

DETROIT ELECTRONIC QUARTERLY

A photograph of a man with a beard and a cap, wearing a light blue shirt and olive shorts, holding a small tan dog. He stands on a stone path in a garden with lush green foliage. In the background, a large, translucent sphere with a rainbow gradient is visible, featuring the 'deo' logo in white.

deo

SCOTT ZACHARIAS

RICHIE HAWTIN

BOOG BROWN

THELONIUS BONE

BADRIYYAH WAZEERUD-DIN

THERESA HILL

FRICTIONAL RECORDINGS

SPRING ISSUE #15



LETTER FROM THE DEQ STAFF

Between the time of our previous edition and the one currently in your hands, Detroit Electronic Quarterly and the Detroit music community at-large lost one of its most generous, encouraging advocates. And quite simply one of the best people ever to set foot within city limits.

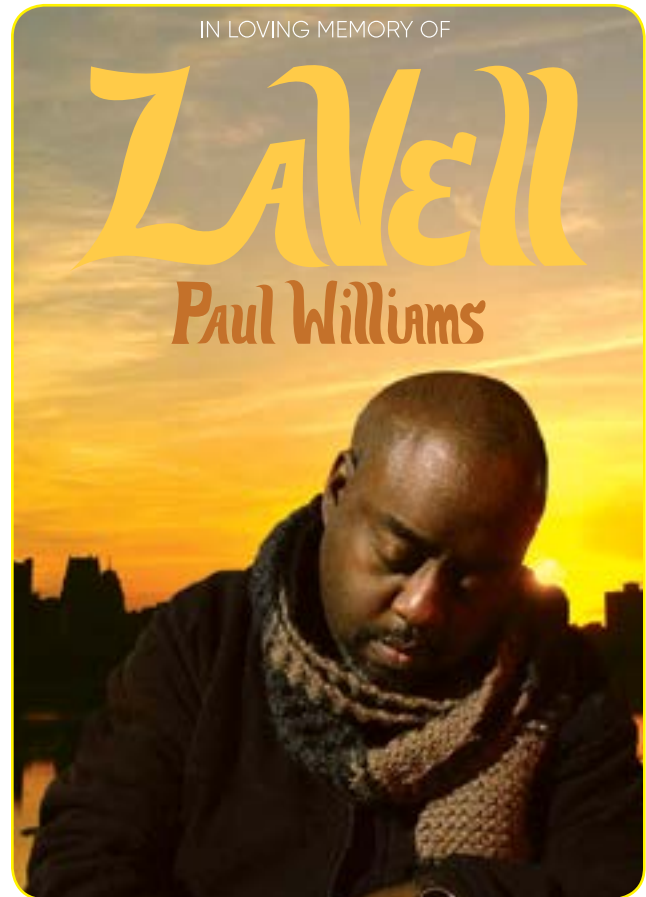
LaVell Williams made his transition on Saturday October 27th, 2018, and did so in a manner reflective of how he chose to live every single day: listening to the music of his heroes, holding hands of those who loved him deeply, and selflessly comforting everyone with grace, love and care.

He was a tireless, vocal advocate for numerous movements and a generous participant. It was a common sight to see LaVell volunteering at a registration table for AIDS Walk Detroit, helping program the Michigan Lesbian & Gay Film Festival, setting up equipment at the inaugural Detroit Electronic Music Festival, or working with families to present quilts at the AIDS Quilt Project in Hart Plaza.

One of the great loves of his life was helping to preserve the music and history of the city he loved so much. In 2011, he became a founding member of the Detroit Sound Conservancy. It was not uncommon to see LaVell and Conservancy founder Dr. Carleton Gholz running from a jazz concert at Baker's to a rock show at the Majestic to an afterhours in Eastern Market, often all on the same night's calendar, enjoying each with equal enthusiasm.

LaVell was probably best known to readers of this publication as a manager of the legendary record store Record Time. Whether it was at the flagship Roseville location or its Ferndale annex, customers would be greeted with the sounds of him humming or singing along joyfully to records over the store PA; clicking the price gun along in rhythm, giving younger employees a good-natured hard time in his own inimitable way, or enthusiastically championing a local artist to a new-comer.

His commitment to the spirit to the people of this community and the vibrancy of our scene remains unrivaled; his trademark laugh was one of the best sounds to hear on a rough day. He was our mentor, counsel-



or, friend, companion, sounding board, punching bag, Mother Superior, hall monitor, drama negotiator, referee, family member and deeply beloved.

And we miss him very, very much.

A memorial service and celebration of life was held in Detroit on November 3rd, 2018. Thanks to the generosity of our friends at 1xRun and The Works, family from around the globe returned home to pay tribute to a man who selflessly gave so much to us all.

The entire staff of Detroit Electronic Quarterly always and forever sends love to LaVell's family and friends. It is in his loving memory and brilliant legacy that we dedicate this issue.



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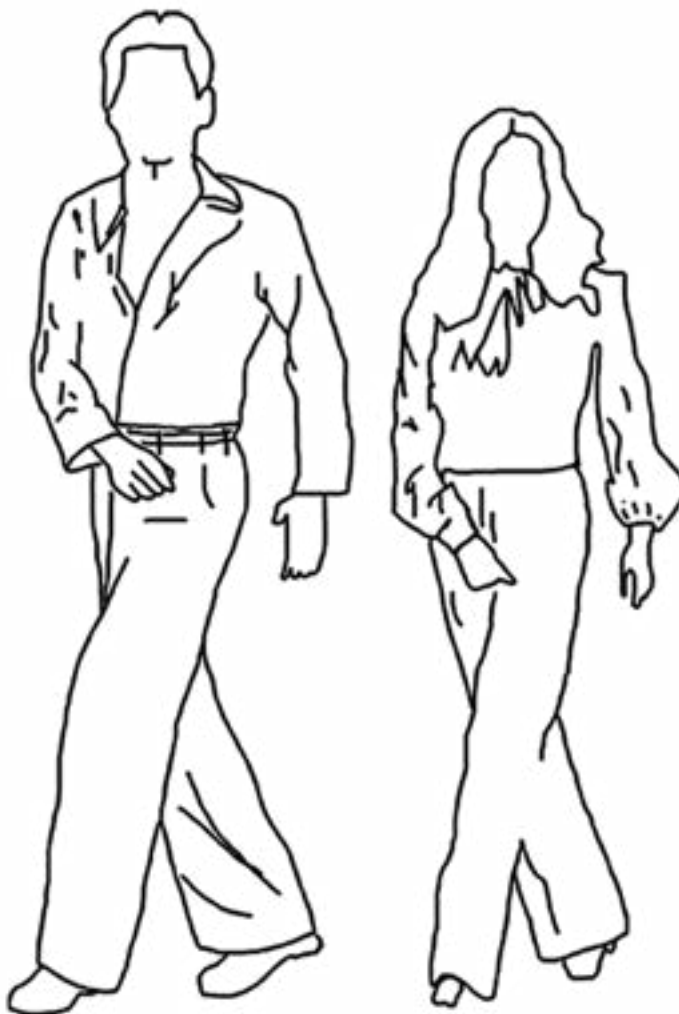
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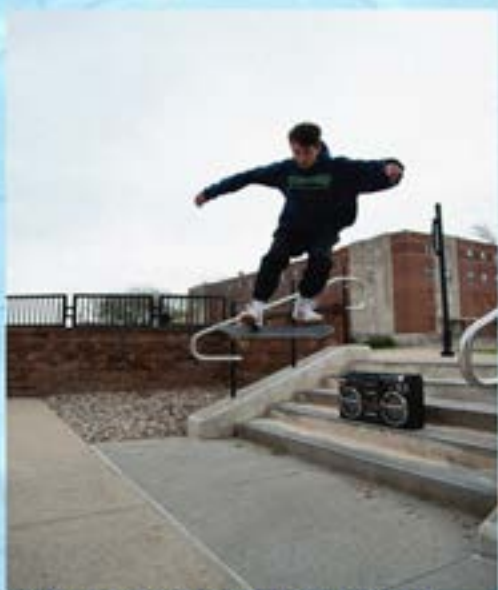
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JOHN COLLINS
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Bet: Alright now, give me a break. I haven't done this in a while.

Boog: Right, right! Word up.

Bet: Go ahead and introduce yourself.

Boog: Hello one and all. My name is Boog Brown, not to be confused with Book Brown, which people often say.

Bet: How did you come up with that?

Boog: I didn't. My (first) name is Elsie. In college, my roommate and best friend would call me L Boogie right. That got shortened to Boog over time, and then rapping with some friends my homeboy Wood was like, "You should be Boog Brown"...TADA!!!

Bet: So, what was your first memory of hip hop?

Boog: Watching the "My Buddy" (De La Soul) video on Sunderland Street (West Side of Detroit) on the box...it was something I never saw before! It was Black people having fun, smiling, rapping raps and sounding cool!

Bet: This a DOPE segue to my next question. When was the first moment you said that's it, I'm gonna be an MC? I can recall the moment I said this is what I'm made to do. If it doesn't make me money, coo, I'm gonna be happy being a DJ.

Boog: Believe or not I was in Atlanta at 957 Oak St. in the West End. I was living my life and going to school, so I could make sure there was a check coming in. I didn't know what I was gonna do with my life, but I had skills. I can put words together.

Bet: Before you ever thought about being an MC, have you ever recorded before?

