



SPRING EDITION
VOLUME 13

DIVINITI

EDDIE LOGIX
KEVIN REYNOLDS
KRAIG "LOVE" TERTZAG
SHADY P
TOM GELARDI
SUMMER OASIS

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LETTER FROM THE PUBLISHER

Is it me or did the world start spinning faster? I'm just curious because last May's Movement Festival (2017) seemed like it was yesterday.

One of my favorite moments was listening and moving to Larry Heard's unforgettable set at Movement along with other friends (known and unknown.) When "The Sun Can't Compare" came over the speakers, I felt like I was floating. Actually, as I looked around me, from experienced musicians and DJs to bedroom DJs to dancers of all skill levels, we all were in awe regardless of experience and talent. We, his fans, were soaking in sonic greatness with the backdrop of Hart

Plaza and our great city, Detroit. The home team!

It was another one of those therapeutic moments for me. Another justification moment, where the risks taken between promoting events, putting out records and a grass roots print magazine are worth it.

That being said, here is your packed, biggest to date double, print issue that comes with an eight track LP from Detroit producers including Pablo R. Ruiz (repping Portage Garage Sounds), Big Strick, Eddie Logix, Shady P (as Bobbi Purify), Kraig "Love" Tertzag (as MOODRING after a twenty-five year hiatus), Lafleur, Kevin Reynolds, and the Belmont Boys (Hamtramck's newest hot collaboration.)

The record is full of moodiness and more raw tracks for you to chew on. Whether you are on the dance floor or on the sofa, you can get something out of it.

Issue 13's cover story is Grammy nominated vocalist Terri Smith aka Diviniti. From Detroit school teacher to philanthropist to performer, her story is motivational and is a must read. Issue 14's cover story is on the up and coming label Portage Garage Sounds, led by Zach (Shigeto) Saginaw, Ben Saginaw and Vinnie Massimino.

We also included features on Tom Gelardi (who has been a part of the music industry in Detroit for the last sixty years), percussionist Craig Huckaby, Berliner Natascha Anahita (who lends us her view on Detroit), the Summer Oasis festival (annual glamping music festival happening in August 2018), Spot Lite Detroit's Roula David and Jesse Cory, and finally some horoscopes!

Thank you for paying attention and your continued support. If you like what you read in our publication, please go out and purchase the print and LP. Support the advertisers as well because they are a huge part of our scene.

Have fun this festival season and be safe.



photo by Regina

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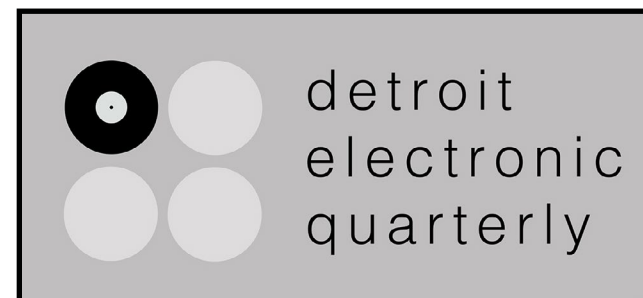
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2018 SPRING EDITION



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ROCKET PRINTING



KRAIG “LOVE” TERTZAG

AKA

MOODRING



Kraig Tertzag (aka Kraig Love) released his last Detroit techno project under his MOODRING moniker back in 1995 on Planet e. I sat down to interview him recently at his home in Portland, Oregon to discuss music, life, his first MOODRING project in twenty-five years and his return to the world of dance music.

L.Uehara: So Kraig, what originally brought you to the dance floor? Where and when did it all begin for you?

Kraig Tertzag: Funny you should ask in just that way, because my interest in music began on the dance floor. In 1982-83 I went to the Clark Park YMCA (Southwest Detroit) every Sunday. There was a weekly, all ages dance night complete with a DJ, light show, the whole nine just for kids. It was sweet. Those dances were like my church every Sunday.

LU: So you're talking 1982, 1983 really? Damn you look thirtysomething. Exactly how old are you?

KT: I am exactly three hundred and thirteen years old and today's my birthday.

LU: OK then. Well happy birthday Kraig! So back to how dancing was a big thing in your childhood. If dancing was your main interest, when exactly did you make the jump to making music?

KT: I danced on the legendary, local Scene dance show and then after that I danced on another local TV dance show named Heatwave. But regarding the transition into music, to me, it was more like an evolution.

You have to understand that in my generation, music was compulsory in elementary school. I may have grown up in the very last generation in Detroit where everyone had to learn standard notation in order to pass onto the next grade. So, music was always there as far back as I can remember. My grandmother Rose gave me my first instrument, an Armenian dumbek, when I was 4 or 5 years old. As far back as I can remember I have been playing some sort of drum or drum machine.

Then around 1984 my older brother Kyle started cutting his teeth on turntables. He was a college radio DJ at WHFR (Henry Ford Radio) at that time and he had a whole set up in the basement consisting of two turntables, mixer and a micro-

phone. That is probably when my interest in music started to supersede my interest in dancing. Shortly after that I got my first drum machines and started spinning records too.

LU: Tell me about MOODRING?

KT: It's indigo right now and that means everything is just swell.

LU: But really, you released only one song under your MOODRING moniker called "Sopping the Biscuit" on Planet e almost 25 yrs ago and then nothing until now. What have you been up to?

KT: Actually, before I left dance music, Carl Craig tapped me to play live drums on the now legendary "Science Fiction" track on his debut full length album Landcruising (1995, Blanco Y Negro label.) In 1996 I released a track on Fanon Flowers' label, a song I made with my old friend John Boys entitled "Sweet Rain" (Mechanisms Industries M1972, under the name Kraig Allen.) I also recorded a full length double album of twenty-five songs or so for KMS records in 1995, but unfortunately that project was never released.

LU: Alright but then you went on a 20+ year hiatus?

KT: What can I say? Life happens and I got really busy. Moreover, in the mid nineties, I was really disappointed that Detroit techno music started to really go the way of drugs and wonder bread. Things changed rapidly with Detroit techno then. Since then I played percussion in several bands over the last twenty years, everything from jazz to punk styles.

LU: Well then naturally I have to ask, what brings you back to the dance floor?

KT: I can't escape myself. I have to play music and dance to stay alive. To really be alive. Do you know what I mean? To really be alive? When I play music and dance, I feel more alive than any other time. Some people have to have their cars, or their workout routines, or their books, or whatever.

er. It seems everyone has their life raft as it were. Mine are music and dancing. In terms of “coming back” to dance music, in the immortal words of LL Cool J “don’t call it a comeback!”

LU: Tell me about this new MOODRING track for DEQ magazine entitled “Roses”?

KT: I have always had a hard time talking about my own music. In the case of “Roses” I will just say it’s a collage. Back in the day I used to approach music like a lonely solo painter or sculptor when it came to my creative process. This is the first time I have ever specifically approached dance music intentionally like a collage artist. I feel like spending ‘85 to ‘95 alone on drum machines and synths producing solo stuff, and then spending ‘95 to 2017 as an instrumentalist with bands, altered the way I approach music production in general. Collaborations are good thing. Collages are a good thing. I used to think otherwise.

If you spend twenty some odd years with bands and actual instrumentalists, real players, collaborating on music, writing and arrangements I think you will eventually hear the impact it has on your electronic music productions. I have. It has broadened my horizons for sure. For instance, on “Roses” I used a sampler for the first time ever and there are words in the song. Twenty-five years ago I used to say silly things like “words get in the way of techno music.” I don’t feel that way anymore.

