ISSUE NO. 1 · LAS VEGAS

Coffee. Community. Culture.

FREE · TAKE ONE

The Daily Groove

VOL. 1 · NO. 1 [ISSUE DATE] PUBLISHED AT KRUSH GROOVE CAFÉ · 953 E. SAHARA AVE.



WE'RE BUILDING IT. COME SEE.

How a vacant building on East Sahara became Krush Groove (leaks and all), a map of every room, the people who showed up with paintbrushes, the teacher who remembered a four-year-old's dream, and how to pitch your idea for the space.

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FROM THE EDITOR

Why a newspaper?

Stories show up on our screens and vanish into the scroll. We wanted something you could hold.

The Daily Groove covers the artists, ideas, and independent culture shaping Las Vegas — the city that exists past the Strip and the headlines. Artist spotlights, community happenings, the stories that deserve more airtime.

We also want to keep them. Print makes a record. Every issue becomes one piece of an archive: who was here, what they were making, how the scene grew. Somebody's going to find this issue in a drawer in 2040.

We'll post online too. But there's nothing like taking a paper home, passing it to a friend, or doing the crossword in pen like you mean it.

Welcome to *The Daily Groove*. Let's document what we're building.

— JustBee

COVER STORY · THE BUILD

THE MAKING OF KRUSH GROOVE

Before the stages and the studios, there was a building with bad wiring and a leak. This is the part nobody puts on Instagram.



THE DEMO · *Pulling up the old floor tile.*



THE CEILING · *What we found above the tiles.*

Krush Groove didn't start with a room. It started with a need.

For years, Bianca "JustBee" Russell watched artists chase the same things: somewhere to rehearse, somewhere to record, a stage that wasn't a favor from a friend. A place where your creative life doesn't hinge on somebody else's calendar. Where young people can get the kind of push that changes the direction of a life.

She couldn't find that place in Las Vegas. So she and co-founder Charles "Sa'di" Moore decided to build it.

The plan: a café out front, and behind it a whole creative building — two stages, a recording studio, rooms for dance, film, and workshops. Somewhere you can make the thing, show the thing, sell the thing, and learn how to do it better next time.

First, though, there was the building.

WHAT WE WALKED INTO

The space at 953 E. Sahara had sat empty for a long time, and it showed. The electrical was outdated. The plumbing had opinions. There were leaks. And every fix came with a code requirement attached.

Each problem cost time and money we didn't always have. Some weeks, from the outside, it looked like nothing was happening. On the inside, we were chasing a leak, waiting on a part, or redoing something that had to pass inspection.

Continued on page 3 →



Not pictured: the number of times we said, "Okay, but what's behind that *wall?"*

> *The thing that keeps us moving forward is that we are crazy and refuse to fail. Period.*
>
> – JUSTBEE

It hasn't been glamorous. It's been demolition, hauling, painting, troubleshooting, and a lot of standing in the middle of a room asking, "Okay. What's next?"

There were days the distance between the building and the vision felt enormous. Money was tight. Life didn't pause for the renovation. Just when one problem got solved, the next one showed up.

EVERYBODY DOES MORE THAN ONE THING

The crew building Krush Groove comes out of the I Want In Music Group family, and nobody stayed in their lane.

Sa'di, a producer and MC, is also a union carpenter, and he's built most of this place himself (more on page 10). JustBee, a dancer by training, designed and painted the artwork on the walls. DJ Mahay, a DJ and hip-hop dancer, hauled, painted, and is shaping what the café will sound and taste like.

That's the whole idea of the place in miniature. A musician can build a room. A dancer can paint its walls. A DJ can set the mood for a café. Creative people carry more skills than their job title says.

WHY BOTHER?

Because talent doesn't come with a studio. Artists need places to perform, but also to rehearse, record, sell their work, and learn the business side. Those things usually live in five different places, if they exist at all.

At Krush Groove, they're under one roof. Write the song downstairs, perform it upstairs, sell the shirt at the merch table, and catch a workshop on distribution the next Saturday.

