

Warris

PAYAYE RECORDS

Lighthouse studio

STRAWDOGZ

EP # 4

DOGSTEPPERZ!

vinyl & digital

heavy dub music featuring Lasai,
Nina Girassois, Warrior Queen,
Lone Ranger & Lord Pompei





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EP#4

STAR WAX #78

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Emotions burn faster than ideas as I write this seventy-eight editorial. Following the first US strike on Iran, I'm stuck in Manila waiting for another flight through secure airspace to return to France. If you like conflict and fighting, here we go again in 2026.

No matter where you are on the globe, the daily news are similar, only the tools change. For Generation Alpha and Generation Beta, subscribing to software or an application is commonplace. It's the new commercial norm of the digital boom, an era considered by many to be synonymous with progress. Progress can be good if it benefits everyone and creates a better society. In reality, it's quite different. In this "new modern world," you don't own your tools; you rent virtual objects. Before, you owned your software; now you simply have access, and the companies hold the key. These tools you pay for are therefore used to train systems that want to replace your skills. This path encourages neither independence nor freedom, as our team has emphasized. The Star wax editorial team also keeps repeating, like a loop, that it's better to combine things rather than pit them against each other. In any case, Artificial Intelligence is nothing without Analog Intelligence!

Whatever your instrument, let your creativity run wild. Whether you're making films like Giulia Chimp, techno like Herida, hip-hop beats like Zajazza, or even graffiti with spray paint like Waris in Thailand, just as AI recycles ideas from the past, our influences stem from encounters with people, objects, or works of art. Whether you accept it or not, whether you contrast hip-hop with electronic music, most of the time you use the same drum machines, the same software, and the same patterns to compose drums that, in both cases, originate from a drumer and a bass player. Life is a continuum, and the story of Marks Adams, keyboardist and musical director for Roy Ayers for the past twenty years, with his release of "This is Neo Soul," is further proof of this. The cycle of life is an eternal recurrence. Whether it's music, fashion, dance, visual arts, or politics, everything is recycled.

A report published last February on the Tracks-Arte web channel, titled "Tired of Techno, British Gen Z vibes to Northern Soul," demonstrates this in its own way: we systematically return to past methods. The past is rich with beautiful creations, and in a few months, it will be twenty years since the house began perpetuating this art of living. Twenty years of archives without borders, now also available via EBSCO data base.

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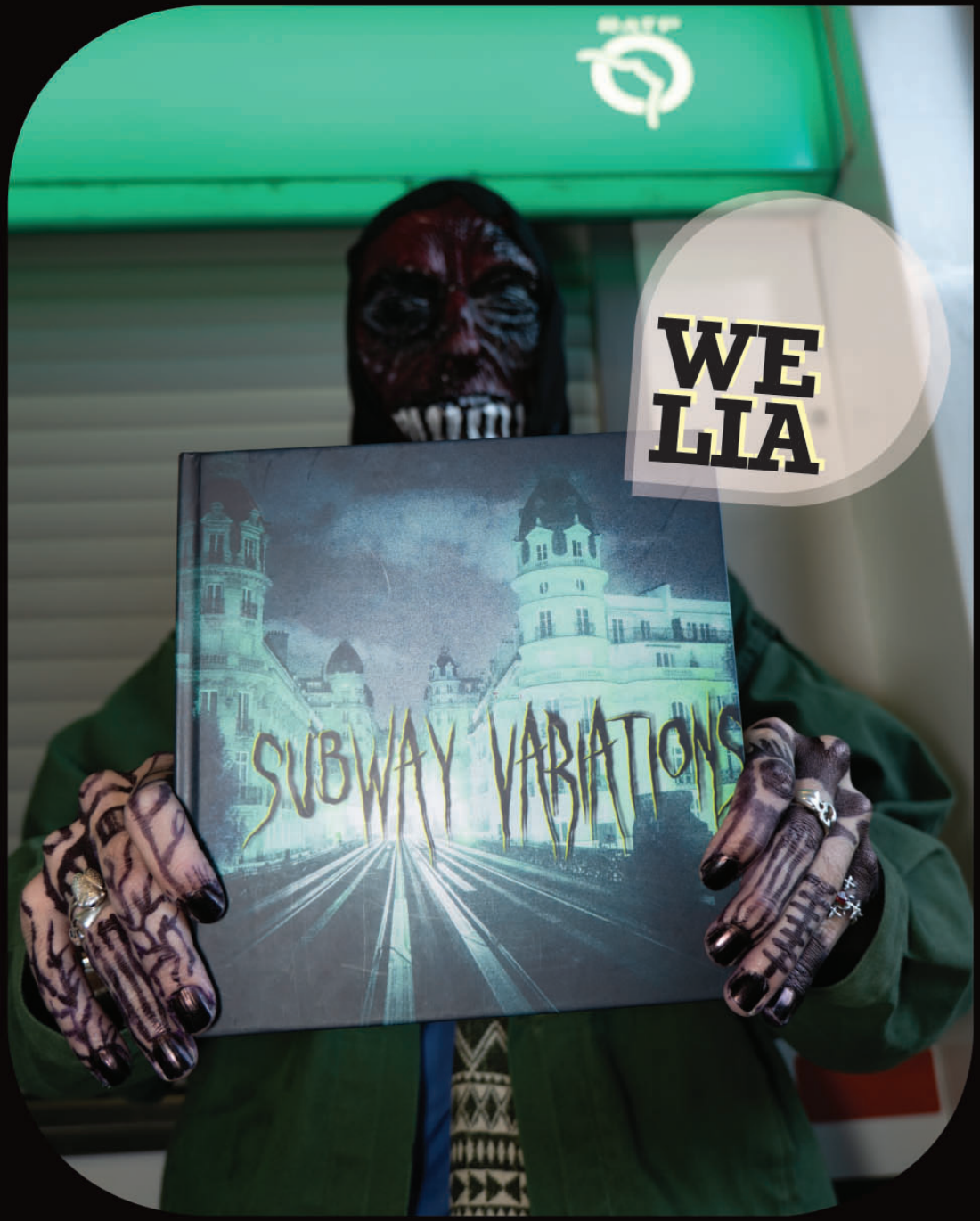
Bad Bunny x Adidas BadBo



Velum SB Nitro x Salehe Bembury



Nike Ja 3 Murray State



FREAKING AWESOME HOW GRAFFITI LOOKS LIKE TODAY, COMPARED TO ITS BEGINNINGS IN 80S! WELIA, IS PART OF THE YOUNG GENERATION OF ARTISTS WHO VENTURE INTO THE PARIS SUBWAYS WHEN THE STATION DOORS CLOSE. HIS PASSION: COVERING RAILWAY ARCHITECTURE WITH HIS IMAGINARY CREATURES. AS A CONTINUATION OF THIS, HE CREATED "SUBWAY VARIATION," A BOOK THAT RECOUNTS HIS URBAN MYTHOLOGY AND REVEALS HIS OBSESSION WITH HYBRID SPACES. FOR STAR WAX HE TELLS US MORE ABOUT HIS DIY APPROACH.

Welcome, a glass of...?

Thank you! For me, it'll be yet another long coffee.

In what environment did you grow up?

I grew up in Paris. My parents' house was full of books and antique objects. Around the age of 13, I got hold of an old record player from my grandmother and immersed myself in my parents' vinyl records. My father's was focus into 60s rock talent like Steve Miller Band or Neil Young and my mother's was more into disco like Womack & Womack, but also Supertramp, and others.

What sparked your interest in painting and then using spray paint?

Around the age of 23, I spent a year in the Canary Islands, in Tenerife, with a Hungarian community squatting in caves near the airport. A friend told me about her boyfriend who tagged Ego and had stayed on the island for a few months. After leaving that community, I started seeing his signature in different spot. It had a profound impact on me. When I returned to Paris, I started painting with Kira, who I initially used to skateboard with. We were both immediately drawn to it, in very different ways but with the same intensity.

At what point did you start going down into the subway, in which years and why, what prompted it?

Quite soon after I started painting. We had no one to teach us. We did our first runs alone, and I was terrified. What captivated me wasn't just the graffiti, it was the atmosphere, the energy of the spot, the forbidden nature of it. Once you go down, time stands still. Your senses are heightened. It's a particular state of consciousness, difficult to control. I've always felt the subway as a living organism. Going down into the tunnels was like entering its belly.

You draw strange creatures; your world seems to be influenced by something other than graffiti writing. Who inspires you?

Yes, my entry into graffiti didn't come from lettering. I deeply respect the culture of writing, its codes and its demands, but what drove me to paint was the desire to make something appear in these places, to inject a presence into them. My creatures come from an imagination nourished by mythologies and dark, poetic universes, like Beksiński or the manga like "Amer Béton" by Taiyō Matsumoto. I didn't go to art school, but I've always drawn. By going through these tunnels, I didn't just want to leave a name; I wanted to imbue these spaces with dreamlike qualities.

You also paint skateboards, what kind of surface interests you? Apparently, you are not focus on vandalism only...

At first, I wanted to become a graphic designer for skate brands. After the Canary Islands, I painted old boards with ballpoint pens for months. But it's not the surfaces that obsess me. It's the spot. I like railway architecture, bridges, wastelands... these areas between nature and the city. In Japanese, they call it "satoyama," these hybrid territories. I call them interstices, in-between spaces. Places where you can inject dreams.

"It's not the surfaces that obsess me. It's the spot, these areas between nature and the city. In Japanese, they call it 'satoyama,' these hybrid territories."

Are you interested in the gallery scene?

It's not a scene in itself that interests me. What matters is continuing to develop my work in good conditions. If galleries or organizations want to support this approach, let's go together. But I don't create with that in mind. The important thing is the coherence of my creative world.

How many years have you been taking your nighttime subway rides? Are you alone? And what have you discovered, any anecdotes?

I first went down about five years ago. Now, I spend much less time there. I've gone with Kira, Bosej, or sometimes alone. The tunnels are a mix of adrenaline and silence. The bad memories almost become the best ones in retrospect. I remember one night in La Défense when all the lights suddenly came on. We heard movement in the distance. We hid for hours, buried in a huge pile of dust, without speaking. That kind of moment leaves a deeper mark than the painting itself.

What sparked your interest in the book "Subway Variation"?

In graffiti culture, I've always been fascinated by the accumulation of archives: experiencing the action in the heat of the moment and preserving a record afterward. With "Subway Variation", I wanted all of that to come organic on paper. This book takes the reader on a journey from the raw realism of Parisian tunnels to the fantastical and dreamlike, populated by creatures and atmospheres that tell my urban mythology.

Did you also take the photos for your book, and do you have other passions besides painting and drawing?

Yes, I took all the photos. I'm very preoccupied to composition and how image and sound create an atmosphere. With my friend Maelig Sebillotte, a freelance photographer and film maker, we co-directed "Dreamed Realities." It's an experimental short film that we immersed ourselves in completely for a year. This film attempts to fuse seemingly opposing aesthetics: classical and electronic music, nature and urban life, utopia and dystopia. The film's structure aims to push the dualities of darkness and light to their limits. The first part is accompanied by the track "Dystopian" by Bones 33, an electronic music composer who fuses hard techno, hard groove, and trance. And in the second part, Jean-Yves Sebillotte, pianist for the Paris National Opera Orchestra, composed a score based on footage shot in Lanzarote. Cinema fascinates me: it's a way to build worlds, to play with narrative and emotion. As for video games, I'm captivated by how developers create immersive universes and atmospheres to explore. Games like "Dark Souls", where every detail builds a mythology, or concepts like Backrooms, which plunge the player into strange and infinite spaces, inform my approach to world-building through drawing and painting.

You've also just finished a comic; can you tell us about your approach and research?

My comic tells the story of Amin, a cemetery caretaker confronted by his fears and forces beyond his control. It lays the groundwork for a universe I hope to explore over the long term. With 140 pages of realistic drawings, I wanted to create an immersive experience: the reader travels through the tunnels, feels the atmosphere of the galleries, and discovers the buried memories of the Ikarian civilization.

Is music important when you paint? What's on your MP3 player?

