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Isabelle de Borchgrave

Belgian, born 1946

***Maria-Maddalena d'Austria*, 2007**

Mixed media

74 x 47½ x 48 inches

Collection of the artist

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DETROIT - BERLIN c o n n e c t i o n

The Detroit-Berlin Connection is a product of the enduring friendship between artists an ocean apart. Linked for 30 years by a musical subculture, the two cities continue to learn and grow from one another and have made a habit of doing what they do best at night.

Established in 2013, the Detroit-Berlin Connection (DBC) is the brainchild of Berlin techno entrepreneur Dimitri Hegemann and Detroit journalist Walter Wasacz, first imagined during a Skype interview between the two. They both agreed that music from Detroit inspired a new global industry based around the freedom of techno; and that Berlin's night economy has thrived thanks in large part to Detroit's influence.

"It's a unique marriage of people, place and a passion for the night," Wasacz says. "By just being itself and nothing more, Detroit's heart and soul inspired an entire global industry that finds its fullest expression in Berlin."

Together with Detroit partners, Hegemann - who started German techno club, label and brand Tresor in 1991 - developed the first DBC conference and public workshop in 2014. The 5013c nonprofit organization has been strengthening existing relationships between artists in Detroit and Berlin ever since.

After the fall of the Berlin wall in 1989, the once-divided city found itself lacking identity. Detroit techno became the soundtrack for reunification, providing a social and cultural platform for the future. New communities were built and sustained using raw human energies exported by Detroit DJ artists, whose long, seemingly endless sets perfectly matched the 24-hour, no-curfew calendars of Berlin's club industry.

Dancing the night away to techno was a perfect way to get conversations started for East and West strangers meeting for the first time. The dance floor does not have a spoken language; the body does all of the talking. The pulses and rhythms of the music evoke a natural response inside of everyone. Expressions of love and friendship can easily be found in simple moments shared dancing.

The growth of techno over the past 30 years has birthed creative industries as well as creative energies, revitalizing the German capital. Thanks to techno culture, Berlin's night industries and creative economies have boomed, and the DBC believes the same can happen in Detroit. The group advocates for the vast potential of the night, beginning by changing the conversation, putting forth the idea that the 'seeds of the future' are sown anytime inspiration hits, regardless of time.

The DBC presents its sixth annual conference, The Potential, on May 21-22 in Detroit, with a second part later in the fall in Berlin. These events are two of many happenings planned as part of Wunderbar Together, an initiative funded by Deutschlandjahr USA and the German Federal Foreign Office.

The Detroit conference is presented by the DBC in partnership with the Museum of Contemporary Art Detroit (MO-CAD), Tresor Berlin, and Your Mom's Agency (Berlin). The event features talks, workshops, and a film screening with a live improvisational score featuring sound artists Lucky Paul (Los Angeles/Detroit/Berlin), Sarah Farina (Berlin), and Sean Tate (Detroit), all streamed live by iconic Detroit radio program, The Bassment. The main speaker for the conference is Mirik Milan, co-founder of Berlin-based VibeLab, an agency dedicated to growing the night economy worldwide.

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DERRICK THOMPSON



I was approached to do a short piece on one of our many talented DJs spinning around town and yes, even in lands far, far away. I had my choice of two, but I decided to go with the one who is somewhat of an enigma. He's known globally in many clubs and isn't your cookie cutter DJ/Producer. His musical taste is far broader than what one, in some parts of this underground community, would think.

What I found out was this God of the Machine has solid footing in both house and techno.

We were all set to have lunch and talk face to face, but life happened. Admittedly my hands are in too many pots. Our breakfast date turned into a phone call, where I learned that this man is more than surface good looks and charm. He is funny, warm and very matter of fact. And keeping fit is a top priority.

My guess is this cat is an Aries because what I also learned during our conversation was that failure has never been an option. There is a touch of conceit quite calmly hiding a mon-

ster behind the boards or the decks. He is never scared and he is powerful. Perhaps this is the reason why he is known to many as Drivetrain, or Train to some. I, however, will always call him, Reggie's little brother.

I had all of my questions written out but our conversation flowed so effortlessly that those set questions were never asked. My ride on the Train was magical, fun, and educational. I had to look up what a "drivetrain" is 'cause I was curious to know just how he got that name, and ya know, it fits him to a "T"! In short the drivetrain powers the wheels. Derrick is the power behind the wheels.

Music drives the Train. His taste is varied, from '80s hair bands to trap, gothic, drum and bass/ jungle. It was too hard for him to name a band/group artist since his taste changes every day. And just who the hell is Dokken? Yeah. Heavy metal also drives this train. I'm glad I was granted the opportunity to interview a powerful force in this subculture of ours.

My ride on the Train...

PJ: What drove you to house/techno?

Train: I started out as a musician playing guitar and bass. I sang and performed in a few local bands so I'm really into melodic stuff. I bought some electronic equipment and discovered the concept of automation as well as performing entire songs, alone. I was drawn to the technology and began creating music based on syncopation and melodies.

These days generally I'm booked for house and techno gigs. Back in the day I made an impact in the scene DJing techno sets. Those performances included a lot of tricks and I put on a show. My house sets were funky and sometimes a bit more tame and moody. In the studio, intoxication is experimenting with melodies, sound and technology.

PJ: Where have you played? Where has this thing taken you?

Train: I've been touring overseas since the mid '90s. I've toured all over Europe, Canada and Japan. I haven't been to Asia in quite some time. I'd like to get back there.

PJ: The DJ Claus (Bachor) factor, tell me how you two met? You two seem to have a kindred spirit of sorts?

Train: Claus and I met around 1998. He reached out to me to release some tracks on his label Authentic Music. I produced the Grey Metallic EP for his label. He also interviewed me for a magazine he ran at that time called D2000. He brought me over to Germany to play at many of his Psycho Thrill parties. I brought him to Detroit in around the year 2000 to play at Motor, if I'm not mistaken. Since then it's just been a back and forth kinda thing.

PJ: So, Soiree? How did that come about?

Train: I played in bands just prior to launching Soiree, performing a number of different styles of music from alternative to jazz, etc. But I was also really into electronic music like, Colonel Abrams, D-Train and a lot of house from New York and Chicago. Of course I was also into the Detroit scene. I was into Metroplex and all that was happening here. I wanted to do my own thing. I've always been independent so I started my own label. I called it Soiree, named after Monday night parties I had weekly.

PJ: What was your first track? Your most memorable track (outside of your first)? Your most important track?