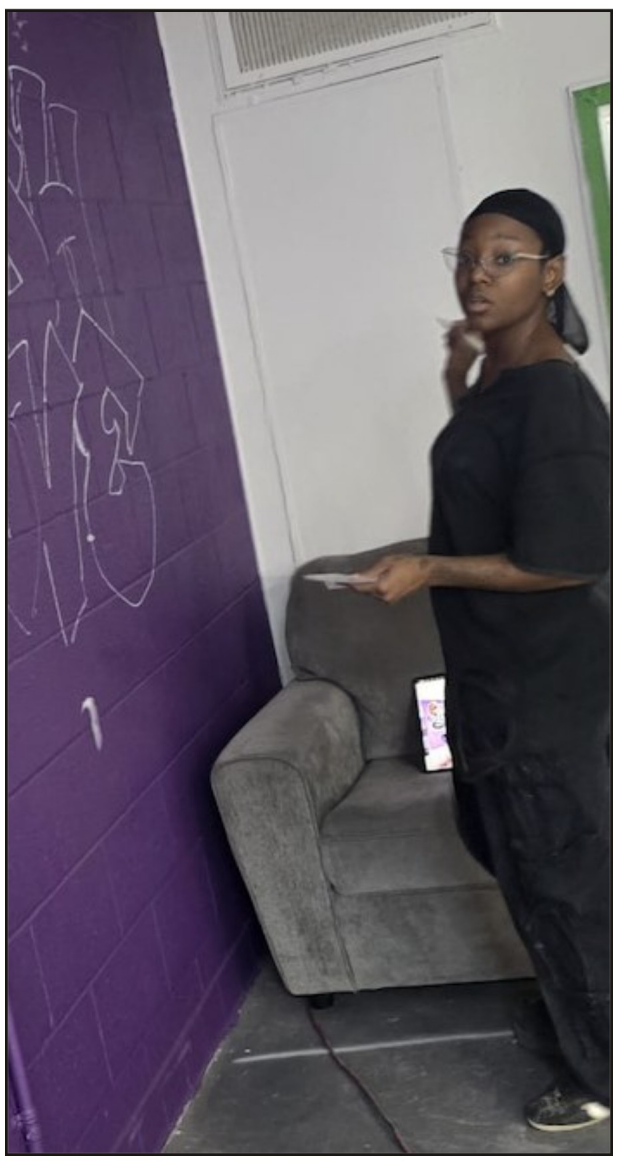
The point isn't to keep artists here forever. It's to send them out better equipped.

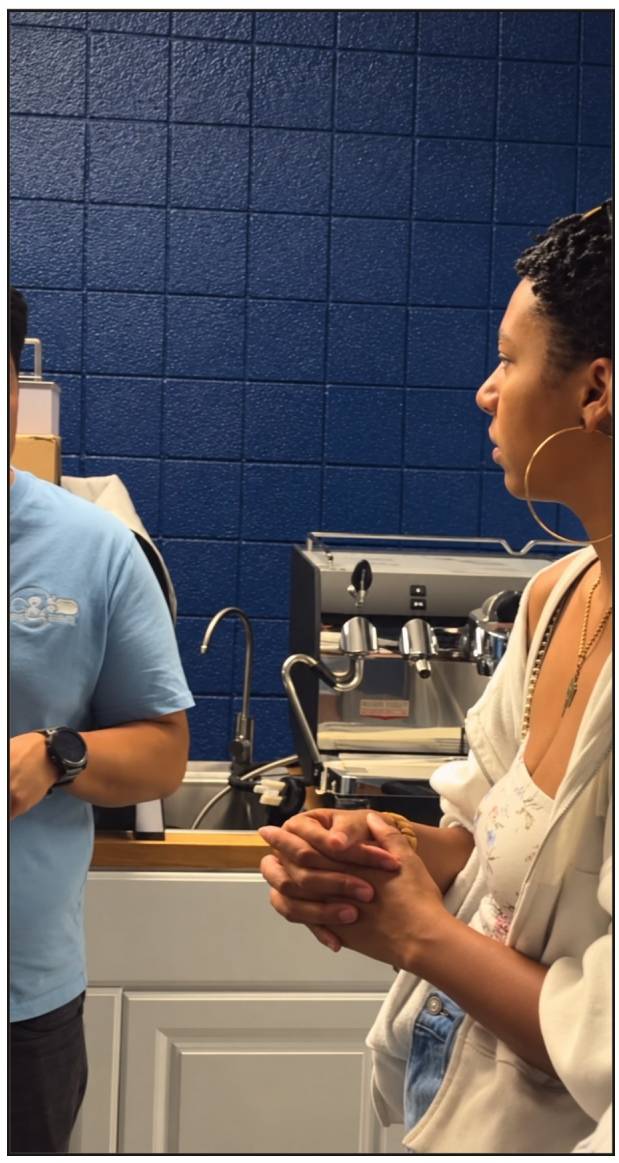
WHERE IT STANDS

The café and public bathroom come first. Studios and the residency space follow in phase two. There's still work to do, and the schedule still bends when the building does.

But it's already real. It's in the paint on the walls, the carpentry taking shape, and the people who keep coming back on their days off.







