

From the Publisher

Vince Patricola, a.k.a. Dj Shortround



Thank you for picking up the first issue of Detroit Electronic Quarterly, the music magazine covering our scene.

The idea for this project came from people over the years asking if something like this exists...a unified, focused, up-to-date piece covering the talented DJs, producers, and musicians coming out of this hotbed called Detroit. To satisfy their need I would direct them

to national magazines, several websites, club nights, and books but I always wondered why a consistent electronic monthly or quarterly print magazine from here never surfaced. Over many months I thought about it and decided to give it a try with a little help from some talented friends!

Electronic music has been my love and passion since about 1998. I know that in the grand scheme of things that's not

long. In this period, however, I did my best to make up for lost time. I am usually out playing eclectic sets of everything from jazz to house 2-3 club nights a week and when I'm not spinning, I'm supporting someone else's night or working on music at home. Another huge help in my growth has been working along side Lavelll, Mike Himes, and the crew at Record Time in Ferndale. With all this activity, I've grown a lot of strong friendships with established and emerging talent in this city. I've given up a corporate life to pursue DJing full time. I certainly miss the commission checks I used to get, but my spirit is happier with the choice I made.

I really hope you enjoy this publication wherever you are in the world. Please feel free to send feedback. ✱



MY GOALS ARE SIMPLE:

- 1 to educate the masses and inform the heads on developments in electronic music here in Detroit
- 2 to help talented artists gain more international exposure
- 3 to show more of a personal side of the artists because they are such wonderful people to know
- 4 to increase awareness for our advertisers who make this publication possible (please check them out and support them as well!) Please be sure to visit the website: detroitEQ.com powered by loudbaby.com!

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DEQ would like to thank Julian Scott Luxury Department Store in downtown Detroit for providing the location, clothing, styling, make-up and Donald Trump bottled water for the Randolph cover photo shoot.

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DETROIT

If you're just catching on... you're late!

DETROIT GROOVE: MATHEW BOYNTON METRO DETROIT BEATOLOGY



I FIRST HEARD MATHEW play records years ago at the now closed Temple nightclub in Ferndale. I saw him, liked the music, but never got to ask who was spinning. I later caught his set at Porter Street Station, put the name with his face and I've been a fan ever since.

Through the years of working with Mathew at Record Time in Ferndale and hearing him play, I've come to realize how versatile, imaginative, talented and valuable he is. At work he sets up eye-catching displays, often entering contests that come from major labels. He utilizes his wealth of musical knowledge to assist customers and his sense of humor to lighten the mood, but when he gets behind the decks it's all business.

The word experiment is not foreign to Mathew. He often invites live musicians to sit in during his show. He usually starts off spinning jazz nicely blended with underground hip hop instrumentals and builds the energy by evening's end, all with superb taste. He handles the painful, odd requests for Britney Spears or "something we know" with tact.

In addition to DJing, Mathew is a founder of Metro Detroit Beatology (www.mr-incognito.com), an internet radio show devoted to educating people not only about electronic music, but good music in general. He had previous experience with broadcasting after graduating from Specs Howard School of Broadcast Arts and working for Q95.5FM (hit radio format.) His internet station evolved out of his love for music and the need to expose his sound through a new medium. "I really enjoy DJing with my friends because of the creative vibe we all feel" said Mathew with a smile. "They are growing and changing for the better taking me to new levels. They make me feel more confident musically and as a person."

While discussing the radio show, Mathew recalled his introduction to electronic music back in 1999. "My friend Sevan and I would go to clubs. People I went to school with were into electronic music as well. We would meet up, dance and have fun. The visual art and flier design were also fascinating to me. I bought some turntables from a friend of a friend and the rest is history." Mathew cites Motor Lounge as another important influence in his early days. "Motor was safe (from getting broken up by the police as so many other parties did because it was a nightclub, not a warehouse), consistently brought in good DJs, had great sound and a cool, unspoken vibe to it."

It's clear to say that Mathew is in this for all the right reasons. He is currently working on a full-length album of original tracks and has mix CDs for sale at Record Time. Find him on the web as part of Metro Detroit Beatology every Monday morning starting at 10:30 a.m. for his Jazz Before Noon program. *



todhchaí // DETROIT

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HOPE FOR DETROIT RADIO

THANK GOD FOR WDET, 101.9 FM! I say it when I'm driving in my car, when I'm at home, and when I'm writing. If you are not hip to this station, please take some time to listen. It's there 24-7, providing true diversity to typically dull, repetitive, commercially driven Detroit radio.

WDET is Detroit's National Public Radio station, operating in conjunction with Wayne State University. The signal is strong, blanketing the metro Detroit area and can be heard on the web at www.wdetfm.org. Interestingly enough, the station is listener funded, giving it liberty to be a format without boundaries.

WDET's eclectic Air Personalities seamlessly put together time blocks with everything from lounge electronic to rock, blues to reggae, soul to techno. Boldly they challenge the listeners at every turn with new releases, B-sides, live recordings, in-studio sessions and more. The songs they put into their sets are loved pieces of art. It's obvious. Each personality goes into detail about the tracks played... the artist, song name, the particular mix, and what record label it can be found on! Their playlists are posted on WDET's website as well.

Electronic music can be heard regularly throughout the day and evening in practically every show. Be sure to tune in to Focus Electronic on the third Wednesday night of every month. Liz Copeland and Minus' Clark Warner team up to bring you the coolest techno beats from all corners of the earth. They tell you where you can find them, play advance releases you won't hear anywhere else and discuss what is happening in this vast music genre.

WDET is a gift of culture, joy, and musical freedom to our city. In a world where people are so afraid to take chances, this radio station moves ahead without fear. They sonically say here we are. Love us. You can say yes or no, but at least you have that opportunity. In most other cities you won't. Tune in. Get enlightened. 101.9 FM... and don't forget to pledge when they ask. ✱



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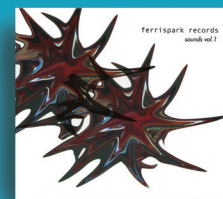
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DETROIT HOUSE: RICK WILHITE...GOOD VIBES



CARRYING YOUR RECORD BAG COMES WITH BEING A DJ. IT'S WHAT YOU USE. IT'S LIKE YOUR WEAPON AND BEING IN THE ARMY.

IF YOU'RE OUT SHOPPING FOR RECORDS in Detroit, be sure to stop at Vibes. Remember to bring a credit card because if you love vinyl (especially hard to find house, hip hop and rare Detroit pressings), you just might lose your mind in the store. Using his twenty-plus years of DJ experience and artistic vision, Vibes' owner Rick Wilhite loads the bins and walls with selections that will more than likely upgrade your record crate every time you visit.

Keep in mind that Rick is not your average DJ. He's toured the world over exciting crowds of thousands both on his own and with 3 Chairs (the collective featuring Rick, Kenny Dixon Jr, Theo Parrish, Marcellus Pittman.) His style is primarily house, however he's well versed in soul, disco, rhythm & blues, hip hop, and techno. Whatever he plays will more than satisfy the toughest of crowds. The celebrity status he has obtained comes from his passion for sharing dance music and his depth in its' history.

Rick's family was a major influence at an early age. "My folks, brothers, and sisters have always been lovers of music. I took on a lot of the same traits and eventually started my own collection. I was riding my bike to the store regularly spending all my money." This deep devotion inspired him to be a DJ and in the early 1980's landed him a job at Buy Rite Music, a hidden gem of a record store for progressive minded DJs like himself. "A lot of new music was coming out. The Cybotron (Juan Atkins) era and tracks like Sharivari made Detroit a standout in underground music." He loved electronic music from the start.

You won't find many compact discs on the walls at Vibes. Rick is a vinyl enthusiast. More like a warrior for the cause. "You can't stop technology from advancing, but switching to CDs won't happen for me. What fun is downloading? I'm vinyl forever." He believes that CDs and digital DJing are cool for some, but they are not truly for people who are striving to succeed in the artform that vinyl DJs created. "I hope that people don't turn the other cheek and say that they're tired of carrying their record bag. That's like a baseball player saying they're tired of swinging the bat! Carrying your record bag comes with being a DJ. It's what you use. It's like your weapon and being in the army. They give you a gun and tell you without this, you will not survive in this business. It's true! You shouldn't survive in DJing without records."

Rick Wilhite is more than surviving in this business. His big heart is in it. If Rick's record bag is a weapon, we're all in trouble... in such a good way! ✱

Visit Rick at Vibes Record Store: 14500 W. 8 Mile Rd. Ste 203, Oak Park, Mi 48237 (248) 967-9904.

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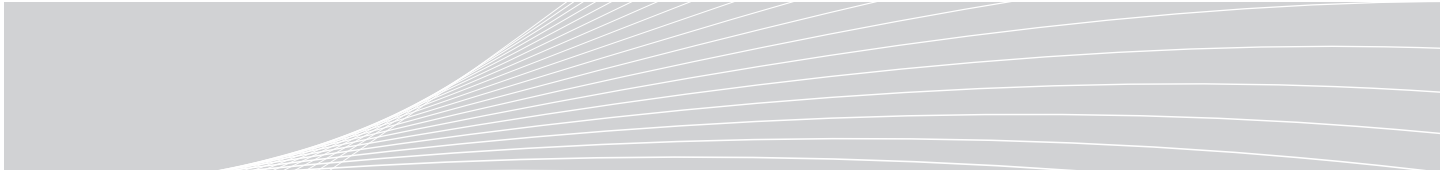
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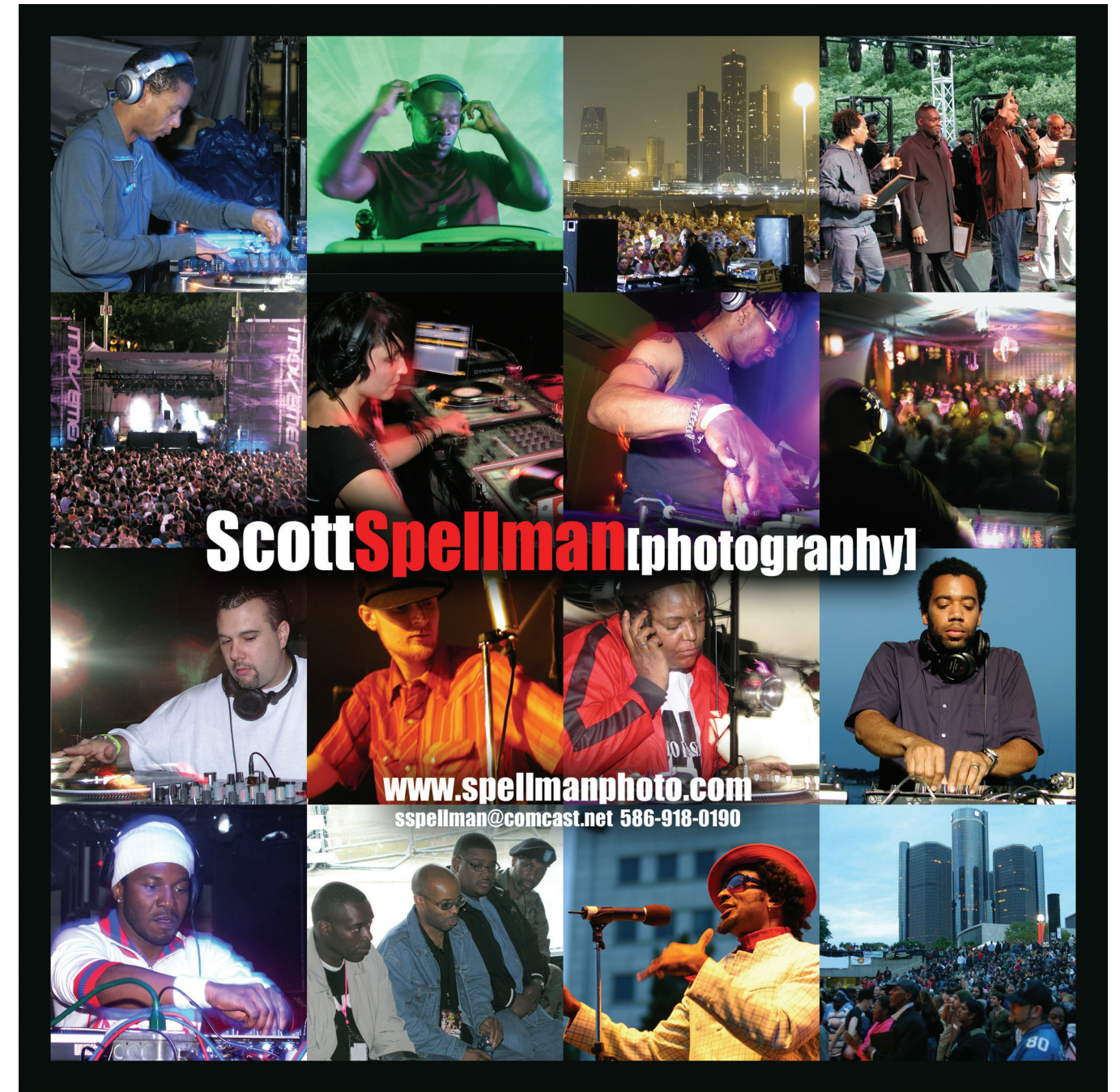