Boog: Not necessarily, I mean, I recorded some shit w KT (14 KT)

Bet: Woah, that's not just anybody!

Boog: I was recording...not that I wasn't any good. I was still such a novice that I couldn't call myself a rapper or an MC. At that point I was a novice, a poet at best. I made

this mixtape and I got a good response. I had been just playing around with rapping and I knew some dope rappers...some COLD motherfuckers! Not like slum ass "...bust you in your chest, I'll wet ya." Not those MCs, but like Elzhi (Slum Village), he's walking around. I can touch this motherfucker! Baatin (Slum Village), I can reach out and touch him. I mean like I'm among some of the coldest in the game! So, I was like, if I'm gonna do this, I can't half ass it. And then I moved to Atlanta.

Bet: Now were you looking for shows out there?

I don't really worry about standing out in a male dominated industry.

F* THEM!!**

They're lookin' at ME!

Boog: Nah. I was out there looking for general type work, because I wasn't making any bread.

Bet: That was my next question, why did you move to Atlanta? It seems like the more promising artists in the city move out for more recognition, that wasn't your case?

Boog: I've heard that a lot but what's to be said of Phat Kat (Ronnie Euro) of DJ Dez (Andres)? They travel the world. What's to be said about Aretha Franklin, who didn't leave Detroit and still made it? How can I leave home?

Bet: We're gonna step a little off topic here, but not really. We're still talking about Detroit. If there was a Mount Rushmore of Detroit hip hop figures, who would be on yours?

Boog: Ooh that's so TOUGH!!!

Bet: We'll put a 5th on there.

Boog: UGGHHH, that's so TOUGH!!! Off top, I would have to say, Awesome Dre, just because...awe FUCK man, that leaves 3 more people, James (J Dilla) and Proof (5 Elementz, D12).

Bet: It's no Disrespect to anyone. We're in the land of great MCs.

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Boog: Miz Korona...Phat Kat...DAMN MAN, that's a good question...Royce (da 5'9), Elzhi...there are so many!

Bet: Now, you just put Miz Korona in your Mt Rushmore. You both are in a male dominated industry and everyone expects the same type of shit from women. How do you separate yourself from the other women?

Boog: I just make good work! I tell my story. What else can I do? I'm not here to entertain you although you are entertained by me, however that works out, it works out. I'm just here as a woman and you don't get to pick and choose...I'm an MC, absolutely, but I don't need to stand out, I'm just me, and no one can be ME, 'cause that's the name of the game.

I mean you amplify through marketing schemes, consistency and good work. My job is to put out the work. I don't need to stand out, because if you fuck with me, then you fuck with me. I don't need a gang of muthafuckas to fuck with me. It would be nice perhaps, if that translated into money somehow, but that's not the reason we do this! We do this, because, we make art and it helps us. I don't know why other people do it, but it is a really DOPE outlet and I'm really privileged to do what I do. I don't really worry about standing out in a male dominated industry. FUCK THEM!! They're lookin' at ME!



FERNDALE, MI

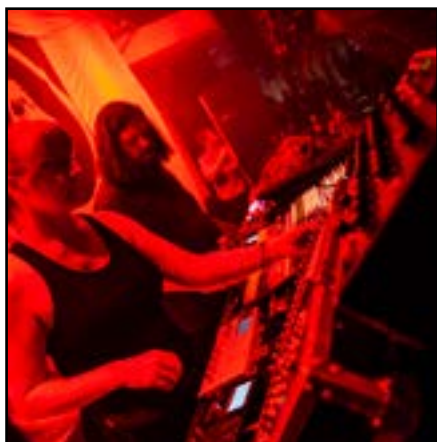
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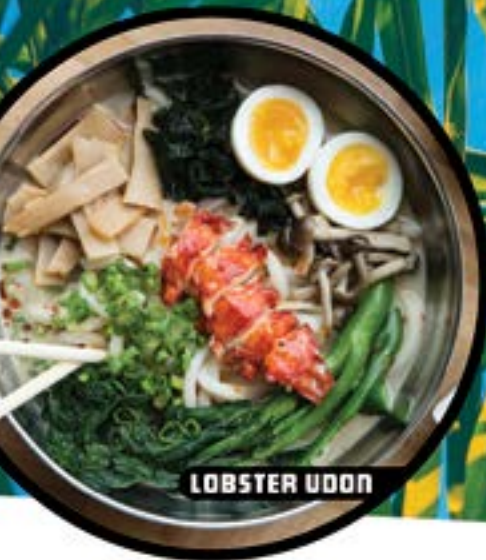




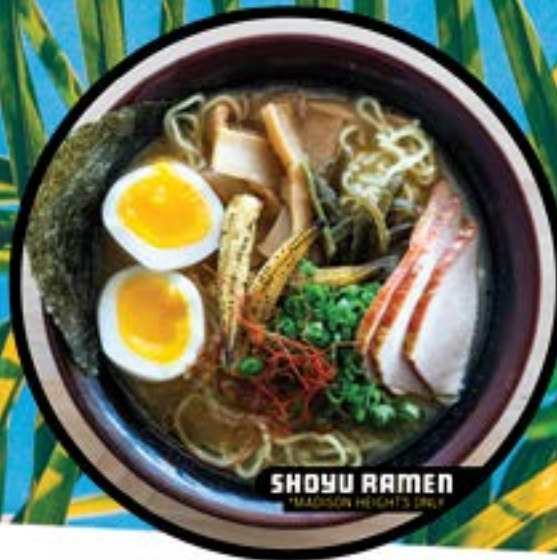


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There's a shining star on the rise and her name is Badriyyah Wazeerud-Din. I chose the words shining star because not only is she a black belt vocalist and songwriter, but the song "Shining Star" by Earth, Wind & Fire is one of her favorite songs of all time. "Philip Bailey (of Earth, Wind & Fire) helped me learn my upper register (vocal)," she added with a smile and a chuckle.

Earth, Wind & Fire was just the tip of the iceberg when it comes to music and influences. On the listening side,

Stevie Wonder, The Supremes, Marvin Gaye, The Jacksons, Sly & The Family Stone, Parliament/Funkadelic, Prince, The Emotions, The Beatles, The Eagles, Journey, John Coltrane, Miles Davis, Herbie Hancock, and Pat Metheny are some of them. As far as songwriters go, Elton John, Sting, Carole King, George Michael, Joni Mitchell are all included. Her vocal shaping comes from Ella Fitzgerald, Sarah Vaughan, Aretha Franklin, Chaka Khan and Natalie Cole, especially for the way Cole covered multiple genres and conveyed emotion.

"We all have the ability to make magic happen through song," said Wazeerud-Din. She believes that songs have a healing power whether you are listening to a piece of music or just singing a song yourself. "That's the importance of music as a unifying force to bring people together for good." As a native of Saginaw, Michigan and a Detroiter for many years, music continues to be a guiding force in her life. Her lyrics, vocal deliveries as well as her attitude in general project timeless messages of love and togetherness in these trying times.

Wazeerud-Din's first serious lyric set to music came around 2004 as a challenge from her band mates in the group Painted Pictures, which included her husband Malik Alston (keys/vocals), Joshua Adams Crilley (drums), Howard Wazeerud-Din II (her brother on trumpet), Yaminah Brock (vocals), Michelle May (violin/flute), JoVia Armstrong (percussion), Maurice "Piranha-head" Herd (guitar/bass). Key musicians also included honorary band member and mentor, the late Allan Barnes (sax), Craig Huckaby and Kevin Croft (percussion), Matthew Mueller (bass). Like a woman possessed, she wrote this lyric (which eventually became the track "Send Me Over") in fifteen minutes: "Only love could ever hold me, never make me feel alone. Only joy could ever fill me and send me over."

Singing with Painted Pictures was a great experience as they played multiple venues around the city. It was a true Detroit community band featuring original jazzfusionhouse and dance music that later included Yolanda Day (vocals) and Ken Comstock (upright bass), that performed with countless other staple musicians including vocalist Monica Blaire, bassist and vocalist Paul Randolph, guitarists Blackman and Arnold, madman singer/piano player/MPC master Jeremy Ellis, and many more. With all the musical talent on the stage, she learned how to become a better vocalist and how to adapt on the fly to all different styles in a moment's notice. She called the year of playing at Fifth Avenue (venue inside Comerica Park) a "proving ground" where she learned to interact with the audience and absorb the feeling of a room.

Another notable release happened in 2007 when she recorded "Reach The Sky", a collaboration with her husband Malik Alston. The time was well spent on this

tune, with lessons in vocal coaching and songwriting from Alston. She called it their "Ashford & Simpson" style song and she wrote this bridge "We travel to dimensions that we see with our hearts. The future is here all around us, showing the way to what is real."

In 2011 Wazeerud-Din and Alston collaborated to write the song "Playground" for powerhouse vocalist Veronique. She wrote the lyrics based on watching Veronique and her husband D. Miller interact: "Baby our love is a playground, so beautiful to see. Joy on the horizon, it's a miracle to me."

"In The Rain" is a tune that's included on the vinyl for this edition of DEQ Magazine, a song she wrote in 2016 with Alston. During a time of personal and professional struggles for Wazeerud-Din, she was inspired to write lyrics that reflected love, pain and hope: "Nothing can stop me now, nothing can hold me down. Your love is all around me, your joy is everlasting. It's all I need, it's all I need in my life. I know I've got to make it."

