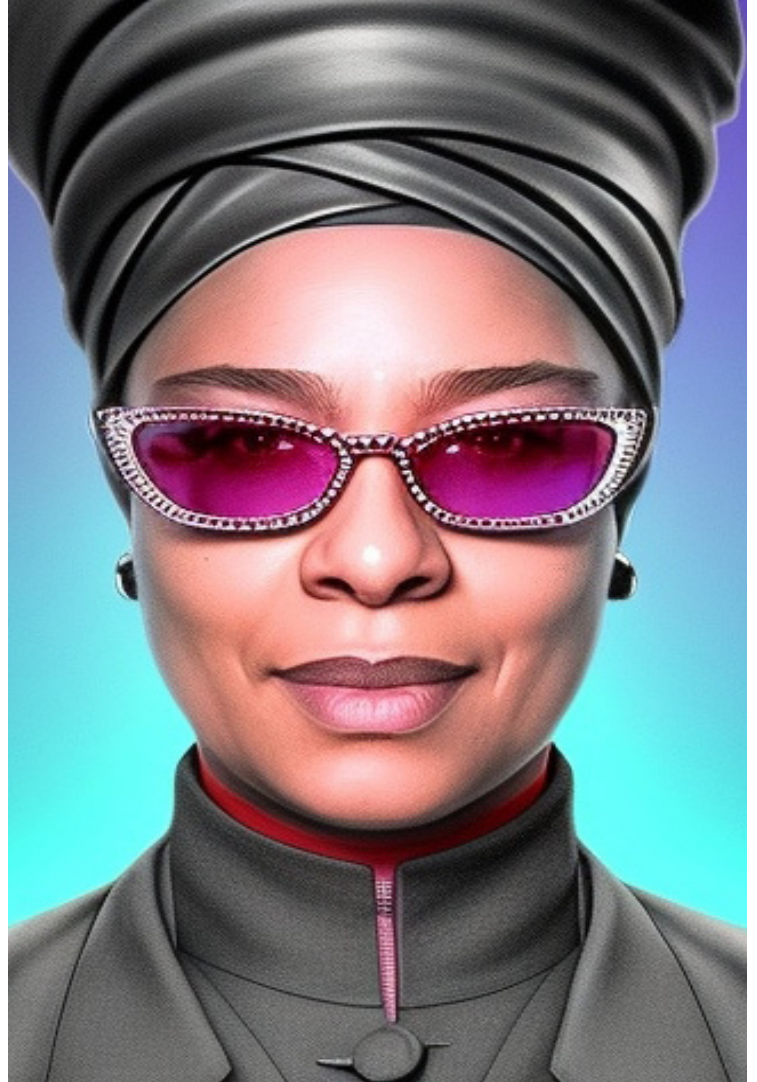
Positive vibrations good people. My name is Ms Yazz Roar, welcome to Deep House Magazine "Anonymous or Not" section. Here is where you get to write about the secrets that have kept you sick and how house music or music in general has played a part in your journey. You may also choose not to be anonymous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



"THE CREATIVE THINKER"

I am the oldest of three, born in Orange New Jersey. My mother gave birth to me at the young age of 16. She was a good mother, but she had her own demons she had to deal with. I remember as a kid around the age of five, coming into my house seeing people on the couch drunk.

Some would have needles sitting in their arms because they were too high and had nodded off before they had a chance to remove the needle. It was normal seeing this type of thing going on in my house. I didn't understand what was going on at the time, nor did I care until things really started changing for the worse. My mother's drug addicted company would come over every day.

My siblings and I would not have food to eat and sometimes we weren't fed for days at a time. My mother's so-called boyfriend would beat us all the time. I remember being locked in a closet for three days with only dry devil dogs to eat.

My mother's male friends would bring their kids to our house, and they would start calling us names and hitting us. So, I had to learn how to fight at an early age to protect myself and my two younger siblings. Although things were pretty bad, there were some good times in my house, but that only happened when it was just me, my siblings, and my mother.

