



5

K A I A L C É

FREDERICK DUNSON
CHIPE. / GOLFCLAP
DOORLY / DEEPWIT
ISSUE 146 / APRIL 2017 / 5CHICAGO.COM

BOLEO

◀ 122 W MONROE • CHICAGO ▶



◀◀ FUTURE ROOTZ SON SISTEMA ▶▶

((FUTURE LISTENING))

◀◀◀ AFRO • LATIN • ROOTZ ▶▶▶▶

◀◀ EVERY FRIDAY • 10PM-2AM • NO COVER • 21 & OVER ▶▶



NDATL MUZIK PRESENTS

DEEP
DETROIT 9

SAT
MAY
27:17

Patrice Scott
Kai Alc 
Galcher Lustwerk

THE STUDIO DETROIT
6545 ST ANTOINE // SUITE 202
ndatlmuzik.com

C O N T E N T S

- *f e a t u r e s*

BE NICE, HAVE CLASS
... and four other tips for launching your DJ career
by Doorly.

08

- *d e p a r t m e n t s*

BACKLABEL
Discover new music from the back catalog of some of the world's
top music labels. This month: DeepWit. by Will Sumsuch.

12

- *f e a t u r e s*

CONVERSATIONS WITH 5 MAGAZINE
The third episode of our podcast series. 5 Magazine's Czarina
Mirani speaks with Frederick Dunson, executive director of the
Frankie Knuckles Foundation.

16

- *f e a t u r e s*

GOLF CLAP
Hugh and Bryan select 5 Chicago House Rave anthems and con-
tribute a throwback bonus old school mix.

18

- *f e a t u r e s*

KAI ALCÉ: THE 5 MAGAZINE PROFILE
Thomas Cox talks to NDATL's Kai Alcé for this issue's
5 Magazine profile.

22

- *f e a t u r e s*

CHIP E.: BACK IN THE DAY & TODAY
Special double feature with House Music legend Chip E., half fo-
cusing on classic Chicago House lore & the other on his present day
work. And two mixes: one old school, one of "very new" tracks.

32

- *n e w r e l e a s e s*

New, unreleased and reissued music selected by 5 Magazine
staff, including tracks from Garrett David, Scott Diaz, Eddie
Matos, Joe Claussell, Death Valley, Mike Steva, DJ Pierre, Firm
Tracks, Mousse T., Lovebirds, Summer, Local Raider, Verdo, Hans
Bouffmyhre, Marvel83', Donnell Pitman & Wings of Sunshine,
Cosmic Cyclor, Mr. Bird & more.

44

WHOSILKYMUSIC PRESENTS...
the release of 7 funky instrumental cds



AVAILABLE AT
CDBABY • AMAZON • ITUNES • 24/7 • 8 TRACK • AWA • SHAZAM • SOUND EXCHANGE • TIDAL • GOOGLE MUSIC STORE •
RHAPSODY • SPOTIFY • IHEARTRADIO • SLACKER RADIO • YOUTUBE MUSIC • WHOSILKYMUSIC99.NET • 7 DIGITAL • GROOVE
• PANDORA • APPLE MUSIC • RDIO • EMUSIC • MIXRADIO • MEDIANET • TRADEBIT • DEEZER • OMNIFONE AND MORE...
FOR BOOKING & OTHER INFORMATION
CONTACT JAY BROWN JR (BAND MANAGER) • WHOSILKYMUSIC99@GMAIL.COM • CELL: 205-409-8774 • CELL: 312-213-7298

...just funky club tracks



N E W S H I R T S I N S T O C K
5CHICAGO.COM/SHIRTS



Czarina Mirani

Editor-in-Chief, 5 Magazine
CEO, Fivestar Boogie Productions
czarina@5chicago.com

Terry Matthew

Managing Editor, 5 Magazine
terry@5chicago.com

Will Sumsuch

Senior Editor, 5 Magazine
will@5chicago.com

DEL

Senior Editor, 5 Magazine
del@5chicago.com

Kev Obrien

Contributing Editor, 5 Magazine
kev@5chicago.com

BECOME A MEMBER

5chicago.com/membership

MEMBERSHIP QUESTIONS & ANSWERS

art@5chicago.com

BUSINESS ADDRESS

100 E Walton Ste 30E,
Chicago, IL 60611

ADVERTISING INQUIRIES

czarina@5chicago.com

BE NICE HAVE CLASS

AND FOUR OTHER TIPS TO
LAUNCH YOUR DJ CAREER BY

DOORLY



DOORLY'S HAD MASSIVE ACHIEVEMENTS AS A DJ,

producer and promoter. He's consistently topped the Traxsource and Beatport charts, produced for both Nicki Minaj and Usher and has released tracks on labels such as Hot Creations, Cajual and Dirtybird. He is currently on tour under his famous party banner "Doorly and Friends," with guest DJs including Skream, Kolsch, Soul Clap, Tensnake and DJ Pierre.

Added to that he has also thrown his hat into the label ring with his new label Reptile Dysfunction. With this platform he plans to use it to showcase unsung artists that he feels the world needs to know about.

And with that, he gives us his advice for DJs on how to have a long lasting career.

1. **MOST IMPORTANT: ALWAYS BE NICE TO EVERYONE YOU MEET.**

It's not hard and it will make you feel good. A long career in music is full of ebbs and flows, peaks and troughs and the artists that are able to continue are usually the ones who have the support of the people around them and the friends they make along the way.

2. **START MAKING YOUR OWN MUSIC NOW!** It's never too late and it's the only way to let the world understand you as an artist. Ideally learn to play the piano as it will make production a million times easier. I wish I had been given this advice at the start of my career.

3. **START YOUR OWN PARTY.** It's the best way to build yourself a local following and get to meet your musical heroes by booking them. You get to have dinner with them, warm up for them and show them what you've got and if you're good enough they will remember you!

4. **REMIXING IS A GREAT WAY TO PUT YOURSELF ON THE SCENE.** Message your favorite artists and their management through Facebook and ask if you could have a go at remixing one of their upcoming tracks for free. If you hit brick walls that way, then find a track that you like with an interesting breakdown or vocal section without too much drums and percussion going on and re-work it from there. Then send it to the artist. Trust me, if its good enough they will want to release it. It worked for me at the start of my career several times.

5. **MAKE YOURSELF STAND OUT AS A DJ/PERFORMER.** Everyone is a DJ these days so why would a promoter book you if you just mix 2 Beatport mp3s together? Be creative, use acapellas, get a drum machine or effects unit, make your own edits, use a third turntable, experiment between genres to make magical moments in a set, find your way to build a groove of your own not just playing other peoples' banging tech House records.