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RON MURPHY: STILL THE MASTER



“Liking music has nothing to do with it. The question is, do you like physically making records?”

IF YOU LOOK CLOSELY at many of the great records that came (and are coming) out of Detroit, you may notice a tiny NSC with a circle around it right near the label. That is the mark of Detroit's greatest cutter, Ron Murphy and his company Sound Enterprises (formerly known as National Sound Corporation or NSC.) He's a craftsman with a cutting lathe, carving with pride the master discs from which countless copies follow (mastering). He was there from the very start, making Detroit techno legends sound like the legends they are on their albums heard in bedrooms, basements and parties everywhere! He continues to work with several prominent artists from around the world, still many from Detroit.

In January of 1959, Ron bought Motown's first release Marv Johnson's "Come to Me" (Tamla 101) and others that year. "At age 12, I was analyzing records thinking this one is louder than that one. I looked at margins at the end, run in grooves, the spacing of the record, the label placement and more. This is kind of strange, but in my mind one record was better than the other. I got a perception in my mind which was good and which was bad."

Ron worked as a sound engineer in studios around Detroit (started in 1966), acquired his own gear and by 1967 came up with a great cutting system that could master records, but it was mono. "I was a day late and a dollar short on that one. Stereo was coming in about 1968-69 on rock-n-roll 45s somewhat, but engineers really didn't know how to use the equipment and blew their amplifiers... I learned!"

Ron continued working as a sound engineer in studios until 1972. "When Motown moved out, it seemed like everything went down. It had been tapering off for a couple of years...everything seemed

to end with that. I figured I'd have to build my own studio to give myself a job, but what would that mean? Would I get any business anyway? I decided to get into insurance. I went to college, worked for and started my own insurance agency until almost 1988."

Therein he met his partner Steve Martel, an eccentric, wealthy man from Chicago who actively collected vinyl, cutting equipment, jukeboxes, and more. When he came to Detroit to buy records, someone recommended he call Ron at his agency. Ron sold his 2 cutting systems to Steve over time when the financial outlook for cutting vinyl wasn't all that great. Steve would still need help with making records for his jukeboxes though. "My partner was a juke box nut, he had one in every room of his house! Everything but the bathroom! He gave three restaurants that he ate at regularly jukeboxes for free if he could put six of the records he liked on them. He would bring me his LP's to put certain tracks on seven-inch records to play in the boxes. So I'd start off cutting. He laughed and said, 'don't you see you have the touch? I'm too clumsy to do that.' I never realized it before. There is a touch to doing this, the way you handle the equipment. Liking music has nothing to do with it. The question is, do you like physically making records?"

Ron and Steve later started National Sound, an oldies music store in Detroit (on Warren and Southfield Roads.) "I found out a (vinyl cutting) lathe was available. We thought we'd buy it just to cut records for people's jukeboxes. There was no business for cutting masters... particularly in Detroit at that time. We bought it and eventually put it into the back window of the store. As the story has been told many times, in about 1989 Juan Atkins and Derrick May came in looking for old records. Most people in the store didn't know what 'that contraption' was, but Derrick and Juan did.

“Most people in the store didn’t know what ‘that contraption’ was, but Derrick and Juan did.”

Derrick asked if I could cut a dub.” He came back the next day to listen to it. “I remember Derrick jumping up and down afterwards saying, now that’s the way a damn record should sound! Being in Detroit, working as an engineer, listening to Motown in the mid ‘60’s, I knew that the bass was important on a record. If it didn’t have that bottom end it wasn’t good to me. The bottom is a substantial part of Motown records. I did bring his bottom up where the other guy probably cut it the way it was, which is the way you usually do things but I take chances sometimes to make it sound better.”

That interest paid off big dividends for Ron. “Juan Atkins came back the following day. We tried to cut him one but the amp blew up. It wouldn’t take all that bottom. A tech and I worked on it morning and night. Finally we got it right and the guys came in.” Yes, indeed they did and still do. Ritchie Hawtin came in with Derrick May. Jeff Mills and Mike Banks came in bit later ready to start Underground Resistance. Many followed.

Ron eventually closed the record store, but the good word about NSC’s capabilities spread like wildfire. In 1994 he was dubbed the “hottest cutter in the country.” He wanted the artists’ records to be unique as possible.

He encouraged Ritchie Hawtin to write “words of wisdom”, as Ron called it, on the early vinyl. He installed continuous loop grooves for Jeff Mills’ “Rings of Saturn” (the vinyl actually had giant spaces on it to make it resemble the planet.) He figured out how to groove two tracks into one side of a record for Underground Resistance. He even sold Basic Channel one of his old Ampex tape recorders so they could get more source noise.



“My job is to make the master record to be plated”, said Ron. Plating is the process where a mold is created from the master vinyl to stamp out each record at the pressing plant. He continued, “It is not to master the sound, per se. I may touch it up. Some engineers will only cut it just the way you gave it to them. It does start with a good mix though.”

Ron continues his business of cutting master records at his studio in Westland. He’s doing more hip hop and booty these days, but still works with a majority of house and techno producers. He is an inspiration, showing us that care, creativity, knowledge, and timing can help provide work for life, especially when the love is there! ✱



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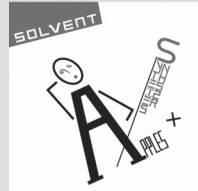

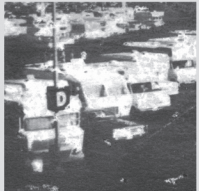
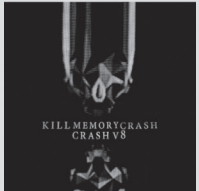
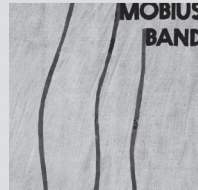

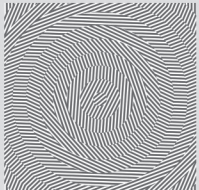
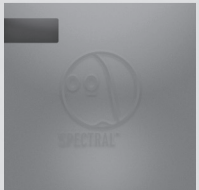
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DETROIT TECHNO THE CYNIC

I'M SO HAPPY FOR JAMES TEAGUE (a.k.a. THE CYNIC). It really sunk in as I hung up the phone with him upon receiving directions to his new residence for this interview. He recently joined financial forces with long time friend Mark to purchase a fixer-upper on Detroit's northwest side. "It was an important house at one time," said James about his home built in 1915. "It was one of the first ones on the block. It has many rooms and servants quarters. What a shame that it was neglected for a long time. We're going to make it nice again."

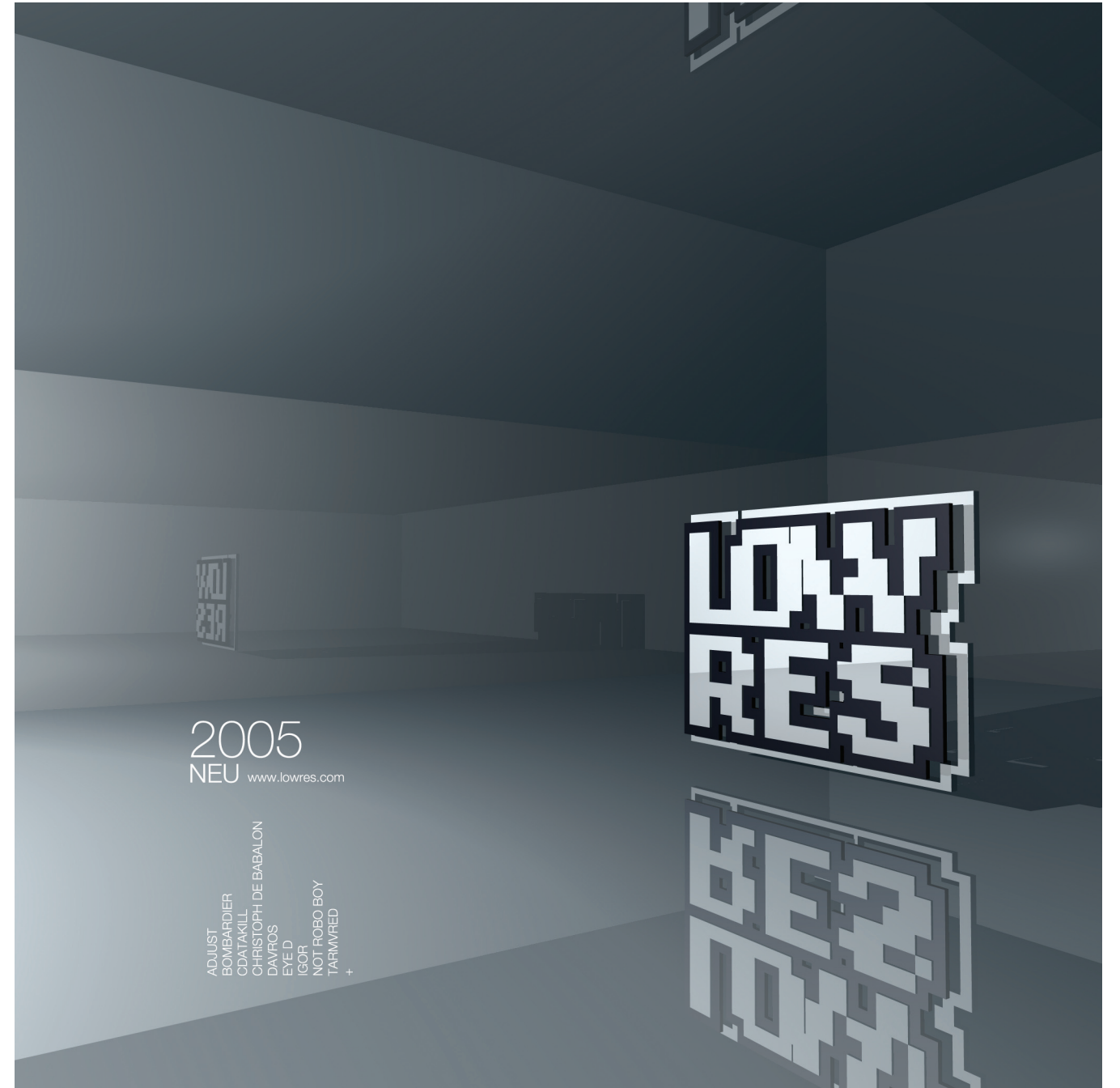
James is building equity and his DJ career as well. His main focus is techno, usually playing at least twice a month at various parties around Detroit. He also plays underground hip hop every Tuesday at the Buddha Lounge on Eight Mile, and metal once a month at Forans Irish Pub. That's diversity! He stays true to the music he has loved throughout his life.

