PORTAGE GARAGE SOUNDS

LAFLEUR CRAIG HUCKABY DETROIT BERLIN CONNECTION BIG STRICK BELMONT BOYS SPOT LITE DETROIT

SUMMEREDITION VOL 14 DETROIT ELECTRONIC QUARTERLY

Congratulations to all the Detroit artists playing Movement 2018:

Black Noi\$E, Blake Baxter, DJ Dez (Andres), Carl Craig, Carlos Souffront, Chuck Daniels,
Clark Warner, Delano Smith, DJ 3000, DJ Godfather, DJ Holographic, DJ Stingray, Count Mack, Ectomorph, Eddie Fowlkes, Stone Owl,
Golf Clap, Inner City, Dr. John Collins, Kenny Larkin, Kevin Saunderson, Mark Flash, Bevlove,
Marshall Applewhite, Mike Huckaby, Patrick Russell, Ryan Dahl, Seth Troxler, Shady P, Shigeto, Stacey "Hotwaxx" Hale, Stacey Pullen, Claude VonStroke, Saunderson Brothers, Todd Osborn, Waajeed, Gaiser, Milan Ariel,
Will Sessions & Amp Fiddler feat Dames Brown!





С	Ο	Ν	Т	Ε	Ν	Т	
CRAIG HUCKABY					pg. 05		
BIG STRICK					р	pg. 09	
SPOT LITE DETROIT					р	pg. 13	
LAFLEUR					р	pg. 19	
PORTAGE GARAGE SOUNDS					pg. 25		
Тор 10					pg. 31		
THE BELMONT BOYS					pg. 33		
DETROIT BERLIN CONNECTION					pg. 37		
PERFECT PAIRINGS					pg. 39		
HOROSCOPES					р	g. 43	
VIINYL CREDIT					р	g. 46	



detroit electronic quarterly





RECORD STORE DAY













HELLO RECORDS. PEOPLES RECORDS. DETROIT THREADS. FOUND SOUND. STAY PRESSED. STREET CORNER









I frowned.

In my eagerness to research free spirited percussionist, poet, collector and DJ Craig Huckaby I checked his discography on a popular music site online. It listed his name and described him as "Mike Huckaby's brother." Period. That's it.

Undoubtedly Mike Huckaby is an out front legend in house music and casts a large shadow as a globally respected DJ and educator, but with the wealth of experience and many years of record digging, studying and performing under Craig's belt, he emerges a champ in his own right.

Few people put in work and march to the beat of their Craig's life changed for the better in the late '90s own drummer guite like Craig. Armed with knowledge when he met another one of his mentors master perfrom powerful life and music mentors combined with cussionist Juma (Jumma) Santos who played and rea strong love for community and lots of passion, he corded with greats such as Miles Davis (and toured with the Bitches Brew album), Nina Simone, David works non-stop. From studio jam sessions to finding books and records at garage and estate sales, it's a Sanborn, Taj Mahal, Ahmad Jamal and many more. constant hustle. His bike pedals moving. His heavy Santos moved to Detroit, according to Craig, around backpack always full of discoveries to sell to local 1998 to teach in Ann Arbor. shops (and he sends a lot out of town.)

Santos first reached out to Craig after Santos saw He is truly a man about town as evidenced by a trip a picture of him on the front page of the newspaper through Eastern Market to grab some lunch on a playing congas (for Kwanzaa event in Ann Arbor.) chilly Saturday afternoon. To go only a few blocks Without knowing Craig's skill level Santos asked him if he could play (hand) drums with him sometime. "I seemed to take extra time because people kept stopping him to talk about jamming together, stuff he's was all blew out by that," Craig said with a puzzled selling and whatnot. I was starving. smirk. "HE wanted to play with ME? ... I turned that gear around and I told him that I wanted to take lessons from him!"

As we got to the giant shed, Craig knew right where to go. First to a fish stand for smoked salmon and then to another stand for a kale salad. We mixed the two together and it was magic. "I do this every Saturday," he said. "It's a ritual." He then goes to Peoples record store to eat usually, but for interview purposes we ate at a plastic table in the shed.

Santos said he would give Craig six lessons and that was all he would need. "I totally get that, because after that sixth lesson, he had a gig for me... That first lesson was \$80 and I needed \$20 to get out there and \$20 to eat, so I would take records to the store that I found to pay for them each week... Then I got the gigs to make the money back I spent and got We talked quite a bit about his upbringing and people that influenced him along the way. Early on most of rid of those Perry Como records I sold! I was way his babysitters beat him on a regular basis for his ahead of the game!!" We both chuckled out loud. boisterous behavior, but there was an older sitter "I learned a lot in those sessions, but more impornamed Carrie (who survived the Holocaust) that read tantly I learned the history behind what I was doing. him a children's book about Frederick Douglass. After the lessons, we would go to Encore (Ann Arbor record store) and he would tell me the records I "She actually took time out to read to me instead of kicking my ass. From then I was always about that should get. Cracked my head wide open. He (Sanbook life," Craig said. "Music and books became like tos) would say, like, 'you need this George Shearing record' and I thought why would I buy that? Then he my babysitters." told me who the conga player was and then I started His uncle, Melvin Turner, was a key player in the buying George Shearing records. He tore me up. I Ashanti Drummers and Dancers of Detroit back in knew what I was supposed to know like Sun Ra and the mid '60s. Craig remembered his uncle not only Pharoah Sanders. He hipped me to the free jazz and having lots of books, records and congas around, but other stuff off my radar."

being "dragged out" to play drums in public guite often as a youngster. That dragging eventually went Other head cracking experiences came by meeting away and he began to play at every opportunity, not Santos' friends, like (Famoudou) Don Move (percusfor money per se, but just for the love of it. sionist/Chicago Art Ensemble.) "(around 2006) We

went out to visit him (Moye) in Chicago," Craig said. "I couldn't believe I was sitting in Don's place talking with two of the biggest heroes, in my eyes, of the percussion world. They went back and forth talking about their personal experiences with the jazz greats Ferrari, Jovia Armstrong and Keith Beber) on Theo from the '60s on up. Coltrane, Miles, Herbie Hancock. Stuff you can't get in a book. I was looking at (SS071.) the albums and artwork from the jazz legends on the wall. My head was spinning and lyrics were looping in my head."

Craig was due back in Detroit to do a session with legendary DJ and producer Theo Parrish at midnight. "Neither one of us knew what we were going to do. As Theo started playing a track and as I heard the melody, I knew instantly what to do." He began laying down the lyrics for the song "Black Music" that was featured on Theo Parrish's Sound Signature label (SS047) later released in 2011.

Based on that Chicago experience, he sang it: "Black music. When yesterday becomes tomorrow. Sun Ra stands at the helm of a Celestial Ark. Surrounded by the sun ship Love Supreme. Commanded and expanded by John Coltrane. Reduced to a minimum when needed by the hook. Seduced by Muddy Waters when Coco wang danged the doodle. Cuz the Wolf ain't givin' up nothing but a spoonful. And then Eddie had a mood that sent Gil to Johannesburg with a bottle of Blackness from Rasaan, but then again this was all recollections from Marion and Juma, the kind that Mongo played Blue with an Afro. Cuz after all, how you gonna get respect without Hank? Even the harp grew an Afro when Dorothy sat down. And Nina came around with that See Line Woman that Minnie called Silly and Billie called Strange Fruit. Diz and Channel called Manteca and all Bird could say was Confirmation. Black Music..." (full lyrics printed on the back of the record jacket.)