THE BUILDING IS THE PROJECT. THE PEOPLE ARE THE POINT.

MEET THE ECOSYSTEM

MORE THAN COFFEE

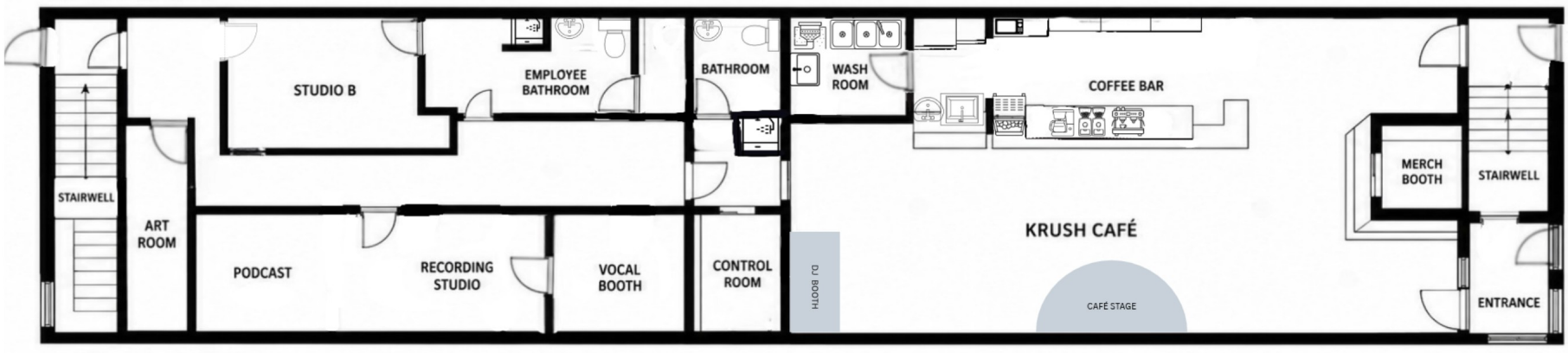
A field guide to the Groove. Six rooms, three organizations, one front door.

You can grab a coffee and go. Plenty of people will. But the café is the front door to a two-floor, 6,000-square-foot creative building, and every room has a job.

A conversation at the counter turns into a collab. A song turns into a set. Somebody comes in for an oat latte and leaves knowing about an artist, a show, or a class they didn't know existed. That's the design.