James' introduction to techno happened in 1999 while working at the Zone Coffee House in Dearborn. "Coffee houses were important. We were kids and couldn't get into clubs. People always hung out there." His friend Patrick Aaron would spin records there on Friday nights. "When the night first started I was anti-techno. I hated any kind of electronic music. I was really into grunge (Nirvana) and metal (Deftones). It was a Neil Landstrumm track that caught me

and I wanted to learn more. Ricky (Patrick Aaron) was a big influence. In the beginning, I was based upon playing intense, insane techno tracks and mixing them into even more intense, insane techno tracks. In working at Record Time (Ferndale) I was exposed to different styles and realized that everything didn't have to be chaotic to be impressive."

James continues to work extremely hard at his craft and has become one of the more popular DJs in town. He is Record Time's techno buyer and has recently signed on to further develop the City People Music (CPM) label. "I think Matt Abbott is one of the most talented people writing tracks. He has been for the last couple of years. He hasn't let a lot of people hear them. As this label gets started it's going to be primarily his tracks. I will be handling the business aspect for now. Eric (Junior) is helping with promotion and production of one off events."

Don't forget to catch James (the Cynic) every Tuesday at The Buddha Lounge. His mix CDs are available at Record Time in Ferndale. *





Music, Vision & Machines with Soul

By Mike Himes

Detroit Techno, the foundation on which it is built is vast and strong. One of the pillars of this foundation and one of the most respected and influential driving forces is a man with a vision and strong love for his music and his city.

This man who has contributed on hundreds of legendary releases, and to this day continues to give Detroit electronic music to the world is still relatively unknown. Do you know him?

I caught up with him recently and asked him about his history, his life and his thoughts on Detroit. Here is what he shared...

Before electronic music what did you do musically? “I did a lot as music was one of my many hustles. I was primarily a guitar player. I went from playing in various types of bands ranging from top 40 bands to obscure new wave type bands to studio session work.”

>

How did you learn the instruments you play? “Just like in Jack Black’s School of Rock! My mother had an acoustic guitar around the house that she played and I would pick it up and learn how to play “Smoke on the Water” with it. When she noticed me playing Mason William’s “Classical Gas” on it she decided it was time for me to get serious about my talent and she bought me a Stratocaster which is still use in my musical productions today. You can hear it on our new record.”

What bands and artists have you played with and worked with? “Well me and my boy Paul Randolph, we used to play with a George Clinton spin off band called “Cherubim.” It featured the lead singer from “Brides of Funkenstein.” We would occasionally open for Funkadelic. I also was the rhythm guitar player for Carl Carltons “Bad Mama Jama” tour back in the 80’s. That was with a group called “Framework” and we did mostly top 40 shows for money. I had my own “Hamtramck rock scene” band called “The Mechanixx.” We were insane and were inspired by the Busboys “Minimum Wage Rock & Roll” album. Later I met Jeff “The Wizard” Mills and became an unofficial member/studio musician in his industrial group called “Final Cut”. In our group UR we have also done some remix work for Kraftwerk which we are very proud of!”

>

You have an interest in cars, what type and what do you own? “Well I am a Mopar man! I love Cudas, Road Runners and Challengers. I’m particularly fond of the E-Body Mopars! There is nothing more menacing than a E-Body with a big block Chrysler engine in it! They command respect, they are machines with a soul. I own a 1970 Dodge Challenger TA with a 340 six pack engine!”

>

Do you work on these cars yourself? “Well of course and before I took music as more than a hustle, cars were my main hustle. I was basically a Detroit Alley Mechanic.

>

Do you race cars? “Unfortunately I used to. Knowing what I know now I strongly suggest for guys to take their beefs to the track! I saw too many people killed in illegal street racing. I always wondered why in a town called “The Motor City” we don’t have a drag strip in the city? It’s not like we don’t have the space! A drag strip would eliminate street racing and give gearheads a place to get off. It would make the city safer, keep good guys out of trouble and generate thousands of dollars for the city of Detroit.

It just pisses me off that we don’t have Nascar or drag racing in a city famous for building the most powerful, beautiful and classic cars in the world. It’s a part of who we are and one of Detroit’s strongest selling points. Why put so much into Casinos when you could have Nascar?

>

What organizations or charities do you work with? “Most recently we worked this summer with the Detroit Summer Youth Organization located in the Cass Corridor. It’s the brainchild of MC Invincible and it’s a righteous thing she is doing. Bringing computers and training for aspiring youth artists in the inner city, it’s an obvious thing that needs to be done and I applaud Invincible and her crew for not waiting for nothing to get it done. Hopefully more people will help her as she moves forward with the project.”

>

What sports do you participate in then and now? “When I was a kid me and my friends played a lot of sports. Baseball, football, basketball and hockey, (Jack Adams Arena what you know bout that?) but my favorite was baseball I still play baseball now.”

>

How often do you play baseball and for how long? “I play in various leagues throughout the summer, usually for 3 to 4 teams. At the peak of the season we play pretty much everyday.”

>

What position do you play? “I am a utility player. I play catcher, outfield and infield. I spent most of my baseball days at 3rd base.”

>

What number do you wear in baseball and why? “I try to get #19 because that was a number my father was fond of when he played. If I can’t get that number I try to get #38 because that’s my Interstellar Fugitive UR number!

What is the best thing about Detroit? “The best thing about Detroit is the people-who after all the tuff times didn’t punk out and still live and conduct business here. People like Zana down at Spectacles! After all without them it would be gone. The next best thing about Detroit is it’s getting bigger. The music being generated from within the city and its immediate suburbs is erasing the old battle line of 8 Mile Road and expanding the culture of Detroit far beyond its physical boundaries. Suburban youth and global youth are becoming Detroiters”

Well, if you haven’t guessed by now the person I talked with was Mike Banks. Mike runs Submerge on Grand Blvd in Detroit and oversees the production and manufacturing of many of Detroit’s finest labels and artists. His vision and determination has kept Detroit’s electronic music flourishing for nearly 20 years and shows no sign of slowing down. His high standards and hard work ethic along with his “family” at Submerge have made Detroit Techno, House and Ghetto Tech a respected and influential driving force in the clubs around the world. Not since the Motown days has a label and music production company from Detroit had this much influence on the music world. ✳

For more info on Submerge visit www.submerge.com



JON MOSHIER HYBRIDS



Jon Moshier is Music Coordinator at WDET- Detroit Public Radio. He produces and hosts a radio program Saturday nights from 10p.m.-midnight E.S.T. that can be heard at 101.9 FM in Detroit and globally at www.wdetroitfm.org

For this edition of "Hybrids", I want to explore the world where music defies simple category. Since this magazine is about electronic music, electronics are prominent, but are used not simply for the sake of making "electronic music" but for the sake of the song.

In this inaugural issue, I decided to present an interview with Berlin's Thomas Morr of Morr Music. With an artists roster that includes the likes of Styrofoam, Christian Kleine, Lali Puna, B.Fleischmann, and many more, Morr Music has been making waves in the off-club electronic music scene since it's beginnings in 1999.

Tell me a little about yourself, how old are you, where did you grow up, etc?

I was born August 18, 1970 in Hameln, a city with 60,000 inhabitants, between Hannover and Bielefeld in the middle of a very vital indie club culture. I started djing in 1988. Shortly after that I got involved with a local concert promoter. Later on, I worked in a record shop and one of the biggest music mailorders in Germany, where I reviewed the alternative (lofi and indiepop) and techno (Warp, Basic Channel) section. I finished school, started to study the German language and history and quit the studies and the other jobs when I moved to Berlin in early 1998. I started working for Hausmusik Distribution and then I started the label.

When was Morr Music founded and what inspired you to start it? What was the very first release?

B.Fleischmann's 'Poploops for Breakfast' was released in June 1999. By that time Markus Zcher (of the Notwist) and I were roommates

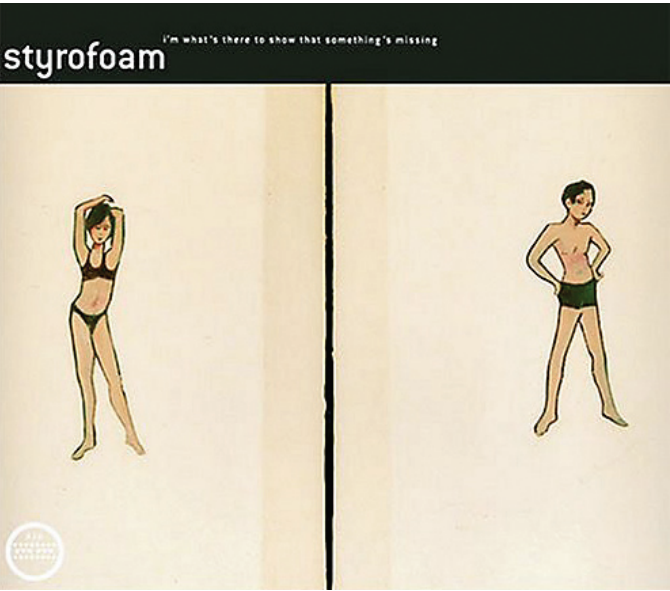
and my distribution job plus the artists around me encouraged me to start getting in touch with some of the artists. The basis was built with B.Fleischmann, Lali Puna and Isan who are fortunately still on the label. by that time no one was really caring for this type of music on an album level.

How large is the operation, staffing, etc?

We're 5 people in Berlin, Jan and Malte 'the human empire'. Our designers are located in Hamburg. Plus we're strongly connected with Hausmusik Distribution in Munich.

What is the Morr Music Aesthetic? What guides the stylistic/ artistic direction of the label?

We were lucky that the genre names electronica and indietronic were not existing by that time. When these names came up, a lot of people called the label genre defining and the label name was easy to be promoted alongside the genre. At least I think we've had a benefit from the timing. All in all I have to admit that as a label you're the sum of the sound of your artists and in the best case plus something special on top of that. When I started I was lucky to work with artists that had found their own sound already, like B.Fleischmann, Lali Puna and Isan. But definitions like that are always helpful in the beginning and a pain when you try to change or expand your sound. Usually people criticize you for a clear definition and if you try to change it, the same people criticize you for getting arbitrary. I guess you have to be strong enough to listen to your inner voice to do what you consider to be right. My definition for this kind of music is pop, something that tries to be accessible without denying it's roots. One of our mottos was that pop means variation. I think about Anticon in the same way, doing what you like, not compromising but also not trying to be against a whatever something. So let's say it's about defining yourself and what you do positively not only in relation to something else.



How do you decide what artists to involve with the label?

I just have to like something music wise and then I also have to like the person behind the music.

Who would you like on the label if you could pick someone currently not associated with it?

Elliott Smith, The Shins.

How many releases do you have planned for 2005 and can you tell us about any of them?