LU: Tell me about what your plans are for the future with dance music. Is this MOODRING project for DEQ a one off? Are you gonna leave us again and go silent for another twenty years?

KT: No not at all. I am just getting started. However, I am going to get back in the shallow end of the pool like a Detroit O.G. should. I gotta get used to the water man. I’ll use the kiddie ladder and the steps with a pina colada in one hand and a cigar in the other. I am taking it nice and slow getting back into the pool.

I will be releasing several projects under my MOODRING moniker this year and next. I have lots of material already recorded and ready to go. For starters I will be releasing my MOODRING productions on my own Detroit Fusebox label across all digital media in the next several months. For right now, I am just extremely excited about being able to release my very first MOODRING track in my homie Vince Patricola’s DEQ magazine. I am grateful for the opportunity. It’s a good first step.

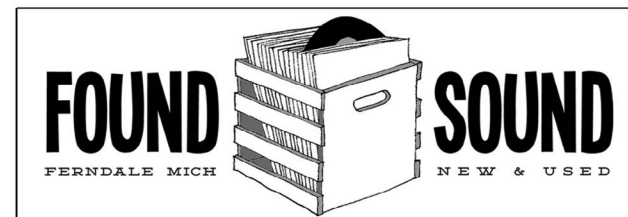
LU: We talked about your history in Detroit dance music and it goes pretty far back. After this long hiatus what are some of the big differences you see in dance music between then and now?

KT: It’s apples and oranges. You’re talking about two very different times and two very different things. The best way I could put it is like this. Everyone is still driving. It’s just that back in the day we all drove a Cadillac and there was only a handful of us between ‘85 and ‘95 producing Detroit techno. These days there are literally millions of DJ/producers and they are driving anything that moves. They are driving different kinds of cars, motorcycles, mopeds, scooters, helicopters, drones, and such. I mean they are still driving (or flying), but it’s just not a Cadillac man. Does that make sense? I can hear the difference. It’s still techno. It’s still music. It’s just that their means of transportation that they utilize to get from A to B have changed immensely. Therefore it sounds different, at least to me. I still prefer a Cadillac.

LU: Well then, where do you see the future of dance music in general?

KT: Detroit techno will never die. I helped lay the roots down for a form of music that will live forever. I am particularly proud to have been an early contributor to an art form that will literally live forever in one form or another. I must admit though that I do giggle when I hear house and techno music in commercials on TV. I think with techno basically becoming pop music, a new underground scene will emerge. You will find me there in the new underground operating in the shadows.

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KEVIN REYNOLDS

GB: What do you have going on these days? What's new with you? Where have you been?

KR: I just completed my album for Osunlade's label Yoruba. It's been several years in the making. I'm extremely excited to have that ready. So to answer what I've been doing, I've been composing and composing and composing along with rebuilding my body from a bad leg injury over a year ago. Better, stronger, faster.

GB: What gear are you using?

KR: It's always changing. I spend time with a piece of equipment and then when I've squeezed the juice out of it I get something new. Some have an endless supply of juice I will say, like my TR-808, the Ensoniq and the Juno-60. In the digital realm, my favorites are Native Instrument's Maschine MK3 / Komplete Kontrol and the wonderful world of Ableton. You know what is a great tool? Dennis DeSantis' book 74 Creative Strategies. I love Arturia's plugs and U-he a lot. I feel like when everyone was starting to use computers for composing I was still on hardware. Now that the shift is back to hardware I'm exploring more of the digital realm. I think I just like to make things difficult on myself.

GB: You've been around the scene in Detroit for years, and probably have some wacky shit under your belt. Do you have any good stories? Here's your opportunity to reminisce.

KR: I'll refer you to my council on this one. I have seen a lot yes. There are lots of great stories to say the least. I've been lucky to be surrounded in my life with some amazing, talented and crazy ass people that I love dearly. Being Irish, I love telling a good story so I'll save it for you when I see you.

GB: Is the scene any more or less vibrant or hedonistic now than it has been in the past? Has it lost any edge that it had before?

KR: What did Tribe say "Don't you know that things go in cycles, the way that Bobby Brown is just ampin' like Michael." It's cyclical. To be honest I am feeling a resurgence of talent lately. It's that looseness in De-

troit. There are some outstanding and talented folks making shit here. Sure there is times when I'm like "well, shit back in the day we had jump over cops and climb poles to secure certain death while plugging in the rave box... and the needle never skipped." But you know the thing about Detroit is this; the talent is endless. There is something here, something powerful. Something that just makes you want to create.

GB: Has the current state of Detroit hindered or helped Detroit's electronic music scene?

KR: I have a strong belief that the more people that hear this music, the more that the message gets across, the better. You can't crush diamonds out of coal in your basement and just let them sit there on a shelf. There is a part of Detroit that is changing (or that has changed some argue) and is zapping the soul out of it. But I know Detroit and it is one of the toughest and baddest places on this planet. It will take a lot to knock it down. I mean that in a good way. Detroit has been knocked down several times and still comes up swinging. Think about it, we have a giant fist in the middle of downtown just in case you forget.

GB: What did you use to make this track (for DEQ Magazine vinyl)?

KR: My mind, a computer and a drum machine. It's always a combination of the new and the old gear. The Maschine MK3/Komplete, SH-01 and some pieces from I found on an Egyptian record.

GB: Aside from your Yoruba release, what else are you working on?

KR: My sole focus right now is on my release with Yoruba. It is my first full length album. I'm really excited about it. Osunlade has been guiding me for close to a decade now and I feel this really represents who I am. It's a piece of my soul.

GB: Do you conceptualize your tunes before you make them? Do you jump into them and find abstraction later or do you make your tracks as just music to be taken as just music?

KR: Sometimes something triggers an idea. Like



when I made “Liaisons” it came from having a conversation with a neighbor kid that I play video games with. He was listening to some awful radio rap and I challenged him to listen to Liaisons Dangereuses and it blew his mind. That inspired me to write that song. Other times it is a place I visit, or a concept I see, other sounds... music. It’s usually visual when I’m making it. There are times where I let the machines take me on journey, let them talk to me. It comes from everywhere, like the Tao just breathing around all of us.

GB: With that first guitar lick, I thought it was going to be some moody prog (and was a little worried), but dang dude, this evolves into a banger. This track moves through a lot; beginning almost moody and brooding, then goes into a very danceable thing while still holding the emotional depth. Is music better or worse with emotion or is it allowed to just be, like, cool organized sounds?

KR: Music is an emotion for me. It’s a message. Anybody can make a collage of sounds. Is the idea or message more important than the sound? I don’t know. I think they are intertwined. In my music I try to create some kind of journey. When I first started playing my music for other people I would constantly get feedback saying it sounded like two, three different songs. They would say I should just drop a part or whatever. I tried that, didn’t work for me. It’s like when promoters used to tell me to give up playing live sets with hardware and just DJ cause it’s too much hassle. I had to listen to my heart. Now I feel like I’ve found a way to create that journey with smoother bumps in the road. Sometimes it’s not pretty, but I’m gonna take you there.