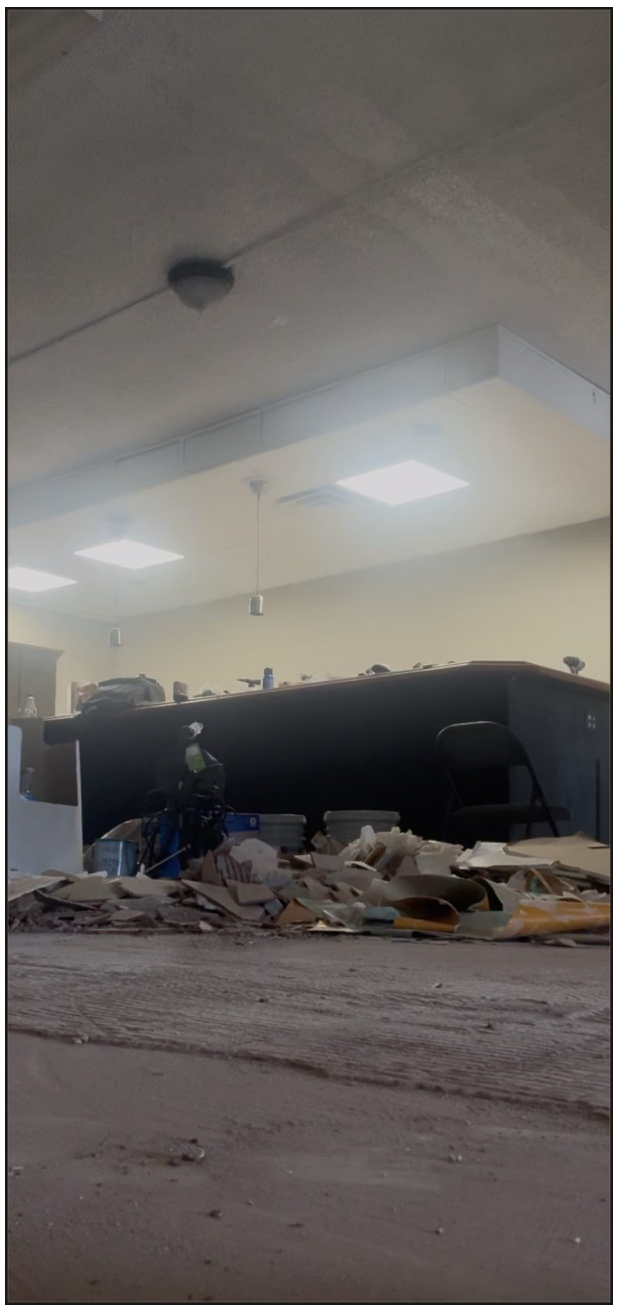
SECOND FLOOR
GROOVE LOUNGE



GROUND FLOOR
KRUSH CAFÉ

THE ROOMS

ZONE	WHAT IT IS	HOW YOU CAN USE IT
KRUSH CAFÉ	The front door. Coffee, food, art on the walls, music on the speakers, and a small stage for intimate sets.	Come for coffee. Stay for the open mic, poetry night, or an acoustic set.
THE DAILY GROOVE	Newsstand and merch corner by the entrance: this paper, plus artist apparel, prints, books, and music.	Pick up the paper. Buy local. Pitch a story or ask about selling your work.
GROOVE LOUNGE	Upstairs. The big room, with a full stage, DJ booth, and space for a crowd.	Catch a show. Book a private event. Pitch a night.
KRUSH GROOVE RECORDS	A state-of-the-art recording studio for producing music and recording vocals, powered by I Want In Music Group.	Book studio time.
KRUSHWORKS	The flexible room: dance, film, workshops, production. Home base for Y Not Me programs.	Take a class, teach one, shoot a video, run a rehearsal.
GROOVE THEORY	A beautifully designed podcast space, powered by Vital Vision Media, for all your streaming needs.	Film a podcast or a live stream.







THE ORGANIZATIONS BEHIND IT

I WANT IN MUSIC GROUP

The music and artist-development side: the label, the roster, and the people who know how to put out a record.

Here's how it plays out. You come to a show and discover an artist. That artist meets a producer in the Lounge, sorts out their branding in a workshop, and sells merch at the next gig.

KRUSH GROOVE COLLECTIVE

For creatives who want to collaborate and back each other up, signed to the label or not.

A student takes a class in KrushWorks and comes back three years later to teach it. A first-time visitor becomes a regular, then a volunteer.

That's an ecosystem. Everything feeds something else.

Y NOT ME ARTS FOUNDATION

Arts education for youth and young adults ages 10–24, right in the building. More on page 7.

Not every room opens on day one. The café comes first; the rest rolls out as it's ready. But if you want to perform, exhibit, teach, or build something here, don't wait. See page 9.

SO WHO IS THIS PLACE FOR?

COLUMN

If you've got a place in the culture, you've got a place here.

There's a myth about creative spaces: you have to be an artist to belong. You have to sing, paint, make beats, or know somebody.

Not here.

Krush Groove is rooted in hip-hop, and hip-hop was never just music. It's art, dance, style, knowledge, hustle, and community. It was built by people who made something out of what they had, and by the people who showed up to listen.

So this place is for the artist with talent who needs help with the business. For the person who wants to make something and doesn't know where to start. For the kid looking for an outlet. For the neighbor who wants good coffee and good music and somewhere that doesn't feel like everywhere else.

A scene needs people who make the work. It also needs people who buy the print, bring a friend to the show, and tell somebody, "You have to hear this." That's participation too.

You don't need a résumé. You don't need a finished project. You can just come in.

ARTISTS AND AUDIENCES. STUDENTS AND TEACHERS. PRODUCERS AND PAINTERS. DANCERS AND DJS. LIFERS AND FIRST-TIMERS. THERE'S ROOM FOR YOU AT THE GROOVE.

THE PEOPLE WHO SHOWED UP

BUILT BY HAND

You can renovate a building with lumber and paint. You make it mean something with people.



Some of them had known JustBee or Sa'di for a while. Some walked in with no connection to the project at all. They saw what was being built and asked, "Where do you need me?"

They knocked down walls. They painted. They hauled materials, fixed things, and brought know-how the core team didn't have — the kind of technical fix that saves a week of guessing.

On the best days, the building was packed. Demo crews in one room, paint rollers in another, everybody moving toward the same thing. The work was physical and sometimes exhausting, and the building kept throwing surprises. But those days proved something: the idea had outgrown the people who first dreamed it up.

For JustBee, that's been the most emotional part of the whole build.

> *"I want them to know that this exists because of them. And I hope that they have a sense of pride, knowing that they helped build this with their hands."*

Nobody arrived with the same skills. Some people could frame a wall; some had never held a drill. It didn't matter. What mattered was showing up.