We'll have new releases from Populous, FS. Blumm, Styrofoam and Fat Jon, Masha Qrella (Berlin based female songwriter with her 2nd album) and Tarwater from Berlin (one of my favorite bands ever, formerly on Kitty Yo). Three releases around "the Notwist" members with Lali Puna, Tied and Tickled Trio, and the awaited 2nd album of Ms. John Soda. Around twelve releases, which is quite a lot.

Visual design seems to be an important part of Morr Music, how conscious of the visual element are you and who does your design work?

When we started we tried to create some kind of label profile which was communicated via artwork and a specific electronic sound. Jan Kruse is my best friend from school days and we've always planned that if I would try to run a label, he would be the one to do the design. The label would just be half without his ideas and enthusiasm.

Is there a definitive Morr Music artist?

For me, all the artists that have worked with us for a while.

What is your opinion of the current and future state of electronic-based music and what role do you see Morr Music playing?

It's getting harder and harder to introduce new artists. The future is not about quick projects and statements everywhere around the globe like we've had in the beginning of physical electronic music distribution, where you could find lots of artists on several different labels in multiplex artist-label relations. Now it's about focusing on long-term relations between artist, label, distributor and the listener. As things got much more complex and confusing within the last two years, in my view, a label has to become more and more like a landmark for all sorts of consumers without narrowing the artists possibilities.

What's the most rewarding thing about being Thomas Morr?

My artists, the music and being able to be in touch with people you like and heroes of your past. ✱



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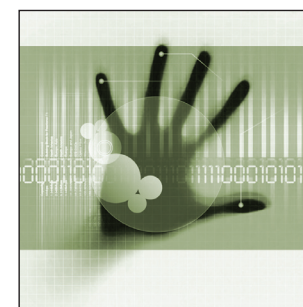
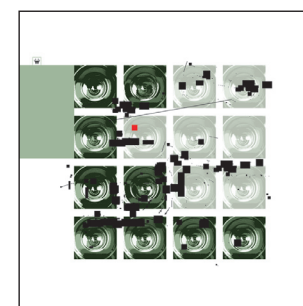
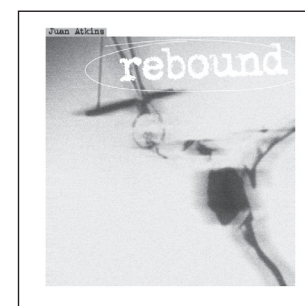
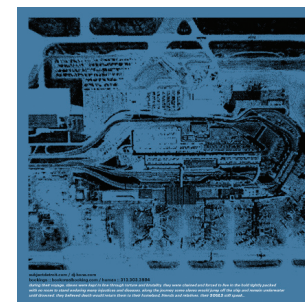
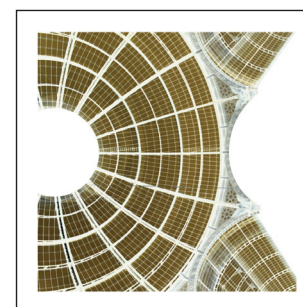
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Behind the well known names of Detroit's finest DJs, lurks a legion of die-hard supporters and proponents of the underground scene. Many walk the shadows of anonymity with an arsenal of skills to match those of the world's greatest. For those who know, one local name commands such respect. Stephen Pate, a.k.a. Trench has been quietly doing dirt from the beginning. An old school house head, Stephen had the pleasure of experiencing Detroit's dance subculture from it's infancy. A regular attendee of legendary haunts, Stephen was immersed in influence that shapes the electronic world today, and now gives back to the source ten-fold. As a designer, Stephen has provided artwork for many labels, artists and crews spanning several genres: Mike Huckaby, Terrence Parker, Juan Atkins, Brian Gillespie, DEQ, NDR, Beretta Music, Throw Records, Visillusion, Detroit Grand PuBahs, Lumina, Pure Plastic, and most notably DJ Bone with SubjectDetroit. Stephen was recently appointed Visual Liaison and DJ with the label, donning his moniker Trench when in the field. As a DJ his skills are tight. Flexible in selection is an understatement. This guy puts things together that you would never imagine and manages to cultivate diamonds. He attributes his adventurous nature to his roots. "Back in the day, there wasn't such a thing as right or wrong, there was just music. You grabbed what you could and gleaned the parts that touched you. I believe by embracing experimentation, we can make our soundscape much more exciting." ■

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RANDOLPH



HE IS WHAT HE IS. FANTASTIC!

THERE'S ANOTHER STAR RISING IN DETROIT. It's Randolph (a.k.a. Paul Randolph), the accomplished vocalist, songwriter, bass guitar player, re-mixer, and producer wrapped up into one complete package. When complimented he usually downplays the credit, but there's a humble smile that lets you know deep inside he still loves the props.

The critics are loving his extended solo project called "This is What it Is" available on Kenny Dixon Jr.'s Detroit based Mahogani label. "I made this record a combination of my influences, not all of them mind you. The rest will show up later" he laughed. "The deeper you go into the record, the more it makes sense. The music and its' styles reflect my personality. Putting this together became much easier when I let go and put my neck on the line. I chose not to worry about presenting something that represents all that I am as an artist...that's crazy and impossible. It's going to be what it is. I can't define it. What is it? It's music!" You'll hear wonderful, varied tracks laced with soul, jazz, lounge, rhythm & blues, funk and house elements on this piece. "There are flavors in there everyone can like. The DJs have extended dance floor mixes on vinyl. Everyone should be happy."

Randolph cites New York's sensational house duo Masters at Work (Louie Vega and Kenny 'Dope' Gonzalez) and Lil' Louis as influences in making the album. "Masters at Work's Nuyorican Soul is a masterpiece. It showed me that electronic music can actually have structure, composition, melody, and words that mean something!"

Another contributing factor to the record was Randolph's relationship with Underground Resistance founder Mike Banks, the man responsible for introducing Randolph to Detroit techno. "Mike and I met when we were younger playing in a rock band called Cherubim with ex-Parlet singer Jeanette McGruder. Our group was an opening act for Parliament/Funkadelic for about a year. It was overwhelming sharing the stage with some of my heroes like Eddie Hazel, Dennis Chambers, Blackbird, Skeet and Michael Hampton."

Mike Banks and Randolph were in another band called the Mechanixx. Shortly after they formed, Randolph accepted an opportunity to play in Japan. "We lost touch for 6 or 7 years after I returned. Then I got a call saying Mike was looking for me. I called him. He told me about his Underground Resistance label and that I need to get involved. I went the studio and was exposed to the Detroit techno sound. I was already into Yellow Magic Orchestra and Kraftwerk from early on, so I was very interested."

Inspired by the UR experience, Randolph picked out some simple recording devices from a music store and began to experiment. "I would bring my early tapes to Mike. He would never tell me what to do, just yes or no. I found it to be confusing but he wanted the music to mean something to me, not something to satisfy him. I used to walk away upset on a regular basis. I was at home frustrated, almost to tears one day and out of that frustration I sang 'Real Thing'. I brought the tape in for him and said "this is my last time!" Mike laughed, put it in the deck and pressed play and was pleased. It was released on Soul City records under the name Van Renn. "That was my start in electronic music."

Randolph then met Carl Craig at the Underground Resistance studio. "Carl approached me about playing in Innerzone Orchestra. He wanted to remake a War song called 'Galaxy', which I played live bass on and the other was 'People Make the World Go 'Round.' This was a special treat because my mom grew up with one of the Stylistics and I knew those guys. So, we recorded some songs and Innerzone Orchestra went on tour."

After Innerzone Orchestra Randolph began collaborating with different artists, sung and provided voiceovers for commercials including McDonald's and Corona Beer. He saved enough money, purchased some quality equipment and recorded "This Means That," which Kevin Saunderson loved the second he heard it. Kevin provided a mix and put Randolph's original on the other side. Test pressings were prepared for the 2001 Winter Music Conference down in Miami, Florida. "I had to return to Detroit early that year and I missed the annual Masters at Work party. I was on my way to the airport when I got a call from Kevin, who

said that Kenny 'Dope' Gonzalez played it at the party and everyone went wild!"

As of last year, Randolph has been touring extensively, playing bass guitar and singing background in Amp Fiddler's local star-studded band. "Amp and I have known each other for years! I ran into him at the airport on the way to New York where I was doing some singer-songwriter showcases and invited him to come down. When we came back he was looking for a gig and he became a member of my band Mudpuppy for 4 years. Last November, Amp started his band and asked me to be a part of it. We have a wonderful working relationship and tremendous respect for one another." It's been a whirlwind tour of the United States and Europe. "We enjoy playing together. Everyone is concerned about the music, the show, and each other. It is very much like family and everyone has a chance to shine."

Randolph acknowledges the difficulties of trying to make it in music with no major label money or marketing outlets. "Going overseas with the band is the right thing. It's funny how people have to leave here to make it. They have to go over to Europe where people are more open, care about the music and the artists themselves. It's marvelous that you can go somewhere and be truly appreciated for what you do. At the end of the day that's what matters. You want to leave the country to get exposure in another part of the world and maybe expand your fan base, not to start your whole career over. I learned here (in Detroit), paid my dues here and now it doesn't mean anything? I have to go where nobody knows me to be more successful back home? There's something weird about that."

Between touring with Amp Fiddler and the release of his album, Randolph's efforts are showing results. He's also been busy remixing projects. "I am a musician, not a DJ. However I appreciate and need to understand where they are coming from because they play the music. The next step is to develop a language we both understand. DJs and musicians think in different ways. Problems arise when we start to minimize each other's efforts. People say that anyone can spin a record. That's not true. People say anyone can get up there and play an instrument. That's not necessarily true either. I have to make it easy and provide incentive for DJs to play my tracks without compromising my artistic integrity. That's what folks like myself, Amp and Jeremy Ellis (Ayro), are doing. We as musicians are working with DJs to understand each other, get our music played and become members of the same family. That's the

next step. We've existed individually for a long time, now it's time for music to evolve once again. We need to bring DJs and musicians together, to unify."

This modern, wise, unselfish thought process will help propel Randolph straight to the top. His life story is shaping up to be a great one filled with global recognition for his talents, strong friendships, and lasting happiness in following his dreams. ✱



THE TREATMENT: TOUCH BIRMINGHAM



AS WE STRIVE TO SURVIVE in our daily lives, it is easy to neglect our bodies! The muscles and bones are seldom rewarded for the stress we put them through. Keep in mind that there's a new spa in town to help us ease the pain called Touch, located on North Old Woodward (just north of ritzy downtown Birmingham). It is the brainchild of makeup experts Barbara Deyo and Elizabeth Arsov (of Boldface Makeup), now partners after working together for three years at the studio inside Red the Salon. "Red is completely remodeling. The larger space was available downstairs, so we decided that this would be a good time to take the leap. We've outgrown our studio and now we've got 2,600 square feet!" said Barbara.

They have filled the beautiful square footage with body, mind and spirit goodness. "It's not like a traditional Enya playing, trickling water, kind of quiet spa," said Barbara. It's got a pulse and energy to it but it's still relaxing and cool." There are massage therapists, make up specialists, and even a certified physician performing botox, non-surgical facelifts and more (facials and waxing are also available, see touchbirmingham.net for the complete lowdown.) "You can get your hair done upstairs and treat your body downstairs," added Elizabeth. "We have something for everyone. We're using both men and women in our marketing materials. More men are taking care of themselves and are not feeling as self-conscious about coming to a spa for a massage."

Be sure to check out their fabulous boutique filled with jewelry, custom clothing, candles and bath and body products. The majority of merchandise carried is from the metro Detroit area. "We are proud to support local, independent, female business owners," said Barbara. "It's good to buy from people we know to help them promote and or launch their products in our place!"