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Spanning six incredible decades, Tom Gelardi's promotional and marketing career has certainly left its impact on the music industry. From his years at Capitol Records and EMI to being head of Midwest Promo with one of hip hop's leading labels, Tommy Boy Records. Mr. Gelardi shares priceless memories along with the secrets to making it in the biz. He has earned Billboard's "Promo Man of the Year" twice and in the 1970s he received several awards for nationally breaking both Grand Funk Railroad and rock legends Heart. Throughout his career he has worked with such world renowned acts as Bob Seger, Wayne Newton, Lou Rawls, The Beach Boys, jazz singer Nancy Wilson, Bobby Vinton, MC5, Bill Withers, Freda Payne, and many others among which include the Beatles. His passion for his craft and keen eye for true talent are evident in the immortal voice of those that he promoted throughout the years. In an interview with Detroit DJ Paul Martindale, Tom shares his feelings about how the music industry has changed. "It has become more about the image rather than the sound" he explains. Tom also gives us a peek into the past, when music was about passion, great performances, and evoking of raw emotion in the listener.

The Magic Behind the Music

When speaking with Mr. Gelardi about his different experiences through the years, one word has consistently been on the table, magic. "When people get emotionally involved, there's magic there." He shared his supreme respect for people such as Clive Davis because they remember this secret and it's what gives people like him such success with every artist they sign. Take the Stan Kenton Band for example. Stan was performing in Dayton, Ohio and was invited to a club by a jazz DJ to watch a vocal group, The Four Freshman. He loved what he heard and helped the group get signed to Capitol Records. Afterward, the ensemble came to Detroit where they were given a chance to perform at a small bowling alley called the Crest Lounge. The owner initially booked them for one week, but instead, they continued to perform for 110 weeks straight. "Those things could be done in those years. Not like the music we know today. You have to go through lawyers and everyone else to get things done nowadays. The true magic is in how people react to an unknown act."

Seeger's Big Break

In the late 1960's, a central Florida Radio DJ named Bill "Weird Beard" Vermillion would travel to Michigan to visit family and purchase records to take back and play down south. By doing so, he built up a fan base for Bob Seger's music. Subsequently, Seger was invited to perform shows in Orlando and Tampa, both of which had crowds of more than ten thousand people in attendance. That's when Tom knew that Bob Seger would be huge. Bob's manager called Tom soon after and mentioned that people are telling him that Seger is "too guttural, too rock n' roll and he'll never work on the radio in places like Columbus and Milwaukee." He wanted Capitol's opinion. Karl Engemann, Capitol's head of A&R, was scheduled to come in a couple months, so the timing was perfect. Tom arranged for a short performance at a local club. Engemann signed Seger on the spot purely on the strength of his writing. "And the rest is history."

Lesson Learned

In his early days at Capitol records, Tom was given a new single that the company had recently put out.

They had gathered in the meeting room to discuss the marketing strategy for the product. After giving it a thorough listen, Tom took the record and tossed it across the room yelling out "How do they expect us to push this crap from England when we have a hard enough time getting airplay for our American acts?" Those words would stick with him throughout his career. The record he had so carelessly propelled was none other than the Beatles debut single "I Want to Hold Your Hand". Soon after the Fab Four had swept the nation and the Beatles had become worldwide superstars, Tom's co-workers took the scuffed up record, mounted it and presented it to him with a plaque that read "To: Tom Gelardi – You Sure Can Pick Them."

Tom was able to work with the Beatles both times they came to the city. He stated that the first time they came was the most impressionable concert in his entire career. He had never seen people, especially girls, react the way they did. The second time they came, they were put up at the Whittier Hotel on Jefferson and told no one. It leaked out that they were there and 5,000 fans were on the lawn waiting for them to come out. To quote Tom, "I've worked closely with a ton of acts, but I've never seen anything close to what Beatlemania was all about...generation after generation finding The Beatles. Endless. Forever. Forever."

Two Need-to-Knows About The Industry

In Tom's early years it wasn't entirely unheard of to take chances on an artist. As he stated to Lou Rawls, "When it's time and it's your time, you gotta do it then, you can't miss it. Before you can get to that point, it's important to understand a couple of things about what it takes to make it." Tom tells us...

1. You can never predict a hit record.
2. No matter how good an artist is on record, they must be able to perform.

You can't truly predict a hit record. There are plenty of times you think you've got something hot... and it fails. One thing that helps is knowing when the music genuinely touches the listener. The fans must be emotionally engaged otherwise it will never sell. A sure way to know, rather than to guess, is



to check with retailers. Typically, they will be able to tell you if it's what the people want. Furthermore, the artist may be a great vocalist, but if they can't perform, they won't last. The artists that endure the longest, are the ones that fans want to come to see over and over again because they are guaranteed to see a great show. This is key.

The Lost Part of our Industry

When listening to Tom speak so passionately about his encounters with some of the musical greats over the years, it can't go unnoticed that music, as he says, has lost its' heart and soul. "It's 100% image now. Artists are manufactured and can be obsolete shortly after coming out and in most cases they can't even perform." He references Earth Wind and Fire as an example of what the public considers a great act. People came to watch them perform with Chicago for three straight years, selling out every time. "That's talent."

Risks just aren't taken anymore. People are in the business only for profit, not for the artistry. There's limited leg work by labels these days. They are trying act after act until they find something that sticks. There's talent out there selling out shows night after night that aren't getting their fair shot because the industry is not currently fit for singer/songwriters. It is quite possible that their era will return but mediocrity thrives instead of searching for the magic that will truly touch people and last long term.

Tom's Advice to Future Artists

Please bring your product to me before manufacturing. I'll know if it's at a level that will have a chance at being successful. I can listen to the writing and the vocal performances and gain a sense of its' potential. There is always time to rework the product if it isn't quite ready for air-play. You'll need to realize that mixing and mastering are both a science and an art. Professional mastering will improve your tracks to a quality that is ready for distribution. If you are not a graphic designer with a good sense of creativity, then hire a professional to design your artwork. In today's market, your image and branding are vital. YOU are a business.

Respect your audience. The fans are everything to you and your success. Not everyone is going to like you or what you have to offer but you'll still need to interact with them on a professional level. Last, but not least, your fans work hard for their money and they have many choices as to where to spend it. Make sure you provide them with the quality of entertainment that is inherently promised in each ticket sold.

Gelardi's Final Piece

"I was blessed to be at the right place at the right time, and have the intestinal fortitude to love an industry I've been in and to stay with it and end up with a career that I can look back on and say thank God."

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Are you planning a camping vacation this summer? If so, you need to consider visiting Idlewild, Michigan August 17-19th, 2018 for a tent music festival called Summer Oasis, that takes place on nearby Paradise Lake. It's a yearly glamping (glamorous, luxurious camping) weekend experience that "transcends normality."

"It does transcend normality," said Summer Oasis founder and house head Cedric McDougle loudly and proudly. "You can't beat the tent life in the summer. I mean Idlewild is a historic place, and we party on a private (Paradise) lake with world class DJs spinning a wide variety of great music til 2am. Beautiful tents, sexy people, warm weather, fire pits. Hundreds of diverse people come from business owners to artists. It is a fantastic time...we get sexy on lakefront property and glamping is a serious thing. This is not an ordinary camping trip."

Idlewild is on the Western part of Michigan, about three hours from Detroit. It surrounds Lake Idlewild and the Pere Marquette River runs through it. Also, around it is the Manistee National Forest.



