

9TH ANNIVERSARY SPECIAL

star
wax
DJ lifestyle magazine

ENGLISH EDITION



4649WorldWide.com

Damien Carduner Photography x Chicha Moon

How would you react if we told you that from the next issue, you would have to pay to enjoy Star Wax? Or that, even worse, it is too weak like Soundcloud, or that its end is near? In a world crushed by information overload, would you still be ready to believe in a press thought and written by passionate people for passionate people, with a single purpose: introducing the general public to creation, without any frills? Don't worry, this is not the end. Thank god, we are still hungry! Do not hesitate to share your reactions via social networks. Or even better, join us in Paris for the launch events for our second compilation picture disc Star Wax X Posca. On the occasion of this editorial, celebrating the 9th anniversary of this special magazine in english, I would like to be brief and above all, to thank every one-time and regular contributors. Without you, Star Wax wouldn't have been as successful as it is today. From left to right:



Side 1: (...) Julien Vuillet & Piergui, Anne-Claire Gatel, Who's that ?, Julien Douek - eeeuuuh no is a speaker ! Colette Aubert, Vincent Caffiaux, Mjllf, Leiss, François Galiana, Ill Yo', Sebastien Forveille, Vanouchkette, Marion Renaud, Marie Chatard, Aurelio Levisandri, Sidney Vienne, Sophia Vagrant, Damien Baupal, Only Romain knows, Dj Barney, Nicolas Laborderie, Brenda Tran, Kovo Nsondé Miérandi, Marie Prieux, Alexandre Dasilva, Delphine Km, souvenir, Gilles Fournier, Dj Lézard, Nicolas Ossywa & Myst, Philippe Fornaguera.

Side 2: Hervé De Keroullas, Vanessa Coupé, Ness Errahmani, Olivier Roffini, Eyk, hard work time!U know, Editor in chief!Ahahah, Clementine Pelletier, E-Kyoz & L'Essence Du Sillon staff, The speaker, Stimps Kwams, Chris AKA Dj Seep, Natalia Cardona, Winston Smith, Christophe Urbain, Kévin Rufaut, Vincent Barbaud, Doc Krns, Simon Morin, Rodolphe Bouleau, Enya Quémener, Thomy Yas, Muzul, Mrs Wolf, Goldthwait, Marie-Laure Crushi, Antoine Lemoine, The ... ass, Jay does not blushing, Delphine Carreda, Raphaël Barault, (...). **Without forgetting** : Tanguy, Dj Marrttin, Mélik Melik, Krakover brothers, Frankie Numi, José & Benjamin Aubert, Laurent Cachet, Sandou, Arthur Beauvilain, Alice Dufay, Marc Faysse, Ariel Bonux, Felix Sonder, Franck Langel, Gianni Rossi, Guillaume Saintillan, Hannibal Flynt, Jean Saint Jean, Jean-François Wydouw, Joseph Petitpain & Nancy City Friends, Lisa Lamarche, Orlando Ziad, Dj Brans, Yamani Dazi, Cottich San, Yan from Hot box Rec., Benjamin Guérin, Dj Da Oof Man, Gatel family, Juliette Papin, Karlis, Benito Turntable, Dj Kisa, Simon Rubert, Clément Brun, Emilie Brugalet, Clément Lerebours, Juliette Kerboua, Anthony, Laura, Roderick Fortin, Marco from London..... Sorry for those forgotten.

Hot line : 00 33 (0)7 55 43 98 66 (Cost of an unnecessary call). Welcome new readers able to read over 1500 consecutive characters. To be continued (...) A turntable adventure



FESTIVAL D'ARTS NUMÉRIQUES

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10 OCTOBRE numérique

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www.starwaxmag.com HARDY BOUTIQUE

Cap and Sweat-Shirt by Eyk France
Metallic - 24K gold Backpack by Mi-Pac
Gold-white Baroque Skirt by mnguguparis.com
Del Rey Grey Canva Sneakers by toms.fr
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Model : Delphine Lion

L'association Arts Attack!
présente

NÖRDIK IMPAKT

21 → 24 OCTOBRE 2015
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N'TO
SUPERPOZE
CALYX & TEEBEE
feat. LX ONE
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Black Livingston Shirt by obeyclothing.com
Purple Paint & Destroy Tee-shirt by obeyclothing.com
Lakkris Wristband by clairecolin.com
Liberty Gambier Sport Bag by [mi-pac](http://mi-pac.com)
Parrots Leggin by mugugaparis.com

Model : Maridelis Dussoud

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Palm Tee-shirt & Skirt by mrguguparis.com
Baby Queen Pam Socks by stance.com
Vans On Wheelz Rollerskates by flaneurz.com
Lakkris Wristband by clairecolin.com

Photos : Eyk France
Artistics directors : Snik88 & Eyk
Hair style & makeup : Nina Trochu
Model : Maridelis Dussaud
Assistant : Enya Quémener





BERLIN IS NOT ONLY THE PLACE TO BE FOR TECHNO-HOUSE LOVERS, IT'S ALSO THE PLACE TO BE FOR ALL SNEAKER ADDICTS. TWO OF THEM, THE SUGOER BROTHERS, WANT TO PROVE THAT THE OLD WORLD IS NOT DEAD. AFTER ALL, ADIDAS AND PUMA ARE GERMAN. SO IS SOLEBOX STORY!



In 2010 Solemart set up in Paris. The salon has become the European Sneakers Con. Sugoer brothers have contributed to sixty collaborations since 2011 and once again Solebox has maintained its reputation! Hikmet has become Berlin's mascot, a leading figure in the microcosm of footwear.

In July 2014, sneaker freaks discovered Solebot, which is the first robot programmed to find the pair of shoes you're looking for. The shop never ceases to amaze us with its avant-gardism. This is also how Solebox has caught the interest of blogs and specialized sites like Highsnobiety, Sneaker Freaker, HypeBeast and EatMoreShoes.

In June 2015, Sugoer brothers set up a well-established Solemart shop, the European cousin of Flight Club (Nyc) and RIF (L.A.). Furthermore, the kings of sneakers expanded their empire to Munich by opening another Solebox shop in an old wine cellar one month later. Solebox breeds respect. The shop is the European bellwether of sneakers fashion. Pharrel himself testifies that: "If you're looking for cool threads and sneakers, you must go to Solebox".

THE EMPIRE SOLE BOX



Solebox was created in 2002 and the shop opened right in the middle of Berlin, in the Charlottenburg area. The newborn shop immediately gained esteem in the sneakers community. While online marketplaces were growing, Solebox offered something tangible, palpable... a well-established shop!

At first, Solebox limited itself to German brands (Adidas, Puma), but some others have been introduced in the shop. Brands like Reebok, Saucony and New Balance, which are major now, were not really magnets for sneaker addicts. Berliners were already enjoying them daringly!

In 2005 Hikmet Sugoer designed shoes for New Balance (1500 GGB, 575 SEW, 575 BPW, 576 BPW, 500 BPW), a Nike Air Force 1 ID and a Puma Clyde. In 2008 the hard worker designed sneakers for Adidas (EQ1 Support, Consortium Berlin), Reebok (ERS 2000, The Pump), Saucony (Jazz - O, Shadow 90) stamping those sneakers "... X Solebox".

Exclusive collaborations became the trademark of the brand. Solebox is not only one of the greatest shops of Germany, it is also an important player in the International marketplace. Indeed, in 2008 Sugoer brothers also created Solemart, a salon where you can buy sneakers and meet amateur and professional sneakerheads.

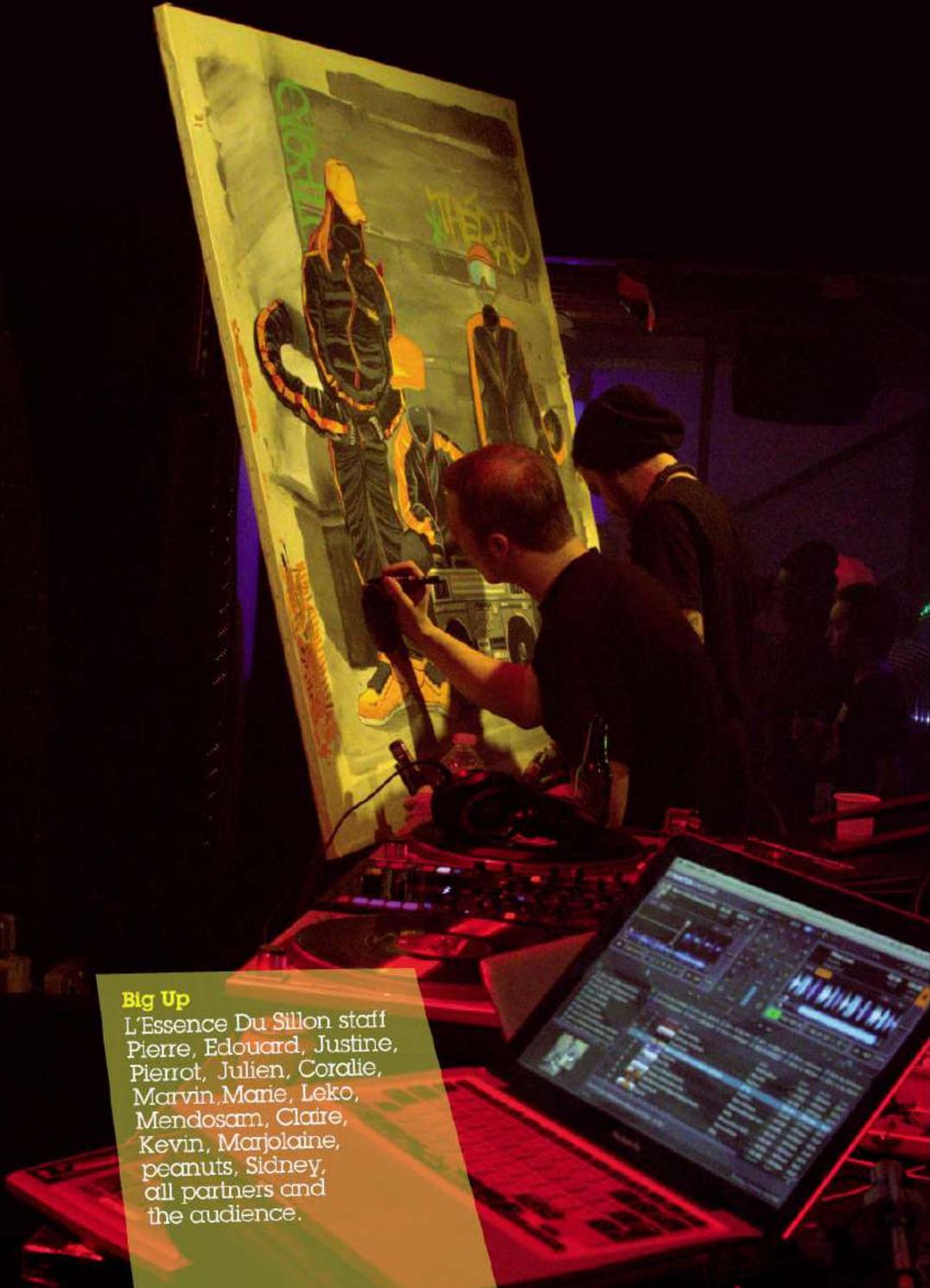
"If you're looking for cool threads and sneakers, you must go to Solebox."