Touch is breaking down the barriers with its "fix, feel, finish" motto. It's modern thinking in body maintenance. "Birmingham (financially speaking) can be intimidating to a lot of people, but it shouldn't be," said Barbara. "We have customers from all walks of life and income levels. Our doors are open to everyone! Don't forget DJs to get a massage when you visit. Those record crates are heavy!" ✱

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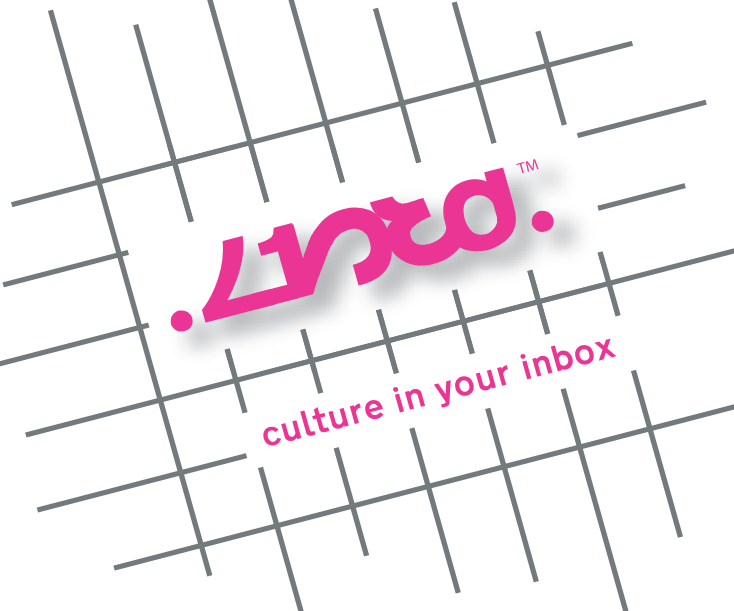
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:brownstudy's *Tell Me More About Bubbles* out February '05.
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UNDERGROUND HIPHOP: JASON HOGANS

I ALWAYS GET THE WARM FUZZIES when I talk to Jason Hogans. A giant smile, a chuckle, and a hug come within seconds from the lanky, locked wonder. He's cheerful because he's celebrating his marriage, the arrival of his baby boy Avery, and the purchase of a new home. Even with these added responsibilities, his love for music is stronger than ever!

Jason, a.k.a. :brownstudy, is well known for his great emcee work as well as stretching musical boundaries with quirky, unpredictable tracks that work wonderfully. "I always had an ear for the uncommon. It was weird considering that some of the stuff I was into was mainstream. Too Short and A Tribe Called Quest were some of my biggest influences and they went platinum. Herbie Hancock cracked my head wide open though!"

Close friends were big influences on Jason. "In the mid-nineties, my friend Jesse Trunoske introduced me to indie rock and electronic music. He helped take me out of my Kasey Kasem comfort zone and all that stuff I listened to as a kid. My brother and I used to watch 'Friday Night Videos' and get all excited. My dad is a minister so we couldn't buy lots of 'worldly' music. We would have to scrounge around to find whatever we could. We'd save our lunch money, get skinny, and buy an N.W.A. tape or something."

Scott Sterling, Editor of *Urb Magazine*, was also an influence on Jason's musical style. They worked together at Brazil Coffee Shop in Royal Oak. "I used to drag him into the dishwashing area and play rough drafts for him. He would slide me some choice material to listen to as well. He (Scott Sterling) had a club night at the Magic Stick with Tony Ollivera, Scott Zacharias, and Matt Chicoine (Recloose.) They were playing cool music and we all became friends." Matt handed off a demo tape to Carl Craig who released Jason's debut EP "Peter and the Rooster" on Planet E in 1999.

Jason continued his hard work in the studio and in 2003 was featured on a hip-hop compilation called 'Enjoy Detroit' available on Third Ear Recordings/Premier Cru Music. "All the artists on the compilation are from Detroit, but live all over the place." He just released a new CD on his own label Really Nice Recordings in conjunction with Third Ear called "Tell Me More About Bubbles." It's a 6 track EP he made while living on his own in Royal Oak and coming of age. "It blends more of the hip hop side with other electronic sounds."

If Jason was stuck on a desert island and had to choose between jazz and hip-hop, jazz would narrowly win. If he had a megaphone to reach the world from that island, he would say to the artists, "feed off each other but don't eat each other! Just play the game and have fun." On a side note, he wants everyone to buy organic food and wear clean underwear. Sound advice indeed! ✱

Check out www.reallynicerecordings.com

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DETROIT GHETTO-TECH/ELECTRO: BRIAN GILLESPIE



BRIAN GILLESPIE IS BUSY IN MUSIC, the field he knows and loves most. He's a walking musical encyclopedia and has mad appreciation for ALL its' forms, especially electronic. He's been a DJ, working in record stores, producing and directing Detroit talent for the past 15 years. This experience and work ethic made him the perfect choice to run Hear Wax, the vinyl shop housed within DJ Supply (Warren and Garden City, www.djsupply.com).

Brian formed his first electro-bass label in 1995 called Twilight 76 along with pioneers DJ Godfather and DJ Dick. "The label combined the exciting electro style coming out of Detroit with the rawness of a Luke-2 Live Crew, Miami bass heavy sound. The first big hit was "Work That" by JP Live (Jam Pony Express). It's an old Miami bass track that DJ Godfather remixed. Detroit club and mix show DJs played the hell out of it. It sampled hits from the radio and underground classics of the time all on one record. It was the birth of mash ups." Shortly after that, the smash hit "Pump" was released. "We were bringing hundreds to the record store each week. It was ridiculous. It came to a point that we were selling them right out of the box. It was a true sound of Detroit at that time." Change was near after that. "We saw two distinct forms emerging and wanted to separate the identities. Twilight maintained the straight up electro sound while Databass was more of the raw electro, nasty lyric, street ghetto style."

DJs and producers alike regard Brian as an important resource in everything from finding records to label direction. He has plenty of experience with four record labels and directing acts like the Detroit Grand Pubahs (Paris the Black Fu and Andy Toth). "'Sandwiches' was a huge hit," said Gillespie about the dancefloor smash back in 1999. "Throw is a fun label based on slapstick humor. Paris, Billebob and I would go to the park, drink 40's, Boone's Farm, whatever. We'd make up lyrics, crackin' on everything around us. I eventually put 'Sandwiches', which carries on that fun loving spirit, out on my Throw label." Jive Electro made them a record deal and it received worldwide airplay, reaching the top 15 in the UK.

Databass is working with the up and coming ghetto scene in Chicago and Europe. DJ Godfather has a DVD Documentary called "The Chronicles Vol. 1." It's a documentary on Detroit's ghetto scene with lots of footage from his European tour as well. Technasia is backing the project and it will be distributed through Virgin France.

Gillespie coined the phrase "Detroit, electro-bass capital of the world." Booty, electro-bass, whatever you want to call it is just a part of what he does. He is hard at work on his downtempo hip hop label Blue Collar Projects in addition to his duties at Twilight 76, Throw, and Databass. "In the end it's all about good music, getting people interested, and having fun. Music is supposed to be fun, remember?" ✱

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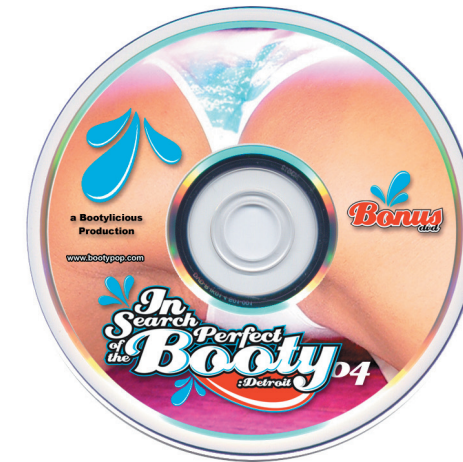
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DETROIT DRUM & BASS: SOUNDMURDERER



TO ISOLATE TODD OSBORN a.k.a. SOUNDMURDERER (among other monikers) in a strictly drum and bass article is difficult. He can go from jazz to jungle in about 8 minutes flat, mix it all perfectly, and keep people dancing the whole time. His unpredictable style is genius, considering that he doesn't even own two turntables! "I usually just lay things out in my head and hope that they all work out." They do.

I could go on for pages about Todd's involvement in other kinds of electronic music, however we'll discuss his drum and bass side for now. He owned a store in Ann Arbor called Dub Plate Pressure back in 1996. "As a supervisor at Tower Records, I started placing vinyl orders and single sales rose like eight hundred percent. All that and I didn't get my extra thirty cents an hour! Their profit came from my knowledge of what to get. I thought I'd rather open my own shop. I mainly sold jungle and hip hop records you couldn't find anywhere else."

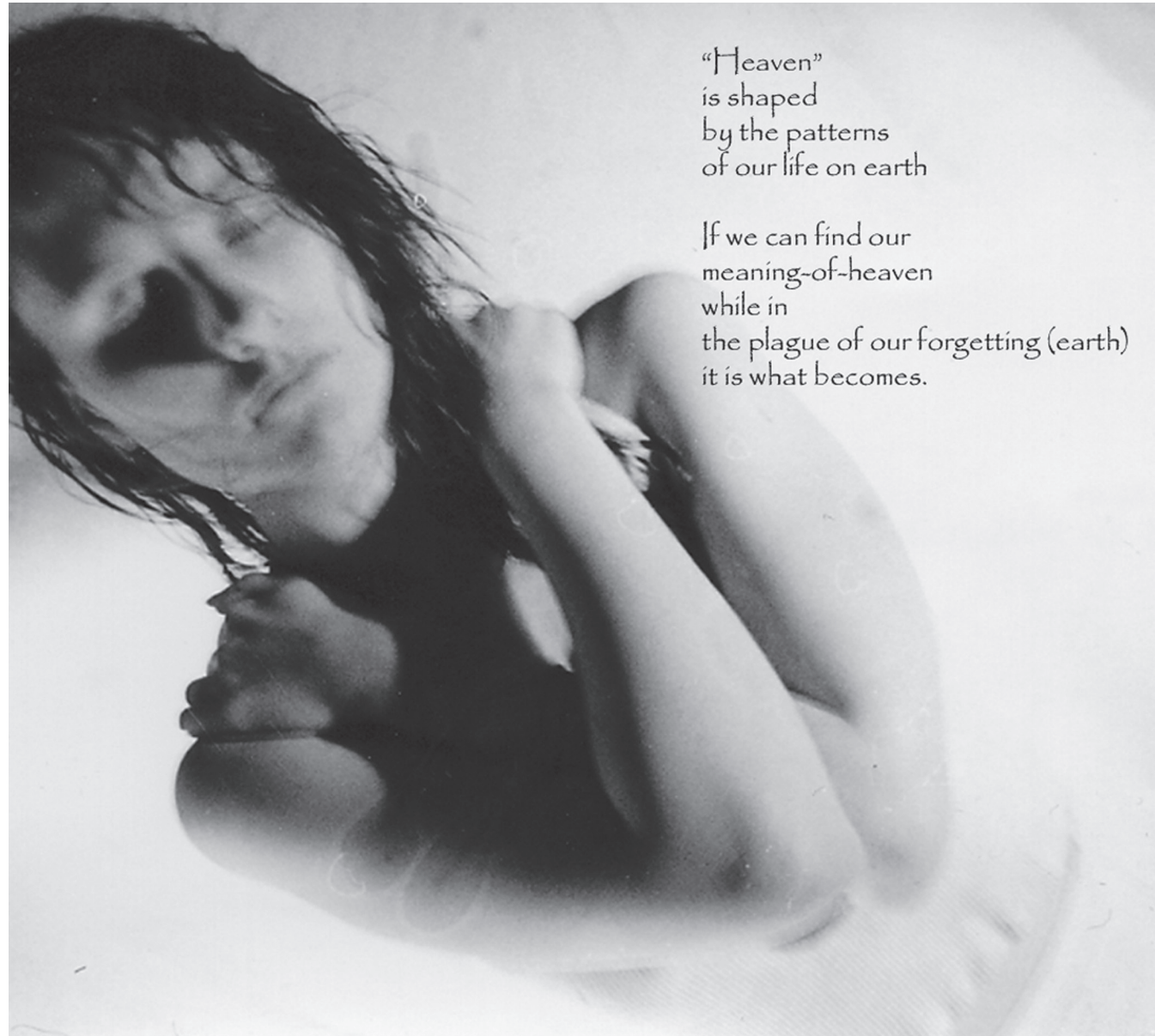
For numerous reasons Todd eventually closed the store, but he continued to make music on his drum and bass label called Rewind! "Tadd Mullinix (SK-1) and I started making music back in 1997 when good jungle was becoming hard to find. We made our own tracks so we had new things to play out. We still haven't released most of the old stuff, but it still sounds up to date. The last Rewind (seven) was actually made in 1998. Look for the new Rewind to be harder. Instead of the reggae samples, it's going for a darker sound." He's released tracks on Rephlex, Tigerbeat 6, and lots more. He also released "Wired For Sound", a mix of old school jungle for Kid 606's Violent Turd record label.