Craig released a few other tracks with Parrish, including the B side of that same EP called "A Child of

the Sun" and "Good Question" (as part of Parrish's Rotating Assembly series (SS019X-I/J) with Piranhahead. He has vocals and arranged hand claps for both versions of "Gullah Geechee" (with Carolyn Parrish's latest incredible EP Preacher's Comin'

"There were so many studio and jam sessions with different people in the past, I can't remember anymore. I don't always get credited on things." He laughingly recalled his first studio experience with Detroit rapper Eddie "D" in 1985/86, who shamelessly looped already popular hip hop hooks and did his own rap over the top. "I'll give him credit. He did get releases out. It was an experience. I think he sampled my drums on some tracks." (check out the aptly named "Backstabbin" (2005, PWR 2024.)

Besides the Sound Signature records, Craig did get percussion (and vocal)credits on a DEQ Magazine track "Serenity" by Todd Modes (DEQ 7), Seth Carter's Warrior Cry EP, (vocals on "Baba Mi" 2013 MR-WC- 001) and sensational keyboard player, vocalist Malik Alston's "In The Love feat, Paul Randolph". "Vampires", "Hot", "Just Close Your Eyes", "Tie It Up."



"Craig is one of the most dead on and diverse live and recording musicians I've had the pleasure to work with," said Alston. "Always something tasty with him in the mix."

Craig also founded a night called Soul 'n Conga which features DJ sets and conga players together. He currently plays records the first Friday of each month with fellow percussionist Diallo Diakate at the Whisky Parlor in downtown Detroit. He plays congas for Master Teacher Lisa McCall's Afro Cuban dance class on Wednesdays at Detroit's Scarab Club. Aside from these spots it's safe to say he's probably gigging or digging for books or records somewhere.

"It all goes together," Craig said of how collecting of books and records tie into his conga playing. "As a kid growing up in Detroit, getting records, you had to. It was expected of you. Music was that important and to know more than one instrument. You would buy the record to learn the parts of the songs. Understanding the history and genres through hearing and reading. It makes you a better player... You're always going to find something new in records and books that you aren't going to find on the net. It keeps me going."

But after this interview I realized that talking to, writing about and being friends with Craig is the type of story (person) that keeps me going.

Imagine if Carrie, Craig's studious babysitter, kept beating him like the other babysitters did and did not read to him. Or Juma Santos didn't give a shit about anyone but himself. Or if his uncle Melvin Turner did not get him into percussion and teach him.

Without mentors like them, we wouldn't have a performer, teacher and free spirited Craig Huckaby around, one of the people that really gives Detroit its' good flavor. One of the positive role models this next generation desperately needs.



www.thelittlebitproject.com thelittlebitproject@gmail.com facebook.com/thelittlebitproject Instagram: @thelittlebitproject Twitter: @littlebitpro

BIG STRICK

Leonard Strickland aka Big Strick is a DJ, producer and founder of his label 7 Days Entertainment. His tracks are the essence of what the world looks to Detroit for: spine shaking, yet groovy tracks with that analog rawness. He has also released several tracks on FXHE, Omar-S' dance label.



GM: When did you start making music?

BS: I started making music in the '90s. It was mostly rap tracks for a group I was a part of called P Square. I also played around with some house tracks but nothing too serious. It wasn't until around 2005 when I started to dabble in house music. I dropped my first EP in 2009 (100% Hustler, FXHE Records.)

GM: How did you connect with Omar-S?

BS: He is my cousin and it seemed like a good opportunity to get my name out there.

GM: Has being on FXHE helped with your label?

BS: I don't really know. I guess so with his success.

GM: What was your inspiration in the past for the directions you took in production?

BS: My inspiration came from all over, from how I was feeling at the time to the conditions of my city, my children... no one particular source you know?

GM: Did you have any formal music training or are you self taught?

BS: No formal training really besides messing around on the piano here and there when I was younger. I took a few lessons, but nothing really serious.

GM: Tell us about the "K Street Chronicles" track on the DEQ Magazine LP. Where did the name come from? What was on your mind while making it?

BS: The name came from the street I grew up on, short for Kentucky Street in Detroit off of 7 Mile. I was just paying homage to the street/streets that I learned a lot on...you know the good the bad and the ugly :)

GM: Your son Tre (aka Generation Next) is making some dope tracks too. When did you start teaching him how to make music? **BS:** Watching yeah. Dancing no. I'm not that good on my feet. But the dancers always keep the party going. Much respect to the dancer for real!

BS: He was about ten when he started making music and got serious when he was about fifteen.



GM: Was "Alpha & Omega / Origin / Bloodline" (7 Days Ent., 18208, 2012) the first release with Tre?

BS: Yes, but I let him do a mix on a song my first CD album called Child's Play.

GM: "Simple Pleasures" (7 Days Ent, 1012, 2015) is probably one of my favorite releases. Was the work flow consistent for those songs or did each one get a different production time?

BS: Thanks Man!! Yeah those songs were done at different times but it seems the vibe was still the same.

GM: I'm excited to see what's coming up for you?

BS: Yeah man I have somethings in the oven coming later this year.

GM: Any surprise collaborations coming up with Gen Next?

BS: You know it! I also have some new talent coming and some Reckless Ron as well.

GM: How is the vibe here in Detroit compared to when you travel outside the country?

BS: Well that's kind of a tricky question. In Detroit you have two different crowds. First, you have the crowd that only likes the soulful house vibe that when you go into the hardcore deep stuff they really aren't trying to hear it. Then you have the folks that only want the deep stuff and don't really care for the soulful stuff. Compared to some countries that I have been to, they don't really care what it is as long as it is good dance music!

GM: Were you ever into street dancing back in the day?



1494 Gratiot Avenue, Detroit, MI. 48207, 313 432 8838 www.transmatrecords.com

DERQ

THE BIRTHPLACE OF TECHNO **MOVEMENT MUSIC FESTIVAL**

MEMORIAL DAY WEEKEND **MOVEMENT.US**





DEQ's own Kevin Reynolds caught up with Jesse Cory & Roula David to talk about their passion for art and music.

KR: Tell me about the beginning, starting with the first gallery 323East. Why make the move from the affluent suburbs to Detroit? to the tions of Detroit artists in New York, San Francisco, and Miami. It was a pretty awesome time and we were able to tell the story of Detroit artists to an international audience.

JC: I moved back to Detroit in 2003 after spending four years in New York City. I was working Downtown and it was still pretty bleak with at least half of the buildings abandoned and little development happening. When I went to open my own business I picked Royal Oak because of the counterculture history of Noir Leather's punk culture and shops like Incognito and Off The Record that I spent time at during my teens.

We opened 323East in April of 2008 and spent the next five years running a boutique that turned into a gallery and we started 1xRUN in the back room. I met Roula during Movement weekend in 2011 and she was working for Red Bull. She just started building the Red Bull House of Art in Eastern Market and she was like "WTF are you doing in the burbs?" My partners and I were already looking to move as our lease was up and things had totally turned around in Detroit so we found a spot in Eastern Market and made the move in November of 2012, just a month after Roula and I got married.

KR: Can you explain 1xRUN and how it ties into Inner State Gallery?

JC: 1xRUN is a publisher of fine art editions and we **BD**: When I moved from Cincinnati to Detroit I nomanufacture art prints from established and emergticed that art scene here was more inclusive for a ing artists from across the globe. Over the past larger group of people and there was a growing seven years, we've published over 2000 editions screen of very talented young artists that the pubfrom nearly 800 artists. When we moved to Eastern lic was engaged with. I do feel the scene here is Market we felt that we were maturing and wanted still expanding and what some don't consider is that to open a more refined gallery from what we did at there was always a strong arts community. It just 323East so we landed on Inner State for the name evolves over time. In any scene of historic nature, there are different catalysts that spark a movement and opened in April of 2013. and I feel that what we did at House of Art was one of those moments for Detroit's emerging art community.