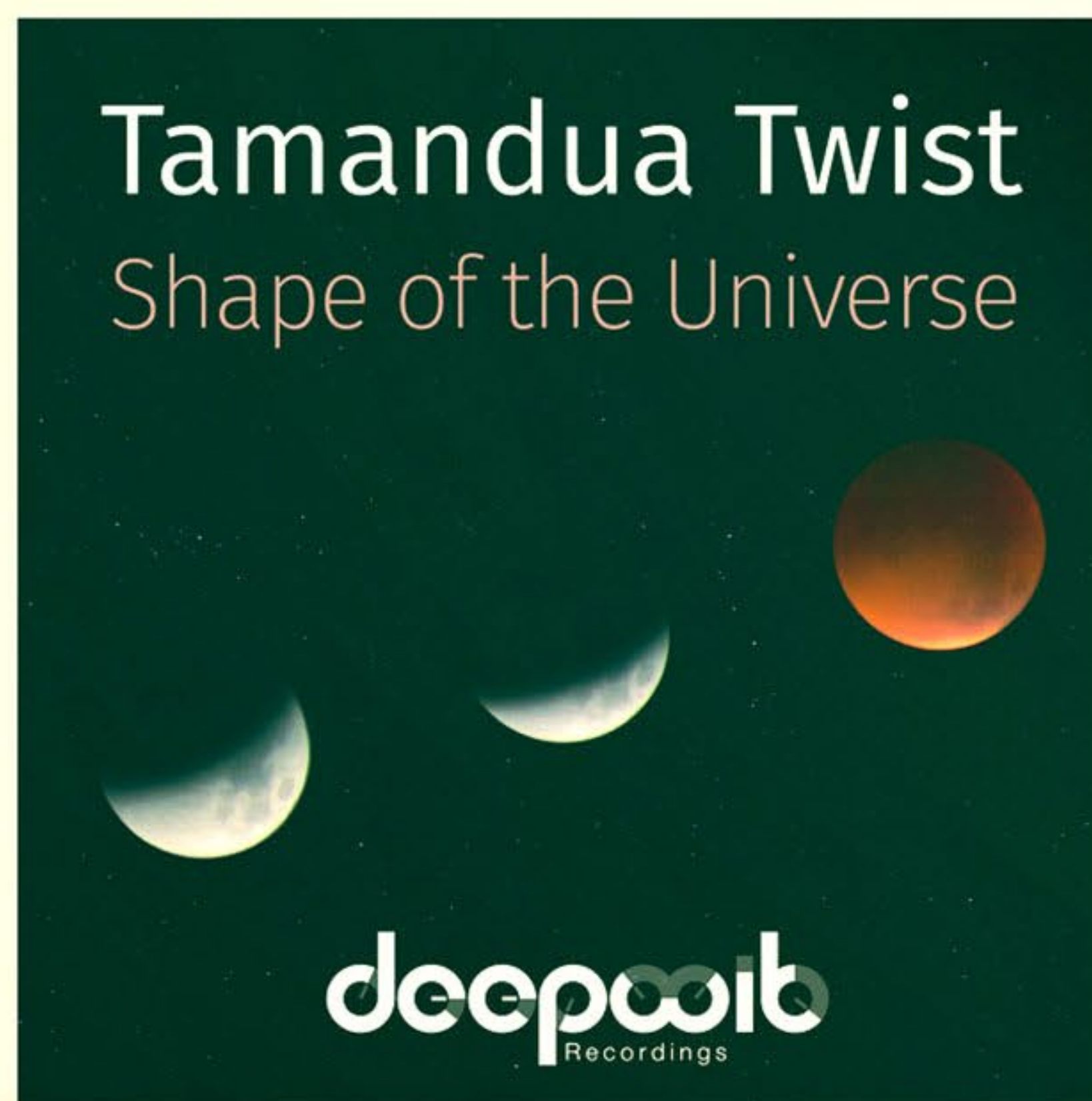
6. **LEARN TO WARM UP PROPERLY.** I know you want to show you can smash it out and make a crowd go nuts but maybe it's not your time to do that yet depending where you're positioned on a bill. Nothing is worse than walking into an empty, only just opened room and hearing a DJ smashing out anthems at 127bpm. Show you have some class, depth and musical knowledge but building up the energy with tracks nobody in the room has ever heard before. For me a truly great DJ is one that you find yourself wanting to sneakily Shazam more than a couple of tracks from a set they are playing.



BACK LABEL

DISCOVER FREE MUSIC
FROM THE VAULTS OF
TOP DANCE MUSIC
LABELS

WRITTEN AND COMPILED BY
WILL SUMSUCH



DOWNLOAD ►►

PROBABLY EVERY LABEL OWNER ON EARTH

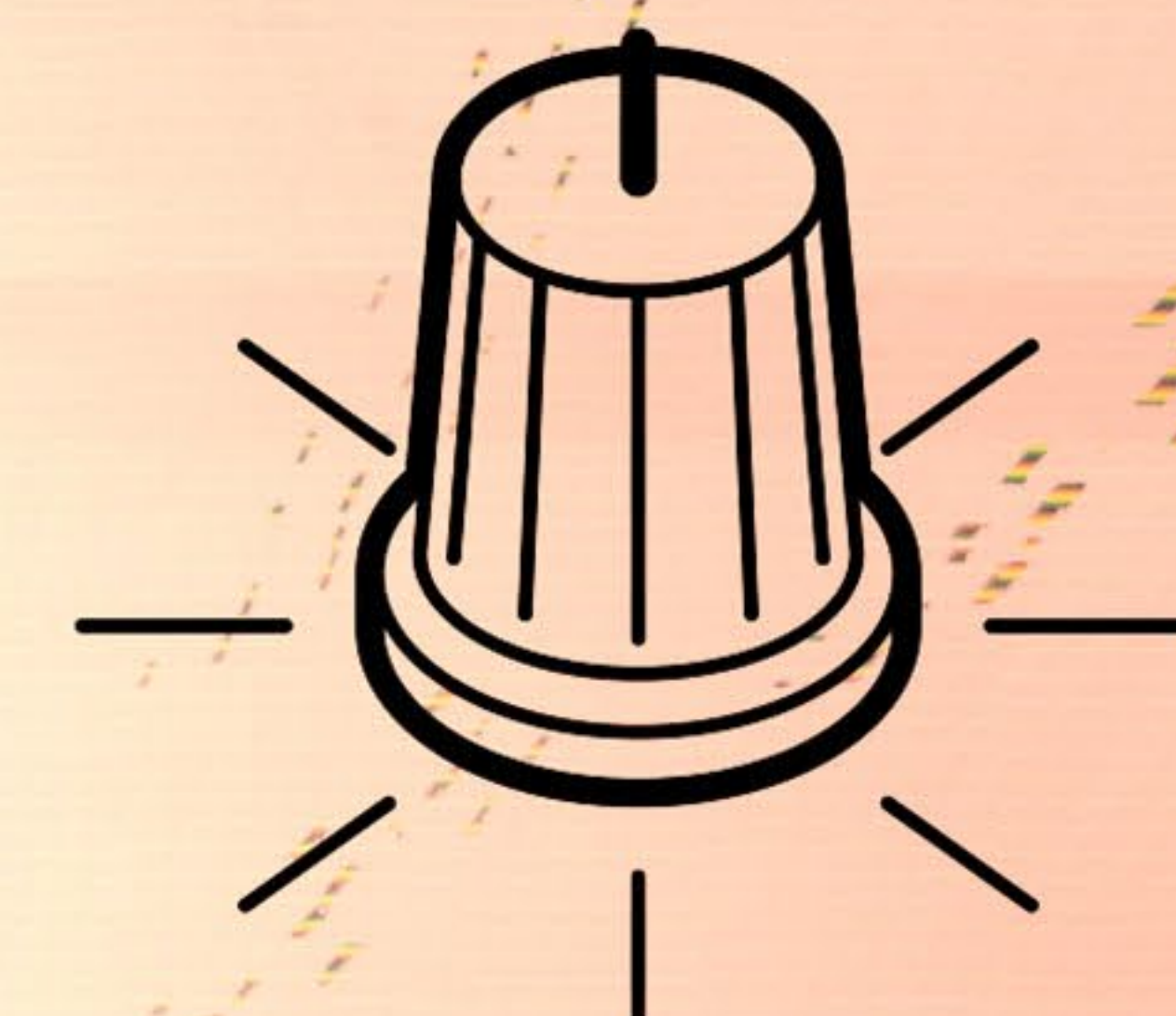
has a few releases in their back catalog which bug them late at night. I know I do. I think about releases that we have a particular personal connection to, music which excites us greatly, but for one reason or another, never quite catches fire.