The road calls Todd quite often as his sets are in large demand. "I like playing in Osaka, Japan. In England the farther north you go, the crazier the music the better. I can switch from jungle to some speed-core and people love it! I played in Brussels, there were a thousand people inside and six hundred were trying to get in. Nights are good and bad everywhere. You've got to hope for the best!"

Jeff Mills (The Wizard) was Todd's biggest influence as a DJ. "Everybody says that, but it's true. You can see it in the way that I DJ. I play bits of songs. His radio shows were inspiring. I would try to recreate what he was doing with one turntable and a couple of cassette decks. It pushed DJs to experiment and do more with their sets! My other big inspiration was Electrifying Mojo (a radio personality back in the day). I liked Mojo's track selection and how mysterious he was on air. He played experimental and good electronic music early on."

Todd continues to put his diverse music mix on the airwaves. He is part of a radio show every Thursday night from 10pm-12am on WCBN (University of Michigan radio 88.3, WCBN.org) with another Detroit favorite Carlos Souffront. ✱

CHECK www.rewind-records.com and www.ghostly.com for details on Todd and his tour schedule.



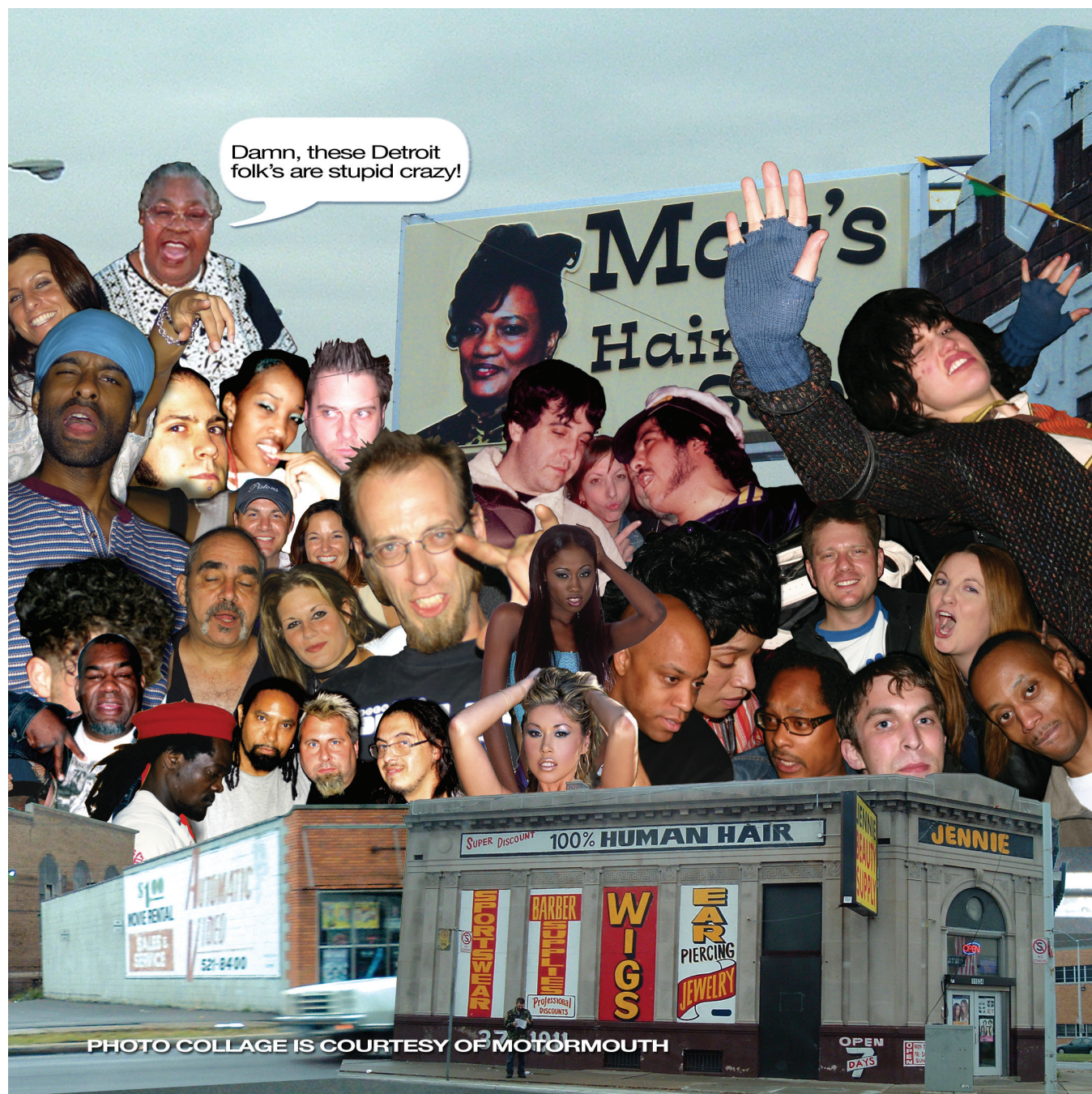
"Heaven"
is shaped
by the patterns
of our life on earth

If we can find our
meaning-of-heaven
while in
the plague of our forgetting (earth)
it is what becomes.

Photos and poem © Susan Salas



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TECHNOLOGY REVIEW

“Reaktor gives you a lot of power in a box”, Rico Baade from Native Instruments once proclaimed to me during a training session. It allows the user to build and modify any device pertaining to music production imaginable. Electronic Instruments Vol. 2 is an extended collection of eight professionally designed instruments for use within Reaktor 4.

The collection carefully equips the user with the right tools to start and finish a track. Mind boggling effects, synthesizers, samplers, and drum machines are all a part of the collection, which add up to creating fresh new ideas and remixes.

I have demonstrated the potential of each instrument on the cd included with this magazine. Please have a listen. Reaktor, the reinvention of Detroit electronic music. Mark my word!

— Mike Huckaby
Native Instruments

Numark’s CDX CD Turntable is the most promising contender in the battle to reshape the way we view CD players and digital music. New breeds of hybrid turntable styled players are the next generation. This new class of players feels, rotates, and handles like a normal record but with all the capabilities of an ID3 reading MP3 player. In short, it does everything that a record player can do, reacting and feeling like one but it is a CD player.

Numark is on top of the game in terms of sound and reliability at reasonable prices with the CDX. Hands down it’s got the most realistic scratching, back-cueing, and effects possible.

— Drew
DJ Supply, Warren



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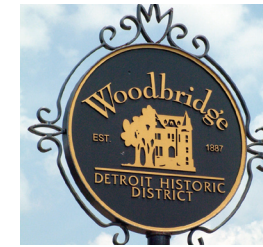
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THE NEIGHBORHOOD: WOODBIDGE “CASTLES”





If you love old homes, pay the Woodbridge Historic District of Detroit a little visit. This area was farmland that belonged to William Woodbrige, Michigan's second Governor and a Senator, in the 1800's. The area developed on two main roads, Commonwealth and Avery with the borders formed by Grand River, Trumbull, and the Ford Freeway. We've selected photos of a few of the beautiful residences (vacant ones too) that have castle styles. The residents here are creative, diverse and friendly. They carry love for Detroit in their cool, modern attitude and tend to work hard on their property. ✱


PLAYLISTS > WHATS IN THE BAG?


	Featured DJ	Favorites			
	NAME: Miguel Angel Email: Miguel@elementdetroit.com Website(s): Elementdetroit.com, Listd.net Label or Affiliation: Color Collective	#	ARTIST	TRACK	LABEL
		01	Jimmy Edgar	LBLB Detroit	Warp
		02	Brownstudy	All Aces	Really Nice Recordings
		03	Alex Phountzi ft. Xan Blacq	Another Way (Daz-I-Kue Vox)	CDR
		04	Platinum Pied Pipers	I Got You feat. Tiombe Lockhart	Ubiquity
		05	Sa Ra Creative Partners	Frequencies	Ubiquity
		06	GB	Abstract Browneye	Sound In Color
		07	Jneiro Jarel	Doin' it feat Dr. Who Dat?	Kindred Spirits
		08	Recloose	Dust	CDR
		09	Colin Zychowski	Soul Concern	Below the Surface
		10	Quasimoto	Broad Factor	Stones Throw


	Featured DJ	Favorites			
	NAME: Judy Adams Email: Jadams@WDETfm.org Website(s): WDETfm.org Label or Affiliation: WDET	#	ARTIST	TRACK	LABEL
		01	Blue States	Man Mountain	
		02	Gotan Project	Le Revancha Del Tango	Beggars
		03	Gabin	Gabin	Astralwerks
		04	LTJ Bukem	Journey Inwards	Kinetic
		05	Bill Laswell	Divine Light (Santana Reconstruct)	Columbia
		06	Verve Remix Projects	Volume 1 & 2	
		07	Herbert	Bodily Functions	K-7
		08	Innerzone orchestra	Programmed	Planet E
		09	Detroit experiment	Detroit Experinent	Rope a Dope
		10	St. Germain	Tourist	Blue Note


	Featured DJ	Favorites			
	NAME: Mike Servito Email: mike.servito@gmail.com Website(s): Burnlab.net Label or Affiliation: Blackbx/Burnlab/DBDJS	#	ARTIST	TRACK	LABEL
		01	John Tejada	Flight to Tokyo	Poker Flat
		02	Plastikman	Aquatik	Minus
		03	The Vegetable Orchestra	Greenhouse	Karmarouge
		04	Jeff Samuel	Heb.Gbz	Spectral Sound
		05	Marc Houle	Has To Do/Borrowed Gear	Minus
		06	CHC/Chip E	Time To Jack Your Body	Chicago Housing Commission
		07	Tomas Barfod	My Drums	Get Physical Music
		08	Boogie Drama	Stalker	Was Not Was
		09	P. Lauer/C.B. Funk	Rally San Francisco	Punkt Music
		10	Audion	The Pong	Spectral Sound