Train: (laughs, sighs) The first release under Soiree (SRT-101) I did in 1990 under an alias called Pleasure Device. It was an acidy house track. It featured vocalist Nicolle Wheatley doing spoken word on a track called "My Body." On the other side I did a sort of computer age rap on the track "Like This."

Some of my favorite releases on the label...I'm going back to 1999 to an EP called Paradise Lost & Regained (SRT-130), which shot my production skills in a different trajectory. Actually there was one before that I need to mention. The Deep Animation EP (SRT-112) was the second biggest seller on the label. I remember when it was released (1995) DJ Tony Humphries was on the cover of DJ magazine holding this record. That got all kinds of notoriety for the label and it was one of our most influential releases.

There are too many releases to pick a favorite. A release in 1992, Lockstep EP (SRT-107), was the biggest selling record on the label. It featured an electro track called, "I Am." I didn't expect that track to get any attention, so it was the last track on the record. It ended up being the reason the record sold! It just goes to show you, you never know what people are going to pick up on.

PJ: How do you feel about the underground music scene in general? How do you think the scene has changed over time in Detroit?

Train: The scene has branched out in many different directions. There are a lot of younger people doing electronic music. They have taken their own musical direction, which is flourishing and quite interesting. Then there are those of us who have been into it for some time. The attitudes of these artists have changed for the better over time. Years ago, people were very competitive and didn't really seem to trust each other. Now we are willing to work together and everyone seems to have a mutual respect for one another. We can talk, do business together and it's all good. As long

as we continue in that path the scene is will continue to grow and thrive.

PJ: Ok. Ok. Ok. Now what was the last track you put out?

Train: I just did a track for a Canadian label called Moonlight Records from Calgary, It was a remix of a track by Funk D'Void to be released later this year. I did a track just before that for the same label called "Dark n Cloudy." This will be released on Moonlight Records Spring Sampler (2019). I also remixed a track by SoKabayahi called "Ascension" for Rennie Foster's label, RF Records in Vancouver, Canada. Then there's always something new on Soiree Records.

PJ: Where was your most memorable gig and why?

Train: I can't name just one, so I'm gonna tell you about three gigs. Gig number one was in the south of Italy in an old colosseum just off the Mediterranean Sea. The name of the club is the Guendalina. The main room is outdoors and the party goes all night so you can see the sun rising on the sea. It was a spiritual thing; playing deep house in an atmosphere of love and unity with a backdrop of the sun coming up over the horizon. It was just an amazing event. Secondly there was the Love Parade in Berlin, Germany (early 2000s). Look in any direction and there's a sea of people, like a million, going off on the music. That was prolific. I also loved playing several events at The End in London. That spot had one of the most extreme sound systems I ever played on!

PJ: Total girl question here. What's your secret to staying relevant and youthful?

Train: (slightly embarrassed by the question) Well part of it was what I was just doing. I was in the gym, working out.

PJ: I did call you during your gym time huh?

Train: Yeah the gym helps a lot but music is the main thing that drives me. I take it so seriously that I kinda live my life around that. That includes staying healthy so that I can do all the things I need to get done. I gotta eat right, get enough sleep and get the right nutrition. I want to look the part... stay youthful and energetic. Also, I want to be tuned in to what's new in the music world. I never limit myself to or from any particular style. For me, it's a little outside of what's normal, because as you mentioned earlier, I have a pretty wide range of musical influences. But all of these things contribute to my staying current.

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Ian

Finkelstein

When you think of the listening audience for piano, you might think of well-dressed couples seated in a sold-out theatre, sprinkling polite claps and silent laughter between each song. Classic piano is supposed to be for the refined, for those who like to think about the music without dancing to it. There is some reserve, some sense of decorum. Then there is jazz piano. Now, we're in a smoky bar with a gowned vocalist and suited piano player wearing a black hat and a furrowed brow. It's a bit more gritty and more soulful, but the crowd is still made up of mature musical purists. Ian Finkelstein, a childhood piano prodigy turned local Detroit music fixture, is none of these things and all of these things at once. He is research and resonance, practice and play. And on March 29th, 2019 he turned 29 years old.

Finkelstein began playing the piano at four years old and hasn't ever really stopped. Despite the fact that he's been playing piano his whole life and is sprinting to the spotlight with momentum from his diverse set of releases, there isn't a finish line when it comes to music. Once you perfect one thing, you move on to the next. As Finkelstein (who also performs as Ian Fink) nears his golden birthday, he is working to perfect his craft by closely studying musical greats like Herbie Hancock. Instead of trying to copy one of his jazz idols, he's listening for harmonies, full chords, and piano technique. Although he's years removed from his University of Michigan jazz studies degree, he'll sit down and transcribe the notes if he's really intrigued.

"The most important thing is getting it inside of you," says Finkelstein.

Once Finkelstein becomes a vessel for the music, there's no telling how it will come out. It could be a moody ambient set, an original techno beat, a lovely jazz standard, or a reimagined instrumental version of a contemporary hit. It might be recorded and released as a digital album, vinyl, CD, or cassette tape. Finkelstein's body & mind work together to bring life into the music. That work is most apparent in Finkelstein's signature talent of playing with both hands on two different machines — a Nord synth keyboard and a Novation bass keyboard. It's an impressive, tricky skill, but Finkelstein says it was initially a purely financial decision — a way to pay less musicians for something he could do himself. No matter the reason, this technique adds a noticeable physicality to each one of Finkelstein's live performances. Yeah the sounds are cool, but audiences should brace themselves for a full-body experience. Feet tapping, legs moving, eyes closed, hips loose, torso swaying, arms lifted. All the while, Finkelstein is working even harder than his audience because his music, his philosophy, and his audience call for it.

"PEOPLE JUST CAN'T BE SITTING AND LISTENING, MUSIC IS A COMMUNAL EXPERIENCE"

If he were new to this, the music would sound sparse, like it was missing something. Fortunately, Finkelstein is well-equipped to transform thin air into full sound. There is a richness and vibrancy to each song he makes and plays, even after hours of repetition and practice, it sounds like he is introducing each sound to one another for the first time. Synth meets bass, keys meet drums, mono meets stereo. The experiential aspect of his music is on full display at Duality/Detroit, his weekly residency that he has played since early 2016 at Corktown's Motor City Wine. Finkelstein is on (both sets of) keys, then there's Marquis



Johnson or Alex White or electronic musician Shigeto on the drums, sometimes sax by Marcus Elliot, trumpet by Trunino Lowe, or congos by DJ Dez Andrés. The lineup and the roster changes just about every time Finkelstein plays, but on any given Wednesday, Duality/Detroit is where musicians come to hear music. It's easy to think of Finkelstein as a one-man-band, but he has found a support system of collaborators and mentors to lighten the load.