Pharrel Williams



Solebox Berlin - Nürnberger Str. 14

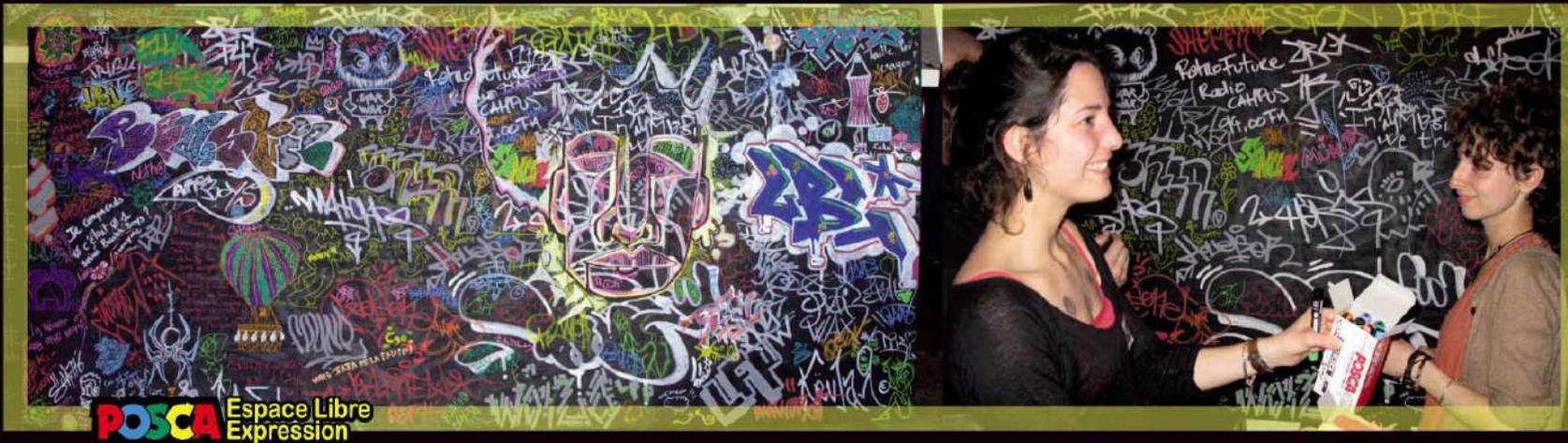
AFTER BERLIN, BARCELONA, PARIS, LYON, RENNES... THE EIGHTEENTH STAR WAX PARTY PEOPLE NIGHTS TOOK PLACE FOR THE FIRST TIME IN TOULOUSE, AT THE CONNEXION LIVE. THE LIBRE EXPRESSION POSCA CONCEPT HAS BEEN REALLY APPRECIATED BY THE AUDIENCE AND THE LOCAL ACTIVISTS. RIGHT NEXT TO IT, ON STAG, THE FORMATION LA THÉRAPIEURALE REALIZED A CANVAS AT SIX HANDS LIVE, WHILE DJ NETIK, E-KYOZ, DJ SEEP, DJ VEGA AND COSHMAR OFFERED SOME DOPE DJ SETS.



Big Up

L'Essence Du Sillon staff Pierre, Edouard, Justine, Pierrot, Julien, Coralie, Marvin, Marie, Leko, Mendosam, Claire, Kevin, Marjolaine, peanuts, Sidney, all partners and the audience.





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NOTICED AND SIGNED BY BIG DADA, THE IRISH AND CARIBBEAN MIXED ROSEAU RELEASES HER NEW ALBUM ON MID-SEPTEMBER. SHE'S GOT FOR SURE SOMETHING UNIQUE TO SHARE AS A COMPOSER AND A SINGER. « SALT », A FUTURISTIC ELECTRONIC POP-LIKE ALBUM, CAN CONFIRM IT. TO TAKE A CLOSER LOOK TO HER RANGE OF INFLUENCES, WE ASKED THIS NEW TALENT TO PICK A SELECTION OF CDS AND TRACKS THAT HOLD A SPECIAL PLACE IN HER HEART.

Grouper / Dragging A Dead Dear Up A Hill (Type Records)

A Perfect travelling album, really good for sitting on the train, staring out the window and thinking about life.

Blue Hawaii / Untogether Lp (Arbutus Records)

This album soundtracked my summer last year and is continuing to do so this year.

Julia Holter / Feel you - Track (Domino Records)

Current obsession, I'm listening to this track on average four times a day. It's beautifully recorded with an almost 70's Carol King kind of chorus vibe.

Ekkah / Last chance to Dance Ep (Year One Recordings)

This song instantly makes me want to dance, awesome band to watch live too.

Eska / Heroes And Villains - Track (Naim Edge)

This woman's voice is next level and the chorus on this track is to die for.

Michael Andrews / Me And You And Everyone We Know (Soundtrack - V2)

This soundtrack will always be in my life, it's the album I put on for comfort when I'm ill, or sad. It really is just the most beautiful album. The film it soundtracks is great too.

Gang Colours / In Your Gut Like A Knife Ep (Brownswood Recordings)

This is an EP i'll always keep revisiting. Amazing

Oneohtrix Point Never / R Plus Seven Lp (Warp Records)

Weird and wonderful, Beautiful and intelligent.

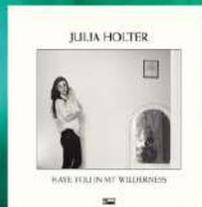
Hiatus Kaiyote / Choose Your Weapon Lp (Music On Vinyl)

This album is incredible! I loved their first album but this just blows it out the water.

Björk / Vulnicura Lp (One Little Indian)

Heartbreaking, some of her best work in years.

TOP 10 BY ROSEAU



REMEMBER DJ Q-BERT'S NECKLACE MADE OF DOZEN ADAPTERS, USED LIKE PEARLS DURING HIS DMC SHOWCASE WITH MIXMASTER MIKE IN 1995 ? WELL WE CAN SAY THIS OBJECT OVER THE YEARS HAS BECOME SOMEHOW SOMETHING OF AN ARTIFACT CLOSE TO THE WORLD OF FETISHISM FOR SOME, WITH TABLES, TATOO, JEWELERY, TEE-SHIRT... MADE TO THE CULT OF ADAPTERS.



7 INCH LOVERS SHOULD PRAISE 45 ADAPTERS!

It's funny how things go full circle. Once the cutting edge music format for plugging new songs in the 1950s via radio stations, as well as juke boxes in café bars and diners, to becoming relegated bits of plastic, forty-fives or 45s have made a real comeback, although this format has always been always predominant in the world of Ska and Reggae lovers. For the hardcore collectors and diggers, the 7inch original pressings are still a favorite format to collect. Rewind on the 7inch and the best adapters for turntablism. Now the ultimate weapon of choice for some of the world's best Dj players, the 45 vinyl format has evolved, making even greater leaps over the last few years, including the Technics SL-700 – custom built for 45s, and now a rare in demand set of turntables owned by legendary Dj Biz Markie in the USA "I Biz Markie has the only 2 pair of SL-700 in the world, period".

In the UK, 45 Live have become the first Dj agency in the world specializing in 45 only events with a line up including Dj Format, Dj Andy Smith and Dj Suspect, representing the authentic French scene. "45 Live will strive to build a global community where we can all celebrate the love of the 45s, the music and the artists that made it, the myriad of labels, the history and of course the future" – Scott Hendy & Pete Isaac – 45 Live. In the age of fast digital sound and complexed audio technology where everybody is trying to keep up, the 45 revolution has begun.

In 1950, the first 45 rpm record adapter was made by Webster Electric Company of Chicago. The insert concept evolved into a plastic thing also known as the 'spider', 'middle', 'center' that slotted in the middle of a 7" record so it would play on a turntable - the format became a kind of near-extinct artifact of vinyl history. Since then, with a little enthusiasm, time, skill and design, 45 Central pioneered the ultimate aluminum crafted luxury range to the highest quality including the 45 Classic, the 45 Tornado and the legendary 45 Bullet, making a richer spinning experience for the 45 vinyl connoisseur. "Simply the best - solid, reliable & precision made for the professional Dj" Dj Jazzman Gerald - Jazzman Records. Over the years, 45 Central has released 'limited edition to 250' adapters including the 45 Hurricane designed with seven cut angles at seven degrees as well as the 45 Stax with a special seven stepped pyramid design.

"I love all those dope 45 adapters" Dj Kenny Dope - Kay-Dee Records. Worldwide, from London to Paris, across New York and beyond the far east in Tokyo, 45 Central quality adapters are designed for demanding Djs and vinyl enthusiasts to smoothly play 7" records, rather than use cheap hollow made metal, lightweight plastic or wooden imitations. However various craftsman's propose today original and very limited adapters, they are hand made in real wood like the adapter in acacia aka koa wood from Hawaii (photos on the left) or casted in resin and hand brush painted. But the must have for adaptors is definitely 45 central: each solid design is precisely made from heavyweight polished high grade aluminum to ensure perfect contact fit inside 7" vinyl cut-out hole jukebox singles, giving greater playback and sound performance everytime. "Throwin' 45s on the turntables wouldn't be as cool without those 45 Central adapters" Dj Funky Bumpa - FM Brussel / The Twist / Soul Inn.



www.45central.co.uk



BETWEEN TWO STUDIO SESSIONS, OR WHILE STROLLING THROUGH NEW YORK STREETS, LOOKING FOR A GOOD SPOT FOR A PHOTO SHOOTING OR A VIDEO FOR EFFICIENZ RECORDS, DJ BRANS ALWAYS MANAGES TO FIND SOME TIME TO DIG IN THE CRATES. LET THIS FRENCH BAD BOY BE YOUR GUIDE, AS HE VISITS NINETEEN RECORD SHOPS IN THE CITY THAT NEVER SLEEPS.

DJ BRANS DIGGIN' IN NYC

Not much further stands Turntable Lab : 120 East 7th street in Manhattan. It's a small room but they manage to make the best out of it, crates are nice. Mainly, you can find new soul, funk, disco, electro records and gear. When you get out of this shop, you take your NY map. To the level of these two shops, you can draw a line from East to West, and you'll find a bunch of record stores around it, in different styles. I am an all-kind-of-music enthusiast, and I like to sample anything and everything, as long as it sounds good, so I don't mind digging all sorts of crates.