	Featured DJ	Favorites			
	NAME: DJ Munk Email: munk@munkstrunk.com Website(s): munkstrunk.com Label or Affiliation: belowthesurface	#	ARTIST	TRACK	LABEL
		01	Arnold Blair	Trying To Get Next To You	Gemigo Records
		02	Cantoma	Rain	Music For Dreams
		03	Coda	La Chasse	Exceptional
		04	De Vibroluxe	Chicken Chop Suey	Couch Records
		05	Esc	J Plays It Cool	Seminal Emissions
		06	Fabulous Counts	Jan Jan	Moirá
		07	Ahmad Jamal	The World Is A Ghetto	20th Century
		08	Lgt Exchange	Money Mad	Rca
		09	Mystery School Ensemble	Transitions	Artifact
		10	Rework	I Can't Remember Anything	Music For Dreams


	Featured DJ	Favorites			
	NAME: Mike Huckaby Email: info@deeptransportation.com Website(s): deeptransportation.com Label or Affiliation: Deep Transportation, Harmonie Park Records	#	ARTIST	TRACK	LABEL
		01	Sun Ra	Intrinsic Energies	Philly Jazz Records
		02	Doug Carn	Trance Dance	Universal Sound Records
		03	Mtume Umoja Ensemble	Alkebu-lan	Strata East
		04	Pharoah Sanders	Hlum Allah	Impulse
		05	Donald Bryd	Steppin into Tomorrow	Blue Note
		06	John Klemmer	Constant Throb	MCA Records
		07	Bobbi Humphrey	The Trip	Blue Note
		08	Leon Thomas	Live in Berlin 1971	
		09	John Klemmer	Precious Leaf	MCA Records
		10	Pharoah Saunders	The Creator Has a Master Plan	Impulse Records


	Featured DJ	Favorites			
	NAME: John Arnold Email: Defusionist@hotmail.com Website(s): johnarnold.com, ubiquityrecords.com, transmat.com Label or Affiliation: Ubiquity, Transmat	#	ARTIST	TRACK	LABEL
		01	Recloose	Dust	Peace Frog
		02	Omar	It's So	Cdr
		03	Daz IQ feat. Blue	Move	Cdr
		04	Jeremy Ellis	Lotis Blooms	Ubiquity
		05	John Arnold feat. Paul Randolph	Rise Up	Ubiquity
		06	Afronaut and Chucky	Golpe	Bitasweet
		07	Moonstarr	Slacker 2004	Sonar Kollektiv
		08	Vince Patricola	DEQ	
		09	The Cologne Bros.	The Cologne Bros.	
		10	Natalie Lacosta		White Label


	Featured DJ	Favorites			
	NAME: Edwin Fabre Email: Edwin@Jazznjams.com Website(s): jazznjams.com Label or Affiliation: Urban Organic, SoundCircle Collective	#	ARTIST	TRACK	LABEL
		01	Pase Rock	It's About Time (Moonstarr Remix)	Hyde Out
		02	Switch vs Ms. Thing	Love Guide	CDR
		03	Omar	It's So	CDR
		04	Jneiro Jarel	Got It On Lock	Kindered Spitits
		05	Seiji	Julietta	CDR
		06	Daz i Kue	Move Part 1	Sound In Color
		07	Ayro	The Lotus Blooms	Ubiquity
		08	Mark De Clive Lowe	Tide's Arising	ABB/Antipodean
		09	Recloose	Ain't Changin' (Just One Remix)	CDR
		10	Sister Sledge	We Are Family (Daz i Kue Remix)	CDR


	Featured DJ	Favorites			
	NAME: Ryan Elliott Email: rre213@yahoo.com Website(s): www.ghostly.com Label or Affiliation: Ghostly International, Spectral Sound	#	ARTIST	TRACK	LABEL
		01	Dexter	Raw!/ Raw	Klakson
		02	Hieroglyphic Being	Liquid Sex (Portable rmx.)	Spectral
		03	Sleep Archive	Bleep 01	Zzz 2
		04	CloserMusik	1,2,3-No Gravity (Pearson's Acid)	Out Of The Loop
		05	Le Dust Sucker	Mean Girl	Plong
		06	Popnebo	Faceline	Anorak Tontrager
		07	Allanfort	Estrella North	Lebensfreude Records
		08	Misc	Status Now	Speicher
		09	Roman Flugel	Get's Noch? (Eulberg rmx.)	Cocoon
		10	Peter Grummich	Frozen World	Kompakt


PLAYLISTS > WHATS IN THE BAG?


	Featured DJ	Favorites			
	NAME: Marcellus Pittman Email: unirhythm@yahoo.com Website(s): strictlybeatdown.com Label or Affiliation: Unirhythm Records, Sound Signature, 3 Chairs	#	ARTIST	TRACK	LABEL
		01	Jason Voorhies	vs. Micheal Myers	Unirythm Records
		02	T.O.M.	The T.O.M. Project	
		03	M. Pittman	Come See	
		04	Omar S.	Oasis (Ruff Draft Mix)	
		05	Verna Francis	Look	
		06	Rick Wilhite	The Godson e.p.	
		07	Madvillian	Dreamy Brown Eyes	
		08	Sex Pistols	Anarchy in the U.K.	
		09	Naked Eyes	Promises Promises	
		10	Tony Foster	The After Party	


	Featured DJ	Favorites			
	NAME: Mike Clark Email: mike@taiga.com Website(s): beatdownsounds.net, strictlybeatdown.com Label or Affiliation: Strictly Beatdown, Got Soul, Planet E, Third Ear	#	ARTIST	TRACK	LABEL
		01	Natellie Lacosta		White Label
		02	Foreal People featuring Taana	Gotta Thing	Z Records
		03	Craig Alexander	Exhibit e.p.	Trackmode Recordings
		04	Mathias "Matty" Heilbronn	Go Better	Papa Records
		05	Directions 3	Busted Trees Carl Craig Remix	Diaspora Sessions
		06	Z - Factor	Ride the Rhythm	Direction Records
		07	Harry Knuckles		White Label
		08	Pepe Bradock	Deep Burnt	KIF
		09	The Free Radikals	Open Up	Wonderwax
		10	Fertile Ground	Live in the Light	Giant Step


	Featured DJ	Favorites			
	NAME: Patrick Russell Email: orangealert@hotmail.com Website(s): Label or Affiliation: Mentalux	#	ARTIST	TRACK	LABEL
		01	Joe R. Lewis	Separate Ways	Target
		02	Pop Ambient 2005		Kompakt
		03	Jamal Moss	Unreleased Tapes	Interdimensional Transmissions
		04	Velodrome	Capataz (Bmg Edit)	White Label
		05	Gaz Nevada	I.C. Love Affair	ZYX
		06	Legowelt	Hazy City Nights	Creme Organization
		07	Mixx/Blood/Camero	Psycho House	Saber
		08	Patrick Cowley	Sea Hunt	Megatone
		09	Arthur Russell	World Of Echo	Audika
		10	The Truth	I Screen For Ice Queens	Mentalux

	Featured DJ	Favorites			
	NAME: DJ 3000 Email: info@motechrecords.com Website(s): motechrecords.com Label or Affiliation: Motech, Underground Resistance	#	ARTIST	TRACK	LABEL
		01	Gerald Mitchell	Resurrection	Los Hermanos
		02	Gary Martin	Samedj (Quiet Village Mix)	Teknotika
		03	Mr. De'	On the Floor	Electrofunk
		04	Fix	Killmode	Electrofunk
		05	Fabrice Lig	Thru Your Soul (Dj 3000 Remix)	Ray Gun
		06	UR	My Ya Ya	Underground Resistance
		07	Red Planet	Sunchaser	Red Planet
		08	DJ K1	The Stand	Puzzlebox
		09	David Donohoe	Banrion	D1aspora
		10	Neps	Najawa	Darl Print


	Featured DJ	Favorites			
	NAME: Justin Kruse Email: jaydilla76@hotmail.com Website(s): urbanmusicunion.com Label or Affiliation: Urban Music Union	#	ARTIST	TRACK	LABEL
		01	Studio X2	Various	Good Looking
		02	ASC	Open Spaces	Testflight Recordings
		03	High Contrast	High Society	Hospital
		04	Blame	Medusa/Burnout	Metalheadz
		05	Photek & Fabio	No Joke/Baltimore	Photek Productions
		06	Logistics	Spacejam e.p.	Hospital
		07	Deep Blue	Soho Code Version X	Offshore Recordings
		08	Ratty	A Taste of Things to Come	Formation
		09	Shy FX	Just an Example	S.O.U.R.
		10	Nu Skool Update	Various	S.O.U.R.


	Featured DJ	Favorites			
	NAME: Gary Martin Email: teknotika@hotmail.com Website(s): teknotikarecords.com Label or Affiliation: Exceptional, KMS, Teknotica	#	ARTIST	TRACK	LABEL
		01	Gary Martin	Samedi Original Mix	Teknotika
		02	Futago Technologies Mix	Samedi	Teknotika
		03	Los Hermanos	Resurrection	UR
		04	Los Hermanos	Freedom Dancer	UR
		05	Americhord	Invader	Diaspora
		06	Bad Pimps	Soul Power	Terminal M
		07	Uros Umek	Uxen	Jel
		08	Richard Bartz	Foot Tappin	Gigolo
		09	Prodigy	Hot Ride	Maverick
		10	Reley Reinhold & Steve Barns	Mondrian	Trapez


	Featured DJ	Favorites			
	NAME: B Side a.k.a Junior Email: Bside313@yahoo.com Website(s): cpmrecordings.com Label or Affiliation: City People Music	#	ARTIST	TRACK	LABEL
		01	Phat Kat	Dedication to the Suckers	Houseshoes Recordings
		02	Pharcyde	Passing Me By (Bizarre Ride II)	Four Music
		03	B.R. Gumna	Something Good	Barak Records
		04	Slum Village	Fantastick Vol 2.	
		05	Lacks	Is it?" feat. Dwele, Big Tone & Elzhi	Earth Angel
		06	Showbiz and AG	Hard to Kill, Run Away Slave	Payday
		07	Dabre Ft, Jay Dee and Phat Kat	Game Over	Ghostly International
		08	Pete Rock and CL Smooth	They Reminise Over You	Elektra
		09	Tribe Called Quest	We've Got the Jazz	Jive
		10	Big I	Lifestyles of the Poor & Dangerous	


	Featured DJ	Favorites			
	NAME: Matt Clarke Email: subsonicsounds@aol.com Website(s): Label or Affiliation:	#	ARTIST	TRACK	LABEL
		01	Spor	Three Ravens	
		02	Tubby T	Ready She Ready (Photek rmx)	
		03	Breakage	So Mars	
		04	Young Ax	January	
		05	Evol Intent	The Blood	
		06	Dj Zinc	Drive my Car (Vocal Mix)	
		07	Black Sun Empire	Fearless	
		08	Photek	Baltimore	
		09	Craggz & Parallel Forces	Fizzy Piglets	
		10	Ed Rush & Optical	Bacteria (Pendulum Rmx)	

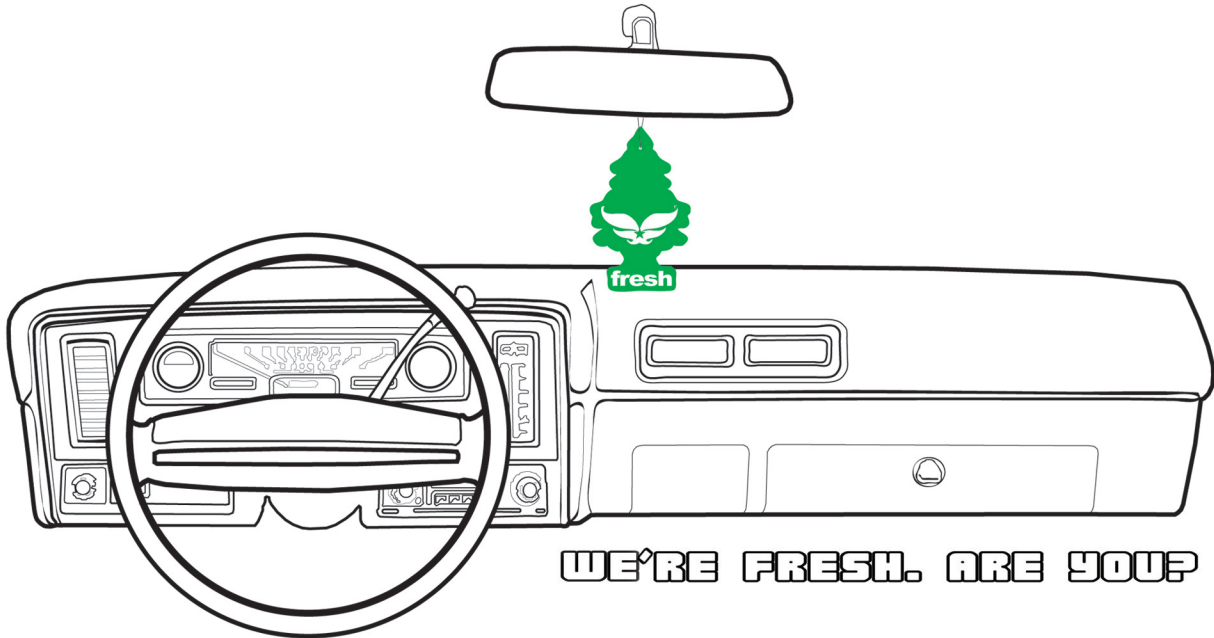
PLAYLISTS > WHATS IN THE BAG?