"THE PEOPLE WHO MADE THIS MUSIC ARE HERE"

Although his star is rising, Finkelstein is part of a larger constellation of local Detroit musicians. He regularly collaborates with local acts like Brandon Williams and Shigeto, he also performs in a live group with Scott Grooves called Overdubs. He has accompanied Terri Lyne Carrington and Esperanza Spalding. He lists mentors like Marion Hayden, Robert Hurst, Rayse Biggs, Geri Allen, Marcus Belgrave, and Tad Weed. He has moved beyond the status of a favorite student and is often tapped to play alongside or in honor of his mentors. Many of the local jazz greats that put Detroit jazz on the map have stayed in the city, long enough to jam to and with the next generation of the genre.

"Detroit is where I was raised as a musician. It's life in this shit," says Finkelstein.

Right now, Finkelstein's life is all about ascension. He's about to be another year older and wants to be another year wiser when it comes to making healthy decisions in his musical career and personal life. He's in a contemplative mood — wondering about the difference between praise and validation. Hoping to build the kind of strong and long-lasting relationship that jazz musicians before him have made through recorded output. In the meantime, he's preparing to release a 12-inch EP that's a bit more polished than last year's *The Order*, and although the music is pretty much done, he's still deciding on the name.

Labels have been a point of contention for Finkelstein. He's Black and Jewish, a soloist and an accompanist, an electronic music producer and a classically trained musician. His whole life has made it necessary to be able to blend in well. It takes a certain amount of clarity, self-awareness, and discernment to be able to melt into a groove. You have to know where you fit in before you get in and Finkelstein is finally getting there.





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DJ MINX

Plain and simple: Minx is a renaissance woman. She's a DJ, radio presenter, label owner, promoter, mentor, producer, advocate and champion for female musicians. Her accomplishments stand up to any in her peer cohort, and her pioneering spirit put women in the forefront of dance music culture decades before the current cultural shift. DEQ was privileged enough to catch Minx in between her hectic schedule and non-stop European tour to answer a few questions.

RT: Let's start at the beginning for folks reading this magazine living under a rock who do not know who you are. Was there a moment of illumination for you to choose this path? Was there a singular club experience, DJ or record which made the lights go off and decide this was dream you wanted to chase?

Minx: I felt like I wanted to be a DJ after watching Derrick May play at the Music Institute. His energy was all over the place and he made people feel good! They were deep into every musical move he made, and so was I. I wanted in.

RT: I believe the first time I saw you was as a resident at Motor during my impressionable teenage years, and I still remember it being a highly influential set on my ears. That said, it was a relatively long stretch of time ago. How do you feel your approach to DJing has changed since then? Has your style/track selection evolved, and if so, how?

Minx: Ahh, Motor. What an incredible place! My track picks have changed a bit since then. I still spin a banging set, but since those days, I've played soulful house, deep house and four-on-the-floor sets. Starting out with mostly hard house, I began to incorporate more of a variety in my sets. It just depends on where I am and the vibe of the crowd.

RT: With your experience and involvement in the community, how has the clubbing environment in Detroit changed? Is it for better or worse? Is there progress or is it facing stagnation due to the general changes the city is experiencing?

Minx: There are different groups of promoters throwing parties out here and there's a variety for everyone. I like the way they have deep house, soul and techno all at one party.

RT: Unlike many of your protégés who have forsaken the medium, people can still tune in and hear you weekly on your radio show. What do you love about this format that keeps you connected and going strong? What are some of your favorite albums in 2019?

Minx: I simply like being in touch with people that have helped me grow to where I am today. Don't want them to forget about me. Some recent favorites consist of the 30-Year Anniversary KMS mixes and The Bright Lights EP on Nervous.

RT: Let's talk production for a second. Aside from DJing, you've also been highly active in the studio. What's your approach when you head into the studio? From where do you draw inspiration?

Minx: After I've played a party or heard a feel-good DJ set, then I'm usually ready to pop into the studio to work on some grooves of my own. I'm inspired by hearing music that moves me. GOOD stuff. That's when I do my best work.

RT: Following up on that – and I guess this could apply to both production and DJing - what's the best advice you could give the young one in their basement starting out?

Minx: My two pennies? Go out to see and hear others play. It's convenient to watch videos online and see people go live, but it's a different feeling when you get to see the artist, DJ and party goers all in one space. It can be very inspirational, and could help bring you out of the basement and into the DJ booth.

RT: The conversation – thankfully – has changed around the music industry where being a “favorite female DJ” is now just someone's “favorite DJ”. This, in a huge way, is due to your tireless advocacy and hard work. What do you feel needs to happen next to keep this momentum going? What's missing in 2019 that needs to be at the table and isn't?

Minx: Keep showing respect to YOURSELF. Don't let your insecurities tell you that you need to do something outlandish to get your name out there. People should not be allowed to disrespect you. Continue to show that you are a boss at whatever you do.

In 2019 and beyond, look at all genres of this music and the women that are paving the way for others. There is a LOT of talent out here.

RT: Is Detroit still the incubator it once was for house and techno? Are there any up and coming local DJs or producers you get excited about?

Minx: Detroit is still the original home of techno. It may not seem as profound as it was, because the originators get more press than us little people. We are still making noise! Check out Rebecca Goldberg and DJ Holographic. They are working on some goooooood music!

RT: Most importantly and moving forward, what's next?

Minx: A new DJ Minx EP on vinyl, a compilation on WOW Recordings of artists and producers from all over, an appearance in the upcoming “Black to Techno” film and a release on Planet E Recordings!

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NICOLE MISHA



Some of the best statements from people I interview come unexpectedly and candidly just as I am about to shut off the recorder.

As I was about to conclude with DJ and producer Nicole Misha, a staple of Theo Parrish's Sound Signature Music Gallery and legendary Peoples Records, when something told me not to push the little, red stop button.