On my MP3 player you can find talent like Sinik, Dakhabrakha, Alice Phoebe Lou, Wet Leg, Yoasobi... Rap, indie rock, Balkan sounds, Japanese pop. Enjoy!

Through your art, do you want to convey a message? What do you want the public to take away?

First, I want to reach young people, because that's where everything can change. Through my comics, I want to convey that there's life in the city, an urban animism where teenagers can reclaim spaces and rekindle that fire within them. My murals aim to bring a sense of presence to those who gaze melancholically through the window, so they feel that some thing is moving, even in the concrete and urban area.

Do you spend all your nights immersed in your painting, or do you frequent Parisian clubs, concerts, and parties?

These days, I like to fully immerse myself in parties when I go. Recently, I did live painting at Heat in Lyon and created modules for skate events in Paris. We organized a big event with rap concerts and DJ sets, with a friend who had a CBD shop in the 3rd arrondissement, for Fête de la Musique in 2024. Then I participated in a skate event with the Parisian shop Nozbone and the Converse US team, bringing along friends who were painting right in the street in front of the shop. We had blocked the street for the occasion; it was incredible. I also brought paints and designed a curb shaped like a subway car with Skatepharma. It's great to connect and feel connected to others, especially when you spend most of your time drawing alone. I would like to continue creating scenographies for parties or decorations for events or venues, creating installations that tell a story.

What do you think of digital art and AI?

I have mixed feelings. On the one hand, there's something impressive about what technology allows us to produce. But it doesn't replace the physical gesture, the time, and the body in the act of creation. Art is also about physical experience, materials, mistakes, and trial and error. That's what makes each piece unique and alive.

Finally, what's your motto?

"Quand tu aimes, il faut partir." A sentence taken by Blaise Cendrars. In English: "When you love something, you have to leave." It came to me during a bike trip, when I had to leave a place that was starting to feel familiar. It also resonates with creating and graffiti: knowing when to step away to come back stronger, keeping the momentum and the desire to discover again and again.




LA BEAUTÉ
VIENDRA



“ By going through these tunnels, I didn't just want to leave a name; I wanted to imbue these spaces with dreamlike qualities. ”



"It's great to connect and feel connected to others, especially when you spend most of your time drawing alone. I would like to continue creating scenographies creating installations that tell a story."

WARIS

WARIS IS A FAMOUS THAI TALENT, HER PAINTINGS EXPLORE THE INTERSECTION OF URBAN SPACE, CULTURAL IDENTITY AND INTERNATIONAL DIALOGUE. AN ACTIVE MEMBER OF THE MSV GRAFFITI CREW, SHE CONTRIBUTES TO THE RISE OF STREET ART IN THAILAND, AN EXPANDING MOVEMENT THAT HAS EVEN REACHED CHIANG MAI PROVINCE. WARIS'S PRACTICE IS ROOTED IN REALITY, FUELED BY MUSIC AND THE MEANING OF THE ARTISTIC GESTURE. IN THIS INTERVIEW WITH SHOGUN, SHE REFLECTS ON HER JOURNEY, DISCUSSES THE EVOLUTION OF GRAFFITI IN SOUTHEAST ASIA, HER TRAVELS TO JAPAN, HER AUDACIOUS PROJECTS SUCH AS HER NOTABLE PAINTING ON AN AIRPLANE AND HER FUTURE COLLABORATIONS.

Did you grow up in an artistic environment?

I was born in Roi Et Province, a small town in the north eastern of Thailand. If we talk about art, it was probably something far from my life. Everyone in my family was a teacher and they wanted me to become a teacher like them. Even if I told them that I was interested in art, they would still want me to become an art teacher. But in the end, my family is very loving. They never pressured me about what I liked and always supported me.

What is your basic training as an artist and where did you study in Thailand before focusing fully on graffiti?

I had no background in art at all hahaha. I only know that I like drawing. When I was a child, I used chalk to scribble all over the walls of my bedroom. My friends often complimented my drawings and my mother also loved art. At the same time, I enjoyed playing music. Back then, I decided to attend at a music school in Bangkok during my high school years. When the time came to really make a decision in university, I sat down and reflected on what I truly loved. In the end, I chose to study art at Chiang Mai University, Faculty of Fine Arts in the Multidisciplinary Arts program. I moved from the capital to the north of Thailand, a city that is full of charm. I love it here.

Can you tell us what led you to graffiti?

I have to start by saying that when I lived in Bangkok, I saw a lot of graffiti and I always had a negative view of this art form. But after moving to Chiang Mai, my perspective changed. I began to see beautiful mural works and I was amazed by how artists could use spray paints to create such powerful pieces. That's when I started to become interested. I'm also someone who enjoys challenges and street art is definitely not comfortable work. I simply wondered whether I could do it and whether I could endure such a harsh environment that was all. I started practicing in 2015. I didn't really have a specific person who inspired me because I believe the one who makes me want to do some thing is myself. In terms of practice and technique, the first person I got to know was Mauy, a local artist in Chiang Mai. Today, he is both my teacher and my partner. Not long after, we founded MSV, a spray paint crew in Chiang Mai, which now includes both Thai and international members.

What does the street mean to you?

Street art is a spirit. I believe that connecting with street culture starts with a real deep passion. Only when you truly like it can you commit yourself and endure the difficulties. Working with the city and the streets is not as comfortable as sitting and painting in a studio. Many people enter the graffiti scene just to gain something from it even though they don't truly love it. Making art on the streets often comes from the need to express yourself, to be deeply absorbed in what you love, to prove something, to accept facing things that are out of your control and unpredictable. That is what makes it so fascinating.

How has your style changed over the years and how would you describe your style today?

I can't really say what my style is (laugh). I like many different things. I used to describe myself as a street art character artist but now I'm also studying lettering. Even if the results aren't very good yet. My work is constantly changing but since the beginning, I've enjoyed drawing people mostly women. I want to develop my techniques and visual language so my work doesn't feel boring. Lately, I've been exploring, overlapping images and colors, adding more layers to make my work more complex and challenging. As I said, I've always enjoyed pushing myself (laugh).

How do you choose the places and walls where you paint? How do people and the police react in Thailand?

I usually ask for permission before painting a wall because my work requires time and attention to detail. I also want to change the attitudes of people in the community who view street art negatively. At the same time, I respect the original culture of graffiti which has rebellion at its core. Police in Thailand vary, but for the most part they tend to appreciate artwork that is visually pleasing and placed in appropriate locations.

> **"To accept facing things that are out of your control and unpredictable. That is what makes graffiti so fascinating."**

You are part of the MSV crew. What does MSV mean? What is the goal of this collective and the vision you want to share?

MSV stands for Massive. It began as a group of spray paint artists coming together in Chiang Mai. Chiang Mai is a city surrounded by mountains, home to the largest and highest mountains in Thailand, so we chose the word massive as a symbol of those mountains. All the members are closely connected, like a family with strong bonds. Our crew usually starts with close friends and then grows to include people who share similar ideas and attitudes toward work. We don't aim to have a large number of members, instead, we focus on warmth and closeness like a football team. Understanding how each other works and supporting one another to keep pushing our work forward.

How does working in a collective influence your creativity and the way you paint murals?

Working as a team is quite different from working alone. Teamwork requires discussion and planning together, to create a balanced and suitable overall composition. Sometimes, it also means adjusting your own style so it fits harmoniously with the collective work.

Do you also paint in a studio ?

Yes, I also work in a studio. I use many different types of paint, of course, including spray paint. I paint on canvas and other materials, but not in large quantities because I prefer going out and creating work on the streets much more.

Bangkok has seen a big street art boom in recent years. How do you see this evolution and isn't the same in Chiang ?

People on the outside may see more street art in Bangkok and call it growth. Maybe it is but it's not the true growth of Thailand's street art scene. There are many graffiti artists who are never mentioned and never commissioned. Street art in Bangkok often feels like just a surface, a shell used to support advertising for investors and the artists they choose. Many of these people are not truly street artists; they are designers and illustrators who use the term street art to benefit themselves. The government has never seriously organized events to support artists. They often ask for help but artists usually receive nothing in return. That clearly shows how they value art and artists. You can see this in the weak and poorly managed street art festivals and events in Thailand. I believe that the intrusion of people who don't genuinely love street art has distorted the street art scene in Thailand. And there's no need to even talk about Chiang Mai. It's very difficult to organize any kind of event here especially when it comes to finding sponsors. They are still strongly attached to local and traditional identity, so pushing the street art scene forward in Chiang Mai is extremely challenging. Many times, we have tried to organize events ourselves by pooling our own money just to create some kind of movement.

You have traveled and worked in Japan especially in Kyoto and Osaka. What did you learn from the Japanese art scene?

Japan is a very charming country with a strong and unique identity. I enjoy creating work inspired by Japan because it is culture offers many fun and interesting design elements. However, street art in Japan still exists in small circles and is not very widespread. Many young people focus on bombing for be trendy like in Thailand. Painting walls is difficult unless it is part of a serious well-planned project. Artists usually need approval from many sides and each piece takes a long process before it can begin.

What is the place of graffiti and street art in Thailand compared to the rest of Asia?

I'd say it's somewhere in the middle (laugh). Our street culture isn't as strong as Indonesia's yet. They have a very large scene with many people involved like multiple spray paint factories and brands which allows them to organize high-quality graffiti festivals. At the same time, in many other Asian countries, spray painting is still something limited to small groups of people.

Does music play an important role in your creative process?

Definitely (laugh). I've loved listening to music since I was a child and that's why I once chose a path in music before moving into art. Sometimes, I feel that it plays a very strong role in the way I create my work. The music I listen to is very diverse. I still listen to music I liked when I was nine years old. As a child, I was into rock and alternative music, mainly because my older brother was a guitarist and I absorbed it from him. In early secondary school, I became interested in metal and hardcore. Later, when I entered music school, I started with classical guitar and chose to study the cello. Playing in an orchestra led me to listen to a lot of classical music at that time. During university, I became interested in hip-hop including trap. All of these genres are still part of what I listen to today, I move back and forth between them all.

The graffiti project on an airplane made a strong impression because of its scale and boldness. What was the artistic and symbolic goal of this project?

The airplane project started when a client wanted to turn an airplane into a café. It is located in Roi Et, my hometown. The owner had no restrictions at all and allowed me complete freedom to work in my own way. So, I used the techniques I'm currently interested in overlapping faces and lettering based on my own initials. You could say that this airplane expresses who I am at this moment in my life.





Your art seems to be part of a long-term vision. Are you interested by doing show in a Gallery?

I'm not closing myself off completely. Working in galleries is another role I'm interested in, but, I still focus mainly on working on the streets as I always have. I define myself as a street artist, so naturally most of my work exists outdoors. As for the future, I don't really have any expectations. Just like when I first started using spray paint, I didn't imagine what I needed to become. I'm simply happy in the present and let the future flow in its own rhythm, freestyle, without setting too many rules or plans.

What would you like to give or pass on to the new generation of urban artists in Thailand?

For young people who are interested in this scene but lack funds for paint, equipment, or learning opportunities, we are happy to share our experience and knowledge, and even provide equipment for those who truly need it. We are always willing to support young people who have good ideas and are committed to their work. They are the future of the scene. Inspiration doesn't only flow from older artists to younger ones. Young people can also inspire us with new perspectives. I think it's a kind of energy that passes back and forth.

Do you think graffiti can be a tool for cultural and identity expression in Asia?

Of course , just like in the early days of graffiti in America within hip-hop culture. They made the whole world aware of this sub-culture. But before it could create a real impact, it needed a strong foundation and a passion powerful enough to send that energy out at full force.

What are your projects for 2026? Any collaborations with Japanese or European artists?

Absolutely. I'm open to every opportunity and I get excited every time I get to collaborate with people from different backgrounds and nationalities. I enjoy learning new things from them. Very soon, I'll be working on a collaborative project with a Danish artist to celebrate International Women's Day. We are both female artists who are seriously working in street art in our own countries, where there are still very few women in this scene. I'm really excited about this project. As for Japan, I'm always open and looking forward to invitations not only from the art scene but also from music and other creative fields which I find equally interesting.