RD: After Jesse and his partners opened Inner State I saw there was a lot going on and 1xRUN. It was growing at a rapid pace so I decided to resign my position at Red Bull and jump into the Gallery Director position at Inner State to become the COO of 1xRUN. Joining Inner State was a natural transition for me and we spent the next few years doing activations here in Detroit and executing exhibi-

This opportunity gave me time to start Murals in the Market and support Movement's Artists in residency program.

KR: Recently you decided to relocate from your lovely gallery in Eastern Market on Techno Blvd. to the Heidelberg Arts District. Can you tell me more about the neighborhood/community and what drove your move? I was recently in the neighborhood and noticed a lot of street art. As somebody that grew up here, I love seeing this. Do you feel that the art community is expanding and growing in Detroit?

JC: After spending five years on Service Street aka Techno Boulevard running the gallery, 1xRUN, an artist residency and full production studio we felt that there was something more we could do in the arts and we just grew out of that location. I have quite a few mixed emotions about the move but we really felt that our energy could make an impact on another area of the city, so we closed Inner State in December of 2017 and moved to a much larger, more flexible warehouse space in January 2018 just a mile down the street.

RD: We were introduced the Thursday before Movement in 2011 through a mutual friend and we met up at the former Pulse (club) at a Malik Alston party for drinks. The Saturday during the festival we went to see Omar-S at the former 1515 Broadway and we were dancing under a single red light. We both asked each other "So you really love this music?" and we both answered "yes." That was the start of two house heads falling in love. I mean 100% of the reason I took the job with Red Bull in Detroit was my love for Detroit's house music scene.

JC: I've been collecting house records since the mid 90s and when I lived in NYC I held down a few residencies, playing disco, house and Loft classics. I spent a ton of time at Dance Tracks record store picking up the latest records we heard at the Shelter and Body & Soul parties. When I moved back DJing was put on the back burner as I was broke and trying to start a company. Since Roula and I met we have been reconnecting with all of the records in our collection. I often tell my friends that "I think it's so rare that you can fall in love with a person that knows the words to your record collection". Roula has been pushing me to get some gigs to pay for my record collecting habit so I leaned on Vinny (Vince Patricola) to throw me a gig at Two James and I've got a few more dates book this summer.

Here's our current top 10:

Roy Ayers - "Everybody Loves the Sunshine" Kings of Tomorrow - "Finally" Osunlade - "Change For Me" Andrés – "Woman Crv" Moodymann - "Shades of Jae" Nuvorican Soul - "I Am the Black Gold of the Sun" Roberta Flack & Donny Hathaway – "Back Together Again" Chuck Daniels & Oliver Dollar Feat. Amp Fiddler -"Do It!" Dâm-Funk – "Electric Breeze" Kem – "If It's Love" feat. Maurissa Rose

KR: Roula when we first met vou were the Marketing Director for Red Bull, what made you make the leap to start your own business? Before you answer that over the years of knowing you, you have



mentioned your family emigrated from Jordan to the United States. We can agree that immigrants ultimately improve the economy and make American society better as a whole.

RD: Everything that I express as a person is in relation to the point of view of an immigrant and as a first-generation American from an immigrant family. My work ethic, wanting to do better for my family and community is deeply ingrained in my personality. The way I deal with and respect the people I work and collaborate with is paramount. The number one thing that Jordanians are known for is their hospitality so everyone's always welcome, at my desk, at my home, and at my table.

KR: Being a power couple that you two are, can you **RD:** Oscar is our five-year-old brindle Pug that I got explain how the dynamic duo works? The amount for Jesse as a Christmas present in 2012 and the two of them are inseparable. Oscar goes to work of energy you two contain is powerful to say the least. Being together and running a business must with us every day and is a staple at our art openhave some challenges and rewards. Do you have ings. He's pretty lovable and has a lot of friends advice for people out there? But what we really around town. You should follow him on Instagram want to know is when it's 3 am and Oscar (the fam-@oscarfromtheblock :) ily dog) from the Block needs to go out, who jumps out of bed? **KR:** Finally, what are future plans and when can we

JC: First off, it takes a lot to get Oscar out of bed so if it's 3 am or 3 pm he's usually sleeping.

RD: Some of the most memorable moments in my I think the most important thing that many of our life are the art and music events I have produced. friends that work, create and live together is the As we moved into the new space at 2905 Beaufait bond they share. When you can collaborate and Jesse and I wanted to merge our passion for art work through ideas at any time in the day, there and music, so we're currently renovating a 5000 sq is a lot more you can accomplish as a team; that foot bar, cafe, gallery & record store called Spot is striving for a better life, a better home and to be Lite that will open in the spring of 2019. We hope to expand on the passion for expression and build successful in the eyes of each other. a home of creativity for the community.

KR: Speaking of Oscar from the Block, we need some background on him?



expect from the two of you? Any news you would like to share?



LONG LIVE THE SCHVITZ

WELCOME BACK TO DETROIT'S HISTORIC BATHHOUSE

Open to members and guests since 1930, The Schvitz is Detroit's original urban health club and the only historic bath house left in the city. A storied landmark and cultural institution for nearly 100 years, this oldworld oasis still offers the very best in ancient heat therapies and holistic healing. Great food and camaraderie will complete your restorative stay. Come unwind, back in time.









HOURS

MEN ONLY Wed & Thurs 4–10pm Sun 8AM–12pm COED (BATHING SUITS REQUIRED) MON 4-10PM SUN 6-10PM

\$30 A VISIT

ADMISSION INCLUDES A LOCKER AND TOWELS, BUT WE ENCOURAGE GUESTS TO BRING THEIR OWN ROBE AND SANDALS AS WE HAVE A LIMITED NUMBER AVAILABLE FOR RENT.

WOMEN ONLY

TUES 4-10PM SUN 12-4PM

EMAIL

info@schvitzdetroit.com

313-SCHVITZ

CALL

8295 Oakland Ave., Detroit, MI 48211

I

FIND US

313-724-8489





1459 Bagley (313) 300-5654



For the past 25 years, David Armin-Parcells, aka Lafleur, has been a resident of Detroit and a part of the city's underground music community. For nearly a decade his wine shop and venue has been providing musical showcases as diverse, offbeat, and artistically interesting as the handpicked libations they sell. I sat down with David in his Corktown Neighborhood venue to talk about how he got here, what he sees as his place in a thriving music and restaurant scene, and his vision for the future of his venue, label, the city and musical career.

DA: So...music and wine. That's a combo that's been pretty good for the past couple millennia. Was it always your idea to combine those two things?

L: No, originally MCW was just going to be a retail shop. And that's sort of how we opened. We actually had a band on opening night. The vibe was great and people came in asking "hey when's the band coming back?" So it just made sense to start doing that regularly and selling out of a bar too.

DA: You still have bands. Mostly jazz. But what about dance music and DJs. How'd that come about?

L: Well I originally had my 'Hot Pot' residency with Todd Weston so we just decided to move that over to MCW from Pulse, which is now totally gone. From there it just grew. The demand was there for us. Over time that's sort of how we transformed into what we are now.

DA: How long has the wine shop been open for?

L: Coming up on nine years. Our first location was at Woodward and Congress right downtown above Grand Trunk Pub. But then they announced the light rail project. The city said that was going to be an estimated 3-year project. So with very little parking anyway, we started looking around for something a little bigger with parking, with a patio, and here we are now. Downtown is really popping off right now though.

DA: Are you glad you made the move?