It was a bustling Friday Happy Hour at Supino Pizzeria in Eastern Market and I was thinking how we lost track of time. I was worried we overstayed our welcome at the table. After a pause, she said. "I just want to be a healthy, balanced person. Whatever harbors that is what I'm rooting for... I do want to have a label and release tracks. I want to play music and travel around the world, but I want to have a deeper relationship with sound every day. So, that's the mission. I know I'm going to have more amazing experiences... Sound has done such a service for me in my life. I want to grow a relationship with that and honor it. If that's me doing all these things then I'm on board. Everything else is a caveat to get to that."

I am glad I caught that last statement in the memory chip (and my own memory bank for that matter) and was happy I waited that extra twenty or so seconds. On the walk back to my apartment, I realized how it all made sense.

Her fruitful relationship with sound began organically while growing up in Fort Greene, Brooklyn. Her father, who made music mixes for his friends, would constantly be in CD stores buying compilations of music in all genres. He would play them for Misha and her brother growing up in the 90s and consequently both retained major interests in music. She recalled hearing Chicago's Mr. Fingers (Larry Heard) at a very young age. But it wasn't all house music. It was everything from classic rock to jazz to r&b and electronic.

Misha moved to Concord, North Carolina in 2005, and later in 2008 she attended UNC Chapel Hill. There she joined the college radio station (WXYC), which is where her musical horizons opened further. She claims she didn't have many friends at first (which I don't believe), but she spent countless hours in their massive listening library digging for music. "This whole world of music was open to me, so I might as well explore it," she said.

As far as getting into DJing, when she was 19, she attended a club called Nightlight in North Carolina. At a Lady DJ night, the resident there taught her some of the basics about mixing, records and the profession as a whole. She (Misha) laughed because most of the clubs there were either classic rock or hip-hop based, so people were hungry for something... anything else.

I asked her about the challenges about being in a male dominated DJ and producer field, and the most consistent problems she has had (it's getting easier now) are with sound engineers that can be rude to women. It has been easier in other ways. "Some places people may hire you just because you are a woman and some might not book you because you are a woman. Both reasons are bad... club owners may book me because I'm a woman and I'm Black and it will make them look good, but I'm going to come to beat it. You don't know what you just did. I know you are booking me off A, B and C, but you are going to get D, E, F and G," she said proudly with a hearty laugh. "I'll pretend to play nice until I show up."

This is easy to understand when you see and hear her play. She puts her all in it. "I believe so strongly in the power of women doing things in a different way because they have been socially trained differently. Women can play certain emotions that men can't get to as quickly... Songs and feelings men shy away from, I have no fear of that... There's a power in women playing records. It has to do with experiences a person carries with them, and how that changes the spirit from where things are played, not just the songs that are selected. There's a certain pitfall that women fall into (men do as well), where they get on and feel like they have to regurgitate the same thing to stay on, but the world needs women to play something different and there's a power in that... When I see a woman DJ, I expect more. You don't just earn my respect because you are a woman. I want you to crack my head open. I want you to show yourself. This is an act of service, a mission, a journey regardless of gender."

Much of Misha's tremendous inner strength and Black Feminism comes from her father, mother, grandmother and other strong women in her family. Her parents encouraged her to "follow where your spirit leads" and not necessarily enter the corporate world. "I walk the world with friendship, the same way I do with gigs or music. Whatever comes to me, I'm open to it. I'm not searching

the world for attention or visibility. I have my inner core that I am trying to grow. That is part my mission.”

Additionally, in Durham, she found encouragement in community groups that helped her research the Black Feminist tradition. “I want to live up to that legacy (of strong Black women.) ...These women made it possible for me to be free and this is the standard they lived up to. They lived to heal from what the world has done to our people and to take charge their own journey. If I don’t live up to their standard, I’m doing them a disservice. I’m here to be the truest version of myself in everything I do. There has never been another way.”

As far as powerful figures go American writer, Feminist, librarian and civil rights activist Audre Lorde sits high on her list. “She has illuminated my life in many ways... my health, my politics.” Alongside Lorde is another favorite singer and songwriter Alice Coltrane, from whom she learned the power of deep listening and the gifts you can find in repetitive listening.

There were many musically formative moments, like when she saw Sun Ra’s “Space is the Place” at age 18 and then at 21 when she heard Pharoah Sanders “Mansion Worlds.” One of her biggest moments when she knew she was on the right path was at a Theo Parrish show in New York City. He played in a warehouse for ten hours straight and she danced all ten hours. Afterwards, she typed a long email to Parrish thanking him for affirming her musical path.

Eventually Misha and her boyfriend, producer, DJ and Music Gallery member Julion De’Angelo (without an extremely solid plan) moved to Detroit to explore the music they love. De’Angelo was close friends with other Music Gallery members Thomas Xu and Deon Jamar.

When the Sketches (Sound Signature 39 & 40) set of EPs were re-released, Misha and De’Angelo went to help out and Misha got to know Parrish better. Over time, he had asked her to come work for him. She now works there three days a week helping with designs, communications and other label duties. She also works at Peoples Records two days a week.

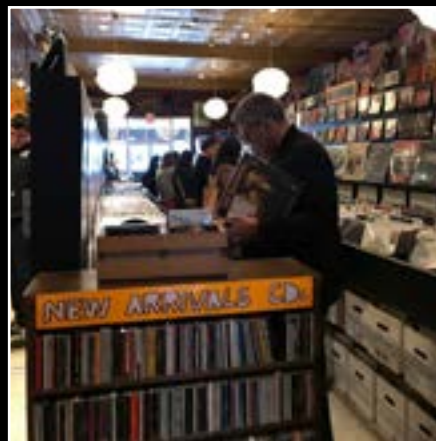
Even with this closeness in the Music Gallery family and proximity to Theo Parrish, one of the greatest DJs on the

planet, she still retains her independence. She definitely loves and soaks in the experience, but at the end of the day, it is Misha and her missions. “I’m blessed to be around people that challenge me and think outside of the box. I don’t think that’s available for a lot of people... People my generation and younger are brought up on social media and think ‘Ok. What can I make? What genre will I play? How can I name this?’ instead of thinking I want to create this and make a name for it later...my generation is all about hashtags and things like that and especially the coolness of DJing right now. I was never about all that; DJing found me. People are taking selfies and are more preoccupied with that then the sound.”

The sound is the truest mission, where Misha finds a home without limits and without selfies.









OSUNLADE



7:23 AM (SOMEWHERE) IN ORLANDO, FL

NG: When you started playing records and became a DJ, how did you connect with Detroit dance music?