"Street art in Japan still exists in small circles and is not very widespread. Many young people focus on bombing to be trendy like in Thailand."

Do you have a Thai proverb-adage?

No ! (laugh). I'm not very good at speaking or using language at all. That's why I use images as my way of communication.

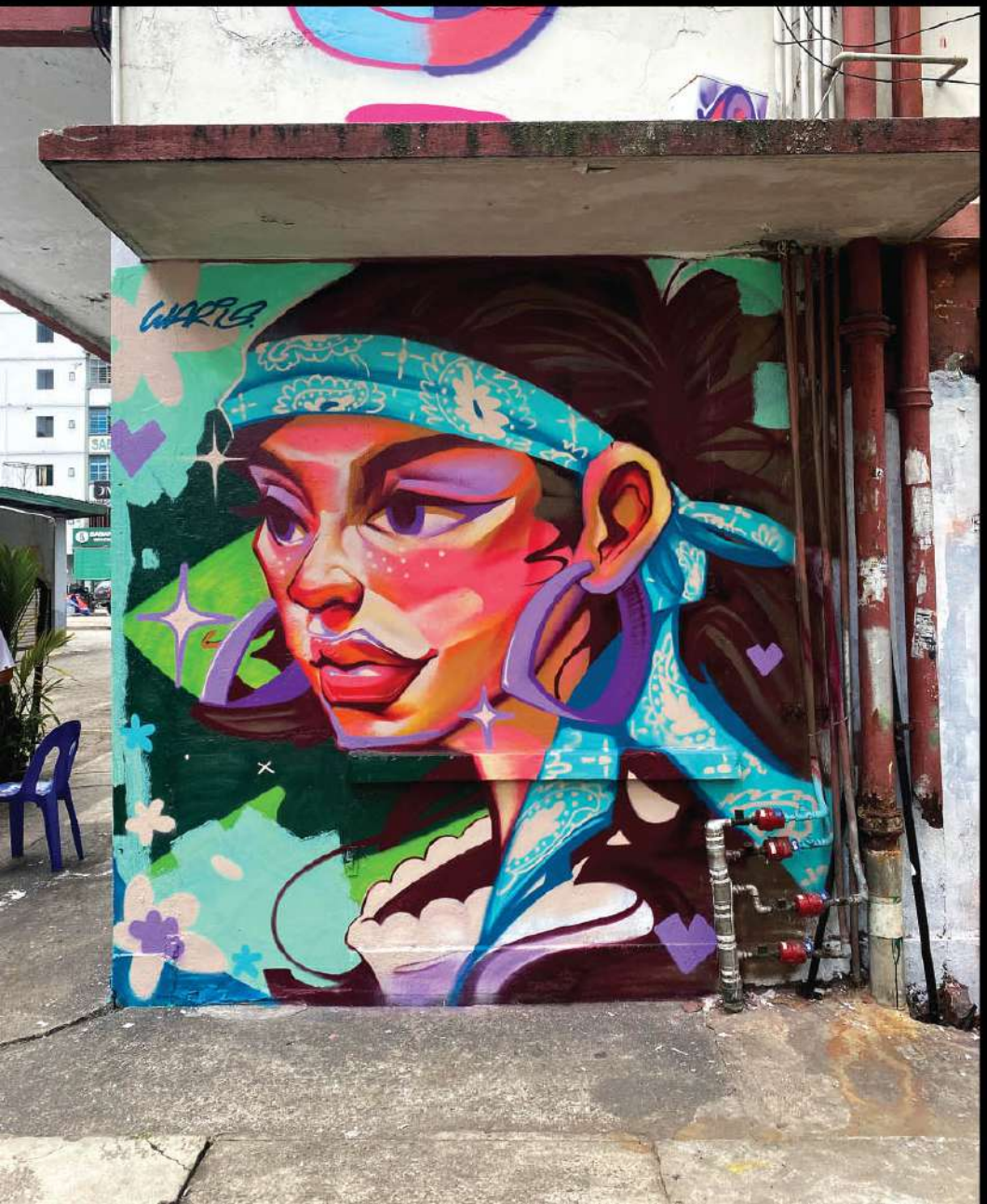
What are your three favorite places in Chiang Mai?

I really love nature that's why I moved here. I like mountains, Doi Suthep, Mae Ngad Dam and Chiang Dao.

To finish this interview, do you have a final message?

Thank you to everyone who follows and supports me. It gives me strength and motivation every time I work. I will continue to practice and keep improving myself.


CHARLS.





“MSV stands for Massive. Chiang Mai is a city surrounded by mountains, home to the largest and highest mountains in Thailand, so we chose this word as a symbol.”


WARTS



LA HERIDA IS ONE IDENTITY FORMED BY LORENZO SETTI AND EUGENIO PETRARCA. THE ITALIAN DUO RECENTLY RELEASED "DEAD IN DEVIL'S PARADISE", ITS FIRST ALBUM AVAILABLE IN LIMITED EDITION ON CD BY ARSENIC SOLARIS AND DIGITALLY BY ATME RECORDS. THESE ELEVEN COMPOSITIONS PLUNGE LISTENERS INTO LA HERIDA'S EXPERIMENTAL WORLD AND A TRANCE ACROSS ACOUSTIC SOUND AND SONIC TEXTURES. FROM THEIR STUDIO IN BERLIN, THE PRODUCERS SPEAK ABOUT THEIR MAIN INSPIRATIONS, THE PLACE OF THE FIELD RECORDING IN THEIR WORK AND THEIR VISION OF CONCRETE MUSIC AMONGST OTHERS.

Could you describe your sound?

Abrasive, spasmodic, visceral.

How long did you need to produce your album "Dead In Devil's Paradise"?

It was a long journey that began with some ideas for the set-up, which worked for some tracks, but then circumstances forced us to downsize our workspace and take a different approach to composition. We had a lot to say and many ways to say it. It wasn't easy to filter and compose a constellation that encompassed all these phases. For about two years, without ever stopping, sometimes crawling on all fours in the mud, other times carefully measuring each step as if walking on quicksand, "Dead in Devil's Paradise" came to life.

Your main inspirations?

The forgotten, the anathema of the past that returns, the endless cycles and the marks burned into the skin, the knives and the low-ceiling basements, the difficulty of life in contemporary society, the inadequacy, the impossibility of breathing polluted air, the gray of concrete and the smell of damp, the post-folk of the binary digital era, the drone, experimental, and improv scene, the noise that is in each of our minds, the ancestral call of drums, the sound pressure that awakens you from your torpor, the post club moment, the pulsations that make you vibrate as you descend underground and stop right before opening that door in front of you.

What kind of materials did you use?

Everyday life objects were used on the drums. Sub frequencies were freezed and played out on massive amplifiers. The crudity of analog circuits as well as all the extracted minerals of exploited lands needed to produce a computer logic board were used on this album. Field recordings from Greek Islands as well as from Berlin's streets blurred the confines of this album. Programmed flutes and heavily post produced vocals bled with aggressive sound design and granulators.

What part does the field recording take in your work?

The field recordings are few but very significant. Through them an act of contextualisation and decontextualisation was played. The aim was to create depth and width, to merge scenarios, bounding realities that can also be very distant in space and time to one another and to layer debris as it is for the soil we step on every day.

In the last track "La Curandera", what does the singer say?

The truth.

What effects are you looking to have on the listener?

This album is undoubtedly the result of a complex and intense period of social tensions in contemporary society. Moments of brutal (sonic) violence and walls of sound, alternated with moments of great sweetness and, in some ways, romanticism are there to impact the emotions of the listeners to disturb and maybe also disrupt them, but also to reconnect them with the present, to take them hand in hand far away on a journey that nobody knows where it leads.

"The crudity of analog circuits as well as all the extracted minerals of exploited lands needed to produce a computer logic board were used on this album."

Do your productions reflect the need to refocus on what is essential and escape the frenzy of our society? Is there any political sense?

Politics today often appears as a matter of shifting perspectives, a relative discourse shaped by how it is presented to us. Our intention was to construct a continuous, wave-like movement between tension and release. If this oscillation of sensations and recollections can spark questions or invite reflection, then in that very act, it becomes political.

What role did your collaborators play in shaping the album?

La Herida, in its most fluid form, is made up of many ideas, numerous perspectives, and many people who, through their voices and their practice, have shaped this project. Knife sharpeners, photographers, hand-clappers, enchanted voices, astral flutes, and places of worship in which to record and listen. These arts and crafts merged together to give life to this first work.

Your definition of concrete music?

In the academic sense, it's a collection of natural sounds reorganized according to an unconventional order that shuffles the cards, giving a different meaning to what seemed to be framed within a certain aesthetic. In some ways, this technique, which originated in France, has influenced many contemporary composers who can be grouped under the broad concept of "electronic music." Certainly, that step was so important that references to that competitive style and those techniques are present in much of contemporary experimental music. Including this album.

How have you been approached by the labels Arsenic Solaris and ATME Records?

The esoteric and occult aesthetic of Arsenic Solaris label seemed to be in perfect resonance with the album. AS took on the task of handcrafting this album in 150 LTD CDs, and for that we are grateful! The lichen label ATME Records served as a disseminator of seeds in the digital wind, spreading the album to reach the listeners worldwide, but avoiding exploitative platforms.

What does the cover represent?

It represents the fragility and vulnerabilities, as well as the strength and resilience of the album. A dream-like scenario that is at the same time carved in our ancestral memories and coming from what we experience with our very eyes in that exact moment.

La Herida in 3 words?

« Que no cierra ».

If you could teleport yourself for a few hours...where would it be ?

In the jungle, barefoot, sweating and breathing water, while distant echoes gradually draw nearer.

"ATME Records served as a disseminator of seeds in the digital wind, spreading the album to reach the listeners worldwide, but avoiding exploitative platforms."







CLÉMENT, AKA ZAJAZZA, FLIES UNDER THE RADAR OF THE FRENCH PRESS, YET HE'S ONE OF THE COUNTRY'S MOST CREATIVE BEATMAKERS-TABLIST. IN 2009, HE MOVED TO NEW YORK TO FULLY EMBRACE HIS PASSION FOR HIP-HOP. HE STUDIED AT THE SCRATCH ACADEMY AND ATTENDED FREESTYLE MONDAYS, WHERE HE MET SOME OF THE MC'S TALENT. INFLUENCED BY THIS JAM SESSION, UPON RETURNING TO LYON IN 2011, HE LAUNCHED MUSICAL PUZZLE. HE REGULARLY RETURNS TO THE USA, FOLLOWED BY A STAY IN THE MIDDLE EAST AND RECURRING TRIPS TO BRAZIL, ALLOWING HIM TO ASSEMBLE A UNIQUE LINEUP COMPARED TO HIS FRENCH COUNTERPARTS. THIS HAS RESULTED IN SEVERAL 7-INCH AND DIGITAL RELEASES, INCLUDING THE FLAMBOYANT ALBUM "UNCLE HAYWOOD & LUCIEN" IN 2015. HIS ADVENTUROUS SPIRIT LED HIM TO FORM THE TRIO SAMPLING IS BEAUTIFUL IN 2022, WHO ARE CURRENTLY PERFORMING THEIR LP "CAPTURE" LIVE. LET'S TAKE A LOOK BACK AT AN ATYPICAL JOURNEY FULL OF SURPRISES.

ZA JAZ ZA

The Thing - New York, 2019

Welcome, a drink of...?

Hello! Thank you for the invitation! I'd love a small caipirinha to warm things up with this rainy weather in Lyon these days!

What kind of environment did you grow up in? Did you have vinyl records at home?

I grew up in Vienne, in Isère-France, in a very nature-oriented and musical environment. I'm the third and youngest in my family. Music was mainly present through my mother, who is a music teacher in music schools. My parents were and still are quite into classical music. I was surrounded by it from a young age, and what particularly struck me were the works of Tchaïkovsky, like "Casse Noisette", which I still find incredibly stylish regardless of its age. Yes, there were quite a few vinyl records at home. As a child, I was obsessed with the records of Les Frères Jacques, who also worked with Gainsbourg, among others... and it's actually one of the first records I sampled. As a teenager, between 1995 and 1998, I was lucky enough to accompany my mother several times to the CFMI in Lyon, which had a studio that operated entirely with magnetic tape. I had a bit of an aversion to music theory. At the time, I felt drawn to the geeky side of music with machines, tapes...