Rick Wilhite & Celeste the DJ Alexander

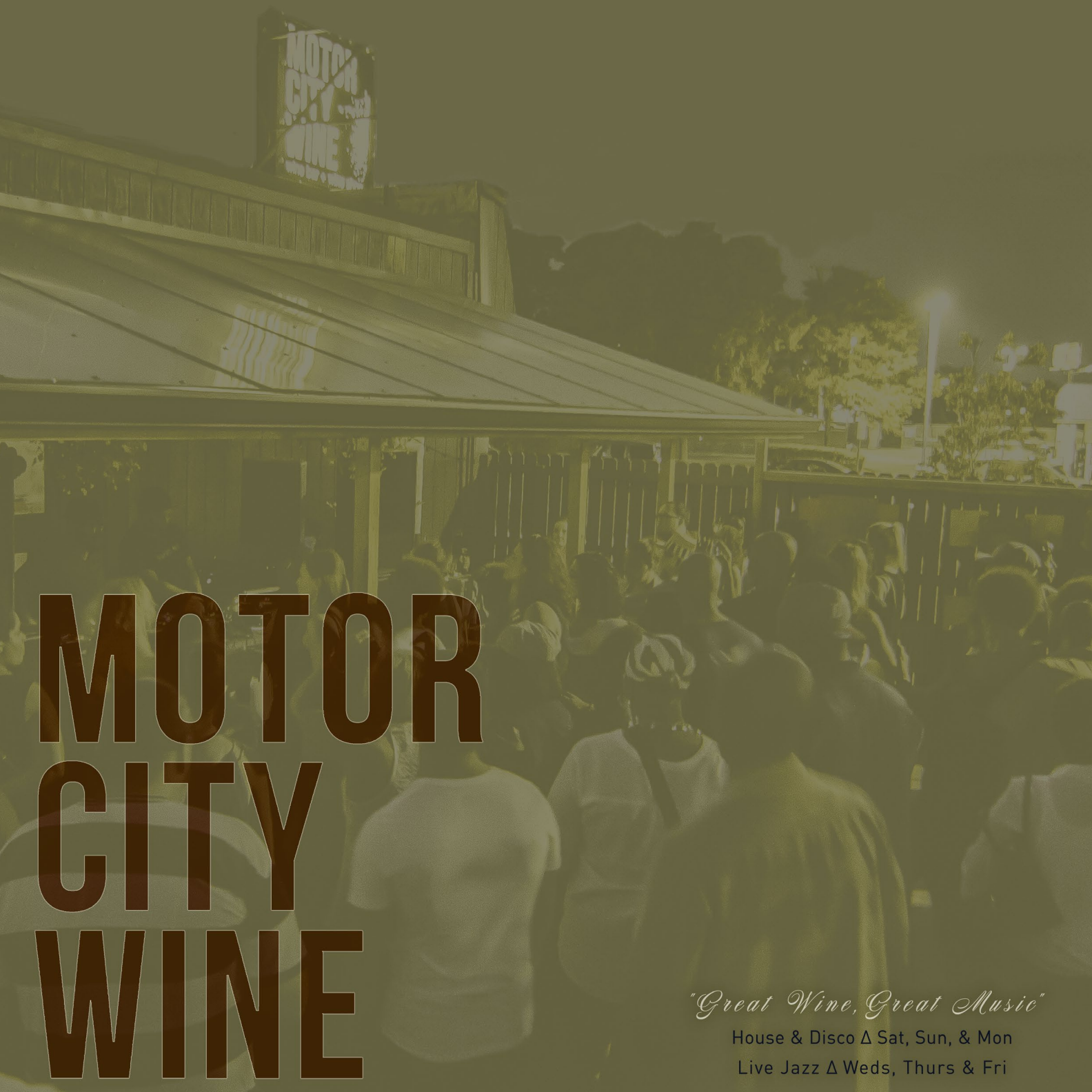


The area, in short, has had ups and downs. From about 1912 up until the 1960s it was a vacation haven for African Americans escaping discrimination. The Paradise Club and The Flamingo Club were alive with who's who of musical talent. There were cottages everywhere and summers were fully alive there. When the Civil Rights Act passed, people found other spots to vacation, and the area was mostly deserted.

Since 2016, Summer Oasis has become a major force in bringing this area back to life. "People fall in love with it," McDougle said. "They see the beauty there and the prices of property on the waterfront are attractive. A few of our glampers bought property just from coming to the event. Just by being here you support this historic area."

That weekend is action packed with things to do. You'll meet lots of mature, fun people from all parts of the United States. There are so many outdoor activities like kayaking, canoeing, swimming, bike riding, hiking, fishing and more. The sea of glamorous tents set the backdrop and the music played throughout the weekend keeps your spirit in the sexy, fun zone. DJs like Vic Lavender, Jihad Muhammad, Celeste Alexander, Steve Maxwell, Rick Wilhite, Raybone Jones, Seth Carter, Stacey "Hotwaxx" Hale, Kristopher Jus Denson are just a few names that played. "Each year it gets better," McDougle said. "The DJs all bring their A game." So does McDougle and his amazing staff that work on the event all year long.

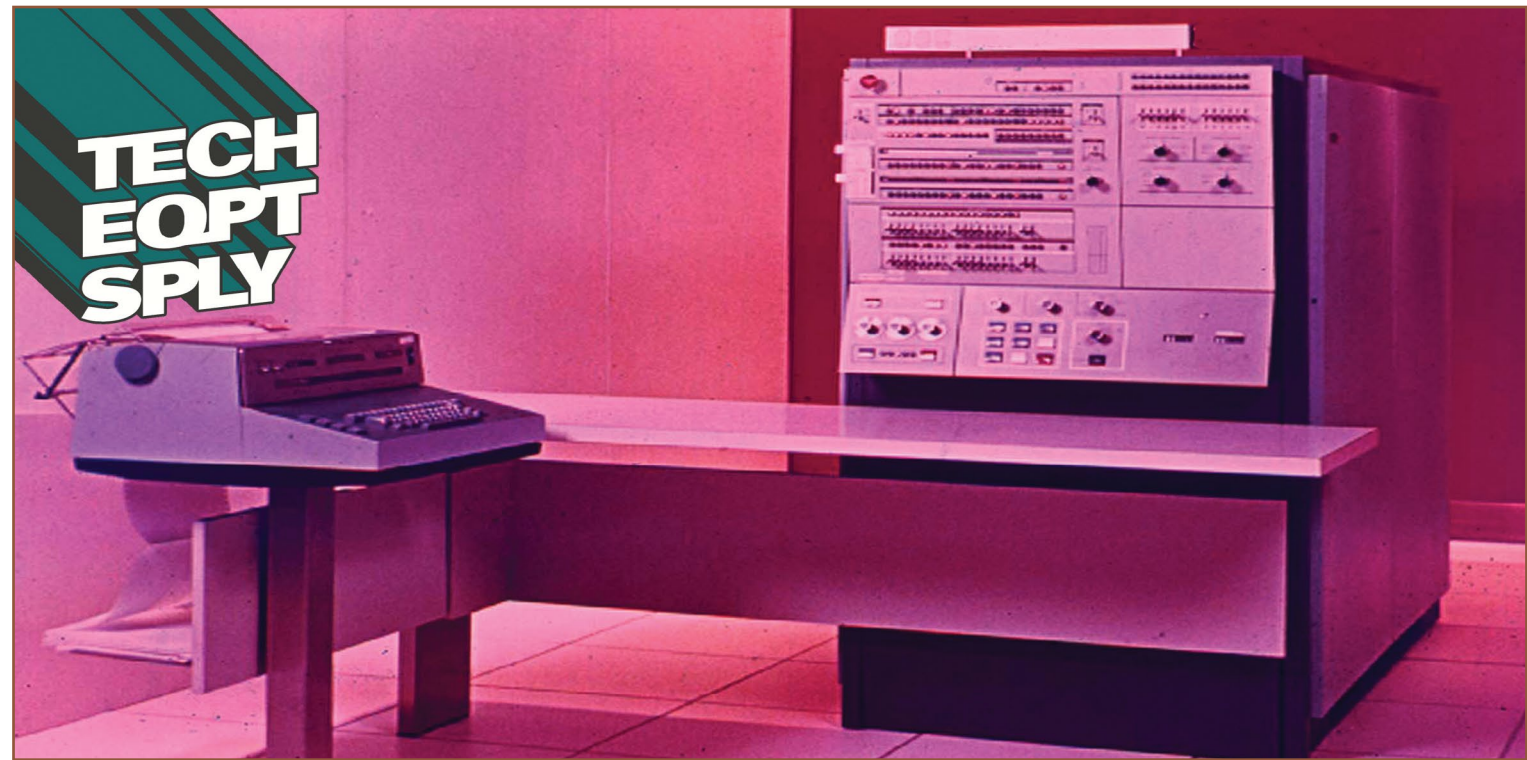
For full details about the event visit: www.summeroasisfestival.com