O: Kenny. For me the introduction was Kenny Dixon. I had just moved back to St. Louis. Growing up in St. Louis we always had house from Chicago and house and techno from Detroit, but his records are so unique and so specifically weird enough that they are brilliant. That was a new scene for me. That was my first Detroit. That motherfucker from Detroit. I love his shit! And, yes!

NG: So it was authentic?

O: It was so authentic. It was also the kind of music that I grew up with in the early house days with his audio samples and different chord structures from the same sample. That's what he was doing and I was like yeah, fuck it somebody is doing this. For sure it was Kenny Dixon Jr.

NG: When did you first come to Detroit to play? Was it 2003?

O: No! It was earlier than that. 2001 I played somewhere. It was weird and not very many people were there for me. My Detroit family has grown exponentially.

NG: How did that fan growth happen?

O: It happened organically with a lot of promotion and a lot of work on the ground. I also think that I have a different style of playing but specifically in the Midwest. What has been cool for me is seeing a full spectrum of white and black people dancing to my music in a place like Detroit. WTF

NG: Isn't it wonderful?

O: It's GREAT! It's a special thing for me. I feel that I've grown and forged a following with the city and the people.

NG: It's a wide demographic.

O: It's really wide and we're still growing. It's such a testament of Detroit house that it's so inclusive to see all these different people. It's the only fucking place in the world that has a community that it does. The only place.

NG: Does Detroit feel like home for you?

O: When I come to Detroit it's HOME, I'm HOME. I am home

more than any place in the world I'm home, more than St. Louis. My peers come out. All my family comes out. I'm getting music from all the dudes and I'm like "you're my brothas!"

NG: Wow!

O: Yes! It's more than any place, for sure, absolutely hands down. I don't get that love in St. Louis and I don't get that love anywhere else. It's a totally different thing.

NG: So there was a four-year hiatus where there was no Osunlade in Detroit. Since 2014 forward you've really had a strong Detroit presence.

O: I've been working my ass off in Detroit. For me It's like give me love and I'm going to give it back. You can't pay for that kind of crowd. It's authentic. It's organic.

NG: Those are words often used a lot today to describe the genuine realness.

O: I mean Detroit is just another thing. You know when I can get my peers I haven't seen in seven years saying to come and have a meal. Or I couldn't see you tonight but...you don't get that any place, you don't get that anywhere else. It's a totally different thing in most places.

NG: You've had an opportunity to hear a lot of Detroit's young artists.



Kevin Reynolds, Vince Patricola, Peter Adarkwah, Osunlade



O: I've heard a lot of music. There's something about the dichotomy of Detroit and the hardship of it that creates a sound.

It's funny, I can play a Kevin Reynolds track to Chuck Daniels and Chuck will say that's techno, that's Detroit techno. For me, I'm like that's fucking house. But because it's so synonymous to Detroit, it's techno. I'm like yeah that's what it is. Your techno is wide, but I mean just the fact that you realize there is a palate that comes from this strife, that comes from this shit, who am I to say what it is?

NG: So you've met a lot of people in Detroit and spoken with them about many potential projects. What will you do in Detroit with artwork, music and culture?

O: I would Love to do a Mural in the Market Place (Eastern Market.) That is my dream. Yeah I know. So I want to do that for sure. That's a big one. Other than that, just playing.

NG: Do you have any or plans to explore or develop any young talent from Detroit with your label?

O: I have no plans to do anything but except to wake up tomorrow and that's it. That's the only thing I have. If I don't wake up tomorrow then you know this interview is my last. I think every thing that's going to happen creatively, musically, or any other space is going to be natural, organic. It's going to happen without any effort.

Perfect. Thank you

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JOHN COLLINS



John “Jammin” Collins is one of the Detroit electronic music community’s most familiar faces, and not simply because of his very public role as tour guide at Submerge’s Exhibit 3000, the world’s only techno museum. For nearly four decades he’s been a constant presence on the decks at Motor City clubs, most famously during his days as resident DJ at the legendary Detroit nightspot Cheeks, as well as gigs at the Warehouse, the Parabox, and Times Square. He’s also a longtime radio mix-show veteran dating back to the early 1990s on WJLB FM 98 (where he picked up his “Jammin” nickname from on-air personality “Captain” Kris McClendon) and later WDRQ FM 93.1 to his current show “Live From Detroit: John Collins Presents The Soul of Detroit,” which streams online at Red Bull Radio.

He’s been a player behind the scenes as well: he worked with Joy Santiago at the Moshi Company, the very first techno booking agency, that later evolved into Premier Entertainment. He founded the Detroit Regional Music Conference in 1994, a homegrown version of New York’s New Music Seminar and Miami’s Winter Music Conference, and oversaw it during its five-year existence. In the early 2000s he joined the administrative staff at Submerge as a booking agent and manager, where he’s still a key member of the organization.

Collins was born in Detroit but moved with his family to Hamtramck, where he attended elementary schools, before they resettled in northwest Detroit. He pursued a Chem/Bio curriculum at Cass Tech High, attended Ferris State University before transferring to Wilberforce University in Ohio, America’s first historically Black college, with a major in Biology. Moving back to Detroit in 1979, he began spinning records at night as a supplement to his day job as an oncology researcher, but the demand for his DJ skills eventually led him to abandon his scientific pursuits. He was almost exclusively a DJ for the first 25 years of his musical career, but working at Submerge led him to finally begin releasing his own productions, beginning with 2009’s “Yeah” EP on UR that included “All You Need” (highlighted by the title track, an uplifting gospel-influenced stomper featuring Mike Banks on keyboards). Since then he oversaw all the edits for three volumes of 12” compilations of 1990s Detroit house labels Happy Records and Soul City, released on Sweat Records in 2011; issued a Detroit house mix CD on UR in 2013; and more recently, contributed an edit of Jon Dixon’s “Fly Free” on Dixon’s 4EVR 4WRD label in 2017.

In addition to mentoring young artists and acting as a consultant to several community groups, he’s become one of UR’s most popular DJ ambassadors, utilizing his expansive knowledge of dance music and Detroit history to represent the city around the world. But when he’s not performing somewhere else on the globe, you might still find him downstairs at Submerge’s Somewhere in Detroit store, if you’re lucky.

MR: How are you doing?

JC: I just got back in town yesterday. I performed at Carnaval de Bahidórá, in Las Estacas, Mexico. It was wonderful. The festival had stages with different genres of music: Detroit techno, house, hip-hop, reggae, everything. It was great. The UR stage opened the festival with several thousand people in attendance. I must say we rocked the crowd. Louie Vega, Larry Heard and others were also on the lineup.