What sparked your interest in creating music and sampling, and what equipment did you start with?

As a teenager, around 14 or 15, I watched my mother use Nuendo or Cubase software to record her flute parts on a basic PC we had at home. I was already a huge fan of hip-hop; we swapped cassettes with our friends. It ranged from US rap to French rap, and I had a growing desire to make my own instrumentals. I started out on my own by sampling CDs from home, using the PC's built-in sound recorder. I'd figured out a way to copy and paste the loops I made. It wasn't too bad considering the options this little program offered, but sometimes it didn't sound deep enough; it was very rudimentary! Then I got my hands on a Yamaha PSR 1000 keyboard that my mother used in her lessons. And that's how I was able to create my first rhythmic programs. Around the age of 18, I started using a fairly simple program called Cool Edit, which allowed me to do things a bit heavy. It's Thanks to the people I met that I was able to discover new tips and tricks, get cracked software and launch my own project. Now, I work almost exclusively with hardware, including an MPC, an Ensoniq, and an EMU.

Why and when did you choose the stage name Zajazza?

Around 18, a friend and I bought a pair of Numark turntables and a mixer. Every week we'd take the equipment to each other's places. But pretty quickly, my friend got discouraged, and I ended up with the equipment full-time.

After many weeks of struggling, I managed my first beat matching; I remember it like it was yesterday... and little by little, with VHS tutorial tapes and meetups with other DJs, we learned new scratching and pass-pass trick. I made my first mixtapes and did my first show under the stage name DJ Clemenza, a reference to a character in the film "The Godfather." A lot of my friends used the nickname "Za" to call me, so in 2007, when I wanted to release my first beat tape, I decided to combine that with the word jazz. That's how this very personal nickname came about, and I wasn't aware at the time that it would be hard for several people to pronounce (laughs).

Can you tell us about your affection for Brazil?

I was lucky enough to discover the country in 2003, and I fell in love with the culture, the language, and the music. I did everything I could to experience living there, and a few years later, I found a translation job there, which allowed me to go record digging every weekend in the streets of Porto Alegre. It was during this time that I also met my wife in southern Brazil. So, since then, I've felt a bit like a Brazilian by adoption. I hope to be able to tour there with my band someday, who knows?

In recent years, it seems that US rap has developed a growing fascination with samples from Brazil. It's a rich musical landscape that was actually sampled relatively little during rap's golden age...

So, I think I'm a bit out of touch with what's happening right now because I'm really into the new jazz scene. But when it comes to Brazil, a few years ago, there was J Dilla, of course, who did an incredible job with The Pharcyde on the track "Runnin'," which sampled "Saudade Vem Correndo" by Stan Getz and Luiz Bonfá. Jurassic 5 also had Brazilian vibes, thanks to DJ Numark and Cut Chemist, who also sampled Brazilian music on their solo projects. In France, there was a segment that really stuck with me during the C2C routine at DMC in 2005. It was a beautiful nod to Samba. It doesn't surprise me that it's making a strong comeback because Brazilian music is incredibly rich in terms of harmonies, melodies, and rhythms!

In 2009, you moved to NYC. Did you have a specific goal, and was it your first time there?

Yes, indeed, I moved to New York to try and work in the hip-hop scene. It was my second time in the city; I'd already been there briefly in 2005. This time, I was planning to settle down. I had a few contacts with artists through Myspace. But ultimately, very few of them actually lived in New York City. I quickly enrolled at the Scratch Academy because it gave me access to a small studio there. It also allowed me to meet hip-hop DJs, like the Executioners, Q Bert when he was in town, and other legends of the time, it was pretty wild. My goal was to start working with rappers there, so I went to all the open mics and concerts in the city.



Zajazza home studio in New York (2008)



Zajazza home studio in Lyon (2012) / Photo Dj P

That's how I discovered the Freestyle Mondays night organized by Illspokinn. I was there every Monday; there were Mc battles with live musicians on stage. The vibe was amazing, and the level of skill was insane. One day, I printed out burned CDs with about fifteen instrumentals and a small business card, and I gave them to all the rappers who had impressed me during those battles. The next day, to my surprise, the phone didn't stop ringing. That's how I started producing for Rabbi Darkside, Illspokinn, Farbeon, Hired Gun...

After that, you released your first single, and I think you even participated in jams in NYC in 2010?

After I released this beat tape, Rabbi Darkside started inviting me to gigs. We released the single "State of the Union" digitally and on CD with a nice release party in Midtown Manhattan. This allowed me to make a name for myself in New York as a beatmaker and DJ. That's how I started getting invited to record and perform on stage in New York and the surrounding areas. In addition, I was at the Scratch Academy every day to practice, and I was starting to develop a decent level of turntablism.

In 2011 you released your first self-produced record. Why a 7-inch single, and can you tell us the story behind "A Falador Passa Mal" and "Visas"?

After the release of the single "State of the Union" with Rabbi Darkside, we organized a tour in Brazil, also featuring the rapper Hired Gun. We played shows for two weeks in southern Brazil, and at the same time, we created the album "Skillz to Take Brazil" with several Brazilian features. Then we sent it to the New York independent label Say Word, and it was released quite quickly with a great release party at the Bowery Poetry club in NYC. To celebrate, we released a 7-inch single with two tracks, "A Falador Passa Mal" and "Visas." As a side note, the instrumental track "A Falador Passa Mal" was used by Canal+ (French famous TV channel - editor's note) as the pre-match music for the 2014 World Cup in Brazil! It's funny, considering the handcrafted way we created this album. And "Visas," one of the singles from our album, contains a sample of Serge Reggiani; I need to find the original... I had a bad habit of not writing down the samples I used back then.

In 2014, you followed up with "Mafia Cubana" and "El Viaje." There's an evolution in your production style, and this time there are Cuban influences, and there's also a comic...

Yes, after my New York and Brazilian adventures, I came back to France penniless, but with my head full of inspiration. I still managed to join my American friends on their European tours, a real stroke of luck for me, as I didn't have much live show experience.

In Lyon, I launched the Musical Puzzle evenings, heavily inspired by what I experience in New York, and I quickly made a great group of artist friends. That's how I met the people behind Original Watts, a publisher that specialized in large-format reissues of graphic comic-novels - this company later released records and became Watts Records, a record store in Lyon. They then asked me to create the soundtrack, a two-track 7-inch single, for the comic "Perico" by Régis Hautière and Philippe Berthet. The story takes us from Cuba in 1958, a few months before the Cuban Revolution, to Miami and Hollywood. It really inspired me, and I went for a Latin funk and hip-hop vibe, using an MPC 2000 XL for all the programming and musicians on the bass and keyboards. The sold-out vinyl was included with the comic, which was pretty cool.

After six years of work, you're releasing "Uncle Haywood & Lucien." Is it through Core Rhythm that you connected with so many MCs who don't often come to France, like Homeboy Sandman, Breez Evaflowin, Eagle Nebula, Tah Phrum Duh Bush, Grand-Phee, and Creature? And did you was with them in recording studio session?

Oh yes, even if I don't get heavy distribution deal, this album is one of my proudest achievements. I came back to France in 2010, and since then I've maintained a lot of connections with New York artists. I went there two or three times a year to play shows and also to record new tracks. I knew some of the artists from the Freestyle Mondays era, but for this album, yes it was mainly contacts through Core Rhythm. We recorded them over a week in a studio in Brooklyn. It was really something powerful, I had invited my cousin during this session, there must be some footage shot with an old cam.

Then you're inviting French musicians: Alix Laran (trumpet, Antichambre), Clément Lescure (keyboards, Groov'eat), Guillaume Chambrion (bass, Za Dirty Jazz Gang), JB (saxophone, Abyssinie Club), and Paule Dubrigny and Cha (backing vocals). Can you explain us, and what's DJ P's involvement?

Yes, they're really close friends! I started the Musical Puzzle parties when I came back from New York in 2010/2011, and I immediately connected with the Lyon music and hip-hop scenes. Even back then, I wanted to incorporate as many instruments as possible into my productions to really bring them to the next level make it more vibrant. For example, for the bass lines, I never just copy/paste; we play the whole track for the recording, with very little editing in the end. DJ P is a long time friend of mine, and one of the best studio scratch-tablist. He's featured on three tracks for his scratching skills.

How and why did you decide to work with Kevin Augsburg on the mix of "Uncle Haywood & Lucien"?

Kevin Augsburg, based in Brooklyn, is the engineer for the artists I knew in New York. He really knows hip-hop mixing in the sense that he's incredibly good at balancing samples, drums, and so on. It was quite natural to work with him on the mix, knowing that he had already mixed the album "Skillz to Take Brazil" a few years earlier. For mastering, I very often ask to Blanka based in France, who does excellent work and with whom I also have a great relationship. I was alone for promote it and this album did not buzz much. I had some very promising leads with quite a few record labels, but Core Rhythm had some personal issues when it came time to finish the album, and he had other priorities. For my part, I didn't have enough contacts and experience to properly release it. That's why the project was only released digitally with very little media coverage. In hindsight, we should have delayed the release, to do things properly... but hey, it's one of those experiences that shapes you for the future. I'm still glad it's out there; it's a really great memory to have gone through all that with this team. We did release a single from the album on 7-inch vinyl, "It's Not Fair," a track that goes down well on the dance floor. Then I went back to New York because, at the same time, I was working on Illspokinn's album. We released the album "Vagabond Road" together, on vinyl.

So, at that point, were you more listened to across the Atlantic than in France?

Oh yeah, I think so. I don't know if I'm well-known or recognized by the public, but ultimately I was good at serving a project. US rappers would spread the word to have me on their albums or on tour, which is how I often ended up on European or French tours with Illspokinn and Rabbi Darkside. It's true that even though I lived in Lyon, I worked almost exclusively with those artists.

In 2019 you released another 7-inch. Did you compose and play all the instruments yourself? And can you tell us about your meeting with Maddy Butcher, the singer and DJ from Birmingham?

It was around that time, for relationship reasons, I moved to Dubai. I found a job as a resident DJ at a hotel and toured the Middle East quite a bit, having just won the Middle East DJ Championship. Winning that contest allowed me to meet a lot of people there, including DJ Lobito. He brought DJ Format – UK talent - over, and during that night, I discovered the soul singer Maddy Butcher, who impressed me with her voice and energy! I called my friend Fraser, the guitarist from Musical Puzzle, and we worked on two tracks together. I handled all the rhythm programming and arrangement, with Fraser on bass and guitar. It was released as a 7-inch, once again with Original Watts.

That same year you released "Sweet Soul," a song in Creole with Olivya! A superb exercise! Have you also traveled to the Caribbean?

Oh, thank you! And no, unfortunately, I've never been to the Caribbean! Olivya is a friend who works in the excellent group Dowdelin. I've always loved her energy and her voice. It must be the song I composed the fastest. The idea probably came to me in 15 minutes... It's also the first time I recorded my friend Yacha Berdah for the trumpet solo. This was just the beginning, as he would later become a member of my band Sampling is Beautiful. As a side note, a well-known French cheese brand contacted me to use this track for their TV commercial. In a bit of a rush, I had to get it published by JFX, as I didn't have any contractual knowledge at the time.

Starting in 2021, you've been using the name Sampling is Beautiful to release new tracks, mostly in digital format. Why is that?

The real beginning of Sampling is Beautiful dates back to 2017. I was returning from a DJ gig in Dubai in June, just before the Jazz à Vienne festival. I challenged myself to make a video every day, sampling an artist who performs there. It was purely for fun! But I saw that the videos were getting quite a bit of views and appreciate from the artists themselves. So, in September, we teamed up with video director Paul Bourdrel for a series of 20 episodes that took us on a journey between Cape Verde, various parts of France, and even New York for a short-documentary, something like: "Sampling the Big Apple." At the end of each video, we often featured a new track, and sometimes we released it digitally. It was in 2021-2022 that I launched the band of the same name.