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SHADY P

AKA

BOBBI PURIFY

The How To Kill (Detroit) label emerged with a mixture of controversy and curiosity. Imagine in 2013, a bright, plain white record jacket with “How To Kill” boldly written across the top and “Detroit” written on the bottom hanging on the record store wall. The label is white as well and only has a Mickey Mouse type character reading a book that said “How To Kill” on it.

When I saw it, not having any idea about the label, my first thoughts were WTF is THIS? Without thinking, it just seemed like some Insane Clown Posse type shit. Kids probably got some money from their folks, bought some shitty equipment and pressed up a record while using Detroit and ensuing shock value to sell it. I was not alone. There were threats of violence, videos of people destroying the record, stores refusing to stock it, trash talking and more. I thought no more about it.

In 2014, I came back to Detroit to play a party. On my visit, I met friends in Hamtramck at a neighborhood bar called Whiskey In The Jar where I had a random encounter with Remote Viewing Party’s Mike Petrack. I knew him from the scene and shopping for records at Record Time when I worked there. He handed me a How To Kill record (002.) It clicked and I asked him more about it. “I’d give you the first record,” he said humbly, “but we sold out of it. It caused quite a stir...There’s a whole group of us.”

As he was telling me who was a part of the group, the ones I knew like Petrack and Aran Daniels from Remote Viewing Party, were all kids back then versing themselves in the electronic music scene. I then realized that I had judged a record by its’ jacket. These guys genuinely love music, threw parties, brought in DJ talent and organically earned their stripes. I was introduced to another one of the founders of How To Kill, DJ/producer Shady P (aka Ender and Bobbi Purify), at TV Lounge on a Thursday night in 2015. I started to look up his music and finally got him for this interview.

When he walked up the ramp into Eastern Market’s Detroit City Distillery for our chat, he was wearing a black work shirt with a black leather jacket, a thicker pair of black glasses and a bright pink winter knit hat. He rocks a good style that’s his, but to impress you is not his primary motive. The same is true for his music. You should like it for its’ merit. For what you hear in it. Not because someone tells you to or because your friends do.

Shady P described his sound (and the idea behind How to Kill) as “super slow, really, thick sound heavy hitting, high quality experimental music.” It has minimal techno influence with a hooky, dirty sounding, fun obnoxiousness to it and dark, slurry, slowed voices in all the right places. It’s made for club and warehouse environments especially with visuals. “It’s about having fun and getting out of your element,” he added “It’s also about finding yourself in what you are doing, without using the idea of looking for something... the whole concept of music in itself is a communication of struggle and emotion. It’s a way to describe the human condition. That’s why you have all these crappy love songs coming out all the time, because guess what? People are always going to be in love.”

And people will always need an escape. Which is exactly what his music is. It’s a healthy way to cope with the insanity in our world today through letting your freak flag fly high on the dance floor. Slow life down and get a little weird. It’s healthy. Just don’t spin out on too many drugs.

The first record Shady P appeared on was How To Kill 001. He founded the label with fellow driving force and producer/DJ Konstantin Papatheodoropoulos (also known as the Friend), Aran Daniels and Mike Petrack. “It (the record) was a combination of people and represented the sound (HTK) moving forward,” Shady P said. The two B side tracks under the name F.A.M.E were collaborations with the Friend, Aran Daniels, Mike Petrack, and Ender (Shady P) The A side featured a track from

Atlanta's Broodlings featuring Al Hype (a.k.a. Stefan Ringer, REKchampa) and another track from Joel Dunn (a.k.a. Marshall Applewhite, Oktored.)

"It still stands the test of time," Shady P said of that record. It was made at the Friend's house with lots of people contributing parts and others around just having fun, hanging out and seeing the process. "It was kind of like the old hip hop videos. When the whole posse is behind the group. It was fun. Like it's supposed to be... Everyone got out of their comfort zone and showed their asses in a good way. Wherever there were flaws, someone just wiped them away. No anger or whatever."

As Shady P, he put two tracks on the 2nd How To Kill Record with the Yung Asian Boyz called "Drugs R Bad" and "Yab" in 2014. They are two wobbly, hypnotic tracks deeply rooted in sludgy goodness that firmly set him in a position to venture out with other projects while remaining close with How To Kill. In May of that year, he put out a four-track cassette called Edgeplay on the U.S. label Magnitizat Tapes. Also, he and the Friend each licensed a speaker shredding, dark minimal techno/sludge hybrid track to the Kris Wadsworth's Detroit/Berlin label Breed.

He hasn't looked back. You can hear the progression in his music with each record. In 2015, he released a four track EP called Speaker for the Dead in 2015 on the UK Label Clan Destine Records and two tracks on the first Heated Heads release in Glasgow, Scotland.

In 2016, he released a track on How To Kill (004) called "Geniterraneum." Around that time, he started his own label called The Catholic Press and put his first EP, filled with four experimental tracks, called Only For His Most Luscious Loins.

We now are well into 2018, and there has been a break in the release action for Shady P. Besides the Bobbi Purify (his moniker for easier listening and



more what he considers "housier" type music) track he gave to our DEQ Magazine compilation, he is taking a short break from putting out music for a few reasons.

The biggest challenge, he said, is figuring out how to make things work financially as putting out vinyl has become an even more expensive endeavor. Combine that with the fragile financial state for record distributors, it all requires more thought.

He has also been concentrating quite a bit on song writing and composition and digging back through music's past, learning more about things he missed through the years.

Nothing will stop his music production flow though. He's working on the next How To Kill record, starting a new label called Channel 3 and doing a Shady P album with twenty-one original songs. "You're not supposed to be satisfied. You're never supposed to be really done," he said.

I think don't we have to worry about that.

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EDDIE LOGIX

The young prolific producer / DJ has been making waves both on his own as well as with projects, #CoOwnaz, Mega Powers (with Pig Pen), and BLKSHRK.

No style is off limits. No rules. Just solid tunes.

DEQ: Where did the name come from?

Eddie Logix: The name came from trying to do music back in high school and figuring out who I wanted to be as an artist. Eddie came from my grandfather's name so I kept that and added the Logix because it seemed like a decent rapper/producer name at that time. Also, Eddie Kendricks was the man.

DEQ: How did you get involved with the music scene?