These four songs are just a glimpse into what she has accomplished so far as a writer and vocalist. Her intention is clear: to elevate you to a higher consciousness and take you to another universe through music.

"I take in things from my life, my husband's life, the lives of friends and family. I take it and filter through the lens of Mother Nature. I let the words speak to me not so much as the literal meaning of the words, but I like synonyms... I'll look up the literal meaning of a word and then soak in the feeling of the word, the intent of the word so when I'm writing the word it comes to life through the feeling of it. My lyrics can be factual but can also be allegorical so the listener can interpret them for themselves. I approach it sometimes like poetry, not so much as everything should rhyme but it (the work) should have a synthesis."

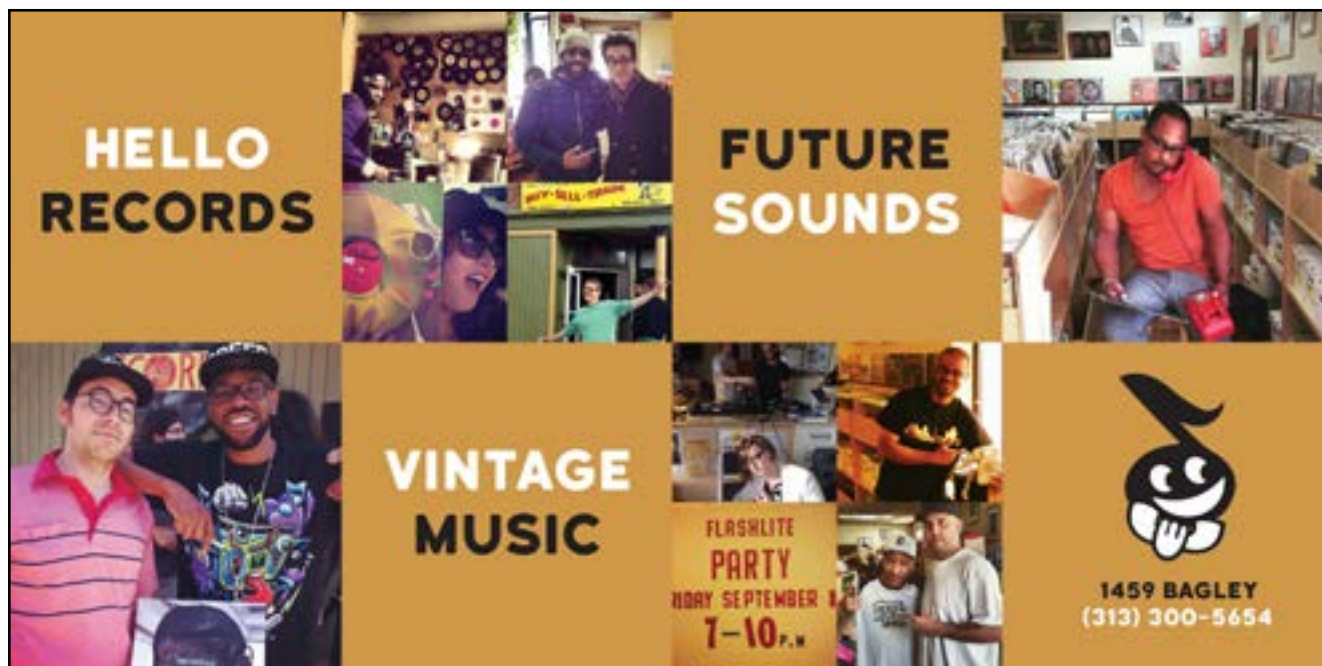
Wazeerud-Din is currently working on a new studio album (forthcoming on Truth Manifest Records) with Alston and a hush list of collaborators. Inspiration for the project also comes from musical friends, including Les Nubians, Roy Davis, Jr. and Doc Link. She's taking her training in clarinet, piano, performance choirs and in symphonic bands and orchestras, experiences in Painted Pictures and in Alston's new band called The



Linwood Ensemble, as well as all the talented Detroiters she has worked with and she's going to pack them into this album. She sets the bar very high for herself, which is why songs are far and few between.

"Detroit has a special magic in not only how music should be done. It's done well and at a high level, with heart and passion. That reflects in music that I want to hear personally as a Detroiter. I want to hear Malik Alston, Neco Redd, Monica Blaire, Amp Fiddler. That's Detroit to me. I want to hear Kenny Dixon Jr. on the decks, the men of UR (Underground Resistance), Derrick May, Javonnnte, DJ Minx, Diviniti, Piranhahead, Thornetta Davis. That's Detroit."

Badriyyah Wazeerud-Din credits the diverse and colorful people in the Detroit music scene for her positivity. This along with faith in God, and her loving and musically gifted family that taught her that we should love each other regardless of our differences. I asked her what her favorite lyric of all time was, and it was indeed from "Shining Star" as she has relied on those words her whole life. She said the lyrics to me out loud - "You're a shining star no matter who you are. Shining bright to see what you could truly be." A group of people sitting at the tables around us smiled and so did I.



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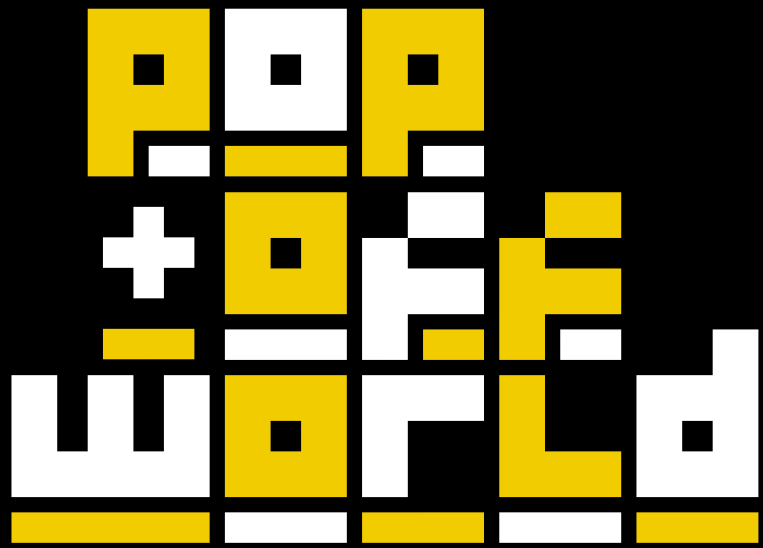


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Scott Zacharias

The music gods blessed DJ Scott Zacharias with a pair of golden ears. He's humble and shy, but he's a monster on the decks and is known for rocking the funkier, eclectic sets you've ever heard wee into the early mornings. He's also deeply and organically rooted in the underground scene from the 90s on. From the 2030 Loft Parties to poetry nights at Café Mahogany to Zoot's, to raves of all kinds, to Oslo Detroit (sushi, techno club in the 2000s) to closing out the famous No Way Back parties (with Interdimensional Transmissions, Brendan and Amber Gillen) he's a superhero, but deep down a regular guy.



SZ: I don't know what you are coming at me with, but I'm sure there is something you can pull out of my brain...

FE: These Instagram stories with pictures of your dog (Squo) overlaid with Steely Dan and a Whispers track over it. Is this the future of DJing?

SZ: (laughter) I'm not so sure about that, but if it is you can count me out. To be present in this current model of society it involves a certain amount of digital outreach. I've peeped content from a lot of people that I would not have been able to because of that digital landscape. I do enjoy it in a lot of ways.

FE: Café Mahogany (mid-90s in Detroit's Harmonie Park.) Tell me about that...

SZ: I met Zana Smith (Spectacles shop owner, event promoter) and Korie Enyard (DJ, event promoter) at some point in the nineties. They were pillars of the scene and I had done some parties with them. It was a Tuesday Poetry Night, which at the time, was a pretty progressive and definitely inclusive scene. Some of it was corny and at the same time you never knew who was gonna come through. I was cheap, but it was much appreciated. The run was at least a year or so. Alvin Hill (DJ 'munk) was doing it and I knew him. He was part of pulling me in and I met a lot of people there. I think that was the first place I met Dez (DJ Dez/Andres), a lot of musicians, writers and DJs. DJ Houseshoes and Jay Dee would be down there sometimes. I befriended the two managers there. We would drink a bit, put our feet up after the poetry gig. I met a lot of people that would later on become pretty serious musical forces...

FE: Parties around that time...what were they like?

SZ: I was working at Record Time for a second (Roseville location.) DJs Mike Huckaby and Rick Wade were pretty much running the show in the dance room. Korie Enyard worked there on weekends and we hit it off pretty well. I started listening to a lot more house stuff. It spoke more to me than a lot of the techno stuff that was happening at that time. I started going out to the parties and dancing. I took my girlfriend at the time out. I got into it. Some of my favorite DJs at the time were guys like Billeebob (John Williams), Mack (Paris the Black Fu, Detroit Grand Pubahs) of Heckle and Jeckle, D Wynn (Music Institute DJ.) I met DJ Brian Gillespie (Twilight 76, Databass) and at that time Wade (Kergan of Hello Records in Corktown) worked there.

FE: Zoot's?