You're always between NYC and Brazil, do you have any record-digging stories, and I think you're just discovering 5Pointz?

Yes, indeed, especially Brazil these past few years. I shot an episode of Sampling is Beautiful in several record stores in Curitiba, and I just got back from Rio de Janeiro. I try to go every year. I have a good collection of great Brazilian records; they're things I've found over time. One anecdote: a few months ago, I got a call from the Lyon Opera House, which was desperately looking for the original vinyl of Milton Nascimento's "Clube da Esquina." There was a press conference before a concert, and the artist wanted to talk about this record. Pretty quickly, people suggested they call me, and they were right. So I went to the opera house and lent them the record; it was funny. Regarding 5Pointz, I already knew about it thanks to my friend Rabbi Darkside, aka Sam Sellers. He took me there several times in the 2010s; it was a super impressive site! It reminds me of a place in São Paulo called Beco Do Batman, which I recommend to anyone visiting the city!

And the 5Pointz team welcomed us with open arms during our filming of the documentary "On Sampling the Big Apple," in which we spend quite a bit of time with Meres One, who's like the guardian of the temple.

From 2023 onwards, your production process reached another level. Do you mix your tracks yourself?

In 2022, I created the trio Sampling is Beautiful with Japhet Boristhène on drums, Yacha Berdah on trumpet and bass, and myself on samplers, keyboards, and turntable. I started seriously learning to record instruments and, naturally, to mix-edit them. I spent a lot of time to learn in studio sessions, and since then I've been experimenting with my own skill. I had the opportunity to work with some guys from the French Touch scene on the album "Fluoretro / Amont Aval," on which I co-composed. This project was mixed by Vincent Taurelle (Justice, Air...) and mastered by Chab (Daft Punk...). During the sessions, I was fully immersed in learning as much as possible. I use a somewhat old-school approach, working almost exclusively with hardware for samplers and effects.

In 2024, you followed up with the three-track EP "Avant Première," then the LP "Capture" in 2025. Is it the same crew and way of working?

Yes, these are our first recordings before the album "Capture" released in 2025. Some of the drum tracks were even recorded in my living room. On this project, we have total freedom between hip-hop and jazz fusion, with the rule of always starting from an sample. The samples include film scores, Brazilian vibes, contemporary jazz, and so on. In terms of texture, we also experiment a lot. We really try to get a particular sound in our takes. On the album "Capture," we invite a lot of musicians; we become a collective, with excellent artists from the Lyon scene. We also invite the Australian rapper Nelson Dialect, the UK rapper Horrox, and Sam Sellers from New York. We released this album on vinyl, which is great because we were able to do a good tour with it.

Does scratching seem to be a factor, how do the studio sessions with the musicians go?

For each recording, I try to have none edits. So, for example, for a brass section, we'll do a few recordings and choose the best one, but I don't make cut and paste or edit. This is intentional, to keep the feeling of a live performance, especially for the album. Even for the drums, I might be tempted to loop them, but I keep everything, that way I preserve all the dynamics and even some of the mistakes. It gives a lot of vibe and charm to the final track. Yes, lately I've been really focused on working on my keyboard skills, both in terms of harmony and playing. And that's become more important than scratching. But I did some cut, I looking for the right balance.



And live, is it the same as in the studio or not?

During live, it's more deeper because we sample our parts live. Yacha uses a looper to sample his bass and then his horns, and I do the same with my machines. So the songs are never the same, with a lot of risk-taking and interaction with the audience. We are really happy with this project; we got to play at the Bataclan last November and about twenty other dates this year.

You're still self-producing, is that a choice?

It depends on the project. Fluoretro's album was released by Z-Productions, my albums with Rabbi Darkside by Say Word. For Sampling is Beautiful, it's completely independent, since we only work with samples, and some labels don't want to take risks. But we manage it pretty well, precisely because we have control over our recordings, and we also have Strato Music, a great booking agent, and Pusher Distribution is well established too. So it's a bit like we're our own label.

Last year you re-released "Uncle Haywood & Lucien," is it a special edition and what are your three favorite tracks?

Yes, that's right, we're celebrating the 10th anniversary of this album! It's been re-released exactly as it was, but since it wasn't released at the time, it deserved a special reissue and a celebration! I don't listen to many of the projects I've released. But this album has a special place in my heart. As for my top three, I'd say "Old Man Rhythm" with Breez Evahflowin. This guy has a unique style, an raw creative songwriting ability. I'd also include "Grown Folk Biz" featuring Homeboy Sandman and Eagle Nebula. We're so happy to have had these talented artists with us. Homeboy Sandman was killing it back then on the Stones Throw label. I still remember the recording session; the studio was on fire. And finally, "Long Days Journey." I'm quite happy with my production and the overall sound, a Miles Davis sample that I distort with a filter. Except for the final mix, this entire album was produced without a computer. Everything was done with samplers and analog instruments. At the time, I was living in a small studio in Lyon, and my equipment took up well over half the room.

Do you want to convey a message through your music?

The first message is to break down the rules and barriers between styles. For me, everything we share is about emotion, and that's why we can express ourselves through different tempos and instruments, each belonging to a particular style. I like to flit between styles, mixing them without worrying too much about the final label. And I try to share a lot of passion and optimism in my creations, especially in the current global climate. If creating can help us to escape, that's something that's particularly important to me.

You have a love for cinema, and you also put a lot of care into your videos. A few words about your favorites, I'm thinking in particular of "Obey"?

"Obey" is one of the music videos from the album "Uncle Haywood and Lucien." This video was directed by François Peyranne, an excellent filmaker and photographer. The plan was to film in the streets of Barcelona, but we didn't have the legal permits. So we went to film in the Spanish desert, and all the credit goes to him; he found a great team for this occasion. We did get stopped by the police at the end of shooting, but without any major incident. It's true that I love the big screen, cinema, with a particular love for the films of Denis Villeneuve. For me, he's kind of the ultimate master when it comes to directing and film grain. All his films inspire me a lot musically. It's not uncommon for me to compose something while thinking about scenes from his films. And I am lucky to work with Paul Bourdrel with whom we make a lot of clips and audiovisual projects, we have the same passion for grain and the message somewhat hidden through the image or sound.

You're also a video game fan, are you inspired by video game music?

Well, I'm mostly a newcomer to the world of video games (laughs). One day, I stumbled upon a video of "Assassin's Creed Origins," and I was instantly hooked. I bought a PlayStation and the game. I haven't played a ton of games yet, but this one, in terms of music, is absolutely insane. I'd love to know how they came up with the music textures. The same goes for "Red Dead Redemption" or "The Last of Us," where the music and sound design are truly immersive.

What are you planning for 2026?

I have quite a few live shows with Sampling is Beautiful in France, including a great surprise in June. We have to wait a bit before announcing the date! We're going to release a sample pack soon. I'm working on it right now; I've sampled the musicians and I'm editing through several different machines. There will be options for drums, bass, etc. And I'm also launching a duo with multi-instrumentalist Amin Al Aiedy on oud, ney, and double bass. We're launching an oriental sampling duo. We have a video coming out soon, and I can't wait to share it. I'm on keyboards and sampler for this release. I've also just moved into a new music studio in Villeurbanne, and I'm going to start working as a mixer/engineer for some bands.

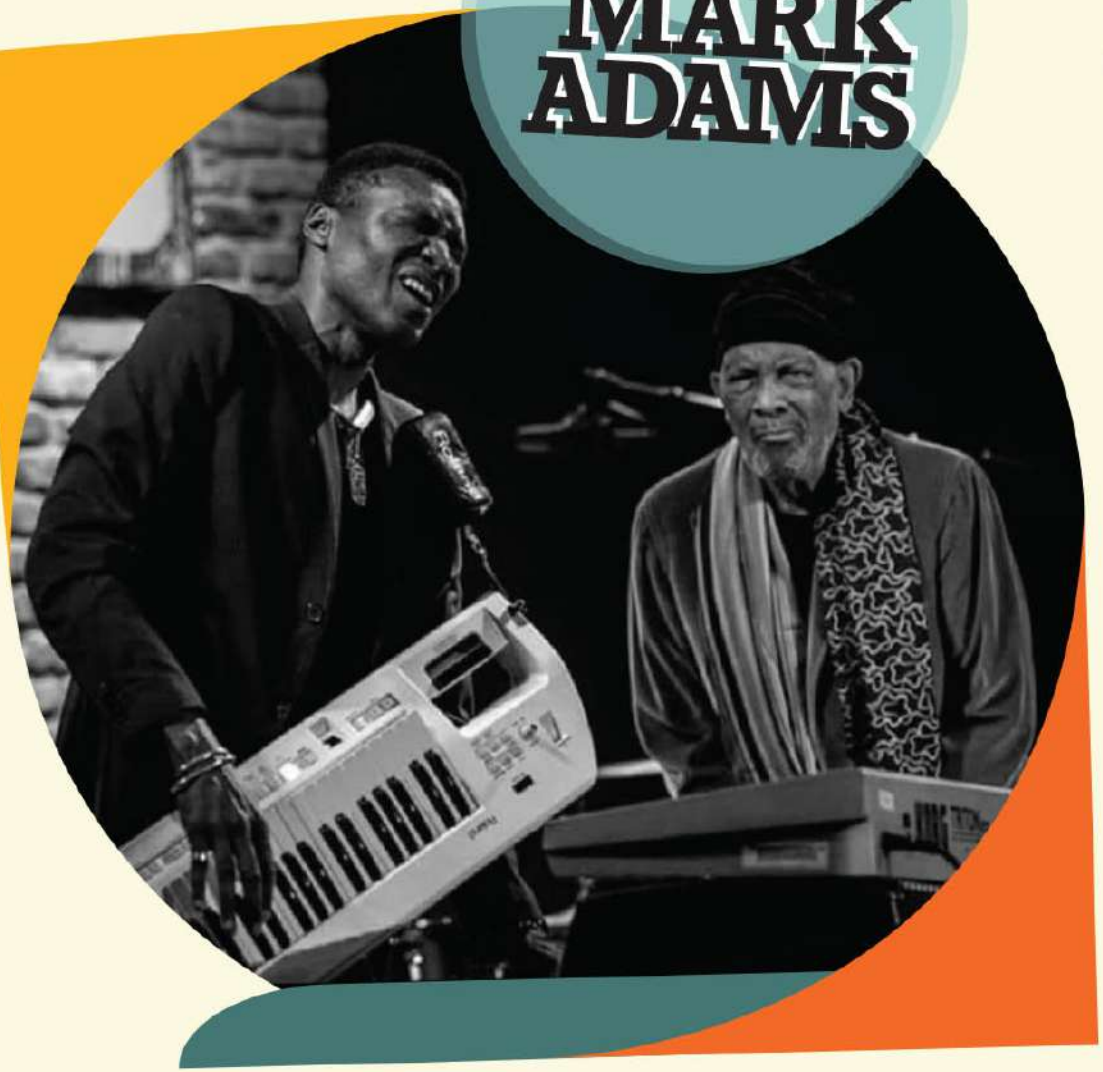
Finally, what's your motto, your saying?

Regarding art, and these can be applied to everyday life, I have two mottos that are now part of my daily routine. The first is that you have to enjoy the journey. Sometimes, we set ourselves a goal, like making an album or something else. But most of the time we have no idea if the project will be successful, well-received, or anything like that. As long as the journey is enriching, engaging, or exciting, that's all that interests me! And the second is a phrase from my friend Illspokinn: "My favorite artists are my friends." It says a lot about thinking the grass is always greener on the other side. All over the world, the local scene still struggles to gain respect from its own city, even though on every street corner there are people who are killing it or who have something worth sharing. I'm a fan of the people I work with, and they reciprocate that feeling.

“For Sampling is Beautiful, it's completely independent, since we only work with samples, and some labels don't want to take risks.”