MR: How is it playing at a festival like that versus playing in a small club gig?

JC: A club gig may be a little more intimate, but the goal is to take your crowd on a musical journey, so it doesn’t matter the size of the crowd. When you’re playing for thousands of people you can still connect, though it’s hard to see everybody. At our stage, the size of our crowd never dwindled. The UR stage ended at 5:30am and was packed throughout the entire night. It’s amazing to see that many people having a great time. Connecting with them is a very emotional, uplifting, and spiritual experience for me.

MR: Do you remember when you really started getting into music?

JC: I come from a musical family. I sang in our church and school choirs. I played cornet, trumpet, and flute in school. All my brothers and sisters played instruments and sang in the choir at church. My parents played all types of music from R&B to Motown to jazz to pop—everything. I think it was just in my blood even though I didn’t have a career goal of getting into music, because I wanted to be a doctor or astronaut. That was my goal, that’s what I wanted, that was my dream.

MR: When did your career goals change?

JC: They didn’t really change until after I got out of college. I always bought records and loved all types of music. While at Wilberforce, I was a member of student government with the position of activities coordinator. If a band didn’t show up at a school dance/party, one of my duties was to play records for the event. Notice I said, “play records,” I didn’t say “DJ.” They had this portable mobile sound system with two turntables. I don’t even know if there was a mixer; there probably was. I always loved music.

After college I returned to Detroit and was employed by the Michigan Cancer Foundation as a researcher. I went to a club and saw a young lady DJing. I thought, 'Hmm, if she can do this, I can do it.' I was only interested in getting a job as DJ to supplement my income. So, I purchased two turntables, a mixer, started buying records, and began to practice. Some of my friends thought I was crazy when I told them about my plan to become a DJ. I was told that my personality didn't fit that type of job. I was too reserved and quiet and consequently proved all my naysayers wrong.

I got hired at a club, and my goal was to DJ for five years and get out; I had a plan. DJing at that point in time was never a career goal. I also worked in endocrinology, oncology, epidemiology, and zoology. I've been a science fanatic forever, but music is sort of scientific as well. It does crossover into that. That's why I wanted to be an astronaut, to explore the stars and planets, discover new forms of life.

Eventually, I got more opportunities and performed at some of the most popular clubs in Detroit. By this time Mike Banks was aware of me, though I didn't really know him. He and other Detroit artists knew me from DJing at many clubs as well as my mix show, (a live broadcast from a club called the Warehouse in Detroit) on WJLB-FM. As things began to happen, I decided to DJ full time. After leaving WJLB I was given a mix show on WDRQ FM 93.1.

In 1993, I founded the Detroit Regional Music Conference, which existed from 1993-98. I was a booking agent with Joy Santiago of the Moshi Company, and we represented Detroit's top techno and house artists. Joy started the first techno booking agency in the world. Our roster included Kevin Saunderson, Juan Atkins, Richie Hawtin, Underground Resistance, James Pennington, Octave One, and Aux 88. I really enjoyed that aspect of the business as well while still DJing in Detroit at the same time. I wasn't doing that much traveling at that point in time.

A few years later Joy decided to change careers. When she left, I kept the company and changed the name from Moshi to Premier Entertainment. I retained the roster, which included Underground Resistance. When Mike Banks found out that Joy was leaving, he said, 'Hey, I want John to come and work for me.' I didn't want to work with Mike Banks and Underground Resistance artists only as I had other artists from different labels on the roster. Eventually things worked out. I was given an office and ran my agency out of Submerge. It was during this period when I began releasing a few tracks

and then traveling a bit more, but I was doing a little bit of everything. So, in this industry I've had many jobs.

MR: When did you start spinning in Detroit?

JC: Professionally in 1979.

MR: What was that first club you got booked in?

JC: Lafayette Orleans with the Duncan Sound DJ collective. Ed Duncan built and provided sound systems for different clubs in Detroit as well as mobile sound systems. He employed a roster of mobile DJs. When I started at Lafayette Orleans in the early '80s, I had to audition. Dale Willis, the head DJ, would assign us to different clubs around the city. Detroit had several clubs during that time period and we often had three to four gigs per week. Promoters were throwing a whole lot of parties back then, so in addition to clubs, there were also these one-off parties. It was like a booking agency before agencies existed (in electronic music).

MR: What kind of music were you playing?

JC: Everything: disco, progressive, funk. A lot of New York tracks, but funk for Detroit. Of course there was Parliament-Funkadelic and then later Kraftwerk. We played primarily for African-American crowds with an eclectic type of programming, which made me a versatile DJ.

MR: At what point did you transition from "playing records" to becoming an actual DJ?

JC: When I was hired at Cheeks around 1982, which was located on 8 Mile and Schaefer on the outskirts of Detroit. Most of the patrons were white and from the suburbs; there weren't many Black people patronizing the club even though it was in the city of Detroit. Cheeks was very popular and upscale, like Studio 54 in New York, where one of the owners would select who could come in and refuse admittance to others. I remember Doris Biscoe, a very popular African-American Channel 7 news anchor, was denied entrance to the club by one of the owners.

A few years later, two African-American men, Larry Harrison and Marshall Jackson, took ownership of Cheeks. For a period, Gary Koral (an owner of Melodies & Memories) and I DJ'ed together at Cheeks. Gary played a lot of Hi-NRG music. My music was more soulful. One thing I learned from that experience was how to play Hi-NRG music from listening to him.

When Larry and Marshall became the primary owners, more Black people started patronizing the club. Cheeks previously had a reputation as being very selective, so that turned a lot of people off. It eventually became a club for everybody: Black, white, straight, and gay. I was the first DJ hired, followed by Stacey Hale, Jeff Mills, Al Ester, and a lot of DJs after that. We programmed house music from Chicago, techno, Kraftwerk, progressive music from New York. It was really an eclectic crowd of people, and that made me more versatile. I learned to read crowds better and we played music that a lot of other clubs would not. We were very selective. We had a gay night as well, and I remember one time the bartender asked me, 'How come you don't play music like this on straight nights?' and I was like, 'Really, I don't think they can take it.' In the gay clubs at that time, the music was so far advanced compared to what straight clubs were playing. The way gay people partied was a little different than straight people. We were able to educate people in music. People talked about Cheeks like they talked about Studio 54 in New York.

MR: How long were you at Cheeks?

JC: I was at Cheeks from maybe 1982 to 1988, until I got fired. I can't remember what I did, all I remember was security escorted me out of the club. I forgot the rest.