SZ: That was a bit earlier. An old friend from high school, his flat was what Zoot's became. He lived in the back of the first floor of Dave Monroe's house. My band at the time, pre Monaural, had started playing jazz. Jason Scofield, Bryan Cole and I, we had a trio. We played the opening night at Zoot's when Dan Solomon opened the doors. It was originally an after hours for the after hours Red Door, which was in the old spot that would later become Avalon (bakery.) My friend Mike, who was also my drug dealer, had lived there and said they needed music for this coffee house, so he set it up. That's what we started doing. It got rocking. Michael Cooper started working there and booking more indie type stuff. I saw Roy Brooks perform there, Harold McKinney. It was a great thing...this is really reaching into the memory banks...

FE: I think this is as far back as we are going. I had been planning to ask about Monaural. Beyond that band tell us about any other Z bands.

SZ: It was a pretty loose thing, you know, basement jams. You'd try and find someone that played guitar, etc. I got my first drum kit in the sixth grade(?), or maybe sometime in middle school... My first official kit, my dad got at a garage sale up the street. I never really played out too much, but you know...

FE: Did you play with mallets or just with sticks and a light touch?

SZ: (laughter) I played all that. I had mallets that had sticks on the other end so I could go back and forth. It was a style thing for sure and that was only because of my love for Elvin Jones. That was me being a fan boy pretty much (laughter.) In doing that I may have gotten close to creating my own thing a little bit I guess.

FE: Let's jump to Sharif (Sharif Laffrey, promoter, DJ)...

SZ: He was bigger into the rave scene than I was. He left Detroit for a while for China and Australia. When he came back was when he got the bike courier job and that was when I would start to see him around everywhere downtown. We started kicking it and not too much later is when we started doing the 2030 (Grand River) loft parties. Those were the first ones. Rent a sound system, buy a keg.

FE: Because of Sharif we were blessed with a certain level of access to Mike Banks (Underground Resistance.) Any favorite stories about that guy?

SZ: There are a million, man. He was just, more or less, like a mentor. He held that building down pretty much by himself. It's not there anymore. He had his guys living in there. Juan Atkins lived there for a time. Mike had kept that going. He took time to let us know about the history of how UR got started with a fax machine. How he hooked up with Mark (Ernestus) and Maurizio (of Basic Channel) across the pond (Berlin) and that kind of cross talk helped to get Detroit techno on the map so to speak. Just learning more about the trajectory of his development and the ins and outs of the music biz was, of course, inspirational to us.

FE: Let's jump to Oslo (highly influential Detroit club, 1456 Woodward Ave).

SZ: Ahh. I started hanging out with Sharif sometime in the late 90s. I had a New Year's Eve party in 1999. Theo Parrish and I played at my old apartment up above Niki's (lofts above Greektown pizza place.) You were there for that one. That night Brook (Campbell) mentioned to Sharif that he had purchased a space on Woodward and was thinking of converting it into a restaurant or club or something. He asked Sharif and I to be the residents. We didn't think much about it. Five years later, I think it was 2005, Oslo opened and we started promoting on a more official scale more than the after party thing that ran for a couple years.

FE: During that insane period there were many magical moments. In your mind give me the highlights.

SZ: Maybe the opening night, we had Mike Kearns and Sam Consiglio. That was something... having Alexander Robotnik and Carl Craig play. Having Derrick May's manager yell at me for two hours before he played at 4 am. I had to play my same fifteen warm up records for two hours while being yelled at on a Nokia. We had DJ Dez on a weekly. There were two sold out Joe Louis Arena Prince shows where Kenny Dixon Jr. did Prince parties both nights. Nuts.

FE: Working for the Detroit News? Tell me about that.

SZ: I worked there a long time and I got hired in working on the internet (the early days.) Now it is such a common prac-

tice. We were the guys behind the green curtain. I learned a lot. I never really thought I would end up there, but working there I was paid to read all day. It was probably the best job I will ever have. I appreciated it. I learned a lot about technology. I had the T1 connection (which was a really big deal.) I was able to discover a lot of music that way. My internet connection at home was so terrible that I would stay late after work checking out Ebay clips and what not. My world of music expanded in a major way because of that job.

FE: Ron Morelli (L.I.E.S)?

SZ: Ron had been around. He did this thing where he was married to someone (I had never met them) and left New York and was on this f**k New York thing which he would laugh about now. He was in Philly. There he started a night with DJ Mike Trombley called Macho City. Mike was also living in Philly and he had opened a record store. I think it was during the '05 festival (Fuse-In), Ron came up with his buddy Justin and they stayed at the house. I think with Doug Lee and Jeremy Campbell, a dude I had been doing New York parties with. That was kind of the East Coast connection. Ron's friend's band was playing at the Bohemian House. We hit it off and Ron ended back in New York living with a couple of other freaks, namely Will Burnett (WT Records) and Jeremy Rodriguez. So that's how we met. We've been buds ever since.

FE: Back to Woodbridge (historic neighborhood of Detroit), there was a massive number of producers in that zone at that time. When I recall those days, I always felt like you and Matt Chicoine (DJ Reclouse) were very close.

SZ: We first hooked up in our college days of which mine were very limited. We met in Ann Arbor DJ'ing at the Bird of Paradise. After he finished college he ended up moving into Woodbridge with Josef and I. Our other roommates had left and he slid in. Vague memories. Matt got a sampler and a computer. That was our introduction to making stuff on the computer. Purchased Cubase. Got a Linn Drum. It was fun at that point. Matt definitely took it to the next level. He was obviously more motivated than us to finish things up. His career speaks for itself. He's brilliant. I had a more relaxed nature in terms of dealing with music.

I was scared of treating music like a job. I didn't want to make a living from something that I cared so much about. This was a common theme throughout my life, and eh, at



this point now that has definitely changed (laughter.)

FE: Omoa music?

SZ: We were trying to branch out and do some different type stuff. It was short lived, but we tried to pull in the jazz guys we knew and do some parties. It was a good idea, but it dissolved. This is around the time where I was getting a bit bored with dance stuff. I was getting more into live music and was not taking the DJ thing so seriously. I shifted into just collecting records and getting more into soundtracks, easy listening, library stuff.

FE: From the Woodbridge years something that really sticks out to me and always sort of reverberates, early aughts, It seems to me this was the list: Jay Dee, Moodymann, Theo Parrish. It seemed like when you would bring a new 12" home from any of those guys, the world would stop and we had to check the record. Is this list the same for you?

SZ: It was. You have to put it into context, in terms of what else was coming out at that time, how shitty the rest of music was. I mean, to be honest, I was not into garage rock, I could give a shit about that. Techno stuff was really getting generic and shitty especially around that time. Minimal took over and I was never a part of that...so, yeah, that music really stood out at that time. I would put Madlib on that list too. That's what I was listening to at that time. To this day that stuff still stands up. The other stuff coming out at that time...you might have it but you probably are not listening to it...

FE: 2019. Is there an artist that when they have a new release you have that same feeling?

SZ: That's hard to say. Some folks have moments, but most times these days I'm just pretty disappointed. It's hard to put out a good record these days. I'm more into things like any edit record that Chuck (Hampton, Gay Marvine, Bath House Etiquette) does or any edit that Soundstream does, but I guess that stuff has more of a retro flavor. I guess that's where I am at the moment.

FE: So tell me about the Fantasy edits.

SZ: Those are things that Brendan Gillen (Interdimensional Transmissions) and I just dug kind of selfishly. The first few were ones that we wanted to play as DJs. Then at some point we were like, let's put out a 12" and see what happens. The response has been pretty good. I think we are due for another one pretty soon. It's just a way I think about music, a representation of how I play music and how I think about music. There are a lot of different mindsets and many genres, but we thread the needle. You just gotta figure out the right time and place to play them.

FE: Beyond the edits, any plan to release any original music anytime soon?

SZ: That's the plan. I got myself a shed out back here that I am working on soundproofing. That might happen sooner than later.

FE: On that note, having been spending more time out in Los Angeles, what is the wackest shit you've seen so far?

SZ: It's endless (laughter.) I was walking up Sunset. I had gone to a chain salad place (I won't name names). There are a lot of different chain salad places out here. I'm trying to be my L.A. best healthy self. Coming back I noticed a lot of dads hanging out with the chain wallet, the Ray Bans, with the Vans on, all black with their kids with the chain wallets, the Ray Bans, the Vans on, all black. Behind them was more of the same...It was like a casting call that went half of a mile around the block. I followed the line and it was for a Green Day concert. That stuff still exists out here, but there's also really cool stuff.

FE: What's the hottest shit out there right now?

SZ: Oh man, just hanging out with friends. Nicky Benedek comes to mind, a real shredder and a real ripper. He and Jamma-Dee have a nice night together with open minded music. Alex Ho and Damon Palermo are doing good parties. Andrew "Lovefingers" Hogge and Heidi Lawden are killing it as well as Zernell Gillie of Grimy fame. John Juan Mendez aka Silent Servant. It's on and on.

FE: Has there been any DJ Harvey in Speedo sightings?

SZ: Ah, no sightings so far (laughter.) He is definitely a big inspiration to all of us...to a lot of us that have experienced the horrible stuff that can happen in this incestuous dance music scene. He is like a ray of light. I just hope to be doing my thing the same way he is. We are right behind him in age so let's hope we make it into the future.

FE: Most criminally underrated artist?

SZ: Bill Converse....down there in Texas....Sam Consiglio...uhh....

FE: Most criminally overrated artist?