MARK ADAMS



THE GENESIS OF THIS PROJECT BEGAN IN 2012, WHEN DAVID SCHWARTZ, MUSICIAN AND HEAD OF DOWN JAZZ RECORDS, WITNESSED MARK ADAMS'S INCREDIBLE VIRTUOSITY IN PLAYING TWO KEYBOARDS SIMULTANEOUSLY DURING CONCERTS FOR THE LEGENDARY ROY AYERS. FROM THIS ENCOUNTER IN NEW YORK, MARK BECAME DAVID'S MENTOR, INTRODUCING HIM TO HIS FELLOW MUSICIANS. THIS LED TO RECORDING SESSIONS AND THE ALBUM "THIS IS NEO-SOUL." MEANWHILE, IN MARCH 2025, ROY AYERS PASSED AWAY AND THIS ALBUM BECAME A POSTHUMOUS TRIBUTE TO THE LEGENDARY VIBRAPHONIST. SINCE THEN, MARK ADAMS AND DAVID SCHWARTZ HAVE SHARED THEIR PASSION FOR GOSPEL, JAZZ, FUNK, HIP-HOP, AND ELECTRONIC MUSIC, AIMING TO PERPETUATE THE ART OF IMPROVISATION OF THE GODFATHER OF NEO-SOUL. AN INTERVIEW WITH MARK ADAMS PROVIDES AN OPPORTUNITY TO DISCUSS HIS MENTOR-STUDENT RELATIONSHIP AND LATER HIS ROLE AS ROY AYERS' MUSICAL DIRECTOR, SHEDDING LIGHT ON THIS NEW ARTISTIC DIRECTION.

Welcome, a glass of...

A nice Grenache wine or Pino Grigio.

What was the song you listened to yesterday?

"That's You" by Lucky Daye.

In what environment did you grow up and did you have vinyl records at home? Was the piano your first instrument?

I grew up in Baltimore and my family moved to New York when I turned 12. Yes, piano is my first instrument. My mother played piano and taught me when I was about 7 years old, & my dad was a musician on Broadway. I then started studying with private teachers. I later studied with Mike Longo, Jaki Byard and Kenny Barron during my teenage years. I have a Bachelor's degree in Music Performance and a Master's degree in Music Performance, City College, NY and Master's from Queens College, NY.

From what year did you begin collaborating with Roy Ayers? You must have an unforgettable memory of your first meeting…

I graduated May '91 and I was on the road performing with him on July '91. Before that, I auditioned at a studio in Manhattan. I was ready to play for Ayers, but the audition never happened because he didn't show up. It was his manager, David Baldwin, James Baldwin's brother, who approved it. Days later, I was on stage at Fort Worth's Caravan of Dreams. I had never played at a jazz venue so large; I was playing with a superstar in his prime and I was just in awe of it. Midway through the set, Ayers stood behind him and barked : "Play the fucking keyboards... you're playing like you scared of the keyboard. They ain't gonna bite you". Ultimately, this first tense encounter marked the beginning of a friendship that lasted for decades.

On stage and on tour with Ubiquity, how do you describe him? Great musicians are often very strict… Even today, most jazz celebrities don't receive the same treatment as pop or rap stars.

Roy was always very positive, his criticism was constructive. Roy would say: "Develop your solos. Listen to Red Garland- practice actively soloing", which made me think while playing. Roy Ayers was an amazing musician and an amazing person. Every show was memorable with Roy. We used to play at Ronnie Scott's in London for 3 weeks, twice a year, 2 shows a night and sold out. It was just an incredible experience. Roy Ayers was so much fun on the road. Roy and I played chess together all the time. Roy received celebrity treatment every where he went. Roy was modest and down to earth. Touring with Roy was so much fun. I loved hearing him share stories with me about other musicians and his early years in the business.

Roy Ayers has taught you a lot, did the student surpass the master?

I learned so much about music from Roy. He was a master improviser and he taught me so much about improvising.

"Develop your solos. Listen to Red Garland practice actively soloing." Roy Ayers

How did you become his musical director and what was your role?

I became Roy's musical director after Zachary Breaux, who was his former musical director, passed away. Roy recommended me to start playing with him as his musical director. My role was to start songs, end songs, and do various arrangements of Roy's music.

Roy's latest projects were concept albums like: "Roy Ayers / Adrian Younge & Ali Shaheed Muhammad – Jazz Is Dead "; & "No Deconstructs The Music Of Roy Ayers… ». Were you with him during these projects?

Yes, I was with Roy in the studio during those projects. A lot of great musicians and we all composed a lot of great music.

What memories do you have of your concerts in France?

Performing at the New Morning jazz club in Paris was super awesome. Also, performing at the Nice Jazz Festival many times was amazing and I got to meet so many bands. Roy first had to break into the European market and then next year, there were lines around the block for our shows. At one Nice Jazz Festival, we played with Eryka Badu which was fantastic and got to hang out over dinners in Nice.

I believe Ayers passed away in the middle of the album production. How did that affect the album? Is "This is Neo-Soul" a tribute to Roy?

"This is Neo-Soul" is a tribute to Roy. When Roy passed during the production of the album, we were incredibly saddened by his loss but it did not affect the album, because I choose to focus on Roy's spiritual life as opposed to his physical death. Even though it's a dance record, it has load of jazz improv, with a 70's sound.

How did you decide on the extra musicians for "This is Neo-Soul"?

This was a decision made by David Swartz who produced this album. Different musicians bring different flavors to the music. They are all my friends and I've performed with them in different bands over the years. For example, several of the musicians including Bill White, a guitarist, played in my "Soulful night of keys" tour with Lonnie Liston Smith and Brian Jackson. Monte Croft, vibes player, his wife and my late Aunt were best friends. I've known him since I was a kid. Monte also plays guitar & every other instrument and is a professor at Berkley School of Music. Chris DeCarmine, our drummer, was a longtime friend with Kimberly Davis, vocalist with Chic. Luckily, she had a break during touring and we were able to do a vocal session.

Were you inspired by your mentor during production of the album? Can you explain what was going through your mind at the beginning of creative process?

I was definitely inspired by Roy Ayers during the production of this album. David Swartz had a vision of a dance record with upbeat dance songs. I loved the idea. I wrote some of the songs and collaborated with David on some songs and also with my drummer Chris DeCarmine. All sessions flowed really well. We even had local Brooklyn gospel singers. Chris Gilroy is a Grammy audio engineer and he helped pull all this material together. One big collaborative project.

The first time I listened to the album, "Vibrations", "Dre's World" and "Day Dreaming" particularly resonated with me. I know it's a difficult question, but what are your three favorite tracks?

I liked my arrangement of "Sweet Tears", "Talking Walls", and "Open Letter".

Can you explain what makes "This is Neo-Soul" innovative and is it necessary for you to innovate when you compose?

Composing is innovating. Roy Ayers always told me. As a young black musician, you have to continue to innovate. Keep coming up with new ideas. It was a new concept for me. I had never done a dance record before, or a record where there was only one instrumental track, yet there are loads of improvisation on every song.

Roy Ayers has been sampled over 800 times; his music is very present in hip-hop culture. How does hip-hop inspire your music?

I really love hip-hop, but I wouldn't say that I am inspired by hip-hop, because I don't rap. Our new album is being sampled by many creative DJs. I'm sure the hip-hop community will love it.

Have you heard the remixes? Were the DJs given complete creative freedom?

I'm sure the DJ community is going to love the remixes. It's all new for me, and I am enjoying the process. David from Down Jazz who is releasing "This is Neo-Soul", did all the work with the DJs as he has that experience. They were given great creative freedom and I love how the dance tracks turned out. I look forward to them. I think it's going to be amazing. It's all about creativity. There are DJs from all over the world including Jimpster, Kaidi Tatham, Crackazat from Sweden, DJ Spinna, EVM128, Bruk Roger from England, Makez from Amsterdam, Kai Alice from Atlanta, Ralph Sessions from Barcelona and many more.

Do you plan to promote this album live?

Yes, we are booking more performances all over the states and Europe. Our new tour this summer is called " Don't Look Back". This is not a tribute band. This is the band.
The true representatives.

If you had to choose between a keytar or a piano, which would you choose and what brand?

I would choose the piano. A keytar is supplementary. Deep in my ten years with Roy, I played the keytar. We did a show with George Duke in CA, and he played the keytar. He called it "Dukey's Stick". Next time I saw George, I had a keytar with me. Roland is my current brand.

What are the differences between the hands while playing piano and which hand you prefer?

To play piano, you have to be able to play with both hands equally.

You're also an educator, and you recently published a book. How is it possible to learn to play the piano in a day?

I wrote 3 music books. My latest piano method book teaches a student to read music, learn the notes on the piano and hand position. These can be learned in one day. One will not play like me in one day, but can learn the fundamentals of how to play in one day.

What are your top 3 venues for listening to and discovering the new jazz scene in NYC in 2026?

Café Wha, Groove, and Village Underground.

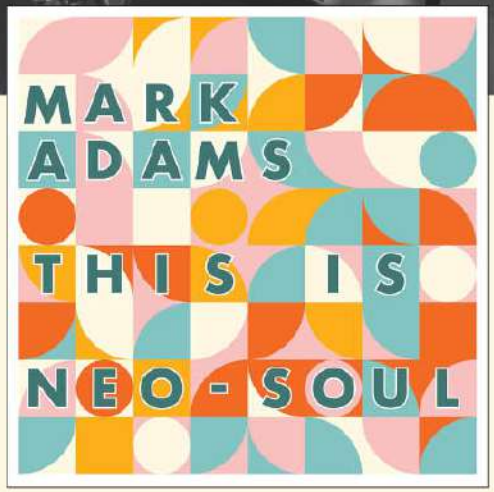
Please name three recent jazz albums that should not be missed.

Listen to the young singer Samara Joy. "Orbits" by Circling Sun, a group from New Zealand, and the complete live recording of John Coltrane in Paris in 1965.

Finally, what is your motto/adage or your guiding principle?

"We are not defined by our circumstances, and there are no limitation as to what we can do out here as long as we don't set any for ourselves or allow others to set any for us, and as we understand our own true reality and work from there knowing that God is the source of our supply and all of our needs are constantly being met because there is a divine surplus".





GIULIA CHIMP

AS A TEENAGER, GIULIA CHIMP BECAME FASCINATED BY HIP-HOP AFTER DISCOVERING THE PAINTING ON THE METAL SHUTTER OF THE LEGENDARY DISFUNZIONI MUSICALIEST RECORD STORE IN ROME IN THE LATE '90S. SHE BECAME A MEMBER OF THE B-GIRL CREW WILDUP. FROM ADULTHOOD ONWARD, SHE HAS REMAINED DEEPLY INVOLVED IN HIP-HOP AND HAS BEEN ACTIVELY PROMOTING THE MOVEMENT BY ORGANIZING EVENTS. ALSO COMMITTED TO PASSING ON KNOWLEDGE AND EDUCATION, IN 2013 SHE DIRECTED "ONE WORLD UNDER A GROOVE," HER FIRST DOCUMENTARY FILM. SHE THEN CO-FOUNDED BABURKA PRODUCTION, AN INDEPENDENT PRODUCTION COMPANY, AND FOR THE PAST SIX YEARS HAS BEEN THE DRIVING FORCE BEHIND THE HIP-HOP CINE FESTIVAL. WE MEET AND INTERVIEW GUILIA, AN ITALIAN HIP-HOP HEAD.

Welcome, a glass of...?

A glass of mango juice, please!

In what environment did you grow up?

I grew up in a family that didn't listen much music. I knew my mother used to go dancing in the '70s, and my father had his vinyls and tapes, but he never played them loud. When I was little, I loved recording music from the TV with a tape recorder... but until MTV arrived, I thought I didn't like music because what my friends listened to was so boring to me.

How did you get involved in hip-hop, and what was the movement like at that time?

Hip-hop found me. Graffiti and music were my first approach. In my neighborhood, San Lorenzo in Rome, there were tags everywhere and a legendary store called Disfunzioni Musicali with a painted shutter that fascinated me. Around 1997/98, when I was 13 or 14, I found a book at Termini Station's bookstore: "La culture hip-hop" by Hugues Bazin. That was the spark; it connected all the points. High school was fundamental because I met five other people like me. We were only six in the whole school, but it was incredible. We started sharing hip-hop adventures, crossing the city to go to Sunday afternoon events for teenagers or whatever hip-hop situation we could find or invent. Back then, you recognized the people with your same passion by how they dressed; you'd literally stop them in the street to grow the network. It wasn't mainstream; it was a pure alternative culture where we did the maximum with the very little we had.