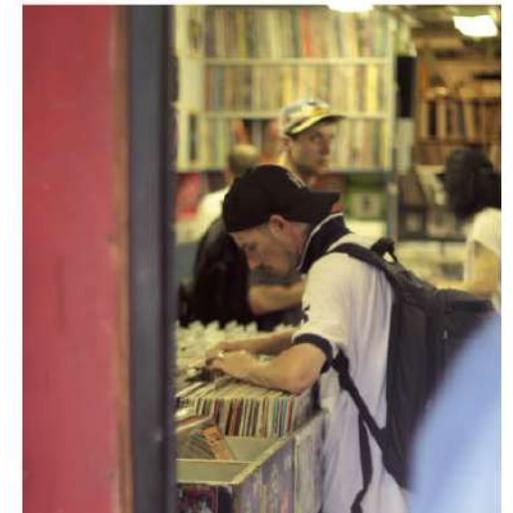
To me, diggin' in NYC means meeting people and sharing interests with them. This is why I deeply regret the old Fatbeats shop in West Village. It was hip hop's hotspot. You could find Dj Eclipse managing the shop and Marco Polo would also be there from time to time. These last years, Mark was handling the checkout. Everything was happening there, because every hip hop heads stopping by New York was going there. If you were looking for a concert, or a party, that's where you would head.

By heading West, you'll first stop by Good Records, still on East Village, 218 East 5th Street. It's a relatively new store, perfectly suited to this current trend. Far from being one of these "big messes", the decoration is well done, selection is carefully made, with a lot of jazz 7inches, soul, funk, hip-hop, house, afro, Brazilian, Caribbean and world music. By the way, I heard that Large Pro goes there from time to time.

That was before the record industry fell apart and the cost of rents skyrocketed. Fatbeats is not the only one that closed. Tower Record, also in Manhattan, Beat Street Records in Brooklyn and Millennium Cd & Records in the Bronx, among others, followed the same path.

Then, one or two blocks away to the west, at the East Village frontier, you stumble by Other Music, a little store that does credit to its name. At the 15 East 4th street, it essentially offers new records, and its characteristic is to have a very weird jazz, electronic selection, and many indie labels.

Today, the only shop not to miss is A1 on East Village, 439 East 6th Street. You only find used records there! That's also the place where the biggest hip hop producers and American electro djs stop by in NY to find their samples. Some travel there regularly to dig in the crates. Moreover, the guys managing the shop are really nice and lenient; you can do good business around the crates, always full of records. The range of records comprehends soul, funk, disco, r&b, soundtracks, jazz, afro, electro and hip hop of course, with a special crate for rude, pertinent indie music. It is rare, nearly impossible to leave this shop empty-handed. But stop dreaming, it's been a long time since NY was robbed for its wax!





It is one of the best spots for reggae lovers, without a doubt. Drowned among chinese characters signs, you could pass in front of it without even knowing vinyl is sold in there. My friend Just actually painted the shutter with the shop's name. It's only once you've opened that door covered with stickers and posters, that you realize the place is serious. I'm not really a reggae head, but when I visit this unmissable shop, I feel the same kind of vibe you could find in Fatbeats for hip hop.

There are two more good addresses, still in Manhattan: Rock and Soul, not far from Time Square neighborhood, certainly one of the oldest stores in New York, selling Dj material as well. This place, on 462 7th Avenue, is an institution for any Dj: names like Grand Wizard Theodore, Grandmaster Caz (the Cold Crush Brothers), Lord Finesse, Dj Evil Dee and other legends are still mixing there from time to time. The second one, Jazz Record Center, 236 W 26th street in Chelsea, is a true heaven for Jazz lovers. Expensive though, I must warn you.

Brooklyn, clearly, is the most interesting borough after Manhattan, to find good wax. You can find a bunch of vinyl stores. They're clearly divided by genres. Mainly, there are the "bulk products" record store on one hand, and then the "trendy" record stores on the other. To be honest, my favorites are the bulky ones, a real paradise for diggers, hoping to find the vinyl no one ever looked at before.

Still heading West, in the Greenwich Village, you find what certainly is the last rock n' roll academic shop, Generation Records. We might say it's not really my "cup of tea", but still, this place in Manhattan at 210 Thompson Street is a must-see!

A few blocks from here, there's an awesome store, the empirical House of Oldies: 35 Carmine Street. It's ran by an old man, and you can find every style of rock n roll, country, rhythm & blues from the 50s, 60s, and 70s. As soon as you walk through the door, it's a real time-travel.

However, it's no use to talk to the owner about hip hop, you might get him upset (laughs). A little higher, two or three blocks to the north, you'll find Bleecker Street Records, very rock oriented, at 239, Bleecker st. I think that they moved premises, because of the lease prices' rise.

Let's head back to one of the most unexpected places in NY: towards East, down Lower East Side, you'll find Deadly Dragon Sound (102 Forsyth Street), now it might be in Chinatown but this store does not offer cheap junk. It is most certainly the best « spot » for all reggae enthusiasts. It is pretty undercover, so you could pass in front of it without even knowing it sells vinyl.

In this selection of stores, The Thing in the Greenpoint neighborhood, 1001 Manhattan Avenue stands out from the crowd. This place is completely crazy: after A1, every digger in New York meet up there. You will mainly find "second hand" goods. In the first part of the ground floor and in the shop window, you won't see any vinyl but all sorts of things, clothes, books, old porn magazines, it's a real mess... Only by walking towards the back of the shop, can you find the colours to the picture, it becomes narrow, and there, each and every one of your senses start to be stimulated! First, the sight, when you see these mountains of records rising right in front of you, then your sense of smell, awakened by this so characteristic odor of the old, worn out vinyl sleeve. Down in the basement, you won't believe your eyes. There stand piles and piles of vinyl, rising up to the ceiling. So many records, that when you dig with a friend, you can barely hear him talking to you, even though you're just five or six meters apart, because the sound is completely absorbed by the record sleeves. It clearly represents the "Alice in Wonderland" for every true digger. I could spend entire days and nights there if I had the time. The place is so surreal that I shot a video for one of my projects with Hannibal Stax (Gangstarr Foundation) and Wyld Bunch. Back to the selection, there's no precise orientation, and that's all the charm of it, moreover records are really cheap. Unfortunately, I thought I heard that the bosses were running out of money and might close down soon.

In the same bulk style, but reggae oriented, you have Tiger's Reggae Hut, 1092 Nostrand avenue, Brooklyn. That place is a hell of a mess of its own, a real pleasure for all Jamaican music lovers.

As far as the « trendy » shops are concerned, you have Halycon, in the Dumbo district, 57 Pearl street. Certainly the most beautiful shop in New York, it's got a very conceptual decoration. The sophisticated selection represents all black music. The only problem is price.

When you go back the Greenpoint district, there is CO-OP 87 Records, which offers all music styles, a great shop. In the East Williamsburg district, 168 Johnson Avenue, still in Brooklyn, you have Human Head Records with a rock, hip hop, soul, funk selection. Not far from Red Hook, you'll find Black Gold Records, a record shop-café, with stuffed animal heads, that you must definitely see. A little further south, you've got Permanent Records, which just moved premises, also because of the increase of rents. I let you find the new address!

To end this trip, I recommend Moodies Records: 3777 White Plains Road in the Bronx. It's the same style as The Thing but much less important. However, if you get to the basement, you'll simply be amazed! To conclude, at 64 North 9th street, in Brooklyn, you should visit the huge Rough Trade shop.



RITA MAIA

LISBON BORN AND WEST LONDON MUSICALLY FED DJ RITA MAIA IS AN ADVENTURER WHO KNOWS NO BOUNDARIES. MIXING, FILMING, DIGGING, TRAVELLING... FOR HER, IT'S ALL ABOUT THE SEARCH, ABOUT LOOKING FOR SOMETHING YOU MAY NOT KNOW YET AND THAT WILL FINALLY OPEN NEW DOORS OF PERCEPTION. HER REGULAR MIXES FOR RESONANCE FM RADIO STATION PROVES IT ALL: DUBSTEP AND BASS MUSIC COLLIDE IN KUDURO OR TRADITIONAL LUSOPHONE AFRICAN MUSIC. SHE RECENTLY SHOT A DOCUMENTARY DEDICATED TO HER HOMETOWN, RENOWN AS A DEN FOR VINYL LOVERS. 7 MINUTES OF WANDER THROUGH LISBON RUAS AND MUSIC SHOPS. BE IT WITH SOUNDS OR IMAGES, GIVE RITA MAIA A CHANCE TO BE YOUR GUIDE AND YOU WON'T BE DISAPPOINTED.

You've recently shot a documentary about Lisbon seen through the eyes of passionate vinyl diggers. Can you tell us about the Dj scene in Lisbon ?

The Vinyl Factory documentary was mostly focused on our very unique collection of records in Lisbon from the lusophone (portuguese speaking) countries. Lisbon acts as a sort of portal of music from Africa and Brazil into Europe, all packed up in little shops and markets, so it's a great place to find those rare records that people have been bringing to the city over the last decades, especially since the 70's. If you dig hard, and with a little luck, you can still find some gems. It's the stuff that many Djs of my generation and earlier ones grew up with and in the nineties there were only a couple of record shops that had interesting music outside of the mainstream world (but good ones), so people started collecting them, but since it was everywhere, we were still trying to find other western music and it wasn't until recently that people started paying more attention to these records. They've always been used by beat makers in little projects and they have influenced the city's soundtrack, the musicians etc.. but now there's a feeling that we must protect them a bit more. Besides this, Lisbon has a really strong music scene at the moment, I believe.

What are the most popular styles spinned in Lisbon ?

There's interesting projects, also because it's relatively accessible to have your own studio (compared to London, for example) and there are many live bands. Electronic music, beats, experimental, jazz, hip-hop, crioulo rap, a lot of house and techno of course and all the afro-luso electronic sounds. The vinyl comeback is also present there, many people are back into pressing vinyl and are releasing records again. Basically, in the summer there's music everywhere, everyday and a lot of it outdoors, in free events. There are also really good dancers in all styles.

Diggin' wise, what are your favorite spots in London ?

Sounds of the Universe is where I get nuts :) Otherwise, I mainly go to Rough Trade and some used vinyl shops I know. There was a time in London where I couldn't find anything I liked, but the golden era is definitely back: new shops have opened all across town, Peckham to Hackney, like Kristina, Love Vinyl, Vinyl Pimp and others.

You must receive tons of promo tunes. Do you still take some spare time to go crate diggin' ? What does diggin' mean to you ?

Diggin' for me is about being immersed...It's about going back to understand where the origins of sounds are from, it's about finding new sounds and making something new out of it..It's like a personal journey, I don't normally go looking for anything in particular, but I end up finding something unexpected, which corresponds me, and pops up right there in front of my eyes...

Otherwise, the promos mostly arrive through my email nowadays. It's kind of a daunting task to go through them, so it's still great to go out and have a listen to stuff, when possible.

"...golden era is definitely back: new shops have opened all across town, Peckham to Hackney, like Kristina, Love Vinyl, Vinyl Pimp and others."

Music wise, your mixes reflects some influences both in the electronic scene and the african lusophone scene. How do you manage to make them meet ? Where do you think they merge ?