When I was 5 years old, I was molested by a woman, she was my mother's best friend. She made me perform oral sex on her and forced me to return the favor. It happened twice with the same person. I told my mother, but she looked at me like I was telling a lie. Looking back on the situation, I realize my mother was in denial about what her best friend did to me. She tried to twist what I told her around by using reverse psychology on me. Putting in my head what she wanted me to think happened to me. She told me never to say anything to anyone about it even though she told my uncles. They made things

worse by laughing and asking me if it was good and how her stuff smelled. Imagine what a 5-year-old little boy feels like when experiencing this type of trauma. I felt so alone like it was my fault, no one had my back and even though I told, no one believed me. Unfortunately, nothing was ever done about it. This changed me, I was extremely sexually active, and by the time I was 14 years old, I had my first child.

I can remember times when my mother cooked and there were roaches in the food. Sometimes she would leave us with strangers or family members for days. My mother's neglect for us was becoming noticeable and when I was seven years old, someone reported her to CPS (Child Protection Services). They were going to put us in foster care. My aunt stepped in to take temporary custody of us while my mother was supposed to be getting herself together. Being the first born I was very close to my mother, so it devastated me when we were taken from her.

My mother was supposed to be trying to get off the drugs so she could get us back, but that never happened. I could not believe my mom chose drugs over me and my two siblings who were three and four at the time. Now we are in a new place, with new rules, and I couldn't adapt. I was upset and extremely angry all of the time with fear and anxiety and I was rebellious because I wanted my mother and I wanted my mother to want me, but she couldn't due to her addiction. We had to adjust to a new way of living with new rules that we never had before and were not used to.

I was the oldest and received most of the beatings. If I didn't make the bed right, clean the room, or wash the dishes properly I'd get a beating. These new rules and new way of living was like jumping out of the frying pan into the fire.

You see, we never had rules like these before. There were no consequences to our actions before. We just did what we wanted to do and got beatings for no reason. We were too young to realize how fortunate we were at the time that we were with family and not in the foster care system. My anger just sat in me and festered until I let it out by doing things like setting fires, lying, and stealing more and more. Hoping It would eventually get my mother's attention, but once again that never happened.

Moving forward now we are in the early Eighties, I'm about 14 years old and rap is becoming the new thing. I wanted to be a break dancer and a DJ so my guardians (aunt), bought me my first DJ equipment. I played at a few basement parties and was getting a little attention and being known as a DJ. However, I started drinking heavily and smoking weed heavily, so now we have another problem.

My auntie stayed on my back, but negatively, saying things to me like "you're going to be a drug addict just like your mother!" I tried to act like I didn't care. The beatings and the punishments didn't bother me anymore because I numbed my feelings with the bottle. So, they came up with a new ultimatum: if I came in the house high, they were going to set all my belongings outside on the curb. I kept my end of the bargain still coming in the house high and they kept theirs.

Eventually, I went to live with my grandmother; she was my enabler. Now I'm in high school on the football team and wrestling team. I was excelling and was offered a scholarship for wrestling. I graduated from high school, but by this time I was tired of school. In 1983 I joined the

army and discovered I had another issue; napoleon complex. I didn't like being short so I would do more to prove I was just as good as the next man. If he did 75 push-ups, I would do 100 push-ups. In my mind, I was just as tall or strong as any other man. I

served my country for 11 years and in 1994 I took the police exam to become a police officer. I passed and was hired at one of the police stations in Essex County. I worked as an officer for about one year before I was introduced to cocaine. I was at a party when someone gave me my first hit and man, I loved the way it made me feel, now I'm doing cocaine every day.