EL: I started making beats and rapping in middle school and high school but didn't really know what I was doing until years later when I joined a rap group called MidCoast Most and started going out to local hip hop shows and weekly cyphers around Detroit. I wasn't even old enough to get in the venues but somehow always figured out a way. It was that exposure and involvement with other artists, producers, and DJs that lead to everything else. Partying got me involved too, a lot of parties in Detroit.

DEQ: Name a few influences that helped shape your craft...

EL: My musical influences consist of people and things like Dilla, Wu Tang, '60s Motown stuff, John Cage, Steve Reich, Parliament, Belleville Three, the Dusty Fingers Collection, Pharoah Sanders, and all the stuff my friends are always making. I feel like the influence from your peers is always the strongest. I've also been going through a '70s Polish jazz phase recently and finding a lot of really cool stuff.

DEQ: Name a few avenues you find inspiration, aside from music...

EL: A lot my inspiration comes from movies, studying art history, and pop culture. I'm always trying to learn new things about myself through different creative processes. Human interaction is a big inspiration also. I'm constantly learning and evolving through the people in my life.

DEQ: What are some of your favorite collaborations?

EL: All of my collaborations are very important to me. It's hard to pick favorites. However, some collaborative projects do require more time and dedication than others. The Mega Powers stuff I do with Pig Pen is a lot of fun and more of a top priority right now. I'm really excited about everything that we've been working on and what the future has in store for us.

DEQ: Describe the many ways you express yourself with the arts and which do you enjoy the most?

EL: Whether it's making beats, recording sessions, mixing, mastering, DJing, writing, design, or film stuff I try to keep the creative flow moving as much as possible. Everything ends up working itself into the same type of artistic expression for me but I like to switch it up and challenge myself when the opportunities present themselves. In my mind, the beats are the main focus though.

DEQ: What pieces of equipment do you use the most?

EL: Like most modern producers, my Macbook is the centerpiece for all my recording needs. I mainly switch back and forth between Reason and Pro Tools as far as software goes but I also use a lot of hardware effects, samplers and synthesizers, in my production process. The first piece of gear I ever owned was a Boss Dr. Groove DR-202 and a Shure SM57 microphone that I used to record with my parents' tape deck before being able to use a computer. The Akai MPC 1000 eventually became my main piece of gear right when it first came out. I also get a lot of use out of my Roland SP-404.

DEQ: Any specific learning curve you care to share with our readers?

EL: I don't know about any specific learning curve when it comes to making or playing music. I've always just learned things out of necessity and figured



out how to make it happen. I've had some valuable guidance along the way, but it's the stuff that you end up having to teach yourself that really defines your craft. It doesn't matter what equipment or process you use as long as you can be happy with the results.

DEQ: How do you feel about the direction of the city?

EL: The direction of the city will always have good and bad things attached to it. Detroit has the elements of existing as a gift and a curse. I try to pay more attention to the gifts.

DEQ: Favorite record shops you frequent?

EL: Hello Records is a go-to shop for me and close to the crib. The homies at Paramita Sound always show love too and I enjoy the community that surrounds everything they do.

DEQ: Favorite restaurants or bars?

EL: There are so many good spots in the city now. I dig what Pop + Offworld (Cadillac Square) does with the music/food/arcade combo, but I'm also super down with the dive spots like Abick's or Donovan's (Corktown/Southwest) that have been around forever. And Duly's (restaurant, Southwest.) Duly's for co-ney dogs with the homies when needed.

DEQ: Favorite stories about a studio session or an event?

EL: I think it was the summer after I finished high school (2004) I went to DEMF electronic music festival and was really hyped to catch the Jaylib (J Dilla and Madlib) set that year. After being at the festival for a while I lost track of a couple friends right up until I was walking over to the stage where Jaylib was about to play. I literally ran into a friend that had me follow him because somehow he had convinced a security guard backstage to let me sneak in to the green room area where Dilla, Madlib, and a bunch of others cats had been posted up before the set.

I went into the room as it was just clearing out into the backstage area, except for Dilla. It all happened quickly and I still didn't fully understand how I got back there but nevertheless, there I was a 18 year old kid standing in front of the legend himself. So we talked for a little bit and I think I gave him a demo or a beat tape or something right before he had to hit the stage when he ended up inviting me to watch the show from the backstage area. I turned around and gave the security guard and my homie a last look like "I'm going in" and followed Dilla backstage. That's my Dilla story. He was super cool and humble in that moment and I'll never forget that. Best DEMF ever.

DEQ: What's in the works for Sir Logix?

EL: Got a few new Mega Powers projects that include some soundtrack work we did, edits, and a few new tapes featuring some collaborations with other Detroit vocalists and instrumentalists. I did a lot of work on the debut Cousin Mouth record. I also have some new solo beat tape stuff along with other secret and not so secret collab albums with more of my friends. It's #CoOwnaz.

DEQ: Name a place you want to travel to...

EL: I want to travel any and everywhere. Let's make it happen. Haven't been to Japan yet, that would be dope.



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A close-up portrait of Terri Smith, a Black woman with short, dark, curly hair. She is looking slightly to her left with a gentle expression. She is wearing a dark top and a large, gold-colored hoop earring. The background is softly blurred, showing what appears to be a window with light coming through.

MEET DIVINITI DETROIT'S VOCAL DIVA

Terri Smith is so much more than a vocalist. Musically dubbed with the name Divniti, the Detroit diva adds a sonic sparkle to every song that features her voice. Known for her uplifting lyrics and soulful crooning, Diviniti has worked with some of the finest producers in house music. Since her first single in 2004, she has collaborated with Louie Vega, Omar S, Piranhahead, and many others, especially Detroiters. As if her music accolades weren't impressive enough on their own, Smith also founded and runs a non-profit organization and teaches first grade full-time in the Detroit Public School System. As she prepares to release her debut EP later this year, Detroit Electronic Quarterly caught up with Diviniti to chat about the project, songwriting techniques, dream collaborations and how she's elevating her life in 2018.

How did you get the name "Diviniti"?

Piranhahead and DJ Minx kind of gave it to me in a roundabout way. I guess it's because of my disposition.

When did you link up with them? I know they're some of your biggest collaborators - is that how you started doing vocals on house tracks?

Piranhahead and I met in 2003 - that's when it started. We were not only collaborators, but we were also in a relationship for many years. We went to a lot of house parties when we were dating. One night we went to see Minx and I was in awe of her. I remember thinking, "Woah look at this chic! She's got the room dancing and she's all glammed out." Piranhahead introduced us and we became instant friends. I asked Minx, "Have you ever heard Piranha's music?" She knew him as a DJ and I don't think she realized he was a producer. So I got them together to collaborate. Piranhahead and I started working on music shortly after that.

What's your background with music – have you always known you wanted to sing?

I'm the youngest of six kids and we all grew up singing and playing instruments. Music was important to my parents. They wanted us to have a musical background because music teaches you so much more than just playing an instrument.

I started playing classical violin when I was 3 years old. My mom taught me through the Suzuki method-- where the parent learns the instrument and then the parent teaches the child. I played violin through high school and got to perform with Detroit Symphony Orchestra and the Detroit Metropolitan Youth Symphony. I was good, but it wasn't really what I wanted to do. Violin was what my mom and dad wanted me to do. As soon as I felt like I had a choice, I stopped playing.

I went to Mercy High School, which is a Catholic school. It had a growing population of African Americans but there wasn't really anything there for us music-wise, so I decided to start a gospel choir. I got together with the Minister of Music at Sacred Heart and she volunteered her time to help us start the choir. That's when I really started singing. Terrence Parker was one of my best friends in high school and I recorded my first demo with him. I always talked about voice lessons, but I never did them consistently.