My approach to music is experimental and intuitive, and normally that means rougher and less polished. Some of the Afro-luso beats I brought from Lisbon in the last few years, to me, manage to communicate more emotions than what most of the big producers are doing nowadays.

I'm not talking about extremely developed compositions, it's mostly beats (Batidas) to dance to, which most probably won't reach the charts, or might not even ever be released. This feeling has no borders, you can find it worldwide. Sometimes there's a common vibe between a lot of music made by producers from different parts of the world, who are not even listening to each other. And of course I love playing music for people to dance to. It's really all about the rhythms for me. I get a bit fed up with so much 4/4 electronic music, not to say I don't like it, but you just want to find stuff outside of that format sometimes, and not being constrained by BPMs, for instance. And then, to me, it's also about playing stuff that doesn't get aired on the radio in general (before it becomes safe and a trend), things that don't have a big marketing team behind them, sounds which define me, and speak to me...

You got approached by Eurostar to record a mix dedicated to London. What is the perfect soundtrack to catch a glimpse of London town? What styles or tunes need to fit in ?

I recorded this mix with the idea of me waiting for a train, before starting a trip. It's a selection more listening-oriented, than in a dancing mood. London is very open to all sorts of musical vibes and its musical definition is in constant evolution. However, some sounds do define and remain a big part of the city's soundtrack, such as Jungle, Garage, early Dubstep, House, Hip Hop, Grime and carnival sounds, they all always come back at some point.

More specifically, as you often play at the Notting Hill Arts Club; what is the west London vibe about ? Sometimes, listening to Gilles Peterson's records, a mix of classic jazz and funk tunes, soft bass music and laidback black music seems to sum it up. Do you agree ?

I actually haven't played at the Notting Hill Arts Club for years. It was the place that kind of made me feel at home again when I moved to London in 2003. I've had a couple of nights there for years. One of them was a Lusophone music & culture night with guests from Portugal, Angola, Mocambique, Brazil etc.

I lived in north west London and have seen it change a lot over the years, to the point where it stopped being fulfilling living there. The Arts club was our little oasis. Definitely what I will always love of west London is the Notting Hill Carnival, that vibe growing throughout the month of August with all the preparations, rehearsals, food, music and else in the neighborhood...

It was special to be a part of it, plus it reminded me a lot of home, since Lisbon is all about getting together outdoor, with music always present. There's something irreplaceable about people getting together and music being played outside, it's like different rules apply.

You have made this video-postcard of Lisbon after doing your introductory mix to London: two different approaches of a journey. Which one had you feel like you were communicating the most ?

Ah, there's always so much to say, things are constaly evolving. The Eurostar mix was really made for journeys, these little trips that are so related to London life, to me. It's my home town (one of them) but I'm still an immigrant, like most people in London. So there's always mixed feelings about being away from home and from your people. London is also the starting point for many journeys for so many people. Travelling is always exciting, sad, happy, melancholic, depressive, it feels easy and super hard at the same time.

The Lisbon film is more of my own view of my city. It was very hard to communicate so much in only 7 minutes. I'm currently working on a longer documentary, about music in Lisbon, we'll see where that goes...



KOICHI SAKAI



How do your passion for Djing & music combine each other? Did your passion for Djing come first or did music lead you to Djing?

My passion of music led me into Djing.

How did you learn to write music?

I learnt music from my friends and listening to good music.

When and why did you set up Ghetto Lounge Recordings? Do you run it on your own? What's its philosophy?

It started in 2009, just because nobody was interested in releasing my music, so I decided to do it on my own. My musical philosophy is soulful, timeless and infinite rhythm and grooves.

You seem to prefer collaborations with acoustic musicians: why is that? Do you also produce beats on your own?

When I started producing, I was making beats with midi but I never felt comfortable with the sound. That led me into collaborating with my fellow musicians.

When you are being asked to remix a track, how do you proceed: you go with the flow? You go to a complete different bpm, direction on purpose?

I don't like to stretch the groove, so I would stick with the original tempo to recreate the beats and basslines.

Your interests are still very wide, going from soul, funk, reggae to latin and afrobeat. If you had to dedicate yourself in just one style, which one would it be?

I would say reggae. I grew up with listening to Bob Marley when I was a teenager.

When did you first step in the music industry? Retrospectively, would you change something in your career? What and why?

I started as a part time Dj in 2002 when I had a full time job but my passion for music led me into full time. I came to London for music and I can't think of anything else I want to do because I love it.

London is famous its strong Jamaican culture, through its clubs and records stores. According to Dj and producer Hugo Mendez (Sofrito Rec.), it isn't as easy for the Caribbean and African scenes. Do you agree? Is it evolving? Where do you dig your afrobeat records?

I agree with Hugo to some extend, but I think people are more educated because of the releases from Strut, Soundway, Analogue Africa and so on... Although Paris is better than London for buying quality vintage African records.

What about the Latin scene in London: how is it going?

I think it's growing. There are more Latin population in London than 15 years ago.

How and why did you launch The Afrobeat Vibrations alongside Dele Sosimi in 2008? Are they still happening in The New Empowering Church?

I met Dele 2003 for the first time. I went to see his gig in South London, and Tony Allen was there too. It was a shabby small community hall but the vibe was amazing. We met again in 2008 to start Afrobeat Vibration but at the moment we are taking a break because The New Empowering Church has closed down. We are looking for a new venue though.

You were born and raised in Tokyo, Japan. How often do you back there? Do you still get around with local Djs? Is there an afrobeat scene in Tokyo?

I just went back for the first time in five years. I don't know much about the scene in Tokyo but I heard there are a few Japanese afrobeat bands.

In 2007, you went to Cuba. How long did you stay there? How did you bump into the what was going to be 'Los Autenticos'? As a beatmaker, where did you stand in the making process of the album?

I went to Cuba twice and spent there 4 months altogether. I met local musicians in Havana and had a recording session with them. This recording was my personal memory of visiting Cuba. Just like taking photos, I recorded the sound as well.

Video wise, you have incorporated some animated strips from Tokio Aoyama in 'East of the river Nile' by Kosumo Roots. It is a remarkable work. Is video something you want to emphasize for Ghetto Lounge? Are you looking for a visual signature?

I think Youtube is like MTV now. Music is not only something to listen but also to watch now, so that visual aspect is very important. Although it's much easier to make videos nowadays, I wanted to create something different. Manga are a big part of Japanese culture, so I infused that into my new project.

KOICHI SAKAI IS THE PERFECT EXAMPLE OF THE SELF-MADE INDEPENDANT ARTIST, WHO, COMMITTED BY HIS PASSION, MANAGES TO COMBINE CREATION & BUSINESS. A JAPANESE SETTLED IN LONDON, HE IS THE OWNER OF GHETTO LOUNGE RECORDS, WHICH PUTS FORWARD A MUSIC WHERE REGGAE, SOUL, AFROBEAT...MACHINES AND INSTRUMENTS LIVE TOGETHER IN HARMONY. AN ACTIVIST TO FOLLOW!



FOR THE FIRST TIME EVER, SOUNDWAY RECORDS HAS REALEASED THE ALBUM OF A CONTEMPORARY ARTIST, A BEATMAKER CALLED BATIDA. HIS TWO RECORDS WERE MAINLY COMPOSED OF SAMPLES OF ANGOLAN MUSIC (KUDURO), AFROBEAT OR EVEN SAMPLES OF THE CLASH. WITH A DANCER, HE WAS CHOSEN TO BE THE OPENING ACT FOR STROMAE CONCERT. WE'VE HAD THE CHANCE TO INTERVIEW WITH HIM JUST BEFORE THE CONCERT AT PARC DES EXPOSITIONS IN RENNES (FRANCE) TOOK PLACE.

How did you meet the guys from Soundway Records ?

They were interested in my music and they sent me an email. It came at the right time because I was looking for a label. Moreover I was a big fan of their catalog. I knew they released a lot of reissue albums so I asked them if they knew I was a young artist. The guys from Soundway Records told me that they were looking for an album to celebrate their 10th anniversary and I was the first artist they called. My first album has been released a year ago in Portugal and Angola and my new songs have been published on blogs and released by independant labels. That's the way they found me and they seem to have liked it!

Everything went so fast. How did you manage to be the opening act for Stromae concert ?

Stromae and I both work with the same London-based booking agency; 2 For The Road Events. He told the agency he likes my music and asked if I would play before some of his concerts. I didn't know much about Stromae, excepted for the guitarist who plays with him and his music videos, but I was fond of his musical and artistic creativity.

Do you think music necessarily contains a political engagement ?

Music can reveal different realities. It depends on the composer. Music can be functional (like the background music in an elevator, for instance) but it can also be considered as a product. Of course, music can be politically engaged but for me it's more of a question of freedom, a way to create something that suits you. I don't want to be considered as a political artist but as a citizen, I have something to say. Obviously, I am influenced by the political context of Portugal and Angola.

What's your strongest musical memory ?

I grew up in the suburb of Lisbon with kids from Mozambique, Angola and Cape Verde. I haven't really had a european childhood. It was like a new Lisbon. Everybody was speaking about another country, about its music, its climate, its people. Everybody seemed to consider Luanda as the most promising city of Africa because of the wealth of its musical scene, but civil war put the cultural scene on hold for 30 years. When I first went to Luanda I was shocked, it was not what I expected.

How do you manage to combine your african and european roots in your music ?

I think that Lisbon epitomizes this cultural bridge. You can feel a muslim influence in architecture, Lisbon is a melting pot. In the streets, fado and rap music coexist. I think that every cultural influence is a chance to improve yourself. Lisbon and Luanda are my two major inspirations. My three children live in Lisbon but some of my brothers live in Luanda. I lived in both city but my cultural identity has grown beyond frontiers.

How do you follow the news from the Angolan and Congolese musical scenes ?

Thanks to my parents' records, I'm familiar with the Congolese music of the 60's and the 70's, rumba, samba, electric guitars... The golden years. However I've never been to Congo. I go to Angola whenever I can because some of my friends live there. I get cds there and collaborate with Angolan artists. We communicate by Facebook and work with Soundcloud. Ten years ago finding an Angolan music producer online was impossible. The spread of the internet made things much easier.

Tell us about the Hip Hop and beatmaking scene in Angola ?

In Angola, Fruity Loops is more common than running water. Fruity Loops is a great musical tool. Now everybody can be a producer and everybody can expect to be famous. At the beginning of the 2000s Fruity Loops was as famous as Facebook is nowadays. In Luanda producers, Mcs and dancers use the Internet to raise their profiles and the quality of productions keeps improving.

Buraka Som Sistema and Major Lazer (Diplo) popularized Kuduro beyond african frontiers. Do you think it's just a fleeting trend ?

I think that Kuduro is a part of the new musical scene's DNA. Maybe musicians will mix it with other music styles and create famous crossovers, a new 'walk this way'. New music styles will appear, for sure.

“I think it's more fun and more «challenging» to work in a collaborative way than alone.”



Can you explain why did you put a jerry can of fuel on your album covers and why do you take it onstage ?