L: Oh yeah. It's the best thing we ever did. Downtown never progressed the way that we thought it was going to. It got filled up with people that weren't really our style. And people seem to really like it here now. It was the right move.

DA: So let's talk about how you got here. You're originally from Canada, right?

L: I'm from Montreal, but grew up mostly in Toronto

DA: So what actually brought you to Detroit?

L: Well actually I was just passing through in 1993. Back in Canada we had a rave scene but it was a bit of a circus rather than an actual party. So some friends of mine brought me to a rave here in Detroit that year, and I was just blown away. Just a dark loft with a strobe in a corner and kickass music.

DA: So Detroit's 90s underground scene pulled you in?

L: Yeah it did. I didn't even know that type of music music existed before I came here, really.

DA: And how long after all this did you move here?

L: That year, actually. After those parties. It's not the main reason, but one big reason I decided to stay. I also met my wife Melissa here around that time. We've been together since 1994. Married since 1999.

DA: Did you explore music while living in Canada much?

L: Both my parents were classically trained musicians. So I grew up with music everywhere. They played trumpet and violin. And my stepdad had a really interesting record collection. Some Zappa, and Funkadelic, and some classic late 60s and 70s jams. I really enjoyed listening to those, and it definitely got me into more and more interesting



music.

DA: Since you've been living here though, you've taken that even further.

L: Yeah shortly after I moved here, I saw people making electronic music and thought "well I could do that." And I immediately recalled that my uncle actually had an 808, a 303 and a couple of Sequential Circuits keyboards in his garage just sitting around. He'd bought them to actually accompany cello playing. So he bought them exactly what Roland originally intended them for and he didn't like them. Somehow I remembered that. So I called him up to say hey, can I borrow those permanently? And he said yeah.

DA: Do you still have them?

L: Well I sold the 808, but I have the 303 and the others. And that's exactly what I used to make music in the 90s. I had some DATs, and originally I recorded to VCR. The sound quality on those was actually great since the tape is so huge.

DA: So wait you just have a bunch of music on DATs and VHS tapes lying around that you've never pulled the audio off of?

L: Yeah actually! We should get that. Maybe...

DA: So after establishing your new home here in Detroit's Corktown neighborhood, It's safe to say that you've made some waves with bookings in for my own edits. But we realized with all the talent the last year or two. You book some artists that most promoters would never try in a space that could easily make a label and make it our vibe. So fits a couple hundred people. Names like John Morales, Nicky Siano.... Louie Vega on a wednesday. What's pushing you to book these artists that many people in the city normally do not?

L: You know that's my own personal thing. It's not really for the business. We don't really make more money when we do shows like that. Sometimes we just lose money. Sometimes they go really great.

DA: So you just do it because you love it.

L: Yeah I believe in presenting good music. It's a major part of what we do now, and I want what we do to be quality always. We have a reputation for quality music now.

DA: Another thing the venue is being known for is the vibe. Personally speaking, it's one of the best in the city. What makes this place so damn special?

L: There's no metric to measure that, but Melissa and I realized that it comes from us. It has a lot to do with what we curate here. We have a lot of off beat, funky, organic things in the shop. No grocery store wine. And musically it's offbeat and different than most clubs too. We just aren't a club. We're a chill wine bar but we want 100 people really dancing on saturday night. That's led to a really diverse crowd too.

Yeah I don't know how that happened. Nobody would expect a wine bar to be the most diverse bar in town. But again i think it's the way we curate things, and most importantly the way we treat people. And because everyone drinks wine. Everyone is getting the same buzz off the same stuff, and wine is a happy buzz.

DA: And you just started a new label this past year, right? What made you decide to do that?

L: Well I'd had my own label, Hot Pot Records, for a few years. Just two releases. Really as an outlet that we had just booked on the regular here. We we have things on the label that are jazzy, maybe downtempo, maybe peak time house stuff. A natural progression of what we do musically at the venue.

The last release was really great. So eclectic. You had Andy Compton's vocal house track. Alton Miller, an edit of ... of Jean Luc Ponty. It was Peter Croce's edit. He really didn't have an outlet for that either and it felt right on the record. We got Ponty's permission and went for it.





DA: And the last track was yours on that one right?

L: Yeah it's a project that I did...wow, about 15 years ago with a live band in Toronto. I really only did a little bit of programming to it, but essentially it's the original recording. At the time I was really influenced by The Philadelphia Experiment Project by King Britt, as well as Carl Craig's Detroit Experiment.

DA: So what's coming up for the label?

L: We're just wrapping up the second release. We have Aroop Roy. We have Hughes & Smith Quintet, which is a local jazz quintet we have play here. It's kind of a straight ahead uptempo funk track. And we also have Haz Mat.

DA: I heard he's got something special.

L: Yeah it's gonna take the world by storm. There's also a 4th track but i'm not announcing that yet.

DA: Any of your own music?

L: Not at the moment. I'm thinking about actually doing Hot Pot! #3 this year. But really focusing on tapping artists for the MCW label. I'm fully immersed in the business. But I still DJ as much as I can.

DA: So through this combined effort of the venue, the label, and your own musical work, I think it's safe to say you're an influencing player in the Detroit underground scene. Is that a motive behind all this work? Are you trying to build something in particular with a vision, or are you simply doing what you love? Maybe both?

L: I really just forge ahead with my own path. I just do what i like, and it seems to have been working great so far. Obviously being in Detroit I know a lot of entrepreneurs. I think maybe just that general entrepreneurial spirit carries me through whatever I'm doing. And that's just staying true to it and not trying too much.

For more info visit www.motorcitywine.com



DOWNTOWN DETROIT'S FIRST ARCADE BAR DJS • LIVE ENTERTAINMENT

FRIDAYS 10P-2A ALL VINYL NO COVER

resident

DJ SHORTROUND (Vince Patricola)

special guests every week



608 Woodward Detroit above Grand Trunk Pub whiskyparlor.com @whiskyparlor



What comes to mind when you think of a record label? Artists, their music, vinyl, streaming, tours, press. There is usually a cohesive ethos that captures a certain mindset or mission. Portage Garage Sounds is all of these, but with roots so deeply planted in Detroit, the year-old label has already made immense contributions to its local arts community.

After touring extensively as Shigeto and living across New York City and Europe, Zachary Saginaw moved back to Michigan in 2013 and settled down in Detroit. That same year, he and his brother Ben, who was already living there, performed a live ambient set at Tadd Mullinix's art opening over Movement festival weekend. "What I heard Ben & Zach doing was lovely, unique – on the edges of dark ambient and noise," says Vinnie Massimino, who was in attendance. "It was a sound palette that I wanted on record." He was launching Chambray at the time - a diverse and uncompromising label that captures the spirit of Detroit as a city of the future.

A few years later, Zach and Ben made a monumental purchase in Hamtramck. The structure was originally a Marathon Gas Station, which later became the Portage Garage auto repair shop before being converted to an arts studio. Their friend Aaron at VGKids - who now does all of PGS' printing - initially found the listing, and they went to see it on the last day it was being shown. "There was a *holy shit* moment," Ben recalls.