SZ: You're pulling it out (laughter.) All these big room mfs. You can spot them by their corny ass DJ aliases. They just don't get it. Here is a whole bizarro kaleidoscope of internet bullshit that just keeps regurgitating itself and spitting it back out and consuming it. You look at anybody playing a lot of big room stuff these days...they don't even like it. It's a billion dollar meat grinder now, so let's get on board this EDM Titanic. It goes on and on man. It is just stupid. (laughter)

FE: We talk a lot about that vicious feedback loop these days that goes beyond any particular industry or medium. It seems like all of culture. Literally.

SZ: There is a need for content because you have this platform and they are just filling all these holes to monetize it. It's that simple.

FE: On that note, advice for aspiring young DJs...

SZ: Don't do it. (laughter)

FE: Your hobbies outside of DJing?

SZ: I'm a beach bum. I love cooking, eating and all the stuff

that everyone else likes. Music is this part of me that I keep private more or less, except for the times that it is entirely opposite, when I am playing for people. Music takes up a lot of time, but not all my time. Keep it fresh and let your mind wander.

Time away from stuff is good. People don't necessarily have the sensibility or luxury to unplug and be lazy. Sitting around and letting your mind rest can be seen as being lazy or whatever, but a lot of the best ideas come from that time spent doing jack shit. Maybe that would be my advice going back to your last question.

FE: Jumping back to the 2030 parties.

SZ: A lot of fun. The energy was great. Love for Sharif and everyone, all you guys. That was it. One of the things I would never want to revisit is the night two crack head jerks from downriver stole our sound system. They pulled a gun out and put it to my head when I demanded it back. I'm good on all that type of street shit, but, yeah, some very real memories there.

FE: Whatever happened to the Relaxer tag?

SZ: Ah, someone else has it these days. They took off with it. Obviously, that was a bit tongue in cheek. Sharif and I would bill ourselves as 'Activator and Relaxer.' Yeah, it has just gone dormant i guess.

FE: Billing these days as Scott Zacharias?

SZ: You can call me whatever you like, DJ Scotty Psoriasis, Scott Z, DJ Khaled, whatever. I don't care. (laughter)

FE: What are some places you have yet to visit that you might like to see in the future?

SZ: Oh man, I go anywhere. It's about the people and friends. But mainly getting the chance to see people that are not around here anymore.

FE: Well, as you continue to jam parties, your old pals here in Detroit hope you keep doing that very singular yet very universal thing you do.

SZ: Will do. Thanks for reaching out man, It has been a pleasure. I appreciate it, it means a lot.

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Theresa Hill

SWITCHBOARD TO THE WORLD

You've heard the cliché. Every story starts with a beginning, middle and end. This one starts at the middle. Late summer. 1980. I was at work; sitting at my desk and in walked my friend Danny Lee. He was picking up some cash and flyers on something we were working on at the time. Accompanying him was a long legged, curly headed, big smiling, bright eyed teenage girl. She was introduced, "this is Theresa Hill, and she works at McDonald's with me."

Theresa Hill was bubbly and talkative. Her eyes we're attentive to conversation though surveying the area in curiosity. Anybody that knows her would agree this trait remains to this day. A natural salesperson, she stated, "my father does asphalt, and he could pave your parking lot. Let me know and I can come measure it and give you an estimate." I laughed out loud and we have

been fast friends since. She was a student at Central High School in Detroit. Central was home to many pivotal party figures of the time. (Delano Smith, Hassan Nurullah, William Tandy, Terry Adams, Sheryl Hinton, Roxanne Jordan, and Jaime Martin.) One of the key DPS high schools along with Cass Tech, Mumford, Henry Ford and Redford, supplying the attendees to the fast-growing Detroit progressive party scene. At the time I was supplying sound/lighting services and offering marketing help for many of the most popular clubs of the time. Charivari, Rafael, Next Phase and more. Theresa explained that she didn't know much about parties. Her experience being mostly hanging at the basement house parties given by the Detroit Central High School Football team. She would attend with her cheerleader older sister Sharon. This would soon change.

It was the fall of 1980 and though she didn't know it at the time her life was about to take a different musical path. Cousin and Mumford student Carolyn Burns along with her McDonald's co-worker & Mumford student Danny Lee invited her to the Charivari party at the Park Avenue Club. It was the first time she heard progressive music and could not figure out how the music just played on and



on with no breaks. The DJs? Darryl Shannon and Darryl Harvey of the Ritz Sound Company. Hill fondly recalls, "I have never experienced anything pure like that era in the times since. Those parties and those promoters had their own unique identity and it was wonderful as there was room for everyone. We used to call the Park Avenue the Heart Break Hotel. There were many hearts broken in that place."

Hill caught the party bug. She passed flyers and promoted for everyone. Hill admits slyly, "I remember just wanting to get into all the parties for free. And then I expanded it to all my girlfriends as well." (Pam Royal, Claudette Merriweather, Shirley Clinton, Francine Burgess and Carolyn Burns) "It was fun!" She was a sponge on everything happening on the scene and anything discussed about marketing and promotion. She wanted her own crew. I said, "you should give a party, I'll bankroll you." And Hot Stock was launched along with friends Kelly Martin, Andrea McReynolds, Kim Weatherspoon and Shirley Clinton. Hill promoted parties, she hosted parties, and she attended parties. The Park Ave Club, The YMCA, The Bonnie Brook Country Club, The Sentinel Building, The Lady, The Downstairs Pub, Cheeks, JB's, Taboo, Club UBQ, L'uomo (both West & East), Maxie's, Hey Judes, The Original Times Square in the Bagley Hotel, Feathers, Center Stage, Piper's Alley, even the Elmwood Casino in Canada, wherever, whenever. If a DJ was playing house music, Theresa Hill was probably there. On the dance floor, in the booth, filming video or recording sets. She is the proud owner of a vast DJ Who's Who collection of cassette and video tapes of this Detroit party scene. Don't ask because no, you cannot have a copy. She guards her prized possessions like a true archivist of precious history and the sounds of days gone by.

While trying to capture the attention of a certain DJ that shall remain nameless she decided to take up the DJ craft. DJ Darryl Harvey taught her about mixing, learning your breaks, connecting your equipment and tune selection. Always the sponge, she learned quickly and honed her skill with access to the best of the best mentors of that time. "It was a learning experience but I also enjoyed having a skill that I could generate revenue."

Theresa Hill is a natural promoter. She would pass flyers all night, flyer up cars, make phone calls, mail flyers through US mail and send emails and texts. And being

old school still manages a targeted snail mail guest list amassed over the years of over #2500 partygoers. It is funny four decades plus later watching her still slinging flyers whether for the annual Charivari Detroit Music Festival which she co-produces or any of her popular DJ B-Day Birthday series of parties while growing her social media footprint.

Theresa's secret is her passion for the music, the craft, the events and her infectious friendliness. There are many who come and go on this scene but Ms. Hill is a true OG. As far as parties, promoting & marketing and the DJ craft she has been there and done that.

BUT THEN THERE IS RADIO...

Theresa's parents, sisters, aunts, uncles and cousins listened to music non-stop! This is where her musical foundation was formed.

Theresa was an avid listener to radio (WGPR) as a teenager and was a frequent caller to the Electrifying Mojo radio show. Influenced by the radio legend and his eclectic music selections, he is still included in her friend circle today. She attended Specs Howard School of Broadcast Arts and at a chance meeting in the fall of 1999 with Aaron Alfaro who had a show (Morning Roll Call) on Detroit Public School station FM 90.9, he invited Hill to cohost ultimately leading to her own infamous show, the After School Groove. AFG ran for 3 1/2 years and blessed the airwaves with Progressive and House music and to the skills of Detroit DJ royalty. Delano Smith, Jeff Mills, Felton Howard, Tom Linder, Kevin Saunderson, Juan Atkins, Eddie Fowlkes, Al Ester, Norm Talley, Stacey Hale and Rick Wilhite, DJ Minx, Mike Clark, DJ Cent and Steve Crawford to name a few.

The show's successful run and collection of call-in names led Hill to call me and I offered my usual response, "You should give a party." This led to multiple events over the last fifteen years under the Theresa Hill/ Project 81 brand. The Bat Lounge every Friday, the Loft on Iron Street, Stoney Creek Brewery Co., The Gordy Mansion (Motown Founder Barry Gordy's Mansion), the Mars Bar, Porter Street, Panacea, Bookies, and Club Waterfalls just to name a few. There was House on the River stage inside the Ribs and Soul Festival, which Hill curated with Detroit House Music DJs for 3 years. She gave

and hosted house music events with live performances by Colonel Abrams, Dajae, D-Train and Norma-Jean Bell. She created the always-popular DJ B-Day series giving DJ birthday parties for the likes of DJ's Delano Smith, Al Ester, Bruce Bailey and Kenny "Moodymann" Dixon. She has given a house music skating party at Great Skate Roller Rink.

Radio stays in her blood joining the Old School House Party Radio Show with Gerald McBride as Lady T in 2001. The show airs on Mix 92.3FM Detroit iHeart Radio with Hill (Lady T) helping to build the number one old school R&B show on Saturday nights in Detroit and other areas. Their show is currently in syndication in 30 markets with over one million listeners across the country.

She has emceed shows for Frankie Beverly & Maze, Stanley Clark, Michael Franks, Incognito, Chaka Khan, Tyrese, Down To The Bone, The Stylistics, CeCe Peniston, The Emotions, her Charivari Detroit Music Festival as well as for Kevin Saunderson's stage during Movement weekend to name a few.