That's pretty simple. I put together a MIDI fighter (DjTechTools) and an old jerry can. I think it suits my personality well. In fact it's just a MIDI controller but I like to bring my personal touch.

Many guests worked on your albums. Do you consider yourself as a solo artist or as a part of a collaborative system ?

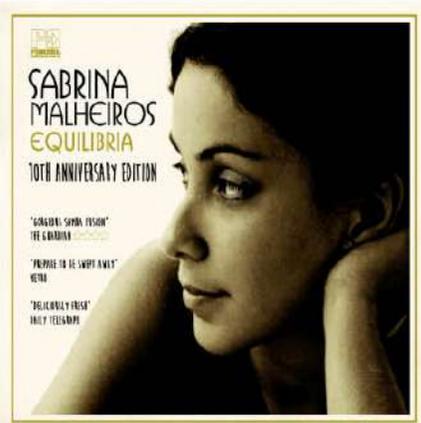
I think it's more fun and more “challenging” to work in a collaborative way than alone. I used to work on the radio : I'm always looking for new talents. I try to be updated with new influences, new sounds and new personalities. However I worked alone on some of my songs like 'Alegria' or 'Pobre Rico'.

Do you have any idea for the next album ?

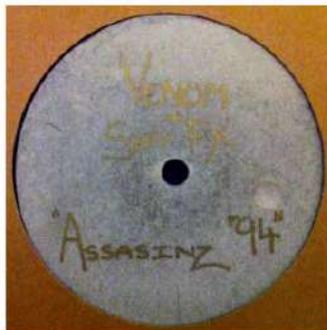
No, I don't. Maybe there will be some consequences on my music. Maybe it'll make me wanna do something completely different, maybe I'll go back to the roots playing Kurudo. Who knows ?



DANIEL MAUNICK



Daniel Maunick during the 2nd Equilibria LP sessions



PLUNGED IN MUSIC STUDIOS AT A VERY YOUNG AGE, DANIEL MAUNICK IS A MUSICIAN, PRODUCER AND SOUND ENGINEER. SHADOW MAN, HE KNOWS HOW TO PUT VOICES IN THE SPOTLIGHT, AS FOR SABRINA MALHEIROS OR MARCOS VALLE. UNDER HIS AKA DJ VENOM, HE STARTS AS A BEATMAKER IN THE EARLY 90IES, PRODUCING DRUM & BASS AND SEVERAL REMIXES. HIS MULTITASKING SKILLS AND HIS TALENT HAVE CHARMED BOTH GILLES PETERSON AND JOE, FAR OUT LABEL'S BOSS. HE'S THE ONE WHO ALSO ALLOWED HIM TO COLLABORATE WITH AZYMUTH. TODAY, VENOM LIVES BETWEEN LONDON AND BRAZIL, AND IS ALSO REKNOWN AS A HOUSE MUSIC PRODUCER, UNDER THE NAME DOKTA VENOM. HERE'S OUR CONVERSATION WITH AN ARTIST WHOSE DISCOGRAPHY IS AS HUGE AS HIS WAX COLLECTION.

It seems to me that the world of music crossed your path at an early age, maybe under the influence of your father? Can you tell us more about how you learned about music production?

I've been around music all my life, I was pretty much raised in studios & learned mostly by watching my dad & all the amazing musicians, producers & engineers I was lucky enough to be around

You also seem to be a sound engineer, did you learn by yourself?

I learned mostly by just observing people making music as a kid, I have no formal training, just what I've picked up from being around a lot of good people & then from the age of around 13, I went from dj'ing to production/engineering.

You started music production in the drum & bass scene, do you still produce that kind of music? And, if not, why?

Occasionally! I make pretty much every form of music I like, from rock to D&B, brazilian to techno... I love music & just enjoy making stuff I enjoy, regardless of genre. The first track I ever made when I was 14, was a drum & bass track while I was in a school working experience at my dad's studio in '94, Shy FX, who was just starting out at the time & was a friend who worked in a studio in the same building, actually helped me put it together & finish it off.

Do you remember what kind of vinyl your father was playing mostly at home, when you were a kid?

I grew up with a lot of music playing around me! The first music I remember as a kid was mostly jazz funk & soul stuff from the 70's, but my dad also introduced me to rap in the mid 80's & later on to the early house stuff too...

One of the most important bands my dad put me on to as a kid was Azymuth, who were a huge inspiration to him & then me & their albums, as well as George Duke's 'Brazilian Love Affair', were my dad's and my entry point into brazilian music, which has led us to a lot of great opportunities!

Do you still buy wax today?

I have a huge record collection, no idea how many but it's in the thousands! These days I rarely buy any new things on vinyl as the new music I like tends to not even be on vinyl, but every now & then, if something is really great, I'll grab it on vinyl just to have it physically! I still pick up the occasional rare soul lp from places like discogs, ebay etc. But my pride & joy is my collection of old skool hardcore/early drum & bass. I pretty much have everything, apart from a few elusive nuggets!

When and how did you meet Sabrina Malheiros and Joe from Far out Recording?

I met Joe sometime in the 90's in the Dj booth at Bar Rumba, while I was hanging out with Gilles Peterson who had just signed me to Talkin' Loud Records. Those nights were amazing & I met a lot of good people who are friends 'til this day at those Monday night sessions! I was just starting out as a producer, working with my dad (*Jean-Paul Maunick of Incognito fame*) & doing my own stuff & Joe really liked my stuff that Gilles used to play. One day, he asked if I would like to work with the bass player from Azymuth, who were signed to his label, of course I said yes! This led to me meeting Alex Malheiros, who was a real hero for me growing up & then Joe came up with the idea for me & Alex to work on some music for Sabrina, Alex's daughter. Joe was really interested into signing her to his label. The first time I met Sabrina was at her house in Brazil, after Joe flew me out the first time to work on some demos me & Alex had started at my dad's studio in London, while Azymuth were on tour in 2002...

What role did you play in the production for Sabrina Malheiros?

I produced all the songs, & co-wrote a few with Alex, I engineered, programmed & arranged most of the tracks on my first Apple Macbook G3 laptop! We recorded the project in Brazil, then brought it back to London to finish & mix it.

Concerning remixes for Far Out Recordings, do you choose yourself which artists to remix, or is it the label that requests specific remixes?

Pretty much the label chooses them, but I usually give a few suggestions as to whose music I'm into at the time.

How do you work on your remixes? I mean, how do you proceed: do you go with the flow? Do you go to a completely different bpm, or direction on purpose?

It's always different, there are no rules, sometimes I'll change genre completely, sometimes I try to keep more in line with the original. At the end, I just try to do something that I like & hope others will do too!

You are also a house music producer, what do you like the most about House, would you say you have a different approach to house as a composer?

I grew up loving Mr Fingers & Kevin Saunderson, as a house producer I try to do something that has a connection to the stuff that inspired me from Chicago & Detroit, but always with my own spin & a bit of London injected into it!

Do you also play as a DJ?

Very rarely! The turntables were my first instrument & for years I was into dj'ing, but I haven't done much in the last decade or so...still, every now & then I dust off the Technics & make an appearance!

You even produced Marcos Valle's *Estatica* album, how did you meet and collaborate with such a legend of Brazilian music?

Once again through Joe, I have been a big fan of Marcos for years & when I started working with Joe, who has Marcos on Far Out Recordings, I always hoped to be able one day to do a project with him, he is a true legend of not only Brazilian but all Music & it's been a great honour to produce that album for him!

What kind of gear did you use to produce *Estatica*?

Estatica was done on a few different systems, It was the first project I used a laptop on, which was quite a new thing at the time, I used Logic Audio software, but I also used some Akai & Emu samplers when I got back to London to finish it all off. It was mixed with a hardware mixer & was one of the last projects I did before everything started to go more digital & plug ins oriented.

Tell us about your home-studio gears?

My home studio right now, is (...) a laptop loaded with Logic & loads of plugins! With that I can now pretty much do anything I want to, I still love working in bigger hardware based studios when I can, but it ain't what you've got, it's what you can do with it that matters...

Any new project on the way?

A new Sabrina album, which is sounding amazing! The new Azymuth album, which was done with the late J R Bertrami shortly before he sadly passed away & various solo projects in all kinds of genres! Look out for the Dokta Venom stuff which is more housey & electronic & of course all my in house production work for Far Out Recordings.

“I have a huge record collection, no idea how many but it's in the thousands... But my pride & joy is my collection of old skool hardcore/early drum & bass.”



ADRIAN YOUNGE

NOWADAYS, MANY PRODUCERS CAN'T DECIDE BETWEEN MPC AND MASCHINE, PC OR MAC, USB OR THUNDERBOLT. ADRIAN YOUNGE GOES UPSTREAM, PLUGGING EVERYTHING INTO ANALOGUE, AS A REFERENCE TO THE GOLDEN ERA OF THE EARLY 70'S. AND IT'S SO FRESH !

A little presentation for our readers who don't know about you yet. Mr. Adrian Young, 30 years old ?

Thirty seven years.

You have never studied music ? Are you self-taught ?

Exactly.

You've been noticed by very famous producers. Timbaland sampled you. Jay Z too. There's been a track for Common, produced by NO ID. And yesterday evening you were on stage with Wu-Tang playing keyboards. How did you get to this point ?

I got to this point in my career by doing what I believe in. And talking about music, I believe in making something unique and noble, that speaks to a particular type of fan and a certain lifestyle. That lifestyle is based on people who love vinyl, who are into the vinyl culture. And these are the ones I speak to through my music. So I try to make music similar to the one that inspires me. Like Wu-Tang, but starting from Isaac Hayes. Dj Premier, A Tribe Called Quest. I try to make music that would inspire them to sample. Dj Premier produced the PRhyme album, with Royce da 5'9", sampling only my stuff. I tried to make music that puts them together. That's how I got to where I am right now.

So, you produce music that will be sampled, as in Ghostface Killah's 12 reasons to die. But then you are also on stage playing instruments, and that is something pretty different. As you know well both sides of the coin, which one pleases you most: producing or playing ?

Producing. Let me rephrase. I make music to be played on stage. And there's nothing better than playing music on stage. That's the highest of all high. But when the show's over, it's over. When I produce music, it's tangible and it can last forever, and people can experience it in every way it's supposed to be experienced. So that's the more important part of the job for me. Yes, I have to say that it's more important to record and make sure that's right, because that's what will get you money, what keeps you in a classic state of mind, something that identifies you directly with the consumers, that's what they purchase directly. When they buy the tickets to your show, they want to experience that directly. I enjoy that the most so to me, it is more important to focus on the recording.

All the members of your group, Venice Dawn, do they share the same point of view ? How long have you been knowing each other ?

Yes, we all agree on that. And we know each other for so long: 20 years. Since high school. They're my long time friends. They're the people I've spent the best times with.

There's an important question about your music that you haven't been asked yet. Where do you buy your clothes ?