That's the community Krush Groove wants to keep growing: bring what you've got, learn from the person next to you, and build something none of us could build alone.

THANK YOU TO EVERYONE WHO SHOWED UP

To everyone who picked up a paintbrush, swung a sledgehammer, shared your expertise, moved materials, tackled a repair, or handled the work nobody sees: this place has your fingerprints on it.

THE CREW

Sa'di, carpentry and build · JustBee, artwork and design · DJ Mahay, demo, painting, café vision

COMMUNITY CONTRIBUTORS

HOPE · DIVINE · DAVID · RUDY · ROCKSTEADY · IZZY · WOLFIE · CURTIS · TANZANIA · ANISA · HERU · ALEX· J.R.· TALAYSHIA · KIYA ROBERT · ZOE· MS.PAM

Behind the scenes: special thanks to Tricia and Lenda for administrative support.

This list is still growing. If you helped and we missed you, tell us, and we'll print you in the next issue.



Built by hand. Literally.

FEATURE · LINEAGE

ART IS SOMETHING WE PASS ON

A four-year-old said she wanted to be an artist. Her teacher never forgot.



Before she was JustBee — dancer, choreographer, painter, recording artist, teacher — Bianca Russell was four years old at her first summer arts camp at Colours School of the Arts in Southwest Florida.

Someone asked what she wanted to be. She didn't hesitate: an artist.

She had the whole picture in her head. A painter, with a brush, an easel, and a beret. It was a small moment. It turned out to be the whole map.

Dance became the backbone of her training. Over 28 years it shaped her into a performer, choreographer, and teacher, guided by mentors including Sharon Hill, Donna Duffy-Kojo, and Christine Peete. But the urge to make things was never only about dance. The painter with the beret was still in there.

SOMEONE REMEMBERED

Even after dance took over, Sharon Hill never forgot the little painter. Every so often, she'd send art supplies JustBee's way.

In 2020, Sharon Hill came to JustBee's home to pick up one of JustBee's paintings for a charity raffle.

She walked into a house full of paintings.

And she cried.

She remembered the four-year-old at camp who announced she was going to be an artist. Now she was standing in that child's grown-up home, surrounded by proof that the dream had kept going all those years.

The teachers who believe in us early don't always get to see where we end up. Their belief travels anyway. For JustBee, it traveled straight into her own classroom.



SOMETIMES THE PEOPLE WHO BELIEVE IN US REMEMBER WHO WE WERE GOING TO BE BEFORE WE DO.

Those teachers didn't just raise an artist. They raised a teacher.

Continued on page 8 →



FROM STUDENT TO TEACHER

The way JustBee was raised built the teacher she became. She grew up around people who made room for a kid with big ideas, who saw what she could do before she could prove it. Now she teaches the same way.

Talent shows up early, but it doesn't grow on its own. It needs room, practice, encouragement, and people who see the potential before there's anything finished to show.

After 16-plus years of teaching, JustBee knows what every good teacher eventually learns: no two students learn the same way. The method that makes one kid light up loses the next one. One student needs more time. Another needs it explained a different way, or needs to move while they learn, or needs to feel safe before they'll try.

Miss those differences and a kid's potential gets written off. Catch them and the doors open.

So the question isn't just how to teach a skill. It's how to set up a room where somebody can find out what they're capable of.

BUILDING THE ROOM SHE NEEDED

That's the work of Y Not Me Arts Foundation, which JustBee co-founded. It serves youth and young adults ages 10–24, with a focus on neurodivergent students, though its doors are open to everyone.

That focus is why the learning is production-based. Instead of auditions and lectures, students learn by doing: making things, putting on productions, working toward something real together. Hands-on work gives students who learn differently more than one way in, and confidence grows as the skills come. No experience required.

Nobody's being pushed toward the same finish line. For some, it leads to a career in the arts. For others, it's a new passion, a louder voice, or a crew where they finally feel understood. All of that counts.

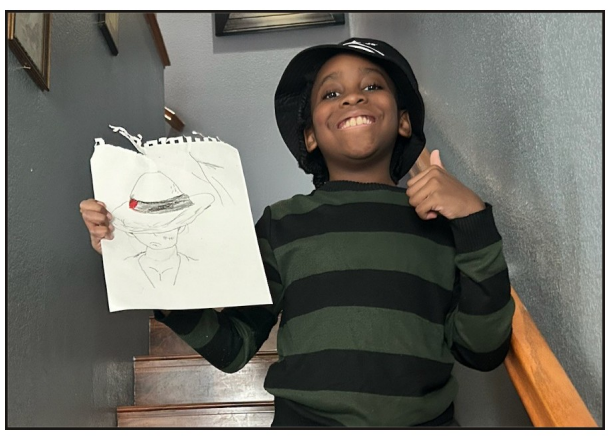
Y Not Me programs will call KrushWorks home. So the kids taking a class will be in the same building as working artists recording, rehearsing, and performing. They'll see what a creative life actually looks like, up close.