Why did hip-hop give meaning to your life?

Hip-hop is a way of life, a philosophy in everything you do. It's my life! It gave me a structure that I apply to everything I do: you can tell when someone is part of it, by how she/he relates to the world.

Before becoming a film director, you were a B-girl...

I am a B-girl, still active. You never stop dancing, you just evolve the way you do it, just as your life evolves. When I was 18, I practiced 6 hours a day; now I practice a couple of times a week, but I still feel the same passion. My first approach to movie industry was in 2009, thanks to breaking, I was hired in the cast of the dancers of the movie "5 Hours South" that was shot in Italy and a new world opened to me. After this experience, becoming a director was a consequence of my experiences and the necessity to narrate my community to the world and explore it from another perspective. Of course I use to compete, one of my best memories is the first edition of the We B-girls contest that was connected to the Battle of the Year. I competed with B-girl Dany and we made it to the finals... we lost, but for me, it was a victory because of how the public acclaimed our team.

Beyond battles, I did a lot of shows and international projects dedicated to youth and hip-hop. This was a massive training ground for me. It taught me how to work as a peer leader and gave me the organizational skills I use today. That's also why I love teaching and doing workshops with kids. It's about passing on that legacy and vibes. I still do shows and workshops, and of course, I go to dance for the pleasure of dancing in clubs/bars at least once a week.

"We have always been not just B-girls, but also stand-up dancers. Today, the crew has evolved into the WildUp Family, including all genders."

Has WildUp always had the same target and members since its creation?

WildUp was born in 2014, after my first crews Fo Show and Badu Rhythm, to highlight female perspectives in the Roman street dance scene. We have always been not just B-girls, but also stand-up dancers. Except for me, Saiko and Roika, the members changed like life priority does. Today, the crew has evolved into the WildUp Family, including all genders. We mainly live breaking as an educational tool for youths, focusing more on community building rather than the competitive side.



In 2013, you won an award for "One World Under A Groove" a 53-minute documentary. It's a lot of work, it's very long, congrats! How many films have you made before this one, were you alone?

Yes, my first movie. I shot it during an EU Youth in Action project, uniting dancers from the Euro-Mediterranean areas: Tunisia, Morocco, Poland, France and Italy. Since we were people from different countries but all under the flag of hip-hop, I decided to call the documentary "One World Under a Groove", giving a tribute to the George Clinton's song "One Nation Under a Groove". The project was a team effort: Matteo De Angelis (DOP), Bboy Xedo in production, and Paolo Gojo, for the graphics and of course all the people of the Cemea Associations that made the project happen.

"One World Under A Groove" is a film about a battle that you also organized. You don't just make films; you're also active in event organization. Can you tell us about it?

Organizing events was something that I could not avoid. I love this culture so I love to push it, promote it and try to experiment with it and eventually give my contribution to make it grow. I have always organized things because I try to make my part for the community, I started organizing spaces for practice for break dance (because there weren't gym for the winter trainings), going further with break dance events, for example With Shea 99, I was part of the organization of the last three years of Bboy Event that was one of the biggest break dance competition in Italy. I organized concerts like the Shugarhill Gang in Rome, and international projects with hip-hop, dance nights in the clubs, conferences, cultural exchanges, workshops... till today the Hip Hop Cinefest. The thing is that hip-hop can have infinite shapes, it reflects who is doing it. I breath hip-hop 24/7 and I work with art and showbiz in general. I have also a workshop of make-up special effects, props and scenography for films, theater and events.. and everything blends together in a mysterious way.

In "One World Under A Groove", there are musicians playing the music for the cypher, why are the DJs barely visible?

That was the group Funkallisto. They are street musicians from Rome. Since we dance a street dance, the fusion was natural. I wanted to bring the strength of physical instruments into the cypher to have an extra vibe, with musicians that knows the streets. The competition was called Funky Afternoon and was the second edition, In this case, the DJs fundamental but not the only musician, they were the support of the band.

In 2014, you went to shoot the hip-hop scene in Palestine, before the conflict erupted...

2014 was my third time in Palestine, first time in 2004 and in 2005. I am a supporter of the Palestinian cause, and as always, I love to look for the hip-hop prospectives of everything, for example at the University. I did my thesis about how Palestinian Rap could be a nonviolent tool in the conflict. I was already connected to the scene there. The first time I was there, I met the DAM one of the first rap group in Palestine and the year after I brought them to play in Rome in a cultural project of the University La Sapienza. When I shoot the movie, the project I took part was organized by Assopace Palestina, but didn't have an international grant. With the strength of Eleonora Pochi, the organizer of the project that was called Hip-Hop Smash The Wall, we were all involved and I got the chance to make the movie with the support of Tom Siemieniec, that was my DOP that came from France. My goal was to document that story, to reach people that were not so familiar with Palestine issue, but maybe more confident with Hip Hop culture and so they could find an appeal to get deeper in the topic.

In 2022, you presented the film: "Manifesto per l'Antisessismo nel Rap Italiano - WildUp Performance" at the Urban Film Festival in Paris. What was your takeaway from this experience?

The festival was a great experience, to see the work of Francois Gautret and his team was inspiring also for my festival growth, unfortunately, I couldn't participate at the screening of the movie because my father passed away that day. After the first day of the festival, I received a call from my mother, I took the first plane I found and I arrived just in time to say goodbye to him.

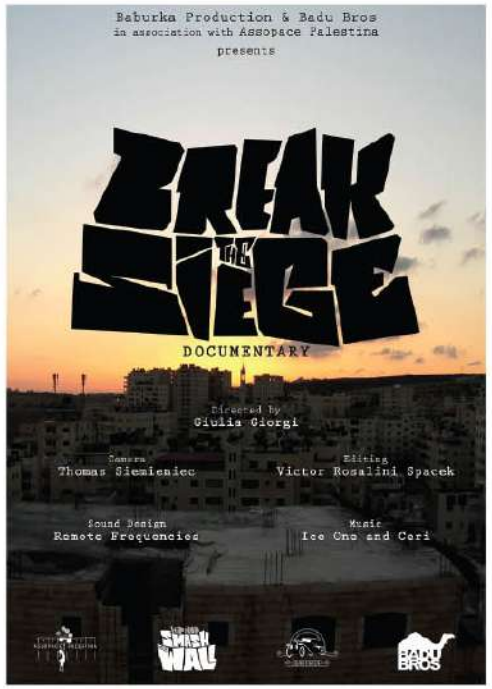
In 2024 you directed the documentary "Remapping Rome - A Hip Hop Story". Why are there more interviews than performances by graffiti artists, Mcees, and dancers?

The push for the project was a presentation of Hip-Hop Rome in the academic side of Hip-Hop al Parque in Colombia, where I was curating with Hip-Hop Cinefest, a cinema proposal with Apollonia an incredible hip-hop activist from Venezuela. I wanted the city to be the protagonist. There are no archive images; instead, we have the protagonists crossing the city. I wanted to show a hip-hop perspective of how Rome is lived and perceived by his hip-hop inhabitants. I took the hip-hop language I grew up with: fisheye, slow motion, drones, to give that necessary "coatto" (gritty/street) touch. I also collaborated with Gafeto, a fantastic director from Costa Rica, for the second camera editing. His experience in music videos was essential to get the right flava and rhythm to complete the visual touch.

Your film, "Sobreviviente," was shot in a studio and features spray paint cans. Can you explain?

Sobreviviente" is an experimental project that combines the raw material of street art, spray paint, with visual art and an ecological message.









It is the Earth, "Pachamama", the film's narrator, who recounts her struggle for survival. Among the street dance/experimental art images, the final composition is a tribute to Théophile Géricault's painting "The Raft of the Medusa" recreated with empty spray cans. This painting has been chosen as a symbolic element of the difficult chance to survive when poor management decisions are made, as in the case of the painting, by the selection of an untrained Captain of the ship that subsequently sank. The spray can itself is not eco-friendly, to make the project, I recycled spray cans from my graffiti writer friends to make the piece and to give it a new life.

Where we can find your movies?

This year 2026 all my movies will be released on the YouTube channel of Baburkaproduction, I'm working to make a proper strategy for that. The decision to go for this divulgation channel after years since the creation of the films, comes from the experience of Hip-Hop Cinefest. Classical distribution doesn't work for our kind of movies, if we don't want to keep it in a closet, and since we did it to make the people aware, to make the people think and to divulgate the culture, the best option is to put it free and accessible on a platform that can be reached by everyone in the world.

Has your creative process evolved over the years, and do you still use the same equipment?

Personally I directed, I don't do the camera, I always work at least with one specialized technician. The equipment change very quickly over the years and for my kind of work, it makes no sense to buy it. It is always better to rent it for the purpose. We started using a 5d with the first works to use, Black Magic Mocket 6k pro and DJI Osmo 3 for the last work, it really depends on the flow of the project choices.

Can you tell us about your experiences with DJs? I believe you've already worked with Miss Vaitea from Milan?

I worked with many DJs, from clubs to break dance events to other kinds of events. In my opinion DJs are the preachers of an event. They heal your soul. Today, the digital revolution has made it harder to find DJs with a recognizable touch-skill. Sometimes, too much technical perfection kills the soul on the dance floor. With Vaitea, unfortunately, I never had the chance to work in person but I support her work from afar. Fun fact: I'm actually learning to DJ now... let's see what the future holds!

What is the importance of vinyl in your life and what music/artists have you been listening to?

Vinyl is really important in my life. I respect the main format. My partner is a DJ Hernia; and he mainly spin vinyl, so, our house is full of incredible and rare gems. I listen to a lot of boom bap of course, in particular from Latin America, even with the new artists. And also reggae, funk, soul, neo-soul, breakbits, Salsa of the 70s, North African fusions, I love to explore and don't get stuck in a genre.

This year marks the 6th edition of the Hip-hop Cine Fest in Roma. Can you explain?

This 6th edition feels like a major milestone because we've seen the festival evolve from a passionate idea into a global reference point for urban storytelling. My goal from the start was to create a professional 'home' for the culture within the cinematic world. When it comes to the films in competition, we don't limit ourselves to one style. We celebrate everything from documentaries that dig into history to experimental video art, fictions, and music videos. The festival has 10€ symbolic of submission fee to support the festival expenses. Since we try to give a wide view of what is happening Hip-Hop wise worldwide, we do approximately 6 months of scouting to get in touch with Hip-Hop filmmakers and make them aware of the festival. The majority of Hip-Hop filmmakers they would not even think they could submit to a film festival because they realize their projects out of the need of narrating the story of their communities. Since we believe that the culture needs to be accessible for everyone, aside from this giant archive project connected to the scouting, we do one month of free movie streaming from a dedicated platform connected to our website that starts 3 weeks before the festival, so all the world can benefit from this unique cultural moment during the year. As for the event itself, it's much more than just a single evening of screenings. We've grown into a full-scale immersive experience. This year at Fusolab, we are taking over 1000 square meters. During the day, it is a hub for activities: you can watch the nominated films in our cinema and explore the Italian Hip-Hop Museum exhibition. Then, as the sun sets, we will move the energy to the rooftop. That's where the community really comes together for the parties and the final award ceremony. It's a 360-degree celebration of the culture. Moreover, we curate other events: film sections like at The Notorious IBE in Netherlands or we do have some festivals' spin-offs, thanks to local organizers that would like to bring the spirit of the festival in their countries like in Costa Rica and Spain.

Passing on knowledge is important to you. How do you envision the future? Are you familiar with the program written by Jrawls for educating through hip-hop in the USA?

Yes, I know about his methodology, I think that is something that, in a parallel way, was developing worldwide. Those few years that I started to collaborate with the European Hip-Hop Studies Network, which is a network of academics and Hip-Hop practitioners that analyze hip-hop and their practice in academia. Moreover, I'm part of Keep it Real, an Italian network that was born to develop connections and projects between Hip-Hop art educators all around the Italy, to share the methodologies in the different contexts and with the different disciplines. The project is part of a three-year analysis project in Italian five cities, in partnership with the respective hometown universities' Sociology departments, to monitor the ducational impact of the hip-hop tools.