(Laughs). I buy my clothes all around the world. I love travelling. I have a label called Linear Labs. Linear Labs is the label I put Ghostface on, and many more. It talks about my perspective on life. It's an artistic approach to music making. It's as if I made hand-crafted music. I want you to feel like there's somebody cutting and making all these treatments to the sound, just like clothes are tailored. I want people to see that in the way I dress. Somehow, I'm a tailor too. I don't wear street clothes anymore. I wear suits all the time. The reason why I do that, is that I want people who see me to notice the appeal of something that's been handmade. I also want them to feel that there's a class to it, a recognition to it, and a certain approach, with a lot of attention to details. When people see me, I want them to feel that. If we were in a crowd and you'd be looking for Adrian Young, I want you to say "That's him, because he looks just like his music".

This taste for vintage that you express both through clothes and music, has something to do with a breaking point, the year 1997. I've read in previous interviews that until that date, you'd still find hiphop productions interesting. But after that year, nothing really appealed to you anymore.

Well... It's not that there's nothing. It's that there's been so many bad things coming out after that time, that I said to myself "I'm done with it". I'm a Hip Hop head to death, I'm so invested in the culture that I live the culture all the time. But the music after 1997, generally, didn't reflect the movement of the sub-culture. And it kept on moving to the mainstream, becoming something made for the average person to solely enjoy. But it was no longer close to the revolutionary hip hop sub-culture. So I just left at that time, and focused more on the records that I used to discover and enjoy through hip hop. That's what's been sustaining me. And my record store is just based on all the music that I haven't heard before.

Adrian Diggin' in Paris at Betinos store

That 1997 year was the breaking point when you started to run the record shop, and the musical learning and training, and going backward to the sources, the samples.

I started to make music with a MPC 2000 sampling, to be like Premier, to be like RZA, and all these guys. And then I realized that the music I was sampling, the material source, captivated me more than the derivative version in hip hop that I was listening to. I realized that that I enjoyed the material source, essentially made between 1968 to 1973, more than the hip hop music. So I wanted to make music like that. So I started to teach myself how to record like that which means how to compose like that and how to sound like that. I tried to bring it into a modern spectrum, through the landscape of the visionary hip hop producers of the golden era.

So 1997 was the year when you stopped collecting vinyls and started collecting instruments ?

Oh no. I've always been collecting records. But that's when I stopped sampling them.

How large is your collection ?

It's pretty large. Between the record store and my personal collection it's thousands of records. 1997 marks the time when hip hop was changing, I started educating myself about the old records and I also started learning to play instruments. Doing this, I went through a certain path of psychedelic soul that hip hop wasn't contributing to anymore. Underground hip hop was. But the hip hop you would see on videos and hear on the radios was just an economic modification of that type of music that really viciated, or reduced my interest for that old school rap.

So about the particular Adrian Younge sound, what has been the trigger that made you want to play instruments ? And how did you choose the ones you collected and play ?

One day I realized, like an artist said, that the music I liked the most was not made of samples, but played with live instruments. And you know what? I thought that if I wanted to be such a great artist, I had to play all these instruments. In 1997 I saw a Portishead concert, and there was a Fender Rhodes on stage. Until that day, I had no idea what a Fender Rhodes was. And I fell in love with it. I was like "holy sh... I need one of these!". That's how I got my own Fender Rhodes, my first instrument.

How many sound engineer do you have in the Linear Sound Lab ?

One.

And what's his name ?

His name is Adrian Younge. I do all my mixing. I do all my engineering myself. I'm such a scientist when it comes to sound. There's only certain things I know. So, if people ask me to work for me all the time, it slows me down. There's so much stuff that I know about my sound, that it has to be me doing everything.

Could you imagine someone interfering in such a scale of music production ?

It's only technique. If the mic is this far away, or that far away from the source, it totally changes the sound. So I have to be in control, because I know what the sound has to look like in the end.

So far all of the featurings happened quite naturally. But if you had to choose, who would you work with that you haven't yet ?

I want to work with Gladys Knight. I want to work with Aretha Franklin. All of these classic vocalists that are still around and that still sing. I want to work with them before they pass. Those people to me are really, really interesting. I've worked with so many people. It's great. It's definitely great. At the moment I'm working with Cee-Lo. Cee-Lo is an excellent singer. I love to work with people I idealise ,like Ali Shaheed Muhamad from A Tribe Called Quest, Dj Premier, the RZA. But there's not that many people left.

There's an American study which ranks the emcees according to their vocabulary level, the amount of words they know. For instances, there's a legend that says Eminem used to learn the dictionary, to improve his lyrical skills and expand his vocabulary. Would that be an element of choice if you had to work with other emcees ?

I'd work with Eminem. I like Eminem. He's talented.

Do you know Aesop Rock is better ?

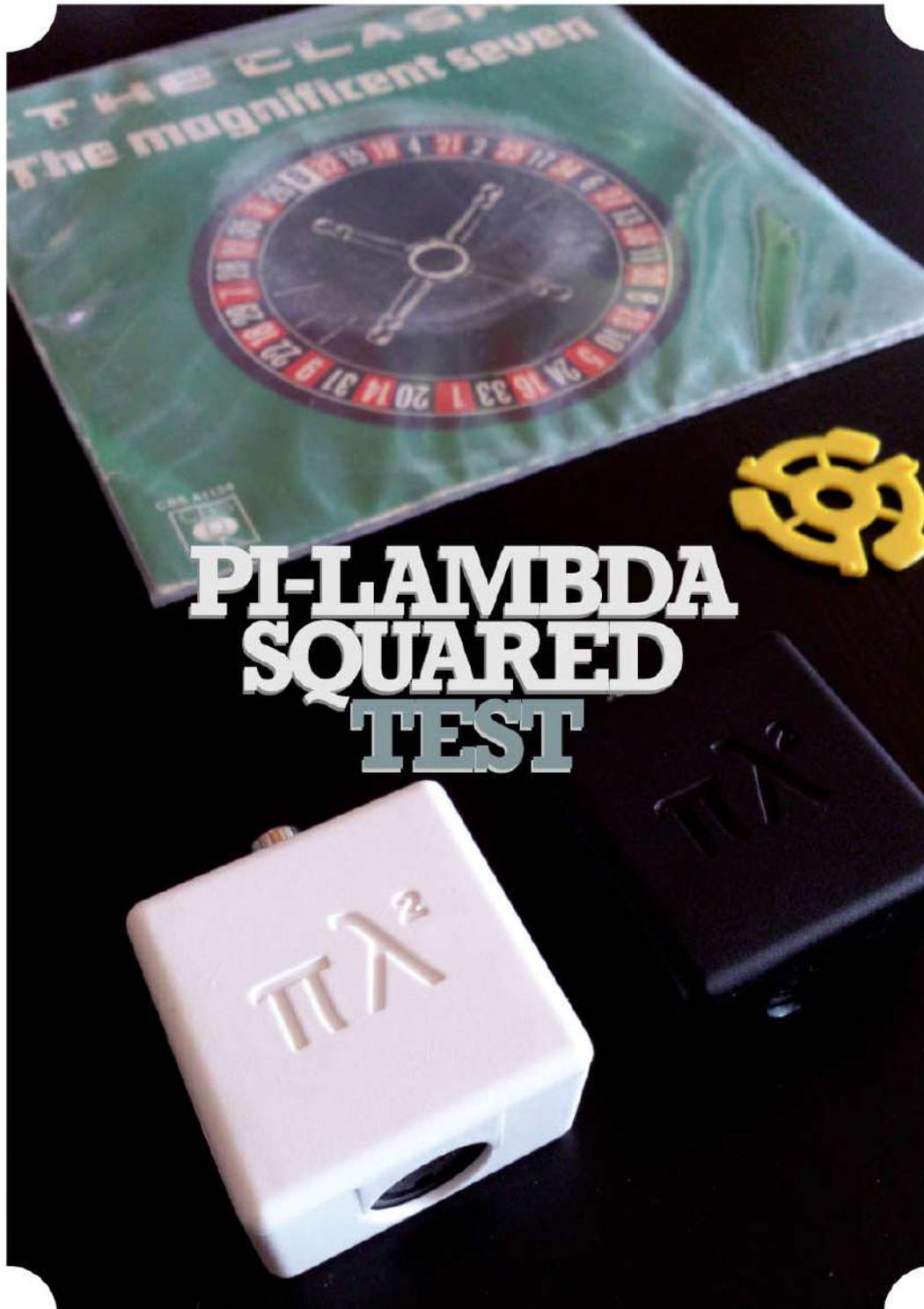
I haven't listened to him yet. I mean I've heard of him, but I haven't listened to his work yet.



“I realized that that I enjoyed the source material, essentially made between 1968 to 1973, more than the hip hop music.”

What about the Black Lives Matter movement ? Would you involve yourself, on an artistical approach, in a social project about this kind of civic movement ? For example an educational program dedicated to the Police ?

Yes, for sure. I mean, artists pave the way for change many times. Music is a universal language. Music to me is the most powerful form of art. I'm definitely going to take part to such events. I'm just trying to figure it out. But besides what happens on stage, I was with Talib Kweli talking about it a couple of days ago in Brooklyn. I would definitely involve myself artistically on such events. But you know, I already have a lot coming up.



PI-LAMBDA SQUARED TEST

AS VETERAN SYNTH MAKERS LIKE KORG, ROLAND AND YAMAHA CONTINUE TO DELIVER REWORKINGS OF MANY OF THEIR VINTAGE MACHINES, SMALLER, INDEPENDENT COMPANIES TUNE THEIR DESIGNS TO MEET MORE UNORTHODOX DESIRES, WITH UNIQUE, PLAYFUL COMBINATIONS OF CLASSIC TECHNOLOGIES, IN NEW SIZES AND FORMATS. THE "PI-LAMBDA SQUARED" IS A SYNTH THAT MAKES THE MOST OF MIDI, PACKING PLENTY OF POWER AND CHARM IN A POCKET-SIZED BOX. IT'S MOST PROBABLY THE SMALLEST SYNTH ON THE MARKET TODAY!

The studio techs behind Ploytec have recently delivered a second version of their "lo-fi" monster, adding micro-USB midi to the design, for computer (or iPad) control... Both models have a full-size MIDI (standard "DIN") port, a mono RCA audio output in addition to the micro-USB port (which provides extra power, if necessary - on the black PL2... or for power AND midi connection with a computer or iPad - on the white PL2 Leukos).

The PL2 is duophonic and, due to its digital filters, frequently sounds reminiscent of "chiptune" synths like the (Elektron) Sidstation, yet it packs a good deal of unexpectedly serious grit and punch. There's also an analog filter and analog saturation at the end of the audio chain, which explain the bassy phatness in the low end. Variations of square-wave combinations and controller-assignable parameters make for some pleasantly unpredictable results when tweaking presets.

Sound-wise, it's not designed to please everyone or suit every style of music, but it does indeed produce a great deal of rawness and character, from discreet pads to screaming leads, from cheap glitches to massive kicks, whether messing around with random sound fx, or seeking a path to bassline heaven.