There are few Detroit promoters—or, frankly, people—living who are better suited to an article about the Detroit party scene than Theresa Hill. The MC, DJ, promoter and radio personality' outsize presence, PRINCE lover and music enthusiasm makes even the most obscure party tunes come alive, as we hear on her weekly radio show, The T. Hill Detroit Internet Radio Show, which airs every Friday from 8pm EST to midnight. Along with cohost Lisa Lynn, Theresa gives listeners an in-depth journey with personal insights, the Detroit dance scene as she experienced it and thru the music of her life. Sprinkle in the Mojo Minute, interviews and guest DJs spinning live during the Charivari Detroit Spin Cycle segment on her show and you too are special guest at a Theresa Hill party.

"It has always been about the music", says Hill. "My Internet radio show, the parties/events and the Charivari Detroit Music festival are like a ongoing reunion and I went to the best school. Folks these days are at parties on their cell phones, texting, tweeting, on Facebook live, snap chatting. But I live in the moment and I was really there. I'm still there!" So closing with what does the future hold, she looks at me still with that big smile. "You would kill me for spilling anything new. Wait and see!"



Added after the fact:

Theresa Hill is more than the just parties and the music and she will kill me for adding this after her proofread. She is the middle of three sisters, raised by the family village with multiple cousins. She neither drinks nor smokes. Her sound company Direct Drive Sound Effects client list includes the UAW, General Motors, PriceWaterHouse Coopers, Deliotte & Touche Consulting, Microsoft Corporation, The American Cancer Society, The American Heart Association, Henry Ford Health Systems & Siena Heights University just to name a few. She can dress to the nines with the best of them if necessary but far from a girly girl. She will mop, paint, lift, tote, haul like a dude. She loves to talk and bounce off ideas. Be prepared for three-hour phone conversations.

Favorite food? Seafood. Favorite DJ? She would never tell but acknowledges cousin Duane Montgomery (RIP) played music like no other. Favorite color? Purple. Favorite album? Purple Rain. Favorite artist? (no brainer) Prince. 1st Songs to love? (tie) Prince – Soft & Wet, Spinners – How Could I Let You Get Away Live, Knee Deep - Parliament Funkadelic. Favorite book? The Bible. She loves to read, DJ, cook, roller skate and bowl. Middle name? Yvette. Fun facts. She can play the violin. She was part of the singing group that reworked the theme song to the popular Detroit dance show the Scene. She loves to sing and the aforementioned singing group was the opening act for Aretha Franklin at the Omni Hotel fundraiser for Alma Stallworth. She once rocked a mean full flowing Gheri Curl. Her feel good go to TV is binging on episodes of Unsung. Hill is single but a classic romantic at heart (flowers, candle light dinner, surprises) and waiting for the right one to ask. Until that time Theresa, "you should give parties and let the music play!" And the beat goes on....

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Thelonius ~~BONE~~ BONE



***Thelonius Bone** aka T-Bone is a burnoutsider artist living in Southwest Detroit. You may have seen him behind the bar at the Bronx or might have spotted his artwork on the FIT records release by OL. The subject matter of his paintings touch on the topics of nightlife, popular culture as well as inside jokes that emerge from his studio overlooking West Grand Boulevard like the slow burn after biting into a chili pepper...taste the spice:*

CT: What was your introduction to electronic music?

TB: It was toward the end of the Vietnam War and I was on R & R in Da Nang. My buddies and I had just finished a case of 33 and went for a stroll. That's when we heard the most bizarre sound coming from this old watering hole. We figured it had to be some sort of Vietcong ambush. We got our shit together and went in. Once inside we saw this beautiful little man and he was the source of the strange sound. It was like grasshoppers and a radio on the fritz going off together hand in hand into outer space. We were taken over by the sounds. We took our shirts off and danced for what seemed like an eternity, well until some MPs came looking for us because we had been AWOL for like 2 days. They threw our asses in jungle jail for that, but I swore when I got out I'd find out about that "electronic music." Then I did and it was pretty cool.

CT: Your work appears in the Detroit techno scene from gig posters to label art, how did you get put on to those opportunities?

TB: I'd say from hanging out at Hello Records (in Corktown) a lot. I'd bring in a six-pack and you just talk about music and meet people that come in. Offer them a beer, you get to talk and learn about records and stuff you don't know about, make a new friend, goof off... I love goofing off. From there I guess I had made friends with people that were making electronic music and who had regular DJ gigs. Jeremy Kallio, Todd Modes and Mike Kerns had a night at Town Pump (Downtown) called Chop House and they asked me to make a flyer for their night. It started from that. I thought it was a great idea, because it seemed to me that in the techno scene all the artwork I saw on posters and handbills were all looking the same. Real glossy and computer generated looking stuff. Why not make it more interesting? I figured I could do for techno / electronic music as Raymond Pettibon did for punk rock in terms of gig posters and just do my weird paintings for these cats. People dug it and it went on from there.

CT: How has your career as a bartender influenced your work as an artist?

TB: I wouldn't call it a career. It's just something I fell into and I stuck with. I don't know if it's really influenced my painting much. Some of my most recognizable works are the rocks glass with booze pieces and I suppose that comes from bar life. Even if you look at my "Alcoholics Anonymous" series I think my interest in those kinds of subject matters like neon lights, old liquor ads and bar-flies were all already there before the bar gig. But I will say this though. It was because of working late at the bar after hours style is how I met and became good friends with Scott Zacharias and he is the reason I started going to raves and after hours DJ gigs and whatnot.

CT: Describe the internal climate and topography from which your paintings derive.

TB: Jokes. It's all about jokes really. I'm just trying to make a visual punch line. Although I'm serious about my painting, my subject matter does not reflect that so much. I want to make work that makes people laugh or at least chuckle. I always want to push myself to the limits of my capability with my painting, but I like to keep it lighthearted. I'm inspired a lot by things I misheard or misunderstood. A little bit of pop culture and my own environment, but music has a strong grip on my work. Not in my subject matter, but it shapes the mood of the pieces I feel. When I work I constantly have records playing. Sometimes a lyric from something I have on while I'm painting ends up as a title to a piece or may sometimes even end up as text accompaniment on it.

CT: Tell me about the track you gave DEQ for the compilation LP.

TB: It's called "Dopetight." This guy lured me into his house with Japanese Whiskey, then I watched Forensic Files until he put me in a room and I read tarot cards until he said he had enough.

CT: What places in Detroit would you recommend to a visitor to get a glimpse of the city through your eyes?

TB: Come by Bone Manor. We'll sit out back by the fire and I'll make Pina Coladas.



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Getting two Detroit legendary producers, DJs Anthony “Shake” Shakir and Claude Young, together in Shake’s dining room to talk about the seminal label they started in 1994 together called Frictional was a surreal experience to say the least. There was a schoolboy type giddiness and enthusiasm alive in the room and laughter ricocheting off the walls. The energy from synergy was truly a driving force, making the label large in the underground globally.

It was truly a hang - on - to - your - hat type experience with two titans of Detroit electronic music going off on wild tangents about the who’s who of the world’s electronic music producers. There was bassline humming, talk of where samples of songs came from, tour stories, shit talking and all kinds of stuff.

As our discussions progressed I could not help thinking that our fun session at the dinner table was a peek into how the music on this label began, except it was at Shake’s mom’s house on the West Side instead and there were a lot more people around.

The living room, in essence, was a lounge of sorts for nerd out sessions. Shake’s mom would make food and friends would kick it. The guys from the group Strand also known as T.H.D. (Brian Bonds, Brian Boyer and Kenneth “Kech” Harrington, Martin Bonds), DJ extraordinaire Terrence Parker, Lenio Purry (went on to produce tracks for Mary J Blige, Queen Latifah, Paulina Rubio), Kenneth “Kenny Flav” Dickerson (produced tracks for the r&b groups Link, Silk. also Queen Latifah, Babyface and more), Marc (MK) and Scott Kinchen to name a few would come by and all went on to do great things musically.

It wasn’t all lounging though. A lot of work was done in the back room studio. Gear, from instruments, drum machines and synthesizers to samplers and digital audio tape players (DAT), it was a great time in a young Detroit underground scene.

Young, who worked feverishly on music in Shake’s back room as well (including his tracks on Frictional #1) in those early days, became friends with Shake in the early 90s when he was looking for promo vinyl at the Metroplex studio (Juan Atkins’ label.) Young was looking for promotional records to play on his radio show and the

two hit it off instantly.

“We started it (the label) as a friendship thing,” Young said. Shake added his famous tagline “I like records more than I like people...” They both were making their own tracks and they needed an outlet, thus Frictional was born.

The Begin EP was released in 1995 with Young taking one side and Shake taking the other. This record was a definitive record for both producers. “March Into Darkness” was “quintessential Shake,” Young shouted out. “Your shit resonated.” Young’s tracks on the flip “Changing Factors” and “Second Experience” are timeless classics.

Shake described Young’s tracks as “grandiose, clean and sci-fi” and Young called Shake’s fondness for redlining his recordings as “Shake levels” and people love that kind of dirty saturation. Shake laughed and added “turn the drum machine on and do your shit.”

All seventeen releases in all from 1995 to 2007 are true quality and a novel can be written about the experiences that came with each release. They painted a picture of Detroit at that time, yet the records remain timeless. In 2009, Rush Hour re-released select tracks on a compilation called Frictionalism.