The label's first output, Detroit Part II, was a 12" re-As brothers, Zach and Ben have been collaborating leased by Zach under his Shigeto alias in May 2017. The integrity and philosophy of majorly influential Defor what feels like forever. Vinnie was working as an apprentice at VGKids, the company that printed the troit labels - Sound Signature, Wild Oats, Mahogani, Underground Resistance - drives their unifying goal record jackets for Shigeto's second LP, Lineage, on Ghostly International. He began collaborating with to showcase lesser known Michigan artists to as large Ben on poster designs - first for MOCAD and eventuof an audience as it can. "We're happy to be a part of ally with Ben's band Ritual Howls. The group continthe Detroit scene at all, because we're so new - by ues to release under Felte, founded by Ghostly's label pressing vinyl records and getting them into circuladirector, Jeff Owens. Ben and Zach were also ramping tion, helping our artists find gigs, releasing music on up Monday is the New Monday at Motor City Wine other labels, offering rehearsal space and a recording studio, friendship, and advice when we can give." each week with friends from the Freakish Pleasures crew. Hearing and plaving new music on a consistent basis brought them closer to their roots in jazz, soul, They believe that physical products transcend time

There was so much cross-collaboration that the idea for Ben and Zach to start a record label together with Vinnie running the back end of the business formed effortlessly. "Our love of buying and familiarity of DJing vinyl helped influence our decisions in creating and running a label," says Ben, who used to throw parties at a warehouse in Ann Arbor. All the parts coalesced between Zach and Ben's vision for the label and its design, and Vinnie's history with running the back end of the business. Portage Garage was the perfect hub. "I've always wanted to release records, since even before I bought my own records" Zach added.

Zach approached Sam Valenti of Ghostly International to see if he would be willing to do white labels for the songs from The New Monday on Spectral Sound, but Sam, who has known all three of them for years, and encouraged Zach to follow his own path and make a label. "I felt it was important that Zach and the team put everything into it and really feel it all," he recalls. "You can tell that that's the case so far with each release - from the design to the way they bring each copy to the shops. It's a labor of love." and space in a way that is unique from digital releases. "Records can travel between friends, shops, scenes and into someone else's hands a world or a generation away. Physical music can travel into new contexts, whether it's in a year or 100." Zach and Ben first met Rob Mansel around 2010 through Charles Trees. Zach had always wanted to release Rob's music, and it was set into motion not long after a conversation with Dave Marroquin, who had just put out a Black Noi\$e 12" on his own Vanity Press Records. Dave gave PGS the green light with the shared belief that only good things could come of these artists putting more music out into the world.

The brothers met Pablo R. Ruiz, who had moved back to Detroit from Chile in 2016, when he quested on Marroquin's WCBN show in Ann Arbor. Vinnie says that Pablo approached him at an art opening, asking "You're one of the PGS guys, right?" He confirmed, and Ruiz said "I am going to release music on your record label." Vinnie had heard this before, but the first listen of "Portal Escondido" intrigued all three of them to have Pablo over to the Garage to hear his tracks. "On cassette!" Ben added. "We were blown away," savs Zach. "Live to tape techno."

The *Bad Hombre* release on Portage Garage Sounds has a timeline of its own, tracing back to Ruiz's days as a drummer in hardcore punk bands. The early years of DEMF and Detroit parties influenced the sound that Pablo brought back to Chile with him in 2006. He began producing and DJing regularly in Santiago, and returned to Michigan loaded with gear and a heavy sound. The EP's four tracks all stand strong on their own, and the release is deep, heady, and rhythmic. His years as a drummer shine in the percussive strength of each piece, and - like any great record from Detroit - it's so easy to move to.

"What I've heard and what's coming up is all incredible," adds Valenti. "I'm very happy that they are focusing on local talent. It's important for people to see vou can do these movements on your own with your friends, full stop. You don't have to move away. The

garage is a symbol of this. Its multi-functional Bauhaus approach to art is going to be a major hub for culture in the city and the Midwest as a whole."

"We wanted to integrate ourselves into the neighborhood and the Hamtramck community," Ben says about the Portage Garage. The space currently houses a gallery, record label office, and music and ceramics studios. As an incubator for musicians and artists, they provide opportunities for passionate producers to release physical music, and experience the process of putting out a record. "Also, we're working with the kids that come multiple times a week to make ceramics with Ben," Zach told the Metro Times last fall, "and they're just in awe of the fact that it's free."

Portage Garage Sounds draws inspiration from Vanity Press and Ghostly International in helping their artists build a sustainable career. From running Chambray, Vinnie already knew the do's and don'ts of managing a label, inspired by the likes of Warp, Factory Records, and Hyperdub. "Warp was an influence," Ben says. "There was this idea that the overall identity of an umbrella could insinuate the quality of the artist or release."

Ben also cites How To Kill, a white-label, vinyl-only imprint from the F.A.M.E. collective in Detroit. Its mystery is part of the fun - music released without fear of being weird or influenced in a pop realm. "You have more record labels here than places to buy groceries and they're all good," Zach also told the Times. "You're immersed in this culture where everyone is just doing what they want the way they want. It's people like Underground Resistance that are the torch of that mentality."

With a strong community around them, they utilize this to promote a message of love, unity, and music. They do not believe in living in silence, personally or professionally. Ritual Howls had put together a show dedicated to survivors of the Fukushima Daiichi disaster in 2011. When Hurricane Harvey devastated Texas in 2017, PGS teamed up with Charles Trees to create

PGS REPRESS? ARCHIVE

the Storm Relief Compilation to benefit those affected by it. They also donated all proceeds from Monday is the New Monday to the fund.

The effort took more time than expected, so the group decided to make three Harvey Relief Packages, which included autographed copies of the label's first two releases. "As Charles compiled the tracks, Pablo started asking why there wasn't more media coverage of what was happening in Puerto Rico," Vinnie recalls. When it became apparent the federal government wasn't reacting the way it should. Ruiz proposed that profits from the digital compilation be routed to the Carribean island.

"Detroit has always had its feet planted in tradition while looking forward to the future. Detroit is proof that sustainability through art is possible, and you can thrive in an environment where everything is against you." They add that "going out in Detroit blurs the lines of easy to define genre tags. People who go out here go to rock shows, hip-hop parties, raves - the music The label continues to release local Detroit talent, but community is interconnected in ways we have not seen elsewhere." For Portage Garage Sounds, Detroit they don't plan on being strictly within Michigan-related musicians forever. Sam Valenti adds that "the is the center of the universe.

2018/2019 RELEASES NEW MIXES SOUND CLOUP MOVEMENT SET* TOUCH BASE WITH FIT LEGIBLE PROPER PRIOR

beauty of PGS is that it can get as weird as it wants to be, and as diverse as it needs to be to keep evolving. The collective taste of its founders is vast, and they'll attract an amazing amount of great music. Most importantly, it's going to be a lot of fun." It's clear, however, that Detroit is their current focus and will always remain at the core of what they do.

Cosmic Handshakes sees the pairing of 2 extremely talented Detroit natives - **Blair French & Todd Modes** - who take elements of Disco, Techno, Jazz, House, Afrobeat, Latin music, Dub and Electronics and filter them through their own unique view of dance music. Steeped in soul, live instrumentation, sampling and analogous alchemical studio processes, French & Modes give us an exhilarating and fresh take on the deepest smoked out, after hours sounds of the city of Detroit.

'In The Mist' is the duo's second release, following 2013's 'The Delicate Details', released on the M1 Sessions imprint. The last 2-3 years has seen the pair individually release music on a plethora of varied + esteemed global labels such as FIT Sounds, Claremont 56, Rocksteady Discos and more. GOING GOOD are very excited to finally share with the world what we feel is hands down one of our favourite releases yet.

A compelling body of work from front to back, the tracks on 'In The Mist' work perfectly as a self contained home listener, or as we've found, just as well on a darkened dancefloor, leaving the choice up to you, the listener.