What kind of music did you listen to growing up?

I listened to everything growing up but now I predominantly listen to classic rock – bands like Steely Dan, Chicago, Led Zeppelin and The Eagles. I listened to a little bit of classical, country, disco and some funk stuff, but I really wasn't into the 70s funk because I was too busy listening to the Beatles. I still think I had a well-rounded musical upbringing.

You released your first single in 2004. How has your process of songwriting changed in the last 14 years? What is that process like?

I think it has changed because I've got experience now. Before I started songwriting, I wrote poetry so in the beginning I approached it from that perspective. I still look at it poetically, so the essence has stayed the same. My themes have remained the same.

And what are your themes?

Positive energy! "Everything will be alright," and "Keep your head up," are just a few of the uplifting messages in my songs. Some people describe it as sunshine and rainbows, but that's just what happens.

When you're songwriting, do you get sent the instrumental first and then you write lyrics or vice versa?

Yes, I usually write lyrics after a producer sends me a track. I'm inspired by what I'm hearing and I let the structure of the song dictate where I go with it. I think that's been a challenge for some producers. There's a difference between a song and a track. A song has structure and it naturally has a place where I will put a verse, chorus, hook etc. A song is designed for an artist to sing. Then there are tracks where it pretty much starts the same way it ends. I've done a lot of those but it's a challenge for me because I must find a way to fit in my lyrics. It's not as formulaic so it's a little different.

Do you have any rituals or techniques that you do when you're songwriting?

Most of my songs are written in the car. "Find a Way" was written in the car. Piranhahead and I were riding down Woodward Avenue in front of the DIA. I was driving at the time, so I had Piranha write the lyrics down. I like the system in my car, so most of the time I have a song I'm writing for I'm listening to it in the car and it just happens naturally. I'll pull over and write or dictate into my phone. There are times when I will write on the spot. For example, when I worked with Omar S that was on the spot because he's not one of those digital guys that will send me the mp3. So I go into his studio and he plays me different tracks and he'll say, "What do you think about this?" He just keeps playing me things until I say, "Stop I got something for this." Then I write, then we record and then we're done. That's how "Games We Play" happened.

What was the concept behind "Games We Play"?

Honestly, I just listened to what the music told me that's all I can say. I don't think I approach making a song with the mindset, "I want it to be about this or that." I kind of let things happen organically and I write what I feel.

Has growing up in Detroit influenced your sound?

I think the musical history of Detroit had a lot to do with me finding my voice but as far as a sound, I don't think so. People talk about how Detroit has this gritty and grimy sound, but I didn't grow up gritty and grimy, so I think that sets me apart from other Detroit artists. I have this pure sound going on and I think it contrasts well with the gritty sounds of like Omar S (laughs) and even the stuff I did with Moodymann. I think it meshes well together.

Are there any songwriters that you look up to or grew up looking up to?

I'm a Bob Seger fan. I really like the way he tells stories. I also admire the songwriting of bands like The Eagles, Steely Dan, The Beatles and Motown singers. Just the melodies of the music and the message are so important and influential.

Any dream collaborations? What producers do you really want to collaborate with?

A few years ago I made a "hit list" of producers I wanted to work with and I put it on my vision board. The list includes: Karizma, Atjazz and Kerri Chandler. Kerri and I have been talking about working together for a long time and I think something will eventually happen with him. Atjazz doesn't know it yet but it's going to happen with him, too. Some of the names on it I've been able to check off my list, like Louie Vega and Josh Milan.

Tell us about the EP you're working on with Josh Milan.

It's called In Due Time because it's about time that I had a body of work in one place as opposed to singles. I'm very proud of it and it's very different for me; there's a ballad on the project. When we first got started with the project, we were listening to different genres. We listened to a lot of classic rock ballads and studied the structure, the songwriting and the composition. It inspired us to create some different stuff and we ended up making this one

song that's jazzy. There are 2 house songs and the rest are different genres. I can't wait for it to come out in late summer/early fall.

That's awesome. Was there a difference writing a house song versus writing a ballad?

I wrote the ballad without music. Josh and I talk about songwriting a lot and I'm always picking his brain because he's written so many stellar, legendary songs. Josh told me to just start writing and see what happens, so I wrote the song on a Sunday afternoon when I was just chilling around the house. There are only a few tracks that I've written without music.

Any other music projects in the works for 2018 and beyond?

Piranhahead and I are always plugging away at something. I have some music with Zepherin Saint in the UK that should be coming out and another group called Stump Valley. I still have some music with Minx that will be coming out and Charles Webster has some music on me.

Switching gears, I saw that you got a Master's Degree last year at Wayne State University – Congratulations! What did you get your degree in and why was it important for you to go back and get a graduate degree?

I graduated with a Master's in Elementary Education. My dad wanted me to get my graduate degree. I know he's proud of me and I am too. I come from a family of educators; I've been teaching for 21 years. I'm a full-time 1st grade teacher in Detroit Public Schools.

What other personal accomplishments are you proud of?

I'm proud of my nonprofit organization, The Little Bit Project. The mission is to initiate acts of kindness in

the hopes that they will spread and facilitate people that are changing their lives for the better. I started with Little Bit cards, which are portable affirmation cards that say different positive messages like, "You Got This," "You're Beautiful," "You're Awesome" etc. The organization is doing phenomenal right now.

During Women's History Month in March we partnered with Detroit Fiber Works and collected donations of feminine hygiene products to give to women in need. In December we'll be doing our Christmas drive again. Last year we were able to help 15 kids; it was phenomenal. This year I want to double that number.

So how did you get started with the Little Bit Project?

I spent a lot of time repeating negative things to myself for a long time and I see what that got me, so I decided to try being more positive. I started to focus on things like the power of suggestion, law of attraction and setting an intention. I also read a lot of self-help books and try to be on a spiritual path. Things are really going well for me right now... like really (smiles). I'm finally making some personal changes in my life for me and no one else.

You must work to be positive – it's not easy. It's a choice that you make, and you must stick with it.

I made a conscious decision last year to pick a word of the year to live by. Last year my word was passion. It was good, but I don't know if I brought it to fruition the way I wanted. So, this year I thought long and hard about it and my word is "elevate." It has shown up in so many ways and I keep it in the front of my mind. I set my intention for everything to be higher this year – my energy, my health and my happiness. I'm not even 6 months into it and I can see the top.

Follow Diviniti on Facebook and Soundcloud. Check out her nonprofit organization at thelittlebitproject.com.



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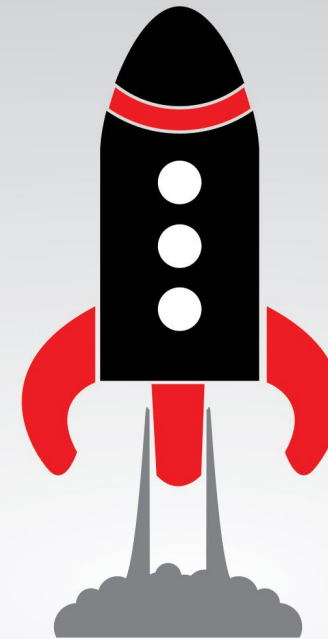
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OUTSIDE IN: A LOOK AT DETROIT

by Natascha Anahita



RAW

Detroit is a raw place. Unpolished, real and true to the heart. It is a place to grow balls.

Berlin is a crass place. Funky, fucked and eye-opening. It is a place to play.