MR: What happened after Cheeks?

JC: I got hired at the Warehouse, a very large club on Jos Campau and Woodbridge in what was called the Warehouse District. That neighborhood was destroyed to build the casinos (which never happened). The Warehouse District had lots of nice restaurants and several clubs and was a unique area for Detroit at the time. The same two guys that owned Cheeks eventually became owners of the Warehouse, so I was working for them again.

A lot of people think that the club scene started with techno, but Detroit has always had a very vibrant scene with many clubs. Every Friday for the WJLB nights, we'd have over 2,000 people there. You could go to four or five different clubs in a night, and that club scene had a profound influence on the founders of techno. I remember Derrick May would hang out at Cheeks every Friday night.

Stacey Hale, Al Ester, and I always ended up working at the same clubs. Together we became a powerhouse. They were also hired at the Warehouse. As guest DJs over the years, Rick Wilhite, Mike Huckaby, and Norm Talley all played there.



I was there until maybe 1994 and then I was fired again. When WJLB found out, they said 'We want John back,' so they brought me back. I was there for another year or so, and then I accidentally played the explicit lyric version of a record by Heavy D & the Boyz. I was usually careful, but I put on the wrong version, and WJLB said, 'You're fired.'

After the Warehouse, I was hired at the Lansdowne, which was a restaurant on a boat, docked on the Detroit River by Cobo Hall (the club was on the second floor). When I started there the crowd was very commercial. They only wanted to hear and dance to music that was programmed on radio, and I was like, 'Oh my God.' I began adding more progressive sounds like house music and the people who wanted to hear R&B stopped coming to the Lansdowne. I eventually turned over that entire crowd to a progressive crowd, to the point there was a long line all night to get on the boat to hear house, techno, and New York music. I did that myself. DJs have a lot of power. It's all about educating your audience and introducing new music.

I played at the Lansdowne for a few years, 1997-98. I also had residencies at Times Square, Regine's Off the Park, the Parabox, and the Palladium. I played parties all over the city for



all kinds of people, including politicians like John Conyers. I DJ'ed Aretha Franklin's birthday party at Cheeks; she danced a lot and she wanted to hear Luther Vandross, who I think was producing her at the time, so whatever the Queen wanted, I played. There was another club called Joey's on Jefferson—it used to be a white gay club called My Fair Lady, then it was a Black straight club called The Lady—and I DJ'ed there for a Detroit Pistons world championship after-party. The whole team was there: Isiah Thomas, Vinnie Johnson, John Salley, Bill Laimbeer, the Bad Boys. Being a DJ in Detroit and trying to make a living, you find yourself playing for all kinds of people, so you must learn all types of music. I think that's one thing that makes Detroit DJs stand out from other DJs: we can play for anybody.

MR: Do you have a preference in what you play now?

JC: Right now, my preference is techno and house. At this point I've paid my dues and I can turn down gigs I don't want to play. I also enjoy hip-hop and R&B, but I prefer underground music. If you give people what they want when you DJ, you can take them where you want them to go. Before you know it, the crowd will dance to music they've never danced to in their lives. It's all about programming and connecting with your crowd. I've been a DJ for a long time. I know what people want to hear and I know how to move the crowd. Not bragging, just facts.

MR: How many records do you have?

JC: Oh God, thousands. In the early 2000s, I lost about 500 records in a gay club called Regine's Off the Park which caught fire. I often kept my records at the club because I was playing there three or four nights a week. I remember sitting in the parking lot with the owner watching the building burn down. I had some gems in there. I did get some insurance money, but not enough to cover the loss of the records. I can still feel the pain to this day.

MR: How has Detroit's club scene changed over the years?

JC: Well first, we don't have as many clubs as we used to. It's different times and different people: different generations party differently than previous generations. I can remember playing at parties where people came in the door dancing and they never sat down. But things changed because of the prominence of music videos and the music video shows in the 1980s: people were watching those so much that they wanted to hear what they were watching on TV. The same thing when hip-hop became extremely popular, people wanted to hear that genre in the club. Social media and phones have impacted the club environment too. It's not to say people aren't having a good time, it's just different. I think you can still get a great club experience today just like you did back in the day.

MR: You've primarily been a DJ rather than a producer. When did you decide to begin producing?

JC: When I first got into DJing, it wasn't really my ambition to produce music. I was just DJing. Back in the day, we always played with two copies of each record. The records had vocal, acapella, instrumental, and dub versions - we utilized them all and I was remixing or editing while performing. When I

started working at Underground Resistance, that's when I got into actual production. Prior to that, Mike Banks would seek my advice on how to make UR releases more DJ and club friendly. Mike Banks is a musician and not a DJ. A musician's approach to making music is different than a club DJ with regards to how long a break or an intro should be. I did that for a lot of UR records before I started producing.

MR: Was the 2009 UR EP "Yeah" (UR-080) your first production?

JC: On Underground Resistance, yes. I also did several edits: Sweat Records 2, 3, and 4, an edit of Galaxy 2 Galaxy's "Hi-Tech Jazz," Donna Summer's "I Feel Love," Sylvester's "Find a Friend," and Jon Dixon's "Fly Free." I've done a couple remixes for my brother, vocalist Dennis Collins, that are being released soon.

I've got a couple other things I'm working on. I'm doing a remix for Chez Damier's upcoming album, and a new single coming out soon on UR. Which should be out by Movement.

MR: What do you look for in music?

JC: I'm into vocals. I love house music where the person can sing, preferably a female vocalist. House is inspirational, positive, and borderline gospel music. I love percussion, breaks, keyboards, and a mean bass line. For me the music was more consistent back in the day.

MR: Was the church a big influence on you?

JC: Yes. Church was an outlet where many family activities occurred. We all sang in the choir. I don't go to church like I used to. Some people go to church for the minister's message, but for me it was always about the music. I could care less about the minister's sermon. All I wanted to do was hear the choir sing. I was mesmerized by the organ. I used to sit close to the pipe organ and watch the organist move her feet on the pedals while playing the keyboard and wonder how she did all that at the same time.

MR: Are there R&B tracks or artists that inspired you?

JC: Aretha Franklin's "Never Grow Old" took me right out. The whole album *Amazing Grace* is outstanding. My mother played that record every Sunday before we went to church. I still play that album every week. I think that it's probably the

greatest gospel album and I wish I could have been in that church to experience it live.