That's the idea behind this new section in 5 Magazine. We've asked label owners to select a slept-on gem from their vaults and hand it over to you, our loyal subscribers. If you like the music, please share the streaming and buy links provided and maybe together we can allow some sorely underrated sounds their moment in the sun.

This month we'd like to introduce you to Israeli producer "Tamandua Twist" and his deep creation "Mind & Matter" released last year on DeepWit Recordings. Originally released in 2016 on his *Shape of the Universe* EP, this laid back cut sounds like springtime to us, with filtered strings, horns and soulful vocal snippets riding a smooth, jazzy Deep House groove.

The original release features a tougher reworking by Hotmode and a stunning remix of the title track by South African producer Tahir Jones, available on Bandcamp.

DeepWit Recordings is an independent Danish label founded by DJ and producer Alvaro Hylander. Focusing on melodic, smooth Deep House and electronica, over the years the imprint has issued music from Deep Spelle, Ejeca and Addex, finding itself at the forefront of a lounge/house hybrid which has become popular internationally over the last decade or so whilst remaining largely ignored by the music press. Alvaro's impeccable taste is evident in each label signing, providing a consistent source of meditative sounds; perfect for home listening or terrace lounging.



deepwit
Recordings

TRACK LINK:

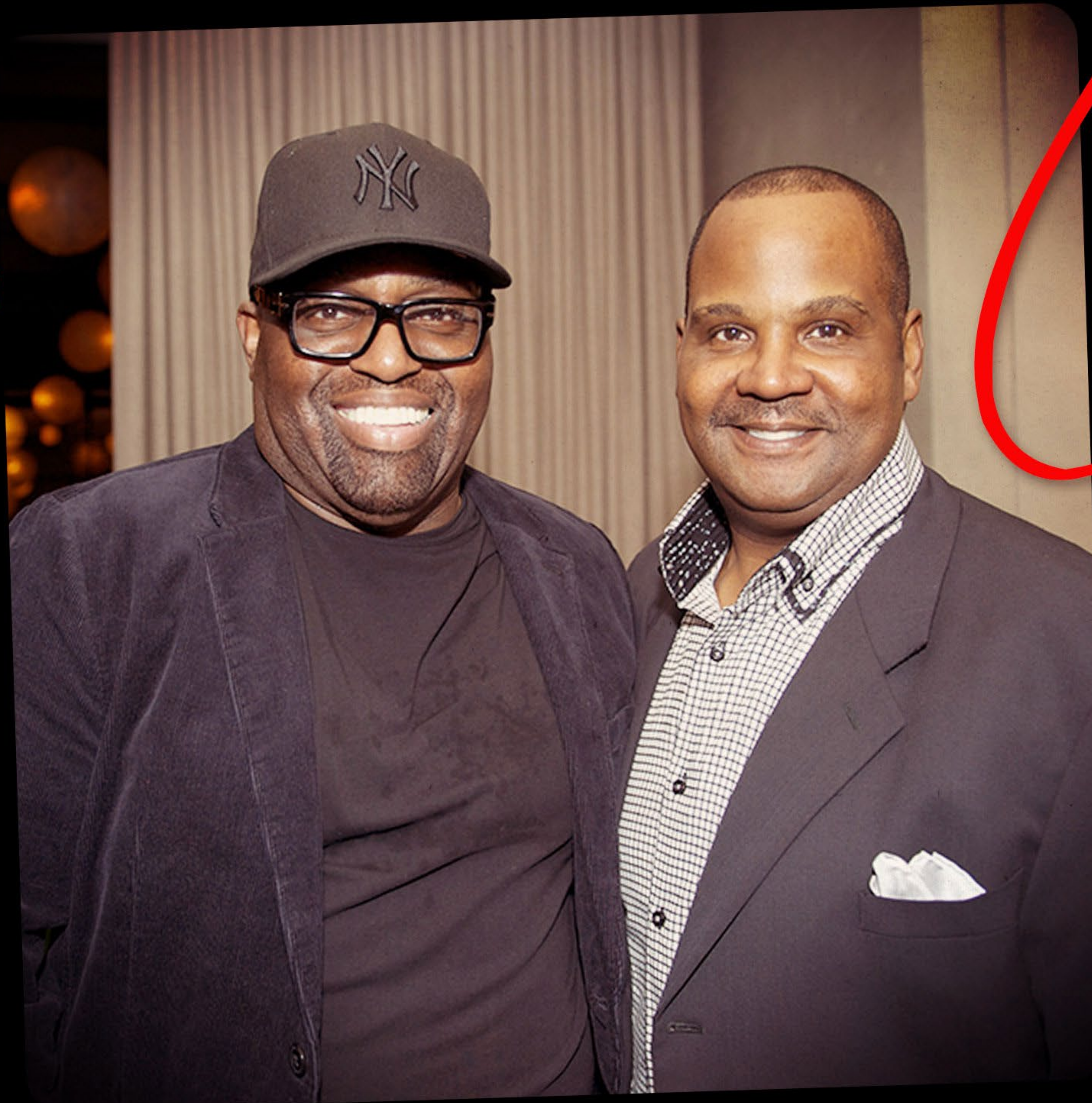
[DEEPWITRECORDINGS.BANDCAMP.COM/
ALBUM/SHAPE-OF-THE-UNIVERSE](https://deepwitrecommendations.bandcamp.com/album/shape-of-the-universe)

LABEL INFO:

[DEEPWITRECORDINGS.COM](https://deepwitrecommendations.com)

ARTIST INFO:

[SOUNDCLOUD.COM/TAMANDUA-TWIST](https://soundcloud.com/tamandua-twist)



EPISODE III: FREDERICK DUNSON

In the latest episode of 5 Magazine's Conversations podcast, host and editor-in-chief Czarina Mirani sits down for an extensive talk with Frederick Dunson. Frederick was Frankie Knuckles' longtime manager and now sits as founder & executive director of the Frankie Knuckles Foundation (thefkfoundation.org).

[LISTEN/DOWNLOAD ►►](#)



GOLF

CLAP

SELECT 5 CHICAGO HOUSE RAVE CLASSICS
+ A THROWBACK BONUS MIX

CRICCO CASTELLI LIFE IS CHANGING

Always heard this one in Chicago. Derrick Carter used to play this one all the time and had it on his Comic Disco mix. One of the best and most played piano tracks from the era. This song inspired a lot of other jazzy piano tracks that were popular at this time as well.

CAJMERE FT DAJAE BRIGHTER DAYS UNDERGROUND GOODIES MIX

One of the most well recognized vocals in all of House Music. People will be playing this song forever. Love the original just as much, but everybody seemed to play this one more. Cajmere is still just as relevant today as he was when this came out 25 years ago.

ALAN BRAXE & FRED FALKE INTRO

BRYAN: One of my all time favorite songs. I heard Stacy Kidd play it at a party and went up and freaked out asking what it was. He told me to take his copy because he had another one at home anyway. Still have that copy to this day.

THOMAS BANGALTER CLUB SODA

This is the first release on Thomas' label, "Roule." Thomas is one half of Daft Punk, but this was before they released their debut album *Homework*. Lots of big hits came out on this label including Stardust's "Music Sounds Better With You."

Golf Clap, Jojo Angel &

Matteo Rosolare's Mind

Control EP is out now on

Relief Records.



LISTEN TO THE MIX ►►

GENE FARRIS VISIONS OF THE FUTURE

ROY DAVIS JR &
DJ SKULL MIX

Classic tune by Gene Farris here. Always used to listen to this on repeat on DJ Dan's *Beats For Freaks* mix. This one still sounds really fresh. Good vibes record. Might even play it this weekend.