> **“Today, the digital revolution has made it harder to find DJs with a recognizable touch-skill.”**

Since your beginnings in the hip-hop movement, is this movement better perceived by Italian institutions and sponsors?

Unfortunately, no. Italy is in a difficult phase with a government that suffocates culture. It's often easier to do things in "guerrilla mode", totally self-produced, than to lose energy with public grants that have zero chance of success. We have to go back to the community and think out of the box to remain sustainable.

What are your top 5 spots in Rome that are worth visiting to experience Hip-Hip scene in 2026?

The first and main event is without a doubt: Back Yard, an amazing event dedicated to Hip Hop that is in Fusolab, a very nice association and super active in the area of Alessandrino. This place is a reference where every Friday there's a hip-hop event for four years now, there is no other place like this. Mainly, there are spot events with no specific reference location. For sure squats are always a place where you can find interesting events like Forte Prenestino, or in Cip Alessandrino. Other places can be Brancaleone and Zoobar.

You also passionate about make-up, do you have other passions?

Hip-hop is the glue that integrates all my passions, from cinema to visual arts. I've always been obsessed with 'creating', whether it's special effects makeup, extreme hairstyling, or sculpting. I love to experiment and study new techniques, and travel is a huge part of that growth. Luckily, I've found a way to weave all these threads together; even if it takes a lot of effort, I've made a living out of it and I continue to push my craft to evolve.

What are your next projects?

I'm working on the feature version of the documentary Remapping Rome. I do have many hours of interviews, working to find archives, digitalize them, and make them suitable for a modern view. For the rest of the day, there is a new wave, I surf and I see where the sea is bringing me.

Finally, what's your motto/adage, your guiding principle?

If there isn't a way, we'll build the road!

RARE WAX BY MISTA-B

A NATIVE OF SAN FRANCISCO, MISTA-B DISCOVERED VINYL CULTURE IN 1993 AND BEGAN DIGGING RECORDS IN 1996. INFLUENCED BY SHORTKUT AND SWIFT ROCK, HE ENTER IN THE INTERNATIONAL TURNTABLIST SCENE. IN THE EARLY 2000S, HE BECAME A MEMBER OF THE COLLECTIVES 4ONEFUNK AND LATER SCRATCHPAD. THEN HE DEVELOPED HIS OWN DJ TRAINING PROGRAM, EVENTUALLY TAKING FULL-TIME AT THE UNIVERSITY STARTING IN 2020.
AS HARDOCRE DIGGER, THE FILIPINO-AMERICAN IS PART OF THE LOVE TALKIN COLLECTIVE, WITH WHICH HE SHARES HIS PASSION FOR JAPANESE MUSIC…
HERE IS HIS BORDERLESS SELECTION!

















5150 Illegally Insane / Ghetto Blues 12 inch (ARRogant Records - 1995)
This is a real 1990s Bay Area underground mob hit that the heads know. Hailing from Marin County in the Bay Area, this track was something that Bay folks would bump if they had bass in their car rolling in a Mustang with triple gold Daytons.

Onra / Nobody Has to Know" 2xLp (All city - 2018)
This is an LP that can be played from start to finish. Onra really stylized the whole Future Funk style before it was hijacked by other dance music scenes. This album really hits because Onra is using his production style with a lot of soul and new jack swing sounds. It is really sonically enjoyable. I imagine rolling at night with the ear buds or out loud in the whip.

Anri / Circuit of Rainbow 7inch (For Life Records - 1989)
Anri really had a late 80s vibe similar to a Janet Jackson or even Paula Abdul with this 7. Circuit of Rainbow is a festive track that you can get down to on a summer day. Groove a-go-go just has that late 80s/90s sound adjacent to the new jack swing / pop music of the time.

Rysuenkei/Hitomitoi / Talio Lp (Victor - 2021)
"Talio" is a modern jazz fusion album with hints of Japanese city pop with superb musicianship. The LP can be played from start to finish that creates a stylish vibe even if you are not ready for it. A good amount of tracks go by fast and feel like a good old recording session jam. Hitomitoi graces your ears on a good amount of tracks that are just an audio delight.

Sharon Cuneta / Sixteen Lp (Sunshine - 1982)
This LP is mostly ballads but the vocals of Sharon Cuneta are just soothing. If you are in your feelings, this is for you. Some personal favorites are "Give me Your Love" to the stepper "Love on Your Mind."

Masta Plann / Bring Dhat Booty 7inch (Universal - 1993)
Much respect to one of the Philippines first hip-hop acts. This 7 just encompasses the rawness of hip-hop from the early 90s from sampling, drum machine loops, and raw scratching. It's really a party jam but a fun classic. It's taken from the eponymous album, also released on cassette.

Premiere / Somethin' About You Remix Ep (Alien Records - 1997)
A trio Pinoy group from the Bay Area did this limited EP release for Japan only. There are remixes for "Something about you" which a lot of Fil-Ams (Filipino Americans) from the 1990s know about. The treats are "We Got It" from the movie "A great white hope" and a cover of "No Diggity" which was released in Japan only.

Ruby Ibarra / Circa 91 Lp (Beatrock Music)
I consider this LP a Fil-Am Hip-Hop Classic and a must have. Ruby just showcases ultimate lyricism in both Tagalog and English effortlessly. You feel every lyric dropped in each track which ranges from identity, belonging, to social and systematic issues. Beats are just raw and "Us" is a modern Fil-Am Hip-Hop classic. Other favorites are "Someday" and "Here" but you can honestly listen to the whole LP without lifting up the needle.



Mme Charlie

Welcome, a glass of?
Espresso Martini

Your first approach to Djing?
A New Year's Eve party in our shared apartment in the 10th arrondissement of Paris. I was mixing on a tiny Traktor controller, facing 2 enormous Klipschorn AK6s.

Your sound in 3 words?
Raw, hypnotic, percussive.

Your maximum BPM?
148Bpm

Top 5 new releases?
- Isabel Soto "Morphosis"
- Chloe Lula "Copperhead"
- Perc "See Yourself"
- Takt "Polarity"
- Rene Wise & Ignez "Anjos"

Top 5 oldies
- Robert Hood "A.M. Track"
- Heiko Laux "Fernweh"
- Planetary Assault Systems "Spell A"
- Percy X "Spy X"
- DVS1 "Running"

If you could talk to an artist...
I would choose Adiel. Her energy behind the decks and the way she builds her world inspire me immensely.

Berlin or Paris?
They go together, like masculine and feminine.

What does vinyl represent?
Physical connection, tension, ritual, patience, warmth.

Your 3 favorite festivals?
Stone Techno, Fusion, Waking Life

If you weren't a DJ, what would you be?
Photographer.

Your motto?
I don't chase, I attract.



Marcus D

Welcome, a glass of?
Water.

Where do you come from?
Seattle, WA USA.

Your top 3 record labels?
I honestly don't like record labels.

Your first approach to beat making?
2005-2006. My friends in school were MCs and they needed beats. I learned piano from a young age, so I figured I could play the Dr. Dre/RZA role and be the designated beatmaker. I learned on a cracked version of Fruity Loops...

Top 5 new releases?
- Kendrick Lamar "GNX"
- Freddie Gibbs "You Only Die Once"
- The Clipse "Let God Sort 'em Out"
- Freddie Gibbs & The Alchemist "Alfredo"
- Bop Alloy "Masters of the Artistry"

Could you define your artistic vision?
I don't think it's my place to define my sound, but my artistic vision has always been honest expression. If it doesn't move me, I can't be passionate about it.. and passionless art is pointless.

Your favorite hardware?
Yamaha CS-60.

If I tell you AI?
Slop.

Your maximum BPM?
180... if it's double-timed.

What kind of music are you obsessed with?
It's all I really listen to these days. Japanese jazz/fusion and wamono.

12 or 7 inch?
12-inch.

What's your favorite adage?
Not really an adage, but... "You only get honest expression when I spit in your ear, that means even when I'm dissing you I'm being sincere" - One Be Lo.



Auja

Welcome, a glass of?
I don't usually drink much alcohol, but I really love a good Jurançon Moelleux.

Your first DJ experience?
I was 17, in 2000. My cousin was a mobile DJ and he introduced me to the craft. But the first real experience where I found myself alone behind the decks was in early 2002 at La Locomotive in Paris...

Your first approach to beat making?
That was in 2005, under my first artist name, DJ Lilly.I started producing my own tracks on Reason, using my mum's old PC...

Top 5 new releases?
- Amand & Capoon "Ouverture (pt. 2)"
- Omar Dahl "In The Shade Of The Moon"
- Sezer Uysal "Ikigai"
- Vanetty "Reunite" (Alex Lowen Remix)
- Jefrey Blake, Jury Spika "On a Yacht"

Top 5 oldies?
- Nathan Fake "The Sky Was Pink" (James Holden remix)
- Delerium "Silence" (Sanctuary Mix)
- Ilo "Rapture" (Deep Dish remix)
- Butch "Reshef"(BNZO Remix)
- Paul Kalkbrenner "Gebrünn Gebrünn"

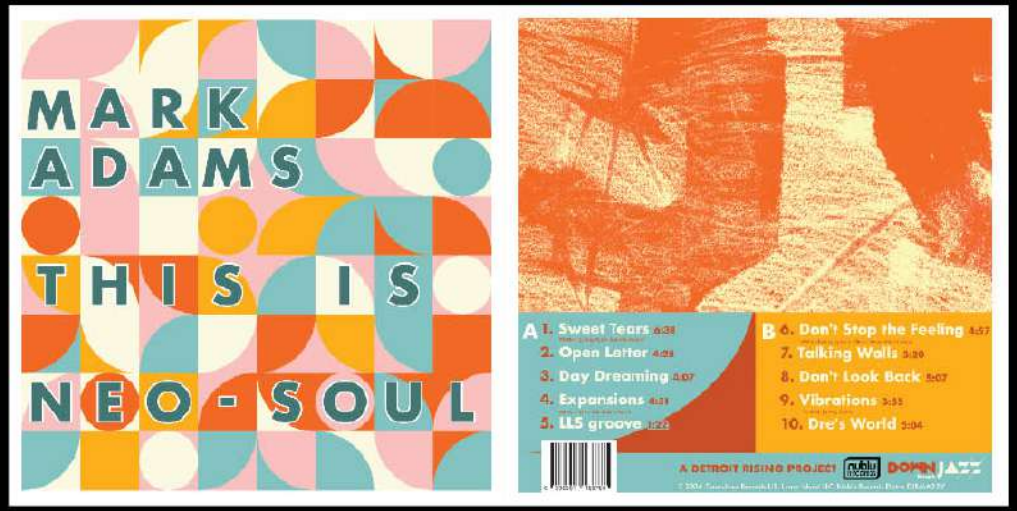
Your maximum BPM?
Most of my sets range between 120 and 130 BPM, depending on the mood.

Your favorite hardware?
My Korg Wavestate MkII

When you are diggin' what's you obsessed with?
Melody, atmosphere, and groove...

Digigroove in 3 words?
Immersive. Collaborative. Experimental. I launched the label in mid-2023 with the idea of combining music with other art forms.

Your favorite quote?
"A journey of a thousand miles begins with a single step." — Lao Tzu



Mark Adams, keyboard wizard & long-time music director of the famous **"Roy Ayers"** band, creates a dreamy album filled with a fusion of **Neo-Soul, Jazz & Gospel**. March 20 Release.

15 master musicians from: Roy Ayers, Chic, Lonnie Liston Smith, Chaka Khan, more. 10 tracks includes an homage to "Sweet Tears", "Vibrations" & "Expansions". **DownJazz.com**

Vinyl, CD, Streaming © 2026

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EXPOSITION

VIDEO GAMES & MUSIC*

LA MUSIQUE DONT VOUS ÊTES LE HÉROS

2 AVRIL
1ER NOVEMBRE
2026

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*JEUX VIDÉO ET MUSIQUE

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