* 20140 LJVEXNOJS * EASTEXN MAXKET (313) 831 0864

(313) 831-0864

A B W



DETROIT



SHAWN RUDIMAN - DERELICT - IS / WAS >>>
 LIL' LOUIS - BLACKOUT (DJ 3000 REMIX) - WHITE LABEL
 DJ ROACH - YO SOY NUESTRO FUTURO - NUESTRO FUTURO
 JANI HO - FLIGHT 101 - FINN AUDIO
 MAX DURANTE - KREUZBERG - SONIC GROOVE
 RENNIE FOSTER - INFRASTRUCTURE - SOIREE INTERNATIONAL
 BIGOD 20 - THE BOG (TECHNO DUCK MIX) - SIRE
 AUX 88 - HOW LOW CAN YOU GO - DIRECT BEAT CLASSICS
 DJ T-1000 - BOOTY SHAKING GHETTO GAGGING - BPITCH CONTROL
 UNDERGROUND RESISTANCE - THE SEAWOLF - WORLD POWER ALLIANCE

DJ SEOUL

- 1. PUBLIC ENEMY IT TAKES A NATION OF MILLIONS TO HOLD US BACK
- 2. RUN DMC RAISING HELL
- 3. BDP CRIMINAL MINDED
- 4. DE LA SOUL THREE FEET HIGH AND RISING
- 5. PRINCE DIRTY MIND
- 6. KRAFTWERK COMPUTER WORLD
- 7. THE CLASH COMBAT ROCK
- 8. BEASTIE BOYS PAUL'S BOUTIQUE
- 9. DOPPLEREFFEKT GESAMKUNSTWERK
- 10. DJ SHADOW ENDTRODUCING

DJ Psycho

- 10 RECORDS THAT I LIKE TODAY by THE 13th NERVOUS BREAKDOWN: 1. CAPTAIN BEYOND "CAPTAIN BEYOND" 2. ODYSSEY "INSIDE OUT"
- 3. ANTHONY ROTHER "DARKNESS"
- 4. FUNKADELIC "MUSIC FOR MY MOTHER (UNDERGROUND RESISTANCE REMIX)"
- 5. SYL JOHNSON "DIFFERENT STROKES"
- 6. ISAO TOMITA "CLAIR DE LUNE (SUITE BERGAMASQUE, NO. 4)"
- 7. STRAPPING YOUNG LAD "SHITSTORM"
- 8. SAAFIR "BOXCAR SESSIONS"
- 9. THE FIRST 4 PRINCE ALBUMS
- 10. SIR "D'EVILS" (TOP DAWG ENTERTAINMENT, 2017)

THE SEARCH FOR HEAVEN:

RESTORING AN HISTORIC CLUB SYSTEM





MORE INFO AT

DETROITSOUND.ORG/HEAVEN

fØ

AUDIO RESCUE TEAM

PRODUCTION SUPPORT and RENTALS INSTALLATION and MAINTENANCE SERVICES EMERGENCY SERVICE CALLS info@audiorescueteam.net



Mark Sandford and Daniel Woodhead are the Belmont Boys, an electronic music production duo with Canadian roots now living in Detroit.

These guys are out there working it, living the dream. Sandford works with Aaron Siegel's FIT distribution and record label FIT Sound; Woodhead (who also uses the surnames Benjamin and BW) fronts the indie/dream pop project Moon King, which began preparing for a European tour soon after this interview took place in an upper flat on Belmont St. in Hamtramck.

Now you know everything. Well, no, not quite. Sandford and Woodhead were happy to open up to Detroit Electronic Quarterly and spill their stories about how each found 'it' in Detroit. Roll the tape:

DEQ: Talk about the scenes in Toronto and Mon-**DEQ:** Let's get personal: who are you guys and where do you come from? treal.

Mark: I'm Mark Sandford. I was born in Canada, Mark: Montreal reminds me of Detroit, and Toronto reminds me of NY or LA. I remember visiting Toand grew up in the suburbs of Detroit. I went back to Canada after the 2004 election, went to school, ronto from Montreal and seeing Toronto bands and worked in politics and hung around the DIY music producers perform, and it seemed so professional scene in Montreal. Lived in Toronto, lived in San and glitzy with stage lights and what seemed to be Francisco, moved to Hamtramck. All those places I outfits worn intentionally to impress. Everyone in was somehow involved in music stuff. I think I met Montreal dressed like bums haha. It was cool to Daniel when he was on the road in San Francissee, but not what I was used to. Montreal and Deco. We kind of knew each other I guess, or knew a troit parties finish at 5 a.m. kind of thing, Toronto, to me, is like -- you're at the party until 2 and then you bunch of other people. want to eat Chinese or Korean food, and there's Daniel: Daniel BW, I'm also from Canada, from lots, and it's really good. Daniel was a don in the downtown Toronto. I moved to Detroit at the end of Toronto music scene for a minute, he knew where 2015. Yeah, I met Mark at a club (Rickshaw Stop) the cool stuff was. I didn't.

in San Francisco.

Daniel: Hah yeah I think Toronto is great, and it's **DEQ:** What brought you to Detroit and what makes so close to Detroit, everyone should go up and play there. That's something I'd like to help with, or see vou stav? more of. I think the scene can seem a little more Mark: I remember visiting friends in Detroit when I closed off, but it's there if you dig deeper. Invisible City and venues like Bambi's or Double Doulived in California, driving along Hamtramck Drive near the GM plant. listening to some really good ble Land are helping to push things forward. The mix, and thinking - I should just be here. Luckily potential is huge since there are so many people out every night, but keeping the music quality is the I had friends who could put me up for a bit, and I ended up finding a place and a job and all that. My most important thing.

apartment became this spot where bands and various music people from Montreal or Toronto would Mark: More people from Detroit should visit Toronalways crash when they played Detroit. That's kind to, though, that's true. Two way street kind of thing, of how Daniel ended up staying at my place. get them here, us there.

Daniel: I was on tour for pretty much all of 2015, **DEQ:** What is similar and different about the Detroit and in the middle of that summer had a day off in music scene? Overall what's different here? Detroit. Some friends from Montreal were playing at this kind of festival at (the now closed after hours art Mark: There's something about Detroit where the space) Tires that night, so I decided to check it out, scene is pretty diverse in terms of age. I like that. met some cool Detroit people, and a few months Montreal has 4 or 5 colleges, everyone is young later I found myself living here. It seemed kind of there. Every year there's a new batch of young people wanting to party and make music, so lots like a paradise where I could do what I wanted to of turnover. Detroit has a lot of history, which is do, and hang out with new friends interested in the one of the reasons I love it, because the people same music as me. that made that history are out and about at record

shops, stores, community meetings. People really dig in here, there's a legacy you have to live up to.

Daniel: Yeah that's one of the immediate things I've noticed, like especially in Montreal a lot of the people out at night are pretty young, or there's some ageism involved when you're older and out dancing at 5 a.m. Detroit has absolutely none of that, it's great. Also the PA volume at parties in Detroit is kept lower than in a lot of bigger, more claustrophobic cities, and that's a really good thing. If the music is good, you should listen, not destroy your ears.

DEQ: Mark, talk about what you do at FIT Sound with Aaron Siegel. How long have you worked there?

Mark: I've been working with Aaron at FIT for 2 going on 3 years. I manage the record distribution, taking orders, packing orders, shipping orders. I talk with stores and distributors every day. We're on East Grand Blvd, a few blocks away from Theo Parrish and Sound Signature. Down the boulevard the other way is Dimitri Hegemann of Tresor's building, and next to that is Underground Resistance at Submerge. Across the street from UR is KDJ's building. It's wild. It all happens here.

DEQ: Daniel, you also do a band project called Moon King. What's that about?