Kai Alcé

the5magazineinterview

words by **thomas**cox
photos by **mari**estaggat

kai alcé

KAI ALCÉ IS A MAN OF MANY TALENTS, AND THE WORLD IS TAKING NOTICE. Growing up in Detroit and New York gave him a first class education in House Music, which he took to the city of Atlanta where he has been working steadily ever since on just about every facet of music that he can. He is one of the premiere House DJs in Atlanta, and uses that position to educate his crowd and help throw many events, including the growing **House In The Park** festival every Labor Day weekend. Kai's legendary **Deep Detroit party** in Detroit every year during DEMF weekend is always a highlight as well, with sets by some of the best DJs to ever do it along with a special record featuring the artists who play there which is only available at the event.

Kai's label **NDATL Muzik** (named for New York, Detroit, and Atlanta) is also increasing in profile, thanks to Kai's original productions and keen ear for A&R which has broken new artists like **Stefan Ringer** and assembled a catalog that includes such deep luminaries as **Larry Heard, DJ Spinna, Theo Parrish & Moodymann, Abacus, Robert Owens, and Donnie** amongst others. He has also collaborated with artists

such as **Jovonn, Omar-S, Ron Trent, Phil Asher, and Byron The Aquarius**, and had tracks and remixes appear on such notable labels as **Track Mode, Sound Signature, Mahogani, and Prescription**.

There are few underground heroes who can boast such an impressive resume, but Kai's profile is still on the rise, thanks largely to **Defected Records'** recent licensing of his remix of **Dangerfeel Newbies'** song "What Am I Here For?" This remix perfectly distills Kai's distinctive style into one jam, molding garage, deep house, and neo soul into an infectious, modern, uplifting vocal hit. Almost two years after its first limited white label release, it is still dancefloor gold every time it is played. Demand for his music and DJ sets is blossoming throughout the US and worldwide, as more people are drawn to his soulful sound. Kai brings positive vibes and a serious knowledge of House and Disco history to everything he does.

5 Magazine recently sat down with the man to discuss his own personal style in glasses, his roots in music, and what the future holds for him and House Music in general...



kai alcé

What was the first dance record you bought?

That would probably have to be at Buy Rite on Seven Mile in Detroit. It was John Rocca's "I Want To Be Real," the import version or something like that, before House Music.

Which edition of Deep Detroit has been your favorite?

Oh, that's tough. First of all they are all a nice continuous blur in my mind. But a highlight was being able to host Larry Heard one year.

How many pairs of glasses do you own?

Oh, about 30 pairs but I've probably have owned over 100 over the years. You lose some, you break some, and some just disappear.

Who is your favorite House DJ and what is the best set you've seen them play in person?

That's hard to say now as my favorite DJs are either no longer around or are no longer my favs as their tastes may have changed in a direction that I'm not willing to go. So now when I go out I try just to enjoy & appreciate what the DJ is trying to convey.

But notable mentions: my mentor Chez Damier, Ron Trent, Derrick May.



kai alcé

How do you plan what you're going to play for a House in the Park set?

I try to focus in on a few classics that I know I want to rock and then just base my set around those few tunes. Usually a theme of some sort arises.

What is your strongest skill as a producer?

I would say my drums and maybe arrangement.

Why do you think Deep House Music has persevered over so many years, and what do you think the future holds for it?

True HouseHead loyalty. It's the one sound with no commercial support. It seems to support itself, and that's been because of its true loyal supporters.

The future seems bright as the young 20 year olds seem to be looking & finding new sounds with young artists like Stefan Ringer, Byron The Aquarius, DJ Aakmael and Chaos In The CBD.

DEEP HOUSE IS THE ONE SOUND WITH NO COMMERCIAL SUPPORT. IT SEEMS TO SUPPORT ITSELF, AND THAT'S BEEN BECAUSE OF ITS TRUE LOYAL SUPPORTERS.

kaialcé

Which of your tracks/remixes are you most proud of?

There a few remixes that come to mind “Into Your Story,” “What Am I Here For?” and two that haven’t been released yet. One is for Gregory Porter’s “On My Way To Harlem” and Kamasi Washington’s “Askim.”

What song have you played in more sets than any other, and what is the best memory you have associated with that song?

In recent memory would have to be my remix of Sandman & Riverside “Into Your Story.” A favorite memory was playing it at House in the Park here before it was released and still ripped the roof off the house!

Between throwing parties, DJing, producing, and running a record label, how do these different skill sets work together to make you better?

HA! Who said that!? Not sure if it makes me better, but I know all sides of the game and what it takes. Luckily all of these skills came in a natural progression for me, never have I found myself having to one because I had to except for DJing but I love doin’ that!

Outside of music, what is your favorite thing to do?

I don’t have any crazy hobbies like cars or anything like that. I don’t know – drinking and watching ladies.

kaialcé

❤ [NDATL.COM](https://ndatl.com)

📶 [@KAIALCE](https://twitter.com/KAIALCE)

📘 [@KAIALCE](https://twitter.com/KAIALCE)

🐦 [@KAIALCE](https://twitter.com/KAIALCE)



Chip E.
Godfather
of
House Music
2017

SINCE I FIRST MET HIM MORE THAN A DECADE AGO, CHIP E. has been something of a mentor to me - a guide to help navigate the Chicago House Music scene of the 1980s as well as provide insight into the changing technology of the world today. Bits of wisdom from my chats and interviews with Chip E. have found themselves lodged in dozens of reviews and pieces I've written over the years. He was an evangelist of the DIY ethic back when there was still a mystery to the process of making records and videos - "Everyone can make music," he told me, back when Beatport was still an ambitious little start up in Denver. "Everyone is already an editor," he told me, when most video websites required a credit card to upload. He's one of the rare legends of House Music that is more interested in teaching people how to think than telling them what to think - and I have to say, his visions of the future since I've known him have been dead-on accurate.

Feeling it's a loss to readers to talk exclusively about back in the day (or current) dance music lore and opinion with Chip, we stumbled almost accidentally across a unique split format for this feature. The first half focuses mostly on the Chicago House Music scene of the 1980s and Chip's classic tracks from that era, the second on the present day and how a legend in one format changes as a producer & DJ with the tech and the times. And there's a separate DJ mix corresponding to each part: a (recently created) old school mix from Chip and one featuring "very new" music selected by one of the best there ever was. ///// TERRY MATTHEW

CHIP E.: BACK IN THE DAY . . .

I don't know if I've ever asked this, but when you were making, like, *Jack Trax*, what gear were you using? Was it yours or where did it come from?

We had a combination of gear. There were keyboards and samplers Kurt Landrum and I bought, Joe Smooth brought his Ensoniq keyboard, and there was a Roland TR-808 drum machine that Vince Lawrence loaned me (*shhh, but the 808 actually belonged to my brother in House, Jesse Saunders*). Eric "ET" Taylor was the only person in our group that didn't bring any gear, but Eric brought his ear.

It's been said that "Success has many fathers," and without Kurt, Joe and Eric, there would be no "It's House," "Time to Jack," and no House Music.

Most of that stuff is still being used by someone somewhere to make new tracks. Are you still using it or does someone else unknowingly have Chip E.'s old 909? Could you (if you had to) make something hot with a 909?

I made the mistake of selling most of my old gear when sampling technology evolved. I sold my 909 to Adonis, and he used that for a lot of his Acid House tunes. But I do still have a couple of my analog keyboards, my old Akai S900 sampler, and a few other odds and ends. Everything still works, so yes, I could pull it out if needed.