Most records are Shakir’s production, but many other producers were featured including Strand, Lenio Purry, FBK (Kevin Kennedy), Scarrelly Moe (09) and Splits & Slits.

Shake’s two favorite Frictional tracks are “Like A Dream” and “Simpatico” (both on Songs For My Mother, FRCT 10.) Simpatico is a party rocker while Like a Dream is, like the name says, spaced out, trippy and beautiful. Some additional fan favorites (aside from FRCT 01) are “Live For Friction” and “Breathe Deeper” (FRCT 02), “Electron Rider” (FRCT 04), “Frictionalized” (FRCT 013), “Detroit State of Mind” (FRCT 08), and Strand’s “Fourth & Go” (FRCT 012) but listen and choose for yourselves.

“I’m always appreciative of the support” Shake said. “I just learn to say thank you...you like it, I love it... Nobody needs a record. It’s not food. It took me my whole life to learn that.”



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Richie Hawtin

Defining who someone is as an artist, understanding the mediums they choose to translate what exists in their imagination, is an almost impossible task. The best artists, authors, and musicians, I believe, feel that they are never done with the work that the universe hired them to do. They spend the time given them in life searching for a way to communicate, share, express the sound, vision, feeling that is planted in their soul.

Richie Hawtin is such an artist.

Rich continues to explore ways to leave his mark on this world with his music, art, and vision. The environments that he creates with his performances go beyond the auditory, often incorporating ingenious uses of new technologies. He has expanded his career into interesting areas as well with the creation of his own brand of sake, custom equipment, and more.

I have had the honor of watching Rich from the beginning and have always been amazed by the uniqueness of his ideas and the precision of execution. I look forward to seeing what is next for him and am grateful for having known this exceptional artist.

SR: You were a pioneer in creating and refining a new minimal techno genre. What importance does innovation play in the survival of electronic music?

RH: Electronic music has always been based more on synthetic sounds rather than organic or acoustic. I think this continually opens up the genre to explore new frequencies and new possibilities. In “regular” music there is always an expectation of what instruments should or can sound like. A flute, for example, has a specific sound due to it’s physical construction, but keyboards, synthesizers, computers and other sound creation technology do not have this type of physical limitation. Therefore, they can really be anything you can dream up. Dreaming, exploring and imagining the unknown have been inherent to electronic music since the beginning and I think this continued experimentation is the life-blood of the genre. Techno is imagination.

SR: What if any responsibility/importance of do you feel the foundational generations of electronic music artists such as yours have to educate and influence up and coming musicians?

RH: The electronic music scene has grown and changed dramatically over the past thirty years. I remember a time when we were the outcasts of the music scene. We tinkered around making bleeps with discarded synths and re-purposed drum machines. We used the availability of this technology to allow our internal creativity to flourish and take us further than we ever imagined. The intensions were simple: to communicate and bring people together through frequencies and to imagine the future through the tones and feeling we created.

The music, parties, relationships and collaborations created a social network that helped many of us slightly lost, awkward introverts come out of our shells and experience something all together. With the scene and “industry” so large now being dominated by larger players, companies and even corporations, it’s important to remind people how music, and not economics, allowed people from different backgrounds, races and cultures were united by techno. Those creative relationships, artistic collaborations and like-minded partnerships are what built the foundations of what we all stand upon today.

SR: Your shows/parties are known for creating an entire environment and design language — from the artwork to the decor. Will you elaborate on the importance of this and the opportunity it gives you in presenting your work and the importance in balancing all of these elements.

RH: From the beginning the music was the key component that excited me, but there was also always a belief that by thinking about the entire experience, there was an opportunity to really take people to a much deeper level. Whether it was taking all the design and artwork elements into consideration for an upcoming PLUS 8 Records release or thinking about the entire narrative of an event (starting with flyer design, the entrance to the party, the decorations, lighting or lack of decorations & lighting), or the length of the party booked ended by the first record and the last, the more you joined all these dots together, the greater the impact which could be made.

This idea is still very much part of my work as I continue exploring how far we can combine different elements into new types of experiences, like my current CLOSE show. At it’s heart CLOSE is a DJ show, playing and manipulating pre-recorded music (records) and combining with on-the-fly percussion and sounds to create a deep sonic landscape.

However, the addition of strategically placed cameras and real-time image manipulation the performance elevates to a show bringing together all the synchronous elements to a cohesive artistic presentation. The music is the power of the performance, but the show is a perfect balance between all the elements involved sucking people’s ears, eyes and bodies deeper into the rabbit hole.

SR: What effect do you think the elevation of the DJ performance to concert has had on the kind of electronic music that is being produced?

RH: There is a danger with DJ performances only becoming concert or festival like and shortened to 90+ minutes where the impact and energy level is maintained throughout. Many producers then focus on creating music only for these peak “Instagram” ready moments. As much as electronic music has now found its place in this type of situation, it’s important to have a strong club culture where DJs and producers can flex their creative muscles and remember the dynamics and story telling that are an important part of the scene’s original core values.

SR: The original group of DJs, promoters, and producers that were coming up with you in Detroit have had a big influence on the what the genre/scene evolved into. What was the importance of that early community to the evolution of your career?

RH: Detroit’s geographical and economic isolation from other larger more prosperous cities and countries really forced the early techno community to experiment and find their own individuality. The scene was introverted and supported by locals, producers, DJs, and promoters. There always was a receptive, enthusiastic audience. It was a tightly knit community which allowed no imposters.

Detroit was (is) always a place where cheers would erupt when a local DJ took the controls or a Detroit record was played. This resulted in an incredible level of quality and originality in all aspects of the scene. This inspired me to spend every waking moment to find my own DJ and artistic personality within the framework of techno and bring my own unique visions to reality. The energy of those times is unparalleled and the purity of the sound and ideas that came from those times still reverberate within the global scene today.



反英雄



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STAFF WRITERS



MIKE RUBIN

HE'S A VERY TALENTED MUSIC WRITER FOR ALMOST EVERY MAJOR MAGAZINE/PAPER YOU CAN THINK OF. ONE PIECE WAS FOR THE VICTORY JOURNAL CALLED, COSMIC CARS THAT DISCUSSES THE INTERSECTION OF STREETCAR RACING AND MUSIC (FEATURING MIKE BANKS OF UR.) EVEN WITH SORE WRISTS, HE CAME THROUGH IN THE CLUTCH AT THE FINISH LINE FOR DEQ.

Instagram: @rubinbooty



NANCY GAVOORE

SHE IS AN ATHLETIC TRAINER WHO HAS WORKED WITH EVERYONE FROM OLYMPIC TRACK STARS TO FOLKS JUST TRYING TO BEAT THE BULGE AT BEHAVE WEIGHT LOSS IN FERNDAL. YOU CAN FIND HER ON THE DANCE FLOOR AT SELECT HOUSE MUSIC EVENTS AND IS ONE OF THE KINDEST BOOSTERS OF OUR SCENE.

Hyenergymusic@gmail.com // Instagram: @hyenergylife.



BET LEMOS

BET IS GOOD AT SO MANY THINGS AND A SOLID DUDE. HE'S A LEADER IN THE HIP HOP COMMUNITY, THROWS EVENTS (WE DO THIS!), AND DJS LIKE A MAD MAN. NOT ONLY THAT, HE COOKS AT THE CHARLEVOIX (NEW HOT RESTAURANT ON THE DETROIT/GROSSE POINTE BORDER.) YOU NEED SOME BET IN YOUR LIFE.

djbetlemos@gmail.com // Instagram: djbet313



FALCO EQs

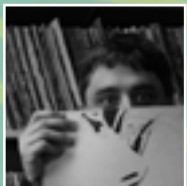
HE RESIDES IN THE NORTH WOODS OF MICHIGAN. HE DRINKS TAP WATER OUT OF GALLON JUGS, ENJOYS SMOKED FISH AND THE PRICE IS RIGHT TV GAME SHOW.



CHRISTOPHER TAYLOR & EILEEN LEE

CHRIS AND HIS PARTNER EILEEN LEE ARE THE DYNAMIC DUO THAT OWN GREY AREA GALLERY IN SOUTHWEST DETROIT, WHICH IS A HAVEN FOR ART, RECORDS, VINTAGE CLOTHING AND OTHER ECLECTIC GOODNESS. YOU CAN MAKE AN APPOINTMENT TO GET YOUR AURA PHOTO TAKEN FROM EILEEN AND TAKE IN A DJ SET FROM THEM IN THE GALLERY OR CLUB AROUND TOWN.

Instagram: @greyareadetroit



ROB THEAKSTON

ROB LIVES IN KENTUCKY WORKING FOR THE UNIVERSITY AND IS A PROUD HUSBAND AND FATHER. HIS ROOTS ARE PLANTED DEEP IN DETROIT'S ELECTRONIC MUSIC SCENES SPENDING YEARS ATTENDING EVENTS AND WORKING FOR LABELS LIKE PLANET E, GHOSTLY INTERNATIONAL AND MORE. HE HAS TWO EPs OF MUSIC ON ACOUSTIC DIVISION UNDER THE NAME CIRKUTRY (AD-009 AND AD-012) AND I'M SURE THERE'S A WHOLE CATALOG OF MORE TUNES WAITING TO FIND THE LIGHT OF EARLY MORNING.