Electronic music has influenced the urban and social space in Berlin like no other form of art in recent history. Coming to Detroit, the birthplace of techno, was like finding a piece of a puzzle that I did not know I was missing.

The first thing that strikes me about Detroit is the relatively rare human encounters. The city seems more like a small town than a metropolis.

On second glance, I spot the breathtaking beautiful architecture and I trip out on every corner. All of the sudden the absence of thousands of people in a block seems quite refreshing and the ones I did meet were beautiful. All of them.

If you open yourself to the spirits of the city, a trip to Detroit can be really humbling. The variety of brilliant artists that play intimate gigs in old school classic bars, historic jazz lounges and sweaty underground spots is astonishing. You can go out every night in Detroit and have a cathartic experience.

The love story between Berlin and Detroit is real and, as in every good romance, I feel like I'm time traveling. The white smoke that rises out of huge pipes in the streets constructs a surreal present that could be part of a post-apocalyptic movie set.

The buildings tell stories of illustrious and dim times. Broken down facades of factories and warehouses remind me of the "old Berlin" and I ask my friends, do people do parties here? "They used to throw raves in the '80s and '90s" is a common answer. These days, people face serious sanctions for trespassing and I realize that it is easy to play the rebel in Germany where there are few strings attached.

I moved to Berlin ten years ago and witnessed the last glow of its liberated and unconventional heyday.

Collectives seized spaces and created whatever world they wanted to. And what they really wanted to was dance!

In the late '80s, electronic music filled the void of the Zeitgeist for a new, raw, pure and cultural expression. It united kids from East and West Berlin before the wall came down. Broadcasted on West Berlin radio stations (like SFB or the US Military Stations AFN Berlin and RIAS) and played in underground locations (namely Acid-House club UFO, started in 1988 by Carola Stoiber, Achim Kohlberger and Dimitri Hegemann) this non-verbal language of love and ecstasy created a third space, where it did not matter where people came from but what they wanted, felt and shared.

After the fall of the Berlin wall, techno delivered the soundtrack for the reboot of the city. With no state in charge and no clear legislation, the former East turned into the perfect playground for the adventurous youth eager to explore and create.

In 1991, a group around Dimitri Hegemann started the legendary Tresor Club, hosting regulars from Detroit like: Derrick May, Kevin Saunderson, Juan Atkins, Jeff Mills, Mike Banks, Blake Baxter, Robert Hood and many more. The rest is history.

Today's Berlin's techno scene consists of a wide spectrum from leftist collectives to the mainstream. Compared to other cities in the world, the non-commercial sub-culture is still big, but nothing like before. The nightlife became a multi-million euro business and an attraction for yuppies that, years ago, were afraid to visit certain parts of Berlin.

The narrative of a "dangerous place" is another interesting similarity between Berlin and Detroit, even though the threat seems much more real in Detroit. In both places discourse is rooted in racism, not acknowledging the reasons for illegalized economies and deprivation in poverty and despair. The progress of gentrification results in a disproportionate increase of property value and thereby slowly displacing the creatives and communities of color that made the city what it is.

Initially I came to the Midwest to hold a presentation in Flint, on my nonprofit work in community organizing and empowerment for underprivileged children of color and refugees in Berlin. In Detroit, I came closer to a sincere feeling of community than in any other place I've been to in the western world. Community is real in Detroit and what drives the heartbeat of the community is the love for music. It is that deep heart to heart into your soul connection that is there to stay. Or, as my friend and mentor on the streets and scenes of Detroit, Daryl Stewart put it, "Home is where house is and house is the gospel of the dance."

As much as I enjoyed listening to the musical highlights of house and techno in Detroit, I could not suppress a feeling of irritation about the design and lighting and the impact on the crowd in a good amount of venues. Was my soul corrupted by Berlin's grime? Or does the Berlin club experience bear a transformative power from which once undergone, there is no coming back?

Back home I can dance and be for ten plus hours in a club, wandering the floors and letting myself be born by the sounds. This to me is the ultimate analog time in an urban space. Raw. No judgement. No distractions. No phones. No cameras. No mirrors. It's just me, the beats and hundreds of people in flow, connecting with both inner self and each other. We are reaching a place beyond the mental, driven by intuition and passion.

Dancing has a liberating power to it that is tied to the forces of life and love like no other motion. Persian poet Rumi said it about 700 years ago. "Dance, when you're broken open. Dance, if you've torn the bandage off. Dance in the middle of the fighting. Dance in your blood. Dance when you're perfectly free."

The space of the club is sacred to those, who experienced the transcendental moments of losing and finding yourself in time. Becoming one with each beat. Dancing with your shadows. These moments can only be experienced, if time is dealt with, as it is: relative.



The Detroit Berlin Connection, a non-profit organization for subculture exchange and urban development aims to introduce that relativity to Detroit. By deregulating some of the limiting legislations (like the closing hour at 2 a.m.) they advocate for a nightlife economy that wants to bring part of Berlin's success story back to its basis.

On board are the ones that built up the alliance 30 years ago, Underground Resistance and Dimitri Hegemann. He plans to invest in Detroit and open a club and cultural creative center in a building like the Packard Plant or the Fisher Body Plant 21.

Now, of course a Berlin like club culture can't be copied and pasted anywhere else in the world. How the space will be used will be up to Detroiters. In my view, a raw club experience fits to the city and its funky people. It could give Americans the chance, to express themselves and negotiate social relations in an unconventional space. Moreover it could introduce techno to larger crowds that are not yet connected to the scene (which seems to consist of 80% of producers and DJs I would estimate).

Apart from the bureaucratic barriers, questions of accessibility (how can disadvantaged communities be included) and mobility (public transport/bikes) will be key issues that need to be addressed.

Against the stereotype a club culture is not there to promote excess and sin but enable self-expression, trust and creativity. In order to come up with solutions to face the challenges of our time, adults need places to be curious and free.

We, as people, unfold our full potential when we play. This cognizance is, based on neurological findings of early childhood development, the most fascinating thing I learned on my job. Mainly two factors are essential for the human brain to evolve: positive social bonds and joy.

Detroit holds an unlimited potential of post-capitalist ruins that could be turned into adult playgrounds. Will they adapt? The spirit of our time is fairly contrasted to that of the '90s.

Youth culture is less adventurous in the analog than in the digital world. Humans have become more and more detached from nature and thereby from themselves. Technology and hyperindividualism shape our daily lives more than ever before. We function to the tact of algorithms that dictate what we need and desire.

Looking around I see the epiphany of Kraftwerk's "Die Mensch-Maschine" everywhere. House and techno with their combination of electronic beats with soul and funk elements are, to me, the perfect tool to deal and cope with these realities, allowing me to find a straight connection back to my human core.

Detroit has delivered the frequencies to Berlin's progress over the past thirty years. Now Berlin is calling Detroit, buzzing in its ear: Wanna play?



Brent Scudder with Natasha Anahita at Submerge



1. Bobbi Purify (aka Shady P) - "Making Me Better"
Written and produced by Bobbi Purify

2. Kraig 'Love' Tertzag - "Roses"
Written and produced by Kraig "Love" Tertzag aka MOODRING

3. Kevin Reynolds: "Inward Breath"
Written and produced by Kevin Reynolds, Todhchai 2018

4. Mega Powers - "Breathless" (Feat. Daniel Monk & Kameryn Ogden)
Written and produced by Eddie Logix + Pig Pen. Mixed by Christopher Koltay at High Bias Recordings

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