How much does the tools that you make records with change the records that you make?

I'm a strong believer that it's the artist, not the paint brush. My music evolves with me, not with my equipment. I've always pushed gear to its limits, used everything I could (like being one of the first to use the 909 external trigger option) but I've never felt limited by equipment or technology.

I'm using Native Instruments' Maschine more and more. I like that I can start a track on my iPhone or iPad, and then finish it at home on Maschine Studio.

What's an old record from back in the day that doesn't seem to get the love now?

If you're asking about one of my records, I'd say "Godfather of House Music" doesn't get played as much as my other recordings. As for Old School in general, there are so many great ones, but "Let No Man Put Asunder" is still one of my all time faves that I'd like to hear more often.

Are there any of yours at this point that are still "unknown"?

There was this one song I made with Keith Nunnally, "Get On Up." I have a promo of it, but can't recall if it was ever released. *THAT* was a cool song. It was very Chicago groovish. I think that's a new word I've invented. "Groovish."

*The late, great vocalist
and superproducer
Kevin Irving.*

(PHOTO BY DIA IRVING.)



I like it. Now we've been losing a lot of giants in the last couple of years. I never got a chance to talk to you about Kevin Irving for the piece I wrote after he died. You worked together a lot. Maybe I can fill in the blanks of that story with you here now.

Yeah, I was really hit hard by Kevin's loss, and sad that I didn't get a chance to contribute to your story. In a way, I discovered Kevin. Well, kind of "discovered," in the way Columbus discovered a continent that already existed. What I mean is, I was the first to record Kevin. Actually, it was an accident. I heard about

Kevin winning local talent shows, and I thought it would be a good idea to have a really great vocalist as a partner. We were talking about doing some music, and I was just starting to record “If You Only Knew.” Michelle Blount (aka “Lady Mia”) wrote the lyrics and was supposed to sing it. We had some problems keeping her on key. (I’m not saying all my earlier songs were pitch perfect, but this was a time in my career where my ears knew what perfect pitch sounds like.)

Anyway, I asked Kevin to lay down a guide track that Lady Mia could follow. Two things happened: she still couldn’t stay on key, and Kevin sounded *awesome* on the song. It was a no brainer, and that’s where his recording career started. Once people heard Kevin on “If You Only Knew” everyone wanted him on a record.

One time we were performing in NYC and Jay King of Club Nouveau was there. He introduced himself, and then a couple months later Kevin was performing with him on *Soul Train*.

What do you think is missing from the scene today?

Wow, that’s the 100 million dollar question. I think what’s missing in the Chicago scene is what’s always been missing, and that’s unity over ego. We really need to come together as a family, and support each other more as a whole, instead of creating little cliques.

We also need to embrace the new music. When I worked at Importes Etc record store as a buyer, I was always looking for something new and different. Today, I hear DJs playing what’s familiar and comfortable instead of stretching their ears and their patrons. I’d rather try and fail than just play what people expect.

I like to think that I’m taking them on a journey. What kind of journey is it if you only take them around their own neighborhood?

So what can you tell us about this first mix – the old school mix?

I still get gig requests where they want the ’80s House sound exclusively, so I keep a lot of that music close to me. But I also like to play some tunes that pay homage to that era. So the Old School Mix is my version of what it was like in the mid-’80s. There’s some House as well as some Disco, but it all works well together.



LISTEN TO THE MIX ►►

... AND TODAY

So where are you talking from right now? Japan or the US? Do you still split your time between them?

I just returned from Asia, and I spend most of the time that I'm not touring in Chicago. My mother still lives in Chicago, as well as my son, daughter and son-in-law. I'm pretty excited that my daughter is expecting her first child. She and her husband know it's a boy, and have decided to name him "Tobi." I told them I'm going to call him "Kunta Kente."

Do you keep up with the Japanese House Music scene? I've seen some incredible records come out of there in the last few years, especially that soulful/deep Moodymann-style sound.

Japan has a great nightlife scene, not just in Tokyo but also in Osaka. They really like the

old soulful sounds of early House as well as Disco. I remember when my film *The Unusual Suspects* was released there, and I met a Japanese guy at the premier (it played in theaters in Osaka and Tokyo). This guy tells me about how he was into Hip Hop, but then went to a House club in Osaka and how it changed his life. That's a story I hear around the world, how House Music lifts people up and moves them forward.

What about out of all producers? Who do you feel right now?

What's interesting is that I'm discovering a lot of Carl Cox productions that I enjoy playing. I say interesting because he credits "Time To Jack" with being the song that made him want to become a DJ and start recording music. I guess it's come full circle now. Matter of fact, we've discussed a collaboration.



There's this theory that I heard aired after Frankie passed away – the idea that DJing is something more like playing jazz than pop music, and that DJs (unlike most pop stars) seem to get much better and more refined with age, like jazz players. Do you think that's true?

I hadn't heard that, but personally I feel it's true. When I was younger, it was about playing the songs people liked and introducing them to new ones. Now I think of DJing as more like playing an instrument. You'll see in my new mixes that my style has evolved, and I try to do more than just beat match or do a blend. I treat every transition like it's a change in a single song. I try to make it very fluid. So yeah, I know I'm a better DJ today than I was 20 years ago.

What is your DJ set up like now? The last time I saw you play you had a laptop, which not a lot of people did back then. Controllers over CDJs?

I'm a lover of technology. I struggled with a lot of the early vinyl options. As much as I love vinyl, you just can't take it with you. But as I was saying, I struggled with vinyl control discs, and laptop controllers, but I finally found something that's stable. I'm currently using a Native Instruments Traktor controller along with the Traktor software. It's powerful, flexible and doesn't stand in the way of what I'm thinking. I feel like I know it so well now that it just disappears, and there's just me and the music.

You've always got some project going on. What's on the agenda right now?

I'm working on some music with my old collaborator Lidell Townsell. We've been in the studio working on some really cool stuff, but we're trying to find the right vocalist. Oh... and we're working on a remix for Nikki Phoenix, a really talented singer from Vegas. I think that project will drop next.

And what can you tell us about this new mix?

The new mix is what I'm playing outside of Chicago. It's the sound I play in Asia and in Europe when they're not requesting an old school set. It's the music I play loud in my car and at home. It's music that reflects the youth of today and the diversity that House is all about.



LISTEN TO THE MIX ►►

Some of the old House Headz will have a hard time getting into it. They'll like the old school mix better. But I think the *5 Magazine* fans in general, especially the younger ones, will absolutely love it.



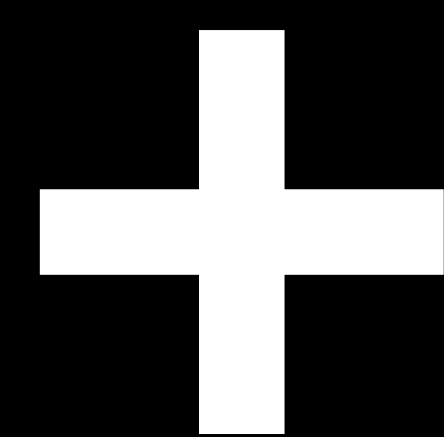
513a791919225

newreleases /

5 Magazine's staff selects new, unreleased or reissued records you need to check out right now.



Eddie Matos presents Renditions
Cyclo



listen ►►

Sixteen years ago I first heard Eddie Matos’ “Better Dayz” on a compilation from the legendary Afterhours mixed by a fresh-faced lad from Chicago named Mazi. I’m not sure if I was aware of Eddie’s solo tracks apart from the already enormous Mateo & Matos discography, but “Better Dayz” was a fine introduction to them then and will serve as a better one now.