Daniel: Yeah, I was doing the band for a couple years before moving here, and got to tour all over the place, play festivals and stuff. But after I moved here and started to become more immersed in dance music, the music I make for Moon King has shifted to be more of a disco/synth-pop type thing, very much influenced by the music I've heard at Freakish Pleasures parties, or in Scott Zacharias's sets.

DEQ: Talk about the music. What are its inspirations and influences?







Mark: Daniel and I recorded our first tape in Octo-**DEQ:** What don't we need to know: any secrets or ber 2016, right before the election. We were proany subliminal messages? jecting election shit on the wall and making these weird jams. One year later in October 2017 we re-Mark: When we dubbed our first tape, for some corded again, and the political climate was obviousreason it dubbed backwards, so most of the people ly totally different. The first tape was airy and fun who got the tapes heard all this weird backwards and chaotic, but the second tape was a lot darker music. I heard one of the copies, it's pretty fucked and heavier. I spent the year since the election divup. I think some people thought it was intentional. I ing into some heavy stuff. Adam Curtis films, Mark kind of liked that. I ran into a person at a show who Fisher books, Slavoj Žižek debates. The tracks said their roommate figured out some workaround themselves were very quick to form, and can't reand got the tape to play regularly, as though there ally be recreated. I didn't save anything onto the was something to be figured out, but then the tape drum machines, the only thing we have is certain started playing backwards again. The dude was synth lines in the sampler. We would jam on somereally into the tape and he was talking to me like thing for 20 minutes then record straight to tape. It's we're mystics or something. fun to do it that way because I know my own solo stuff I sit on forever and tweak and try to make per-Daniel: There's also some tiny bits that were left on fect. Belmont Boys -- don't think about it, just do it, the tapes from whatever jams were on there before. but make sure it sounds cool. That's kind of where We don't have that many tapes haha. we were at with the tracks.

Daniel: Yeah, just a table full of gear. Usually we'd start out with one weird sound and make a loop out of it, then build a beat around that until it felt locked in, start the tape rolling and just jam.

DEQ: Tell us about a few of the tracks: what's going on in there that we need to know?

Mark: 'Ultramagnetic,' the track on the DEQ record, is weird and fucked up and that's why we chose it. All hardware, no computer. It sounds like a slug going for a walk along the train tracks between Hamtramck and the North End. I imagine slug type people listening to this. Not even sure if slugs walk, haha, but you know what I mean.

Daniel: We made about 16 tracks over a couple weeks while we were recording last year, they're all pretty different, some of them really slow and fucked up sounding, a couple of them almost more like Kraut or ambient-y. Dunno if they'll all be released, but I'd like for people to hear 'em.

Mark: Yeah, good quality tapes on eBay got expensive in one year, so we use the same few high-bias tapes I got a few years ago. I forgot there are some artifacts from other sessions. Ghosts.

DEQ: What's next for TBB? When's the world tour?

Mark: We have to release this stuff somehow. We have loads of tracks. Hit me up.

Daniel: Make more tracks.

DEQ: Final words?

Mark: No (laughter in background).

Daniel: Thanks for reading this whole thing.



DETROIT BERLIN CONNECTION



It began with a Skype call in late 2013 between Detroit writer Walter Wasacz and Berlin entrepreneur Dimitri Hegemann. The interview was for a story in XLR8R magazine on the resurgence of Tresor, the label, club and globally recognized techno brand that was inspired by what came before it in Detroit.

But the conversation took a turn about midway through the call. After talking about how techno culture and business helped stimulate Berlin's (and Europe's) night industries and creative economies the dialogue shifted to how it could do much the same for Detroit.

A few months later Hegemann came to Detroit for a series of meetings with Wasacz and old friends from the Underground Resistance (UR) collective. The Detroit Berlin Connection (DBC) was unofficially born that winter, its initial goal to intensify already existing relationships between artists in both cities - begun when Hegemann met Jeff Mills and Mike Banks of UR shortly before and after the fall of the Berlin Wall.

Detroit techno became the soundtrack for reunification, the heart and soul of a social revolution that ical boundaries were redrawn, creative industries in

helped build and sustain community life through electronic dance music. People spoke the same language on the dance floor: that is, none. Simply non-verbal expressions of love and friendship were enough.

The project uses this history of trans-Atlantic love and friendship to assist in community growth in Detroit through art, music, food, and proposed affordable lodging and community-focused development. Part of the Detroit-Berlin Connection's mission is to establish Detroit as a creative lighthouse and a platform for artistic experimentation for the young and creative. But it is open to all comers, of all ages and backgrounds.

"What we did in Berlin became the most important cultural movement and economic force in Europe over the past 25 years," Hegemann says. "The strategic use of art and alternative culture for redevelopment and revitalization has reshaped Berlin. We made it simple, something that everyone could understand. And the people came, and are still coming.

Since the Berlin Wall came down in 1989 and polit-

the German capital have prospered, developing into The idea of a no curfew economy has neen a keynote the primary driver of economic growth. People from topic at DBC conferences and workshops in Detroit around the world come to Berlin to plug themselves and Berlin. into multiple creative energies in the city.

Contemporary Berlin was in part inspired by Detroit creative energy. Outsider tactics and strategies that helped make Berlin a world leader in creative industries can be directly linked to inspiration that Detroit techno brought with it over 25 years ago. The spirit of Detroit influenced the future of Berlin by providing a danceable soundtrack that helped heal a divided city after years of separation.

The DBC believes the circle of creative energy shared by the two cities remains intact, that both cities can continue to grow and learn from each other.

Berlin has shown that creativity attracts more creativity. It has proven it is best nurtured in social settings that don't keep regular business hours.

On the contrary: there are no business hours to keep. It can be done whenever people choose to do it.

The DBC advocates for the vast potential of the night, beginning by changing the narrative that only bad things happen after dark. The story the group wants to tell is that the opposite is true: the seeds for the future are planted at night. Philosophers, novelists. filmmakers, painters, chefs, social entrepreneurs and innovators can and should use every hour of the day to work, create, produce.

That story includes opening up the night to more people. It is a welcoming, inclusive message: everyone can join. Dense, cooperative communities also prove to be safe and stable communities.

Detroit need not put up a closed sign when the sun goes down or stop bar service at 2 a.m. For the sake of creative industries inside a robust creative economy, the night must be free to go on without restriction.

'If Berlin stopped bar service at 2 a.m.' Hegemann says, 'Berlin's economy would immediately collapse. Absolutely. It would not work.'

Techno tourism in Berlin is so important to civic leaders there that another industry of support as been established: to measure and analyze who is coming to Berlin to spend money each weekend, where they spend it, how much they spend and on what. The data is not surprising: an overwhelmingly number of young adult visitors from all over Europe and the rest of the world come for the night life, spending most of their money in clubs, on food and lodging, often staying in affordable hostels (there are over 30,000 hostel beds in Berlin).

The DBC has branded its most recent efforts The Potential, inviting presenters from Europe's growing night economy and industry movement to speak at conferences and roundtables in both cities. The group has brought City of Detroit and community and business leaders into the conversation; they responded by coming to Berlin to see what is possible, to see first hand what could work here, and by joining in on local discussions.

Nearly five years of work has already been done. There is much more to do ahead. The foundation of the DBC has been built on ideas and vision converted into action in Berlin and elsewhere. Detroit can learn from both the successes and failures of other projects. The future is out there for the taking. No better time than now to go get it.

The Detroit-Berlin Connection is a 501(c)(3) non-profit organization. Members of the local board include Angie Linder, Amber Krumm, Mark Sandford, Walter Wasacz and John Collins, Cornelius Harris and Mike Banks of Underground Resistance.