**TODD JOHNSON**

TODD JOHNSON IS CURRENTLY WORKING ON @CHARIVARIDETROIT TAKING PLACE IN AUGUST. - HE IS LAUNCHING A CREATIVE/MARKETING AGENCY THIS FALL AND HIS FIRST CLIENTS ARE HIS KIDS! LOL! WATCH OUT FOR @IMLEXLANDER AND @SILLYGIRLCARMEN. HE'S ALSO WORKING ON A CHILDREN'S BOOK TO BE RELEASED THIS CHRISTMAS AS WELL.
todd@charivaridetroit.com

STAFF PHOTOGRAPHERS**CHRISTOPHER THORN**

CREATIVE GENIUS SPILLS OUT EVERYWHERE, ESPECIALLY BEHIND CAMERA LENSES, THE COUNTER AT THE HiHAT IN FERNDAL, THE TURNTABLES AND ALL THE OTHER THINGS. IN PRIVATE HE LIKES TO CAMP, SPEND TIME WITH HIS LOVELY WIFE BRIDGET AND HIS CAJUN PUP REMY, AND DIVE HEAD FIRST INTO A STEAMING POT OF CRAWFISH WHILE SCREAMING "I'M CRAWDADDY CHRIS!!"
Instagram: @hatter_chris

**LANCE BASHI**

HE'S SUPERMAN'S COUSIN, KAL-EM, BORN IN THE TOWN OF MADISON FLIGHTS ON KRYPTON. HE IS A MAN OF MANY TALENTS AND SAVES THE DAY FOR MANY OF US EARTHLINGS IN NEED OF A HELPING HAND JUST LIKE HIS BIG COUSIN. HE HANDLES EVERYTHING TECHNOLOGY TO SPIRITUAL NEEDS WITH THE GREATEST OF EASE AND A SMILE.

**AMY HUBBARTH**

WHEN SHE'S NOT ON A BOAT IN THE TROPICS, SHE'S GOT HER CAMERA OUT LISTENING TO A 1993 DJ GODFATHER BOOTY MIX IN HER IPOD. SHE'S HYPE, FUN AND HAS A GREAT EYE THAT DELIVERS THE PERFECT PHOTOGRAPHS EVERY TIME.
Instagram: @belleislebelle

**STEVEN REAUME**

ONE OF THE "QUEENS OF LATE NIGHT," STEVEN IS THE FOUNDER OF WWW.THEDETROITLOVE.COM WHICH IS OUR PARTNER IN CRIME IN A LOT OF OUR EVENTS. THEIR DAILY LISTINGS ARE THE BEST AROUND. HE IS A SCENE VETERAN DOING EVERYTHING FROM GRAPHIC DESIGN TO WRITING TO THROWING FULL ON EVENTS OF ALL KINDS. HE IS ALSO AROUND TOWN WITH HIS CAMERA CATCHING KEY MOMENTS OF BEAUTY WE MAY MISS WHILE WE ARE BUSY WITH THIS THING CALLED LIFE.
steven@thedetroitlove.com. Instagram: @stevenreaume

**IMANI MIXON**

IMANI MIXON IS A DETROIT-BASED AND EMBRACED JOURNALIST WHO REPORTS ON NEIGHBORHOOD CHANGE AND CREATIVE INDEPENDENCE. SHE EXPLORES NARRATIVES OF ACQUIRING AND RETURNING, NECESSITY AND DESIRE, AND THE OVERWHELMING COOLNESS OF ALL THINGS BLACK.
Instagram: @thecityproper

**TAFARI STEVENSON-HOWARD**

A KICK ASS AWARD-WINNING DETROIT PHOTOGRAPHER WHO SPECIALIZES IN PORTRAIT, ENTERTAINMENT, LIFESTYLE, EVENT, AND EDITORIAL PHOTOGRAPHY. HIS WORKS HAVE BEEN FEATURED IN A VARIETY OF MEDIA OUTLETS WORLDWIDE. HIS LATEST WORK, EXPOSED: EARTH. SEA. SKY, WHICH EXPLORES THE DIVERSITY OF BLACK BODIES THAT ARE SET AGAINST LUSH BRAZILIAN BACK DROPS WILL DEBUT AT THE ARRESTING ARTIFACTS ART SPACE IN ATLANTA, GA, SPRING 2019. WHEN HE IS NOT BEHIND THE CAMERA, YOU CAN FIND HIM BEHIND HIS TURNTABLES WHERE HE FLEXES HIS PASSION FOR VINYL. YOU CAN CHECK TAFARI OUT AT QUEENS BAR, DOWNTOWN DETROIT EVERY THURSDAY 10PM-1AM FOR A FUN MUSICAL EXCURSION THAT EXPLORES AFRO BEAT, FUNK, JAZZ, R&B, HOUSE, AND THINGS IN BETWEEN. info@photographybytafari.com

**WALTER WASACZ**

WALTER NOT ONLY TAKES INCREDIBLE PHOTOS, HE HAS WRITTEN COUNTLESS ARTICLES FOR MAJOR MUSIC MAGAZINES, HE MAKES MUSIC WITH ROD MODELL (DEEPCORD) IN A GROUP CALLED SHORELIGHTS AND DJS AS WELL. HE SPENDS MUCH OF HIS TIME WALKING THE STREETS OF HAMTRAMCK MEETING PEOPLE AND SPREADING LOVE EVERYWHERE HE GOES.

walterwasacz@gmail.com // Instagram: @nospectacle

**ZLATAN SADIKOVIC**

ASIDE FROM BEING A FANTASTIC PHOTOGRAPHER AND HAVING A KEEN EYE FOR ART AND DESIGN, Z WILL SLING YOU AN ESPRESSO SHOT OR YOUR FAVORITE CUP OF COFFEE AT HIS COFFEE HOUSE/ART GALLERY CALLED OLOMAN CAFÉ (10215 JOSEPH CAMPAU.) Z IS LIVING PROOF THAT THE WORLD IS CONNECTED THROUGH COFFEE BECAUSE HE WILL CONNECT YOU TO SOMEONE THAT CAN HANDLE (ALMOST) ANY SERVICE YOU MIGHT NEED.

Instagram: @olomancafe

EXECUTIVE PRODUCERS**VINCE PATRICOLA: FOUNDER**

WORKS WELL TO THE SOUNDS OF HIROSHI YOSHIMURA'S ALBUM GREEN IN THE BACKGROUND. HE HAS BEEN BACK PUBLISHING DEQ SINCE 2015 (IT STARTED IN 2005 AND HAD A TEN YEAR ON AND OFF BREAK.) HE WRITES, COORDINATES PHOTO SHOOTS, GETS ADVERTISING AND CONNECTS PEOPLE. HE DJS NIGHTS (MOSTLY RESTAURANT/BARS) AT THE WHISKY PARLOR, ALOFT HOTEL, TWO JAMES, ANTIHERO, UNION STREET, POP + OFFWORLD ARCADE AND MORE. IN HIS SPARE TIME, HE TRAVELS TO SEE HIS GIRLFRIEND GINA AND TRIES HIS HAND AT FITNESS, HEALTHY EATING AND EXERCISE.

Facebook / Instagram: @vpatricola

**JOHN COLLINS: GUEST EDITOR**

IT'S HARD TO FIND SOMEONE MORE DEVOTED TO THE CITY OF DETROIT AND ELECTRONIC MUSIC AS A WHOLE THAN JOHN. HIS COLLABORATION WITH US ON DEQ #16 WAS BOTH TIMELY AND CRUCIAL. IT WAS A PLEASURE AND AN HONOR TO WORK WITH HIM ON THIS LABOR OF LOVE. BE SURE TO READ HIS ARTICLE AND HEAR HIS GREAT TRACK "DO BETTER" ON THE LP THAT COMES WITH THIS MAGAZINE.

**BLAIR FRENCH: DESIGNER**

DESIGNING THIS FINE PUBLICATION, AS WELL AS ARTWORK FOR CREATIVE CLIENTS, IS JUST A SMALL SAMPLE OF HIS MANY TALENTS. HE IS WELL KNOWN FOR MAKING AMBIENT (DETROPIA SCORE, PURE SOUNDS OF MICHIGAN), TROPICAL DANCE (ROCKSTEADY DISCO, NUNORTHERN SOUL) AND HIS PROJECT AS COSMIC HANDSHAKES WITH TODD MODES. YOU NEVER KNOW WHAT TO EXPECT AND THAT'S THE BEAUTY OF BFF.

Instagram: blairfrenchhear



1. THELONIUS BONE - "DOPETIGHT"

WRITTEN AND PRODUCED BY THELONIUS BONE

2. BOOG BROWN - "DAMN IT FEELS GOOD TO BE
A GANGSTA" FEAT. DILLON

WRITTEN AND PRODUCED BY BOOG BROWN + DILLON MAURER

3. BOOG BROWN - "DO IT (YEAH)"

WRITTEN AND PRODUCED BY BOOG BROWN + TOM CARUANA

SCRATCHES BY NICK MAXWELL

4. BADRIYYAH WAZEERUD-DIN - "IN THE RAIN"
(EXTENDED DANCE MIX) FEAT. HOWARD WAZEERUD-DIN II

WRITTEN & PRODUCED BY MALIK ALSTON & BADRIYYAH WAZEERUD-DIN

VOCALS: BADRIYYAH / KEYS: MALIK ALSTON

PERCUSSION: KEITH BEBER / TRUMPET: HOWARD WAZEERUD-DIN II

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EXECUTIVE PRODUCED BY VINCE PATRICOLA

MASTERED BY ANDY TOTH

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