Renditions was the most surprising of Cyclo’s recent binge of reissues (they’re focusing heavily on Spencer Kincy and now JT Donaldson, for good reason because nearly every one of their Cyclo releases are stone cold classics) but it’s a welcome addition nonetheless. Oft imitated, Eddie’s “Better Dayz” and “Lisen 2 Da Muzik” were all hung up on a Disco hangover. In time even saying the phrase “filtered disco” would make people

chuck out their entire collection of records from this era, but here it’s a rugged record for the perfect time when you need to transition out of heavy instrumentals into something sweet. I actually like the dubby versions (“Better Beats” and “Lisen 2 Da Beats”) a bit better today – you’ll find them infinitely more flexible in a set. A little gem from the past, not rare but welcomed back in circulation.

Scott Diaz: The Paradox of Principles
Grand Plans

Scott Diaz is putting his music where his mouth is. Never shy on the topic of a House track’s disposability.... you may be tempted to accuse him of being part of the problem. You would be wrong. He is one of today’s most prolific producers and remixers, but he doesn’t really know how to make a bad record and that counts for something. Yet somehow it’s not even close to good enough for him.

The push to do even better, to make records that stand the test of time is essentially the mission statement for his label Grand Plans. So far things are going according to said plans.

The Paradox of Principles is the third take-your-pick-of-the-litter, fabulous batch of jazz- and soul-infused Deep House. If you need a good early track that still turns a few heads, this is where you want to look. “Mistreated” in particular exemplifies Scott’s thoughtful nature through the music itself, whereas “I Sold My Soul” and “Take it Back” do it more through the use of vocal samples. The latter features another thoughtful producer, KE aka Kid Enigma, with a nice cooler vibe in comparison to his original take. Studioheist get the honor of being the first remixers featured on Grand Plans and their work here is exceptional.

///// REVIEW BY DUSTIN KINNEY



listen ►►

deep house

Garrett David: Hodge Podge EP
Residual Recordings

It seems silly to say that a DJ making a record with other DJs in mind, is a beautiful thing. Isn’t that always the point? Well no, it obviously depends on the producer, but hot damn records like this never get old!

“Wassup” was my first choice and the first time I played it I was at home just practicing, a good hour into my groove, and when I was coming out of the mix my DJ intuition kicked in. The timing, the phrasing, the vibe are all set correctly so I don’t have to be familiar with a brand new track to know instinctively that this spot here is perfect for a breakdown. And then boom, there it is. Beautiful.

“Rhythm Box” is pure Chicago acid jack action. The name delivers. “FRXS Melody” is a fun tool to add bleeps and bloops to whatever your heart desires. And also, “Don’t Fuck With Schmoo.” Really. No not really. Every track on the *Hodge Podge* EP delivers.

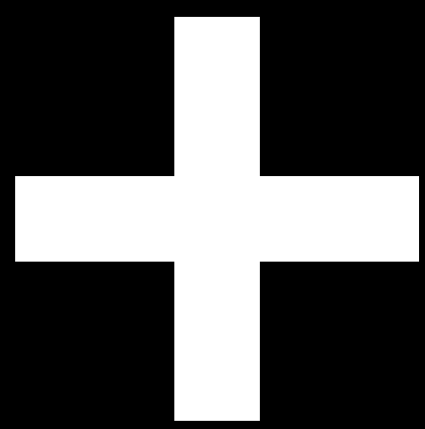
///// REVIEW BY DUSTIN KINNEY



listen ►►

Various Dragons
Local Raider

Several new or new-to-you or just new-to-me names here on wax for the third release from Local Raider. The overall mood is one of dark house, ambient techno and where these things bleed together on the margin. Andrey Djackonda’s “Calatorul In Timp” reminds one of a chilled-out vintage Speedy J record. Jay Hill (the only name I’m terribly familiar with here) has a viscerally physical 8 minutes of pleasure called “Runaway Bob.” Pierre C.’s “Selfish Crowd” has a title that sounds jaded but a sound that’s really quite sweet and (here’s that word again) smooth. Stan Soul’s “Mindform” glistens with a glossy sort of sheen. All four tracks have a lot in common; like any good various artists release that you go into blind, it left me with a few good tracks and a desire to know more about the people that made them.



listen ►►

NEW RELEASES



techno

Summer (Brendon Collins): From Camp With Love Tulipa Recordings



listen ►►

Space Meow Doll: San San (Remixes) Firm Tracks

This is a label I should write about more often. Firm Tracks has a great name, garish art and something like a family vibe that makes every record feel like a less malignant version of Father Yod and The Source Family. The A&R has been completely all over the place and I mean that in the best sense of the term: I have no idea what's coming next, there's nothing like a discernible blueprint and it leads to that wonderful feeling of following a label – the people, the thing, the omniscient intelligence behind it – rather than what it produces.

And now: this. Firm releases remixes of Space Meow Doll's "San San," released simultaneously on the album *Long Vacation in BK* by Already Dead Tapes on cassette. The original brings to mind something like a hyped up & ADHD-rid-

Tribal, as befits the title of the EP and its best track: Summer from Tulipa Recordings hits the perfect vibe for this three track EP of new material on *From Camp With Love*. "Campfire Hypnosis" is probably the most apt description you're going to get from a label that loves to toy with artwork, 1-sheets and titles: drums a bit more soulful than the average techno record, with mysterious sequences that seem to grow and fall away like dancing shadows. The wilderness terrifies me, and the tracks sometimes sound ominous, like the "sightings" footage from the soundtrack of a UFO movie never made, and sometimes cozy and inviting like the landscapes & moods it was probably inspired by. Heavy on percussion, mental in the outset, these tracks ooze with atmosphere.

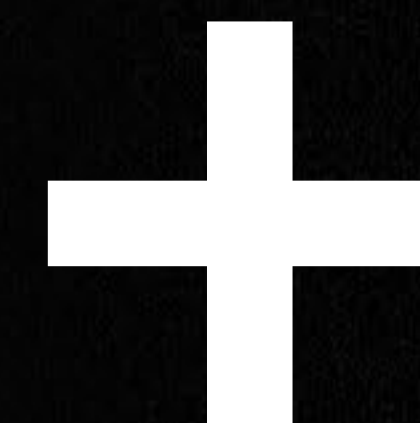
dled Takako Minekawa circa *Roomic Cube*. Firm Tracks' mix is a fun take on it and maybe I'm not just feeling nostalgic because the beats almost twist into a modern take on West Coast breaks. All the cool kids will probably go for M Parent's (quite unexpected!) acid heavy techno remix – with the quirkiness of the overall project, this hits like a bolt out of the blue. Insane FX on this track. And Davis Galvin doubles down on the freaky funk by taking the original, running it through a SlapChop and 7 wave distortion filters until it sounds sort of like how Glitch Art looks.

How do you follow up on this? After three releases, I have no idea where this label goes next. That's a pretty cool thing.

Hans Bouffmyhre: Midsummer Beatdown Flash Recordings

A track or at least a title out of time, Hans Bouffmyhre's *Midsummer Beatdown* arrives this month courtesy of Berlin's Flash Recordings. Someone once told me that it's a rite of passage to get your ass kicked; if that's true, the title track is what I want playing when the young man coming up in the world first gets his teeth knocked out. It's an assault weapon, taking a little vocal sample ("Dancing is a drug") and letting the monotony lull your brain to sleep while the drums and acid hook work over your midsection like Rocky Balboa on a side of beef in a meatlocker. Robert S remixes "Midsummer Beatdown" with a refreshing freedom – it's distinct enough to sound like it's from an entirely different release, preserving just enough elements of the original to evoke muscle memory.