There's a (free, downloadable) software editor, which is quite complete, though it does take a bit of patience to figure out. Once you've installed the editor and got your midi 'out' selected, you can scan through the various presets, modify and load sounds, set midi parameters as well as a section for setting up midi controllers. There's a keyboard interface, for testing sounds directly, and they've even added a few demo songs to free your hands (bonus points for including "Popcorn" as a demo melody!). You can then choose between different firmware versions, then "load" to the device and have fun.

The PL2 is controlled by receiving midi CC messages (for parameters), and control change messages (for selecting sounds), which works wonderfully with certain machines... yet much less so with others (meaning not at all). I definitely recommend checking the compatibility list on the Ploytec website if you're considering the black PL2 midi-model, since the main downside of the midi model is, most definitely, the limited number of compatible machines and controllers... Many of my machines weren't compatible, but I successfully connected it to my (1st gen) Electribe EA-1, a TR505 and the MPC1000... but I still haven't found a simple way to access specific parameter controls yet. The latest model, "PL2 Leukos" (the white one), seems to solve all of those issues by receiving midi directly via micro-USB port, which makes it much easier to use, and it also includes a standard midi-out port, making it possible to chain a PL2 (midi) or any other midi device for layering sounds, etc.

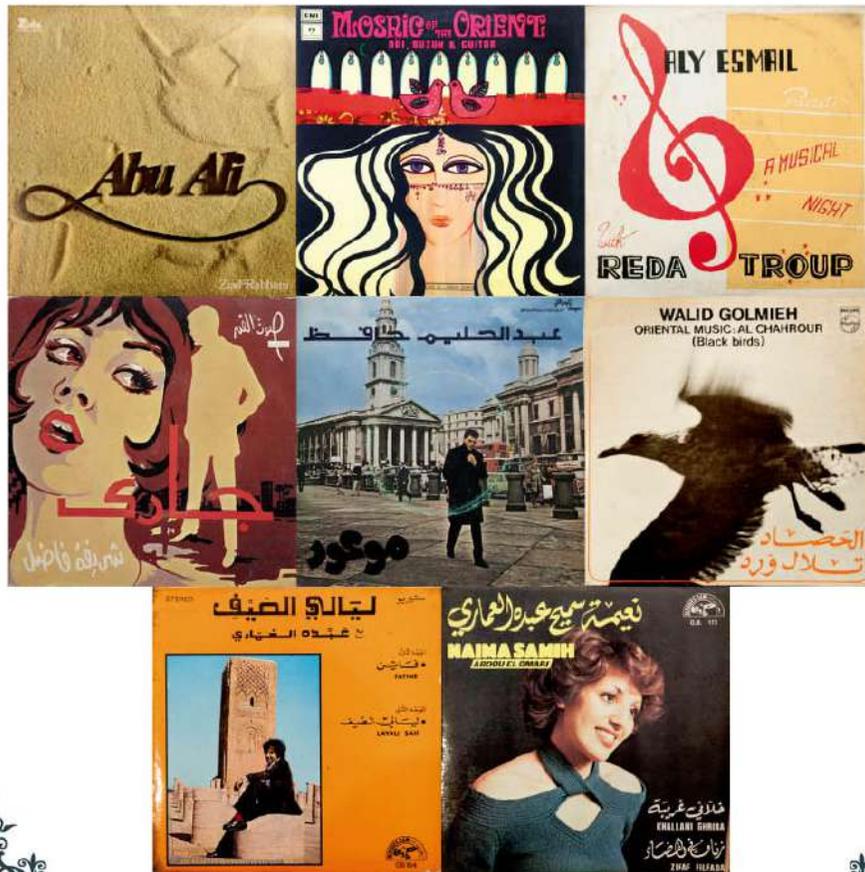
They've also recently added an astonishing firmware update which transforms the synth into a speech synthesis module! Emulating the 80's speech chip "SP0256-A1.2" (similar to early, commercial speaking toys like the "Speak & Spell"), it gives you the possibility to scan through a huge range of raw, glitchy sounds, or even construct words and phrases that can be tuned to specific notes! Another impressive "extra" feature is the fact that two of the default presets make the PL2 a drum module, with heavy, percussive kicks that you can pitch with your keyboard...

In conclusion

The editor IS a bit intimidating for those who may be less technically-inclined, but, once you get past the initial setup phase, you'll be impressed by the range of tones available. If you're looking for an infinitely versatile, smooth-sounding polysynth, you might want to look elsewhere, but if you enjoy audaciously dirty synths (and heavy bass), the duophonic PL2 won't disappoint you. I can only applaud Ploytec for managing to fit so much power in such a tiny box!!



RARE WAX MIDDLE-EASTERN MUSIC SPECIAL



YAMANI DAZI, WHO RECENTLY OPENED A RECORD SHOP IN PARIS, IS WELL-KNOWN TO BLACK MUSIC AFICIONADOS UNDER THE NICKNAME "MOMO". HE FOUNDED THE RECORD LABEL 'BIG CHEESE', WHICH IS CELEBRATING HIS 20TH ANNIVERSARY THIS YEAR. A HUGE FAN OF AFRO-AMERICAN MUSIC, HE ONLY REALLY GOT INTO MIDDLE-EASTERN MUSIC IN THE LAST FIVE OR SIX YEARS, DESPITE HIS ORIGINS AND HIS PARENTS' INFLUENCE. SINCE THEN, LEBANESE, EGYPTIAN AND NORTH-AFRICAN MUSIC ARE HIS DAILY LIFE. HERE IS A SELECTION OF EIGHT VINYLs CAREFULLY CHOSEN WITH LOVE.

Ziad Rahbani / Abu Ali
Label: Zida international (Lebanon - 1978)

Abu Ali" is a rarity, in the same vein as Lalo Schifrin's universe, and he is on top of my list, one of my favourite among my 25 to 30.000 Lps collection. Produced in Greece, composed and arranged by Ziad Rahbani, the son of marvellous singer Fairuz and Assy Rahbani (from the Rahbani brothers band). This album has been haunting me for years. I could not find it. I never buy anything on the Internet. I was hopeless, one trip to the next, travelling through the Arab world... until I had a lucky hand that got hold of not one but two copies of it in Algeria. The market value of this record, depending of its state, varies between €600 and €1000.

Elias Rahbani / Mosaic of the Orient
Label: Parlophone (GVDL 35 / Greece - 1972)

This artist is at the forefront of the musical connection between the Middle-East and the West, with the highlight titles of the album being "Dance of Maria" and "Dance of Nadia". Typical Lebanese and Arabic instruments (the Ney, the Bouzouki and the Ganun) meet Western keyboards, bass and drums. It is an exceptional record in every way. Rahbani also composed music for Lebanon's greatest voices (Sabah, Fairuz, etc). I found 10 copies of this album in Egypt, about five years ago. Its price varies between €80 and €150.

**Aly Esmail /
A Musical Night with Reda Troup**

I was just gobsmacked when I first heard the second track of the record. Aly Esmail had these Egyptian singers sound like they were singing in Chinese. It is such a blessing to have found this record, it hasn't got a market price but I am selling it for €150 in my shop.

Sherifa Fadel / Gary
Label: Soutelphon (45 E 138 / Greece)

"Gary", un de mes titres préférés, mélange tradition et breaks de batterie accompagnés d'orgue Hammond et de la voix ultra sexy d'une des chanteuses les plus modernes du monde arabe. Love it. Sa cote : 60 €.

Abdel Halim Hafez / Marwoud
Label: Soutelphon / Pathé Marocain (45E 186/7 - Greece)

The Franck Sinatra of the Arab world! He's got a golden voice and was incredibly modern and audacious, right at the time when Oum Kalsoum was constantly at the top of the charts. To me, the song Marwoud is the sweetest, smoothest tune with sublime violin arrangements. A double 45T, its market price is €50

Walid Golmieh / Masharweer - Helma
Label: Philips (Pressage 6 261016 / Morocco - 1974)

This Lebanese composer has written tracks for singers like Sabah and two 7 inches singles were extracted from the album: this one, a dancefloor tune, and its little brother 'Al Hisad'. I stumbled upon them in a shop in Morocco, I had never heard of this artist before. It is an explosive mix of Dbake (traditional Lebanese dance music) and Matar (Dave Pike). Market price €70

**Abdou El Omari -
Fatime - Layali Ayali Saif / Nuits D'été**
Label: GAM (Pressage: GB 164 / Morocco - 1976)

GAM is one my favourite Moroccan labels and its owner has become a friend. Abdou El Omari and his farfisa keyboard have created a unique Ethnic- Progressive-Psychedelic-Rock. This tune called Fatime is a real gem. People bought it from me in Japan, USA, Israel, France, Germany... Oh I forgot to say that he only had 50 copies left and I bought them all! Market price €120

Naima Samih / Abdou el Omari
Label: GAM (Pressage: GB 173 / Morocco)

This tune was produced by Abdou El Omari for a leading Moroccan singer who encountered the psychedelic movement in 1977. The result is stunning. It is one of my benchmark sound at the moment. Market price €120



Eji Oyewole / Charity Begins At Home (2xLp/ Cd/ Digital)

Afrobeat has wind at its back !. This urban music trend from Nigeria and Ghana is developing in Japan, but also in United States and Europe. *Charity Begins at Home* by Eji Oyewole, a real classic, is now re-edited by BBE. This album retraces the African musician's bright career. Descending from a famous vocal dynasty, Eji Oyewole studies at Trinity in London. A career path that will enable him to play with personalities such as Miles Davis or Bob Marley. Hidden in the shadow of Fela, the flautist and saxophonist however remains an inspired composer, as this recording from the end of the seventies reminds us. The structure of this session is even more precious because we can feel the evolution of High Life, and jazz, funk or rock hints. Composed of four long tracks, *Charity begins at Home* starts with the song by the same name. Powerful brass and rhythmic, this track keeps us in line. « *Gele Odun (Oil Bloom)* » and his radical social commentary reflect on the economic exploitation endured by the Motherland. Same goes for « *Unity in Africa (Kasowopo Kasekan)* » and its unifying chorus, while « *Lagos Complex-Lagos Highways* » reveals exclusive arrangements. Also available on vinyl (2xlp), this Cd offers a great musicality. Obviously recommended to this genre's fans ! Available from october 16th 2015. (Vincent Caffiaux)

King Pépé and his Calypso Combo 7 inch

Following « *Tropical Invasion* » (2013), King Pépé and His Calypso Combo makes its comeback, on 7inch format, but keeps on sticking to Calypso's vintage recipe. He takes us straight back to the fifties. These two tracks also reveal the creation of Kaiso, another name for Calypso, the label of the Cuban-Breton band. For « *In Our Common Strengths* » the singer Rosemary Phillips, from Barbados, who is regarded as a true jazzwoman in the Caribbean, is invited. Fabrice Uria, co-founder, is on the B side with « *Big Talk* » by himself on vocals, but that doesn't prevent the track to be as efficient and sensual, thanks to its brass instruments, its double brass and percussions, perfectly reflecting that Caribbean heat, cradle of the Calypso. This fact is too rare for a French band not to mention it. kingpepecalypsocombo.com (Supa Cosh...)