PASS IT ON

JustBee can trace her path back to the people who made room for her when she was small. That influence shows up in how she teaches, what she makes, and what she's building now.

A teacher remembered a child's dream for decades. That child grew up and decided to build the room she once needed, for somebody else's four-year-old.

That's the cycle. Somebody invests in a young artist. The artist grows. One day, they turn around and invest in someone new.



ART IS SOMETHING WE PASS ON.

Krush Groove is being built so there's always somewhere to pass it.

OPEN CALL

WHAT'S NEXT AT THE GROOVE

A floor plan doesn't make a place. What happens inside it does. Here's how to get on the calendar.



Rendering of where the Groove Lounge is headed. This stage is waiting on you.

The café is getting close. Stages, studios, and workshop rooms follow as they're ready. Programming is wide open, and we'd rather build it *with* you than *for* you.

ARTISTS: PITCH US

Musician looking for a stage? Visual artist with a body of work and no wall? Poet, dancer, DJ, filmmaker, or somebody with a concept that doesn't fit a category yet?

We want to hear it. Open mics, poetry nights, live sets, exhibitions, showcases, workshops, residencies, the weird idea you've been sitting on. You don't need every detail figured out to start the conversation.

BUILDING A CREATIVE BUSINESS?

Making the work is half the job. The other half is the stuff nobody teaches: How do I distribute my music? How do I price my prints? How do I look professional? How do I find my people?

We're planning workshops on exactly that: branding, merch, production, promotion. Nobody should have to figure it out alone.

TEACHERS AND MENTORS

Got a skill or a story that could save someone else five years? Pitch a workshop, a class, a demo, or a mentorship. Through Y Not Me, there's also room to work with young artists in hands-on projects that meet them where they are.

Know an artist who deserves more shine? Tell us. See a way the space could serve the neighborhood? Tell us. Run an organization doing good work in Vegas? Let's talk.

EVERYBODY ELSE: JUST SHOW UP

Come for coffee. Catch a show. Grab this paper. Buy a print from a local artist. Bring a friend who's never been. A scene needs makers. It also needs the people who show up.

Not every idea will fit right away, and not every room will be open on day one. Programs roll out as spaces pass inspection and get scheduled. We're building this to last, not just to open.

HOW TO PITCH

Short is fine.

Send us: your name and discipline · what you want to do (show, exhibit, workshop, collab, other) · roughly when · what you need from the space · a link to your work

CAFE@KRUSHGROOVES.COM **IG @KRUSHGROOVECAFELV**

SPOTLIGHT · SA'DI

ARTIST FIRST. BUILDER ALWAYS.

He's the CEO of I Want In Music Group, co-owner of Krush Groove, and a lyricist and producer before anything else. He's also the reason the building has walls.



BUILT BY SA'DI

THE STUDIOS
Recording studio, podcast studio and Studio B, carved out of one big open room. Framed, soundproofed, drywalled.

EVERY STAGE
From the café stage to the Groove Lounge main stage.

THE DJ BOOTHS
Upstairs and down.

THE MERCH BOOTH
Rebuilt from the structure already standing, and made better.

THE COFFEE BAR
Counter reconstructed.

THE FLOORS
All of them.

Most nights, after everyone else has gone home, one person is still working at Krush Groove. He's up on a ladder, sometimes two, holding a wall that's really a three-person job.

That's Charles "Sa'di" Moore.

On paper, he's the CEO of I Want In Music Group and co-owner of Krush Groove. Ask anyone close to him, though, and they'll put it in a different order: Sa'di is an artist first, a seriously dope lyricist and producer.

HOW BEE GOT IN

The way JustBee joined the label is a Vegas open-mic story. She had just performed at a NUWU open mic: her first performance in a year, and her first ever in Las Vegas. In the room was 8htys, an artist connected to Sa'di at the time.

Sa'di had told 8htys he was looking to sign talented artists. So 8htys invited JustBee to the Taco Tuesday open mic Sa'di was throwing at View702. The rest is kind of history.

A CARPENTER BY TRADE

Sa'di didn't learn carpentry for this building. It's his trade. He works as an audio-visual tech and carpenter, and he's a member of IATSE Local 702 and the Teamsters.