"Retrospect" closes out the record and carries the day for me: blissfully mental music here that dancefloors are going to find hard to resist.



listen ►►



newrelease

Mousse T. & Lovebirds: Prophets Hangover Peppermint Jam



listen ▶▶

“Closer To You” heralded this coming collaboration between production giants Lovebirds and Mousse T. more than a year ago when it was released on the Jam Files Vol 2. That’s an old school move, releasing a track that way, and might slip through the tracks in the thousands of mixes and licensed comps that fly over the transom every month but it attracted a fuckton of attention back in the Summer of 2015 and anchors this new collaborative EP. Prophets Hangover represents the further adventures of Mousse and Sebastian, allegedly in person (less a given than a rarity in the hyperconnected world today) at the latter’s studio in Berlin.

Mike Steva: Who Am I Remixes Yoruba Records



listen ▶▶

Three years is forever for a modern record so you are forgiven if you don’t recall who Mike Steva is. Or was. *Who Am I* was the name of his 2014 album that fit perfectly in the Yoruba catalog – broken beats, jazzy and soulful house that didn’t seem out of place beside records from Osunlade, Carlos Mena, Nomumbah or Santos.

Then, out of nowhere: a remix album of the very same *Who Am I*. Before your eyes roll up in your skull from contemplating the length of it (19 tracks!), glance through the list of producers who lent an ear and some soul to this: Rick Wilhite. Louie Vega. Rocco. Anthony Nicholson. Raoul K. Seven Davis, Jr. Rob Paine. Atjazz. Manoo. It almost reads like a compilation – the distillation of a label’s greatest hits over a lengthy period of time rather than a (mostly) track-by-track remix of a three year old album.

And then put on your headphones and listen. Gorgeous sounds, percussion that’s light and flits over a heavy, rotund bass, original keys and vibes added in for natural and artificial flavoring. Striking at the roots, most of these veer on the soulful side, the deep side, with just enough Afro-Latin swing to make them sweep up the energy of the room and concentrate it at the centerpoint of the dancefloor. A wonderful record, friendly to DJs but worthy of listening to alone as well.

/// soulful house

“Closer To You” is kind of the project’s sine qua non: Chic Org-inspired strums are pure Mousse T. and at the summit they meet Lovebirds’ almost signature-by-now shoulder-rolling basslines. “Do Anything” is my favorite of the two new tracks with an Italo vibe, stuttery synths and heavy danceal-ong claps and percussion. Huge record here, from two people the world needs to hear more from all the time.

NEW RELEASES

Death Valley: Stuntwoman/ Wavelengths



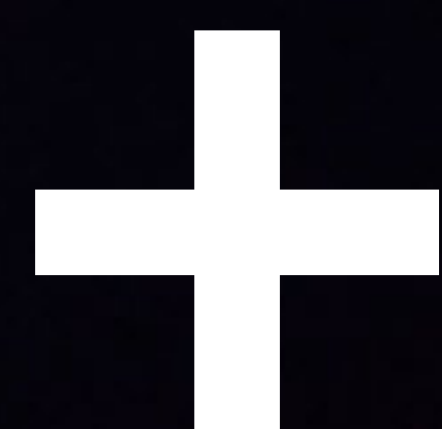
listen ►►

I haven't the damndest idea how I wound up here, at 4am on a school night, listening to music that seems blissfully ignorant of all of the conventions of dance and DJ-driven tracks, allured and hypnotized into hitting the left-leaning triangle to back it up over and over again. The two tracks on Death Valley's latest bandcamp EP pack more vitality, more life and more adventure than you have any right to expect in a combined six minutes of run time. Lo-fi, synth-heavy power pop, "Stuntwoman" leaps out of the speakers like that greyed-out 45 salvaged from a thrift shop and played until the grooves lose their texture. I can't understand a word of the vocals but they crackle beneath the machine hum. "Wavelengths" is chunkier, uptempo, like a protege of Marcus Mixx began rocking homespun House in a bathroom recording session.



513a791919225

Marvel83': Downtown Sunset EP



listen ►►

In less than three months, this typically enigmatic producer that goes by Marvel83' has released five EPs of glistening, groovy synth-heavy *wave records that sound like they fell off the soundtrack of *Cobra*, or at least *Drive*. With the title track from *Downtown Sunset*, Marvel83' unearths a bassline as thick and as tight as a belt cord. Everything falls into place here: synths rising and falling, arpeggios that move you

along at a pleasantly nostalgic and eminently cinematic pace. What caps and limits on pathos and emotion "Downtown Sunset" respects, "Girl From The North Country" first dances around and then flips over: here's your romantic ballad for earnestly conveyed teen romance. Marvel83's music is refined, chilled – overwrought, sure, but in just the perfect places – but moreover has a kind of learned or intuitive musicality that shines through.

Cosmic Cyclor: Manhattan Sunset Recordings



listen ►►

Sunset gets chill on their latest release – a full album released digitally alongside a smoky shell cassette tape via bandcamp. *Manhattan* is full of textures and atmospheres, with a subtlety that synthwave isn't exactly well-known for. "Sensitive" is built around a sample that is not terribly obscure but that sonorous drum and the synth whine that caps the lyric make it new. Like Maple Syrup, another Russian-based producer (if his listed location is to be believed), Cosmic Cyclor plays a lot with jazz samples, lifted out of context & draped all over vocals that tart up clear but sparse percussion. I want to call this "lo-fi" – there's a roughness to it, as if it's hewn by instinct and intuition rather than by musical theory – but it's just too damn smooth and romantic. These are nine short cuts that are thick with atmosphere and lustrous to the soul.

SYNTH

disco/ edits

Donnell Pitman & Wings of Sunshine: Do You Wanna/Need My Love Star Creature Universal Vibration

If you're getting bored of seeing this record label mentioned here, I assume you're not listening because Star Creature is putting out some of the funk-iest shit on the planet right now and it's getting better and better all the time. Right now would be a good time to get on the bandwagon, because this single is going to be a monster.

Star Creature apparently matched up Donnell Pitman (maker of several vinyl collector's holy grails) and linked up the early '80s funk purveyor with Kumar McMillian of Chicago's Wings of Sunshine band. "Do You Wanna" is almost gooey with slow-churned funk and slow-burning passion. Donnell's voice is still a honeycomb of soul, with a gorgeous bite delivered to cap some lyrics which was wisely preserved by whomever was at the console. "Need My Love" features Donnell fronting some silky-tongued back-up vocalists and spidery synths. *"If you need it, girl, I got it, got it,"* he sings, and he still does.



listen ►►

Verdo: Little Blue EP Hell Yeah Recordings

I like it: imagine Cosmic Disco had skipped about 30 years and emerged fully formed in 2017 and you are halfway to understanding my read of "Little Blue," the title track of Verdo's four track EP on Hell Yeah Recordings. For "Sazerac," read "Italo" for "Disco" and run the same simulation: the edges on both are a little smoother than the tracks squeezed out of defective synths and drum machines nobody in Italy really understood how to program in 1982, but the spirit is there. "Little Fish" is a rude & rambunctious organ jam and that virtuoso solo on keys gets worked to death in Phillip Lauer's remix. One of those records that draws in so many influences and crosses so many genres that it threatens to slip through the cracks, I'll settle on "Disco" because of the tempo of the title cut (even with a singing acid line), but it's as inaccurate as "Deep House" would be. Records like this sometimes don't get the love that they should, which would be sad – despite its stubborn refusal to fit in a neat little box, it's a keeper for any collection.