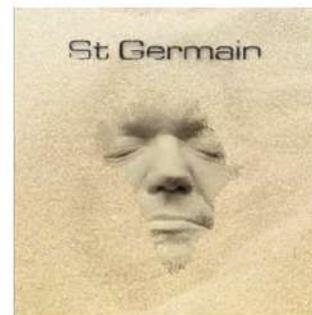


Blue Daisy / Darker Than Blue (Lp/ Cd/ Digital)

for Kwesi Darko aka Blue Daisy (or Black Dahlia, he is fond of the flora) to bring out his new long format. « *Darker than Blue* » which will be available at the end of september, on the legendary Belgian label R&S Records. The Londoner is the master of hybrid music, with his hip hop formation Blue Daisy, and knows how to pass on the strength of dubstep and bass music. The sound gets seriously darkened. Listening to « *Darker than Blue* » is like picturing Burial, John Carpenter and Tricky (Kwesi's deep voice does recall Tricky's) stuck together in an elevator ! Whether he is performing as a duo (with Connie Constance on « *Alone* ») or solo, he wavers between a crazy blues, the furious « *Gravediggers* » or the non-stop stream of « *We're all Gonna Die* ». And what can we say about the saturated guitars on the eponymous title « *Darker the Blue* »...It's as if Hendrix came back to haunt an unreleased Massive Attack track ! This album bursts out, always under pressure, and needs a good sound system. An album to discover. (Dj Barney)

St Germain / St Germain (Lp/Cd/Digital)

Ludovic Navarre, known as a pioneer of the French Touch under his stage name St Germain, laid low for a while since « *Soel-Memento* » that kinda left a bitter taste in our mouths. Back with an eponymous project, we can already say that he has been well supported throughout this one, given the guest list, too long to be mentioned here. Think about « *Tourist* » with the energy of singers and musicians from Mali, Senegal, Martinica or Brasil. When he is not writing instrumental songs, like « *Hanky Panky* » or « *Mary L* » and « *Forget me not* », he invites Malian singers Nahawa Doumbia and Fanta Bagayogo, or samples and superimposes on « *Real Blues* », which is the first single, or on « *How Dare You* », respectively Sam « *Lightnin* » Hopkins' voice, then R.L Bumside's. This way, he pays tribute to two departed bluesmen. We can only feel his love for house music style on « *Sittin' Here* ». Some fans may wonder if he is not just following the new trend for world music, because of this long hiatus but, despite the great number of influences and featurings, the rendering stays homogeneous, often mind-blowing, sometimes catchy but always sincere. I also suggest you Eps with dope remixes. (LJ)

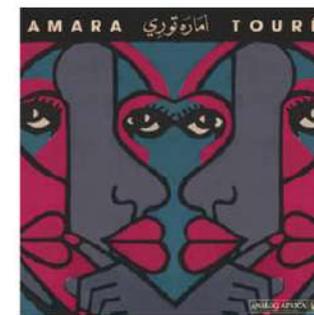


Roseau / Salt (Lp/Cd/Digital)

Summer is over, bye bye bright light shining on us and leveling out the landscape : it's time for autumn's colours contrasts and changing moods. An atmosphere that perfectly matches the personality of Roseau, signed on Big Dada, who introduces herself through her first album « *Salt* ». A female artist, signed on a rather hip hop label... You might want to make a comparison with Speech Debelle please, don't do that. The thirty year old Kerry Leatham, born from a dominican father and a northern irish mother, offers a very intimate and peculiar electronic pop, that can be easily felt through the melodic research, the craft, in a pure way, of the fusion of sounds. Let's see that as the advantage of first albums, usually the most sincere ones. The feeling is kind of muted and quiet, with a dash of melancholy on some songs (we intentionally choose the word « *song* » instead of « *track* », to emphasize the pop aspect of her music), a state underlined by Roseau's voice, which slightly stays in the background, adding a very feminine touch to this album. The singularity of her voice in terms of placement and tone is highlighted by the productions of the Londoner Dogtanion, who is smart enough not to fill all the album with pads and beats. On the contrary, he has kind of an impressionist approach, which positively reflects on the album and lets the voice make its own way. A « *seasonal* » album that is a beautiful discovery. We particularly recommend « *Accelerate* » and « *See you soon* ». (Damien Baurnal)

Amara Touré/ 1973-1980 (Lp/Cd/Digital)

The historical musical road going from Dakar to La Habana has been creating, since the 40ies, an explosive encounter between West African rhythms and Cuban sounds. As a perfect evidence, the Star Band from Senegal demonstrates this cultural cocktail. Guinea-born Amara Touré (who was the percussionist of this formation at the end of the fifties), remains, with Laba Sosseh, or more recently AfroCubism and Africando, a major representative of this genre. Edited by the excellent catalog Analog Africa, an anthology spreading from 1973 to 1980 brings back this underrated musician. Recorded in Cameroon with the formation Black & White, the first part of this production gives room and space for singles.



The opening title, « *N'Jijo* » highlights the musical quality of this work of art, and particularly this irresistible committed conversation between the solo guitar and the saxophone. If « *Temedey* » gives us the urge to stand on our feet and dance, it is the exclusive « *Cuando Llegare* » that stands out, with its typical Afro-Cuban production. The second half of the compilation is just as attractive. This time, Amara Touré is surrounded by the Massako Orchestra. A punchy album will come out from these sessions in Gabon. The omnipresent latin culture mentioned above is underlined. The title is unifying. It demonstrates a time where panafricanism ruled. To be noted, the 1500 copies limited re-edition of the vinyl, and its 60ies -style gatefold sleeve. (Vincent Caffiaux)

Dj Mitsu the Beats / Serendipity (Digital)

As you listen to this album, you might be struck by the feeling you have missed something on Mitsu the Beats' discography. You probably have been brought up on this japanese Dj's Hip Hop productions, like « *New Awakening* », his products for BBE or Jazzy Sports, well then you will be surprised. This turntables master, gifted with an amazing sense of groove, decided to spice his work up, with the release of these nine very electronic tracks. The name of the album suggests that it's probably side works, a musical experiment accidentally composed, an intention that came out of the blue following a set of circumstances. He was probably looking for hip hop, but bumped into techno! For whom and why... Imagine if we turn up the pitch on « *Negative Ion* » and harden its claps : there is your idea of the album. The fast rhythms and dark and rough ambiances confuse the hardcore fans, used to very positive and round sounds. The tribal techno on « *From F.E.* » and « *Roar* » cover the traces : the Berliner Mitsu shows his true colours ! Following and ending of the experimentation with the stunning post hip hop tracks « *Spaces* » and « *In my book* », the final track, where electronic and groove universes meet. Is electronic music the future of hip hop ? Is David Guetta the prophet ??? Anyways, this « *Serendipity* » is a very nice coincidence.



DJ Krush

New release Top 5

I had been working on my new album and intentionally didn't listen to new releases so please let me pass.

Oldies Top 5

- Grandmaster Flash "Adventures of Grandmaster Flash on the Wheels of Steel"
- Herbie Hancock "Rock It"
- Funkadelic "Maggot Brain"
- Blade Runner soundtrack "End Title"
- Miles Davis "Ascenseur Pour L'Echafaud" soundtrack

The first vinyl you bought

Probably some soundtrack of a japanese hero animation.

Favorite club in Japan

Sound Museum Vision, Asia, Air, Unit, Kyoto Metro and many others

Best hardware

Vestax Pmc-205L, Emu-Sp1200, Mpc

Favorite song in « Butterfly Effect » & why in three words

All of them

Favorite music website

www.dommune.com

Paper magazine or web zine

I'd like to use them both effectively

Favorite festival

Really hard to choose... Glastonbury (UK), Coachella (US), Montreux Jazz Festival (Switzerland), Sonar (Spain), Roskilde (Denmark). There are so much more.

Which job would you like to do if you weren't a DJ ?

DJ is my ultimate occupation. I had been pushing myself to be a DJ and make a living out of it. If I hadn't been a DJ... That's impossible.



Vaitect

New release Top 5

- Dem Jointz "Imagination"
- Rachel Claudio "If you trip"
- Steve Legget Feat. Greg Blackman "Aquarius" (Mark Hand Rework)
- Adrian Younge, Ghostface Killa Feat Raelwon "King of New York"
- The Mighty Mocambo "Nor Get Caught" Feat. DeRoberts

Oldies Top 5

- Showbiz n AG "You Know Now"
- Fugees "Nappy Heads"
- Ella Fitzgerald and Louis Armstrong "Cheek to Cheek"
- Tracey Lee "Clue" (Who shot the LR?)
- Stan Getz/Joao Gilberto "Doralice"

What you always take in your dj bag

- Tanti Auguri by Raffaella Carrà
- Hidden Beach Recordings presents: Unwrapped vol. 2

The first vinyl you bought

As a kid, Ulysse 31, a french cartoon 7". Then Michael Jackson's Thriller Lp. In hip hop, The Pharcyde "Bizarre Ride II"

Which Dj never fails to blow your mind

Rich Medina

Favorite club in Milan

The legendary Bataclan. Not many clubs now. If you come to Milan, look for Vinile, where you can dig records while sippin' good stuff

Paper magazine or web zine

Used to love On The Go, back in the days. Now, Wax Poetics and Star Wax.

Which job would you like to do if you weren't a DJ ?

Something creative, for sure. I guess I could be a cook. I've got skills, having been initiated to ancient cuisine secret by my italian mother!



Inspector Tanzi

New release Top 5

- Leonardo Martelli "Menti Singole"
- Le Matin, Kiwisubzons "Entertainers Vol.1" 7"
- Lake Haze x IVVVO "#1" 12"
- Mijo "Los Niños También Pagan"
- Bruit Fantome "Vestiges"

Oldies Top 5

- Mixx, Blood & Camero "Tits, Ass & Pussy"
- Govindo "Ou Ka Vini Com Moin"
- Eleven Pound "Watching Trees"
- Drexciya "Unknown Journey I"
- Phortune "String Free" (Club LeRay mix)

First turntables approach

Around 2002 for DJ approach but since childhood for turntable approach

The first vinyl you bought

I do not know but the last is: Max Vincent "The Future Has Designed Us"

Which Dj never fails to blow your mind

Liza N'Eliaz & Dj Harvey

Paper magazine or web zine

Both, but I prefer paper magazine

Another passion that music and djing

The food and good wine

To fit you, a pair of

Ideally Bertuti

Best hardware

My TB 305 clone and my TR 505

Favorite festival or club

Berghain

Which job would you like to do if you weren't a DJ ?

Perhaps caviste (Cellarman)

starwax X POSCA Various Artists vol.2

Flavia Coelho & Tony Allen remix by Nicobox, Koichi Sakai
Mames Babegenush remix by Dj Click & Dj Gallietas Calientes
Linkrust & Tiff The Gift, Caterva, Tactical Groove Orbit
Dj Coshmar, 20Syl & Oddisee remix by Le Parasite



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