For him, building is personal. Being able to fix and make things around the house with his own hands is part of what being a man means to him. He built his own home studio that way.

When Krush Groove got the keys, the recording studio, the podcast studio and Studio B didn't exist. They were one big open room. Sa'di framed the walls, packed them with soundproofing and hung the drywall. Then he kept going.

SHE DREW IT. HE BUILDS IT.

JustBee brought the design, the creative direction and the business plan. Sa'di is the one making it physically happen, turning ideas on paper into rooms you can stand in.

He's quick to credit her vision. She defines what the space should be. He builds the structures that let it become real.

Continued on page 11 →

SPOTLIGHT · SA'DI, CONTINUED

A LEGACY YOU CAN WALK INTO

ONE MAN, A FEW LADDERS

The volunteers who came out in the early days made a real difference, and the team is grateful for every one of them. But most days and nights, Sa'di is building alone. JustBee helps as much as her back injuries allow, which means jobs meant for two or three people get done by one, with help from a few ladders.

He's paying for it, too. Krush Groove hasn't received a single grant or loan. The entire build-out is funded by Sa'di, out of his tech and carpentry work. The cost isn't only money. It's time, labor, and problem-solving on the nights nothing goes to plan.

Sa'di feels that pressure, and he doesn't pretend otherwise. His passion can come out as frustration. But he always comes back to the work. He refuses to fail.

That leaves almost no time for the music. What he's most excited about is getting back to being an artist. When he does, he'll be recording in a studio he built with his own hands.

BUILT FOR OTHERS

For Sa'di, legacy isn't something for the distant future. He's building it now, room by room. The businesses tied to Krush Groove aren't just names on doors. Each one is a way to create opportunity for the people around him, starting with his own family.

THE PODCAST STUDIO

VITAL VISION MEDIA

Sa'di's media company. Part of its purpose: giving his son the chance to work for himself.

THE APPAREL SHOP

IT'S PERSONAL PRINTING APPAREL

Merch made in-house, so artists can produce and sell their own gear instead of leaving that money on the table.

THE RECORDING STUDIO

KRUSH GROOVE RECORDS

Powered by I Want In Music Group. Where the music gets made, tied to performance, promotion and the business side.

ARTS EDUCATION

Y NOT ME ARTS FOUNDATION

Room for young people, his own son included, to discover what they can do.

The pieces feed each other. Media tells the stories. Artists make the music, and the studio captures it. The apparel shop turns that work into merch. The stages give it an audience. Arts education helps the next generation find out what they're capable of.

Sa'di wants to build something his family can be proud of and carry forward, where his son can work, create, and build something of his own. He's not trying to build something impressive. He's trying to build something useful.

WHAT IF YOU BUILT IT YOURSELF?

Maybe the best response to Krush Groove won't be applause for the work. It'll be what someone else starts to imagine after seeing it: a kid finding a new talent, an indie artist realizing the record, the stage and the merch table can live under one roof, an entrepreneur wondering what they could build with the right tools.

A legacy doesn't have to be something you inherit. Sometimes it's something someone builds, and leaves the door open.



Sa'di takes five on a ladder in front of the Krush Groove mural. Photo: [credit]

0 GRANTS. 0 LOANS. 1 SA'DI.

HE'S BUILDING POSSIBILITY INTO THE WALLS.