At first, it was just sniffing then I graduated to smoking it in a pipe which we called "basing" back then. I was unaware of the unpleasant changes that were about to take place in my life. I started to neglect my responsibilities and eventually lost my job, house, and wife but most of all, I was losing myself. I was getting high with the same type of people I would have arrested as an officer. Hanging in abandoned buildings, not taking showers, and wearing the same clothes and underwear for months at a time. In order for me to deal with the mess I made of my life, I needed to get higher. My disease of addiction progressed, and eventually, I became hooked on heroin. At this point, I'm addicted to both crack and heroin. I was so caught up in the game, that I was sleeping in hallways and abandoned buildings, using a 5-gallon bucket as my bathroom. I lost everything, hitting bottom after bottom. All my money went to my addiction so I would eat cheap junk food like chips

and soda. I wanted to eat, but I lost the ability to make the right choices. My disease would say "forget eating we getting high." It got so bad I was doing stick-ups and breaking and enterings. Now I'm an ex-cop going back and forth to jail. I just knew my life was over.

What I didn't know, but soon found out was that the GOD of my understanding had a plan for me and 2001 would be the last time I went to jail.

I was introduced to the program of recovery, where I was told, "let us love you until you learn to love yourself." I made new friends and they were showing me how to live again and exposed me to a new way of life. People in recovery know that once you stop getting high and the drugs are no longer in your system, you start getting your feelings back. I went through an emotional rollercoaster, feeling and trying to heal from my old childhood wounds. Learning how to deal with the pain and hurt I put my loved ones through because of my actions. I got a sponsor and started working the 12 steps and sharing my feelings with others in the meetings. Just when I thought things were looking good for me, I received more bad news.

Around 2008 and about my 5th year into my recovery, I was diagnosed with prostate and kidney cancer. Once again, I'm fighting for my life going through 30 treatments of radiation and 2 treatments of chemo, along with hormone therapy for 2 years. I was Nauseous all the time, throwing up and my skin completely darkened. I started questioning God. I can remember praying to God and asking him "So you got me clean just to kill me, why are you doing this to me?" I was engaged to be married but that relationship was

suffering because I was impotent due to the chemo and radiation treatment. The doctors explained to me that I would not be able to have an erection until the treatment was over and out of my system. The relationship ended because I could not deal with the fact that I could not perform as a man. Insecurities set in and I started to blame her for things she wasn't doing. Then I found and fell in love with the house music scene. Dancing was a new way of life for me, where I could express myself through the music with the way my feet and body move to the loud base I felt from the speakers. On the dance floor, I finally felt free from all the stress and pain I had experienced in my life and caused in other lives.

I would lose my negative self when DJing. House music was my newfound friend. With my recovery program and House Music, I became a new man. By me staying clean I was eventually able to buy my first Pioneer DJ1000SRT. People I knew in the house music community would give me music and advice on how to get noticed. I started playing on Facebook Live and eventually played at a few gigs. Today, I have 18 years in recovery; I'm working, I help others in my community, and I'm a father and grandfather. I spend time with my kids, and I am proud of the fact that my kids are in my life today despite what I've been through and what I've done to others.

When I feel stressed, instead of turning to drugs to get high, I turn to House Music.

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EXPECT NOTHING FROM
NO ONE AND BE WILLING
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**CRYSTAL
LEVELL**

Gospel/House Artist Crystal Levell shares her life's story and journey through house music as a singer.

INTERVIEW BY
DAWN MONIQUE EDMOND

Coming from a musical family, it was no surprise to Crystal Levell's uncle David Lawson that she could sing. He overheard her singing as a young girl and immediately made sure she attended church and that she was in the children's choir, while he simultaneously was in the adult choir. They were members of her grandmother's church, who was also a musician in her own right.



“

Gospel has always been my root and foundation. And when I started listening to House, I started loving the rhythm and the beats, and the tones and drums.

Pictured: Crystal Levell

Q: Was your uncle a professional singer?

My uncle David Lawson, was in The Air Force and entertained worldwide with Tops and Blues for years, he even performed on The Bob Hope Special. And, my grandmother was in the Angelic Choir singing background with James Cleveland. My family is built musically.

Q: Your grandmother was in the Angelic Choir, and you were in your Church's choir, how did it fare for you singing R&B, House, and Gospel?

With the R&B, I keep it calm and cool. I have a song called, "You're The Only One" which is R&B, it talks about a guy and when I first met him, and how I felt about him. I just love mixing both of them.

Q: How did you end up intertwining house with gospel?