There are just two hundred copies and you better believe there's a demand for more: Bolla's "Sangre" was originally a prize for 50 "lucky prizewinners who found the hidden codes" but was pressed up following an outpouring of love for Joe Claussell's unfathomably deep and funky remix. I've said it before: I love these jam records, few people really do them well because you have to have at least some understanding of the kind of changes you can make to keep a dancefloor's attention for 11 or 12 minutes, and what kind of virtuoso keys or guitar or flute or organ keeps it moving with a raw physicality and what leads party people to start wandering around in search of their drink. Suffice to say: Joaquin knows what he's doing and his extended jam taken from the Bolla *Afrikan Basement* LP (which clocked in at under 6:00) is something that owes as much to the spirit of Fela than to any of dance music's American masters. It just rolls on, with the sometimes unsettling but overall ecstatic feeling that it's only just started. This is simply marvelous, and regardless of the price (\$10 from bandcamp, \$17 elsewhere) worth every penny for what amounts to a 1 sided 12" LP.



listen ►►

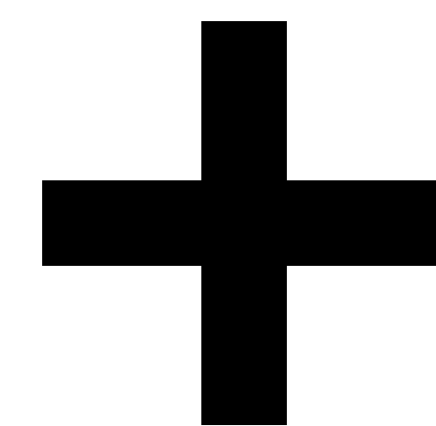
Bolla: Afrikan Basement: Sangre Sacred Rhythm



listen ►►

(some)of the above

• • • • •



listen ►►

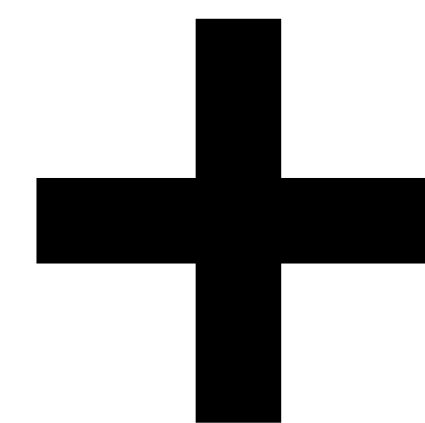
Mr. Bird ft. Greg Blackman: Where Did The Party Go? **Ramrock Blue**

Some records you connect with on such a visceral level that the music really can make the world more tolerable and fill up a room with all manner of brightness and sunshine. “Where Did The Party Go?” from Mr. Bird and Greg Blackman’s 2014 *Lo-Fi Classics* album on BBE is one of those songs for me. Weirdly, I always thought it would do for A Tom Moulton Mix (the don would instead remix “Over Again”), but Ashley Beedle helped me see the light. This is an incredibly powerful set of remixes, worked over by Ashley like a jazz musician jamming on a cover rather than a modern producer remixing from a laptop or a console. The “North Street Remix” strips it down to soul & bones: soaring falsettos and horns that somehow evoke winsome nostalgia and optimism at the same time. The sound is big – sunshine isn’t the only thing that fills up a room – and Ashley’s powers of studio hoodoo are on full display with the “North Street Stripped Back” remix, which doesn’t just honor Greg Blackman’s vocals but almost makes love to them.

Gorgeous soul records never go out of fashion: this could have been a Northern Soul classic and 10 years old when it was. Three years down and you already know this is one that’s going to stick around for a mighty long time.

DJ Pierre: Acid 88 **Acid Trax**

Originally released December 9th, DJ Pierre’s *Acid 88* LP gets a record store day vinyl pressing in April. In tragic fashion, two of the LPs key contributors – Andreas Gehm and Spank-Spank from Phuture – passed away in the months leading up to the release, so it also serves as a form of tribute to two very different but similarly talented innovators. Made with original analog gear from the era, *Acid 88* captures the kind of uncompromising raw’az’hell aesthetic that defines Chicago House. Also featured on the project are Tyree Cooper, K Alexi, Rio (the latest member added to Phuture) and others, in addition to “the last complete track that Spanky produced alone.” This is not an insignificant addition to Pierre’s acid oeuvre, but this music belonged on vinyl and I’m glad to see it arrive.



listen ►►

THURSDAY APRIL 13
FIRST STOP: CHICAGO WITH
T. MIXWELL / DOC LINK
KARL ALMARIA

FRIDAY APRIL 14
FREAK EASY PRESENTS
FREAK THE POWER WITH
JOHN TEJADA / STRIZ
RADIOHIRO / DUKE SHIN
TWONWREK

SATURDAY APRIL 15
HUGO BALL WITH
OBJEKT / JUSTIN LONG
ERIS DREW / SEVRON

SUNDAY APRIL 16
QUEEN! WITH
RALPHI ROSARIO
ABEL AGUILERA AKA
ROSABEL
MICHAEL SERAFINI
GARRETT DAVID
HOSTS LUCY STOOLE / JOJO BABY
DIDA RITZ / KENZIE COULÉE
PETTY CROCKER

THURSDAY APRIL 20
PRESSURE WITH
TRIBESTEPPAZ
DELAMOTA
DIOPTRICS / HISPD CHASE
LAMEBRANE / CIRO / MEGA MIKE
M.I.A. TAG TEAM SET / RIFLE MC
FONZ MC

FRIDAY APRIL 21
JUBILEE / CHRISSY
CQQCHIFRUIT

SATURDAY APRIL 22
CHICAGO IS TECHNO WITH
DANIEL BELL
FRANKIE VEGA

SUNDAY APRIL 23
QUEEN! WITH
DERRICK CARTER
MICHAEL SERAFINI
GARRETT DAVID
HOSTS LUCY STOOLE / JOJO BABY
NICO + GUSTS HONEY DIJON / SOJU



QUEEN!

SUNDAYS AT smartbar

SUNDAY APRIL 2
DERRICK CARTER / MICHAEL SERAFINI / GARRETT DAVID
HOSTS LUCY STOOLE / JOJO BABY / NICO • GUESTS LAILA MCQUEEN / HINKY PUNK

SUNDAY APRIL 9 | QUEEN! presents CAD: A DRAG POP-UP SHOW
MICHAEL SERAFINI & GARRETT DAVID
PERFORMANCES BY LUCY STOOLE / JOJO BABY / IVORY • VALENTINE ADDAMS / CLAIRE VOYANT

SUNDAY APRIL 16 | QUEEN! CELEBRATES RALPHI ROSARIO'S BIRTHDAY
WITH RALPHI ROSARIO AND ABEL AGUILERA AKA ROSABEL
PLUS RESIDENTS MICHAEL SERAFINI & GARRETT DAVID
HOSTS LUCY STOOLE / JOJO BABY • GUESTS DIDA RITZ / KENZIE COULÉE / PETTY CROCKER

SUNDAY APRIL 23
DERRICK CARTER / MICHAEL SERAFINI / GARRETT DAVID
HOSTS LUCY STOOLE / JOJO BABY / NICO • GUESTS HONEY DIJON / SOJU

SUNDAY APRIL 30
MICHAEL SERAFINI / GARRETT DAVID • GUESTS CHICAGO DEEP / TAE LUE
HOSTS JOJO BABY / IVORY • GUESTS JAY JAY / JEEZ LOUEEZ

SERVICE ...

{ *each other* }

guests :

Tony Fairchild
(*Hot Mass / Pittsburgh*)

adab
(*HIYY / Cleveland*)

bijoux
(*okay.cd / Pittsburgh*)

&
Savile

April 29
2017