PERFECT PAIRINGS

DJ Greg Mudge, owner and mastermind behind Mudgie's Deli and Wine Shop in Corktown, has been playing records and supporting our electronic music scene since the mid-nineties. In the spirit of festival season, we asked him to pair up sandwiches on his menu with electronic music tracks. Here's the deliciouness he came up with:



Track: M7/Maurizio

Sandwich: Jerk Sandwich

Roasted chicken, Jerk Mayo, pepper jack, romaine, tomato, red onion, onion roll.

GM: One of my all time favorites, this track is the epitome of techno for me. It always makes me think of someplace tropical, you can almost hear exotic birds chirping and dancing through the trees.



Track: Andy Toth & Billy Love - Thrill Seekers

Sandwich: The Stinson

Smoked ham, Smoked bacon, sharp cheddar, caramelized onion, chipotle mayo on a kaiser roll.

GM: This track starts out sweet and salty like caramelized onions. As you dig in, the heat sneaks up on you with this smoked bacon ass vocal that crushes you. The next thing you know your lost and breakin' a sweat to a smokin' hot cut.







Track: Ectomorph - Subversion (Dub) - Destroy Your Powercenters 1999

Sandwich: The Barrett

Corned beef, Swiss cheese, coleslaw, 1000 Island, onion roll.

GM: Brendan Gillen (aka Ectomorph) orders this so...

Track: Doctor Rockit - Cafe De Flore

Sandwich: The Pulgini Roasted chicken, Asiago, pesto, roasted red peppers, roasted tomato, spinach, on ciabatta

GM: A nighttime walk through Paris with a beautiful Italian girl named Liza

Track: Debarge - Rhythm of the Night

Sandwich: Sho' Nuff

Roasted turkey, smoked bacon, strawberry cream cheese, Slow Jams strawberry balsamic jam, spinach on whole grain.

GM: My Grandmother once worked at the deli and anytime you asked her for something she would say in her mousy voice" "Sho' Nuff." But I can't help but to think of the movie The Last Dragon with Bruce Leroy and of course, Sho Nuff!



CAFÉ • GALLERY

10215 JOSEPH CAMPAU AVE HAMTRAMCK, MI 48212



WELLDONEGOODS.COM | CYBEROPTIX.COM 🖪 🍠 😂 @Welldonegoods @Cyberoptix



Horoscopes by Suzana Doncic (May-July 2018)

Suzy was buying astrology books regularly at a young age to see what was going to happen the year ahead. It was something she naturally gravitated to. It wasn't until 1997 she found out that she could have her own personal birth chart read based on the time. day and location of her birth. After that, her astrologer saw her interest and gave her lessons on a weekly basis. She started reading her friend's birth charts and started her own astrology column during the MySpace years. Since then she has done various astrology events, parties, and personal readings. If you are interested in having your own birth chart read, contact her at suzydoncic@gmail.com.

Aries

You are thinking about money and are willing to work towards getting it. Taking a journey to a far away land will teach you something that you can apply in your life. You carry a magnetic energy that will go into achieving your goals. It is important that we choose are friends wisely, going out with the right people will propel you forward. Your home life carries contentment; you feel at peace and warm there. You feel connected in love.

Taurus

As a Taurus you are apt to think things through. This time you cogitate the pros and cons of something meaningful to you. When you make your decision you will have no problems expressing yourself with ease. Whatever your mode of communication, it will come easily. Much of your energy will go into achieving a goal. Keep your actions in mind. What you put out comes back to you. You have the ability to attract good or bad. The choice is yours.

Gemini

You have money making potential using your skills of love and beauty. This works well for you since you are doing something you care about deeply. This in turn snowballs, with luck on your side. You feel quite starry-eyed right now with a mission to lead some type of crusade helping the disenfranchised. You have a healing power through your service. Don't over do it and tax your liver. You are deep in your thoughts, which are tapped into unconscious power. Travel and religion play an important role.

Cancer

You are friendly and outgoing at this time. Can be a lucky time for you in intimate or public ways. Going out and having a good time, yet holding a bit of mystery. You have a lot of sexual energy. You are turned on by power. You really trying to have fun and enjoy your life right now, living

on the edge. You are pushing the boundaries in el or just trying something new could bring you happiness along with appreciation of other culorder to get the most of your experiences right tures. Possibly just getting out of the house and now. As long as you are conscious of what you dealing with those issues later will give you the are doing everything should be fine. peace you are looking for.

Leo

This is a very important time for you right now, Your work is focused on service towards othdealing with your honor and reputation. You are ers. You really know how to look at a situation putting a lot of mental power into something you and figure out what is wrong and what needs to are working on to help with your career. You be fixed. While this is great, try to think things have a bird's eye view to look at what going on through without being too impulsive. There objectively and use this to help yourself. You could be some unseen help that protects you. may seek solitude at this time. Taking this time Your feelings run deep, you need authentic into yourself will help you in your artistic pursuits. teractions to feel fulfilled. Your guardian angel is near, to guide and protect you at this time.

Virgo

You are eager to learn something or pursue some form of higher education. Your personality is dynamic and you are willing to work for what you want. Being around friends can help you, just be careful whom you chose to be friends with. Listen to your intuition it will guide you in the right direction when you are in doubt. Your philosophy of life will evolve with travel, giving you fresh insight and opening your mind.

Libra

You have a great desire for achievement and are likely to attract success with your laser sharp Something comes up where you are dealing energy focused on your goal. You currently have with other people's money. Take time reading an overemphasis on your social life. Seek out the details before signing any contracts. You the right kinds of friendships, you know you bemight find yourself interested in hidden informacome like the people you surround yourself by. tion; whatever you are digging for comes easily It is OK to say no to people. It is easy to let to you at this time. The laws of karma seem to our health go when we are having fun, don't let be working quicker. Doing goodwill draws prosself-indulgence become a habit. Have fun, but perity into your life. On the flipside doing things stay conscious of yourself. It is all right to relax. out of selfishness can take away any growth or ability to attract money. You might find yourself Pisces doing something that you enjoy professionally Your mind is on point right now, perfect for studyinvolving art and beauty.

Scorpio

ing and doing any investigative research. You want to get down to the bottom of things. You have a creative ability for expression through art Whether you are in a close relationship or or music. You need some time to express your friendship you are doing a great deal of thinking intense feelings. Visiting any foreign countries with your mind, but not enough feeling with your could help your pursuit of higher education. You emotions. Maybe your partner is asking you have good judgment at this time. to be more emotional than you care to? Trav-

Sagittarius

Capricorn

Things are looking pretty good for you right now. Your relationships are doing well and could aid you in achieving your goals. Money will come through hard work, you are not afraid of rolling up your sleeves when needed. Your intuition and good judgment help guide you to where you want to go. Your self worth has got you thinking about your values, is it time to review what they are?

Aquarius

a reminder from sound signature no matter what creed, color, or language always be yourself

Sound Signature

soundsignature.net

1. Big Strick: "K Street Chronicles" Written and produced by Big Strick for 7 Days Entertainment

> 2. Belmont Boys: "Ultramagnetic" Written and produced by the Belmont Boys

3. Pablo R. Ruiz - "H A*" Written and produced by Pablo R. Ruiz, Mixed by Pablo R. Ruiz & Christopher Koltay at High Bias Recordings in Detroit, MI. [®] 2018 Portage Garage Sounds / Licensed Courtesy of Portage Garage Sounds

> 4. Lafleur - "Tribute to the Sun" Written and produced by David Armin-Parcells

SUMMER ISSUE #14 LIMITED EDITION VINYL www.detroiteq.com

pg. 46 // vinyl credits

GAZINE & L

DETROIT ELECTRONIC QUARTERLY