Gospel has always been my root and foundation. And when I started listening to House, I started loving the rhythm and the beats, and the tones and drums. I took it from there and I started writing. From there I started doing R&B.

Q: Do you currently sing at church?

My work schedule interfered with me being in the choir. When you're in a choir, you have to make sure that you're given 100%. You have to be at rehearsals, be in Church on Sundays, and sometimes the choir goes out to sing. I've worked as an EMT for the past 23 years; I also work in a surgical facility as a patient care coordinator. I would love to get into a nice praise and worship team when I can.



The Many Hats of Crystal Levell

Q: How was it being in the church and doing the music you do, are your fellow parishioners judgmental?

I've been singing my whole life, since the age of 4, in church. If you go to church, you have to be rooted and grounded and know where you stand. If you are not rooted and grounded, there's no need for you to be out here doing music.

It's a blessing that my foundation is gospel. One of the things my mentors have put into me is that you have to know yourself and know who/what you are. That was very helpful, a super lesson.

Q: Do you write for other musicians?

Yes.

Q: Do you produce?

I've worked with a few producers. I work with Joe Flames. Gary Logan of AquaSol Records, and Dave LaLa and Dave Lopez who are also with AquaSol Records. They were the producers on my remix of Lisa Stansfield's "All Women."

Q: I heard your All Women remix, I love it! What do you have coming down the pike? Are you writing currently?

Yes, I am writing. The "Finally" remix was just released with Juan Valentine, Mr. Jones, and Keith Kember. It's doing pretty well on Track Source. There will be more music coming out soon.

Q: Have you thought about making an album?

I'm thinking about it. I'm definitely thinking about it. I'm in talks with some producers about making an album.

Q: What artist would you like to work with?

I would love to work with Dawn Tallman, Tamela Mann, Kirk Franklin, Tasha Page, and Fantasia.

Q: Which artist would you say you are like, as far as your style and your tone?

A lot of people have compared me to Tamela Mann.

Q: So, you have a powerhouse voice?

Yes. And that's a very good compliment.

Q: Will you be participating in any of the local House/Gospel Music events?

On March 26th I performed at the "Gospel on the Grass Spring Celebration" in Kenilworth, NJ., with Kenny Bobien, Darren Edward, Virtuous Queen Monieb, Mel Cherry, and Apostle Marvin Cratch. It was my third time performing house music at the Gospel on the Grass Spring Celebration. I haven't confirmed other events as of this interview so I'm not going to speak about them. I want to make sure all the tees are crossed, and i's are dotted before I announce events.

Q: Have you ever thought about making it your career? Or is it just something that you love to do?

I just love singing, I love music. I've been doing this for seven years now - this being House Music. To do music, you really have to love it. It's very time-consuming. I wear four and five hats. I work, sing, write, and I have my production company, "Tiny Tot Productions". I love being independent. My independence is very important.

Q: One last question, have you ever experienced stage fright? How does that feel when you're performing?

I get nervous, I get butterflies. But when it comes time to perform, you just have to take a deep breath and do. I will never say that I'm not nervous. You're always going to be nervous before a performance, but it's a blessing to be able to perform and let people hear your talent. And, you have to have confidence in yourself. If you don't have confidence in yourself, there's no use in you coming out. If you don't believe in yourself when you're up there, nobody else is going to believe you.

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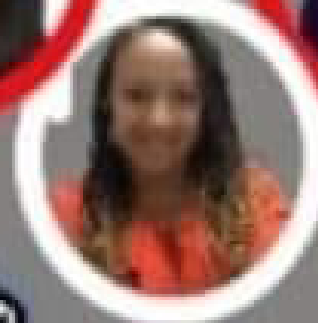
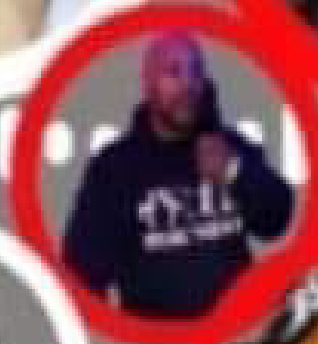


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