	Featured DJ	Favorites			
	NAME: Mike Geiger Email: michael313@yahoo.com Website(s): organicroetroit.com Label or Affiliation: Organic Detroit	#	ARTIST	TRACK	LABEL
		01	Goapele	Closer (DJ Spinna Remix)	Loveslap Recordings
		02	KMD	Instrumentals e.p.	Money Studies
		03	Glenn Underground	Mental Black Ressurrection	Life Line
		04	MF Doom	Dead Bent	Money Studies
		05	Instant House	Awade (Joe Claussell Remix)	Jungle Sounds Records
		06	Red Astaire	B-boy	GAMM
		07	Jungle Wonz	Bird In A Guided Cage	Skylax
		08	The Rotating Assembly	Orchestra Hall	Sound Signature
		09	Needs	Inner Glow	Needs Music
		10	Playin' 4 The City	The Shore	La Rosiere Records

	Featured DJ	Favorites			
	NAME: Steel0 Email: hi8is@graffiti.net Website(s): Label or Affiliation: dawaxmuseum	#	ARTIST	TRACK	LABEL
		01	One Be Lo	E.T.	Subterraneous Records
		02	The Grouch And Eligh	No More Greener Grass	Up Above Records
		03	Kice	Miracles	
		04	Mac Lethal	Where The Wild Things Are	Dekagon Records
		05	Starving Artist Crew	Greatful Dead	Fat Beats Records/SAC Records
		06	Cunninlynguists	Seasons feat. Masta Ace	Freshchest Records
		07	Dubphonics	A Better Place	Third Coast Records
		08	Edan	I See Colours	Lewis Recordings
		09	MF Doom	Hoe Cakes	Rhymesayers Entertainment
		10	K-OS	Crabbuckit	Astralwerks

	Featured DJ	Favorites			
	NAME: Twonz Email: hijackedrecords@hotmail.com Website(s): Label or Affiliation: Hijacked Records	#	ARTIST	TRACK	LABEL
		01	Joey Beltram	The Rising Sun	Tresor
		02	Mistress Barbara	Gloria Granda	Relenless
		03	Futago	Tecnologies	Teknotika
		04	Titanium Bass	Alloy e.p.	Primate Recordings
		05	The Dirty Criminals	Organize	Confuzion
		06	James Ruskin	Solex Mixes	Blueprint
		07	Heart Break	Adam Beyer/J Dalback	Mute Records
		08	Dj Shuffelmaster	City Lights	Sub v25
		09	Mills vs Unknown	Cynic	001
		10	Jeff Mills	The Tomorrow Time Forgot e.p.	Axis

	Featured DJ	Favorites			
	NAME: Chuck Daniels Email: filthy@sampledrecordings.com Website(s): digibag.com, x-mixx.com Label or Affiliation: Oomph Recordings, Magnetic Recordings	#	ARTIST	TRACK	LABEL
		01	Various	jazz chronicles e.p.	Aroma
		02	J.T.Donaldson	Trust Me	OM
		03	Inland Knights	This belongs to you	DropMusic
		04	Glen Coates	Give it 2 U	Glen Coates
		05	Dj Sneak	Funky Rhthym	Magnetic
		06	Jason Hodges	Shake it	Aroma
		07	Joey Youngman	Ride with me	Unreleased
		08	Diz and Lawnchair generals	Take your time	CDR
		09	Chuck Daniels	Back	OOmph
		10	C-spen	puff and stuff	Utensil



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LAVELL'S DISH

TRAINSPOTTER, TRAINSPOTTER WHAT CAN YOU SEE? Standing around watching the DJ like he was on TV. **DANCE** Trainspotter, trainspotter isn't it wack, standing around memorizing every track? **DANCE** Ooh ah fist in mouth, original sets are on the way out. **DANCE** Trainspotter, trainspotter get on the dance floor. Not on your bedroom or basement or marbled kitchen floor. **DANCE** Trainspotter, trainspotter taking up space, bumping turntables and in the DJs face. **DANCE** Setting your drinks on equipment and speakers, got the sound guy worrying about you little tweakers. **DANCE** Trainspotter, trainspotter requesting songs like the DJ was a jukebox, Step back, **DANCE** and get off his jock. **DANCE** Trainspotter, trainspotter DJ tryin' to get a groove, DJ can't tell 'cause you won't move. **DANCE** Just standing, no dancing how do they know, feeling like they've failed 'cause your feet won't go. **DANCE** Trainspotter, trainspotter didn't we come to dance, to share, to groove, to chase. **DANCE** Forget politics, forget hate, forget drama, forget race. **DANCE** Isn't it fun to be in a trance, simply because of the dance? **DANCE** Isn't the party on the dance floor? Aren't you tired of hearing people talk about the days before? **DANCE** Talkin' about Paradise Garage and Heaven and such, but we're still here to fill the dance cup. **DANCE** No disrespect to those who have come before and gone they set the pace for us to carry on. **DANCE** Let's build new legends by making the floors wet with sweat, and make new memories that we will never forget! **DANCE** So come out of the corner, the snow ain't that clean, start kickin' your heels and stop cockin' the lean. **DANCE** ✱



The poster features a large, stylized 'W' logo with a woman's face wearing headphones in the center. Below the logo, the text 'women on wax' is written in a cursive font. The background is a collage of images, including a woman in a white t-shirt with the 'MINX' logo, a group of people, a woman with a large orange flame around her head, and a couple in a car. The text 'A Taste of Honeys', 'Diviniti', and 'Animal Trax' is overlaid on these images. Below the collage, the text 'Women On Wax Recordings 2005 Releases' is followed by a list of releases. At the bottom, the website 'www.womenonwax.com' and email 'email: womenonwax@aol.com' are listed.

Women On Wax Recordings 2005 Releases

- Fuzzy Navel - DJ Minx w/ Pirahnahead remix
- Love Will Stay - Diviniti
- A Taste Of the Honies E.P. - DJ Minx and Diviniti w/K. Hand remix
- Rainy Daize - Napi Hedz Featuring Diviniti
- Restructure - Animal Trax E.P.
- Live For the Night - Diviniti w/DJ Spinna remix
- Get Live - DJ Minx featuring Diviniti
- Divine Intervention - Diviniti / The Album
- Got House (The Remixes) - DJ Minx featuring Diamondancer

www.womenonwax.com

email: womenonwax@aol.com

CD ACKNOWLEDGMENTS

SPECIAL THANKS TO ALL OUR CONTRIBUTORS

Track 1 :brownstudy: All Aces (Oh Yeah)

Taken from Tell Me More About Bubbles EP, 2004. Licensed from really nice recordings, I.L.C. by Third Ear Recordings. reallynice@mac.com, reallynicerecordings.com

Track 2 D.L. Jones and DJ 2nd Nature: Whoa Bobby

Pproduced by Patrick Ward. Taken from Blue Collar Project (BCP) 04, distributed by Twilight76, throw76@hotmail.com, twilight76.com

Track 3 Szymanski featuring Perillelle: UTKY (Used To Know You)

Taken from Ghost Notes & Jazz Standards, 2005 Omoa Music, digin@omoamusic.com, omoamusic.com

Track 4 Zoetic: A Second Opinion

Produced, Written & Performed by John C. Briggs a.k.a. Zoetic. Licensed courtesy of zMusique.com. Copyright 2005

Track 5 Three For Now: Stand

Written and produced by ThreeForNow, Alvin Hill Jr. & Craig Schneider. Licensed from BelowTheSurface,c2004. munk@munkstrunk.com, www.munkstrunk.com

Track 6 Kevin Reynolds: Anonymous Room at the Corridor of Last Night

Written and produced by Kevin Reynolds, Todhchai Records 2005. kevinreynoldsdetroit@comcast.net

Track 7 Cinematic: Salt Mines

Written and produced by Brooks Mosher. Track is exclusive to DEQ. brooksmosher@gmail.com

Track 8 Jonah Daze: From Dis Earth (Trans-Atmos Mix)

Written & produced by Jeff Ashburn. Published by Red Pop Music (ASCAP). Recorded at Ice House Studio.(P) 2005 Jigawitz Music Recordings. jonahdaze@yahoo.com

Track 9 DJ Minx: Into Oblivion

Programming, production, and arrangement by DJ Minx. Women on Wax 2005. womenonwax@aol.com, womenonwax.com

Track 10 John Arnold and Tony Olliviera: Respectall

Produced by John Arnold. 2002 Transmat. defusionist@hotmail.com, johnarnoldrecords.com

Track 11 Knowledge: Schoolcraft

Written and produced by Knowledge 2005. knowledge313@aol.com

Track 12 Vacuum: Crunk in the Trunk

Produced, written by Vacuum 2005.

Track 13 Soundmurderer and SK-1: Toronto VIP. 2000 dub plate. rewind-records.com

- SAMPLE LOOPS: NATIVE INSTRUMENTS ELECTRONIC INSTRUMENTS VOLUME 2
SHOWCASE FEATURING SAMPLES FROM TODD OSBORN, MATTHEW DEAR, AND
DABRYE LICENSED FROM GHOSTLY INTERNATIONAL. WWW.GHOSTLY.COM

- Track 14 Osbourne: Bout Ready to Jak - Processed by Cyan
- Track 15 Krypt Drum Machine: Original Pattern Created by Mike Huckaby
- Track 16 Limelite drum machine: Original Pattern Created by Mike Huckaby
- Track 17 Matthew Dear: Gut Wall - Processed by Resochord
- Track 18 Matthew Dear: In the Night - Processed by Fast FX
- Track 19 Daybre: Game Over - Processed by Metaphysical Function
- Track 20 Akkord Sequencer: Original Chords and Loop Produced by Mike Huckaby
- Track 21 Photone Synthesizer: Original Example Produced by Mike Huckaby

PLEASE ENJOY THIS ALL DETROIT CD SAMPLER
MASTERED BY KEVIN REYNOLDS AT TODHCHAI
STUDIOS WITH OUR COMPLIMENTS.