COUNTER CULTURE

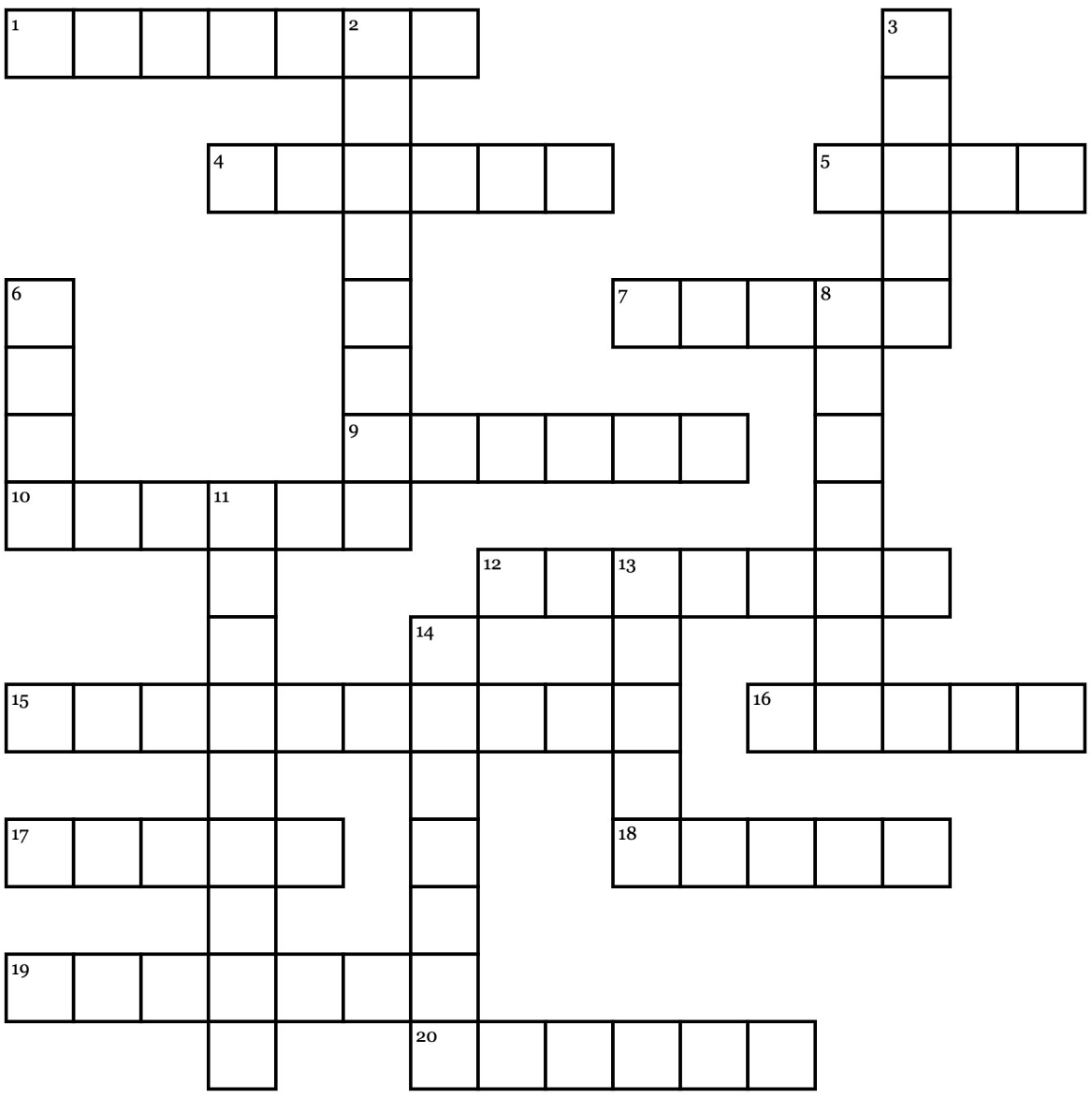
"Payment Plan"



You can't buy coffee with exposure, so venues shouldn't pay artists with it.

THE DAILY GROOVE CROSSWORD

Every answer is in this issue.



ACROSS

1 What the four-year-old at Colours camp grew up to call herself (7)

4 The culture Krush Groove is rooted in (6)

5 Lyricist, producer, and the union carpenter who built the studios (4)

7 DJ shaping the café's sound and menu (5)

9 Charity event that brought a mentor to Bee's door (6)

10 Groove ___, the upstairs room with the DJ booth (6)

12 Night when anyone can sign up for the café stage (7)

15 Flex room for dance, film, and Y Not Me classes (10)

16 Hat little Bianca pictured herself wearing (5)

17 Café order Juno rings up in the comic (5)

18 Building surprise that called for buckets (5)

19 ___ Culture, the comic strip up top (7)

20 East ___ Avenue, the Groove's address (6)

DOWN

2 What Ollie tries to pay for his latte with (8)

3 "We are ___ and refuse to fail. Period." (5)

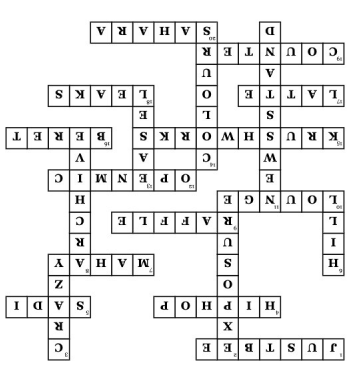
6 Sharon ___, the mentor who teared up in 2020 (4)

8 What every issue of this paper becomes part of (7)

11 Where you'll find this paper, by the entrance (9)

13 It held the canvas in Bee's childhood daydream (5)

14 ___ School of the Arts, home of Bee's first camp (7)



STUCK? FLIP THE PAPER.

Answers are upside down to the left. Finished it in pen? Bring it to the counter and show off. Every finished puzzle wins a free syrup add-on.