There are so many artists that have been influential to me: Motown, the Clark Sisters, my brother Dennis Collins, Luther Vandross, Marvin Gaye, Sylvester, Dan Hartman, Loleatta Holloway, Cerrone, Gino Soccio, Giorgio Moroder, Basement Boys out of New York, Masters At Work, Kevin Saunderson, Underground Resistance, Aaron-Carl, Jocelyn Brown.

MR: Tell me about the Backpack Music Festival you've been involved with.

JC: Judy Shelton founded the Backpack Music Festival. She was driving to work one day and saw some kids carrying their school books in paper bags, and that's what started her thinking of what she could do to help these kids. It was called the House Music Picnic originally when it started. Later it became a fundraiser where people attending donated backpacks for kids. I became the program director and booked the DJs. Derrick May sponsored the very first House Music Picnic. People are unaware that a lot of DJs give back to the African-American community in Detroit. It was always at Belle Isle, and DJs donated their time because it was a worthy cause. We received lots of backpacks and school supplies which were donated to adoption agencies, homeless shelters, and Detroit area schools. We also started a literacy program working with Homes for Black Children, which is an adoption agency that aids young people. During Thanksgiving and Christmas, we provide turkey dinner baskets for people in need. We haven't done a festival in a few years though. We decided to take a break. We've consistently continued our involvement in schools and the community.

MR: When did you start working at Submerge and what are your roles there?

JC: In 2003, I joined the team as a booking agent. Now my role has expanded greatly. "I wear many hats: I'm on the administrative team, help run the Somewhere In Detroit store in the basement of Submerge, and provide tours of the techno museum. Not only are the tours about the history of Detroit techno, they're about Detroit itself and the city's ups and downs. Over the years, many people have visited the museum, and we change a lot of people's minds about Detroit, reversing perceptions, debunking myths. So many people from overseas, this country, and the suburbs still are under the misconception that Detroit is one vast wasteland.

Submerge also sponsors panel discussions and other events. Cornelius Harris and I recently curated the Exhibit 3000: Detroit House Music Exhibit at Red Bull Radio in downtown Detroit.

MR: How has your health been?

JC: I just celebrated the five-year anniversary of my successful kidney transplant. I'm a whole new person. It gave my life back and that's why I cut off my dreadlocks: I had to release them because I had a new life. Everything I went through was in my hair. It's really a second chance, because I almost died. It made me realize that tomorrow is not promised, and that we must live each day to the fullest.

Aside from my duties at Submerge, I'm on the board of the West Village Association, recently elected Vice President of the Villages Community Development Corporation, appointed to the Detroit Entertainment Commission, and Treasurer of the Detroit-Berlin Connection. I consult with groups internationally putting together exhibits or panel discussions on Detroit music and history. I have my Red Bull Radio show. It's a lot, but I love what I'm doing. People ask me if I ever get tired, and I don't. I feel blessed. They call me the "Ambassador," "Detroit's Night Mayor," Commissioner," all kinds of things. I feel honored to be part of this community, helping up-and-coming DJs as well. We must bring up the next generation to continue what we started.

MR: What do you think makes Detroit music distinct?

JC: I think it's timeless. You can play techno music created 30 years ago today and it will hold up to music that is currently being produced, or maybe even better. Any time that you can play a record that is 20 to 30 years old and it can still pack a dancefloor, that's really saying something. There's a lot of DJs or producers that have one hit and you never hear from them again, and that record only works for that moment in time and gets forgotten. You think about the music by Juan, Derrick, Eddie, Kevin, UR, Carl—that music can be played forever. Motown is the same way. I think it's in our genes, it's who we are in Detroit. There are so many creative people in Detroit who make so much good music, and sometimes the music is ahead of its time, that all adds to why the music is so special. It comes from our soul. It comes from our experiences.

** Thanks to John Collins for being our special guest editor of Issue #16. His experience and musical taste greatly enhanced this summer edition of DEQ.*



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TEXTURE

What comes to mind when you see or hear the word texture?

It could mean what's on the surface, like threads or strands of fabric. Or it might be something deeper, below the surface, a blending of sounds, senses and human interactions.

In Detroit, Texture means all of the above, with one important distinction: it's also an ongoing dance party project with local, regional and international connections.

Founder Jacob Park, an engineer by training, says he got the idea when he was living in Germany in 2014, 'researching surface finishes for water jet cutting techniques, and working on scanning and analyzing surfaces.'

So, aha: that's the surface piece of the Texture puzzle. But there's more: the group's first event was two years later at Marble Bar, a Sunday party Park says 'started at 7 a.m. and went until midnight. Pretty ambitious for the first go.'

No doubt some interesting sonic and human interactions took place that long day and in subsequent events over the past three years.

Park, who is in his mid-20s and grew up in Detroit's northern suburbs, met with DEQ to chat about the origins of Texture, its present and its future.

He shares a large studio with 11 artists and other creatives in a building in Detroit's North End. Some of them walk through as we talk. Art objects in progress are set against the wall. It's a comfortable, friendly, renovated industrial space, ideal for our conversation about Texture and techno and what's next for both in Detroit.

We begin by talking about Detroit's strengths and weaknesses - often two sides of the same coin - and how people who do creative work here persevere in an environment that has historically had more producers than consumers. Or as Park puts it: 'there's too many venues and not enough people to fill them.'

So it's a bodies problem? Build it and we still won't have enough to pack the rooms?

It's not just about buildings and bodies, Park says, 'but more about education. In Amsterdam and Berlin, by 21-22 years old you have the social etiquette and developed taste by then to know what's going on. We have a lack of interest here in this underground niche culture. It's a major challenge.'

So how can Texture, or any dance music event, open doors and help break through invisible barriers of etiquette and taste?

'We see Texture as an experiment reaching for new ideas, we try to meld those together with art, music and space,' he says. 'It's also fun. Nightlife is supposed to be fun. We don't have what Amsterdam, Berlin or London have on the front end, where people start going out early (in their lives). They lean farther into popular culture (in those places) than we do in the U.S.'

As we talk we agree that for creative and social scenes to grow in healthy ways it's important to build friendships and partnerships with like-minded people in other cities. Texture has in fact already formed relationships with artists and promoters in Berlin and Montreal.

How did you make that happen, Jacob?

'I lived in Germany for a few months and made some contacts and just kept up with the people I met over there. They introduced me to their friends, and vice versa,' he says. 'First time I played out (as a DJ) in Germany was in 2017 for a crew in Cologne that I originally met when I was living there.'

Texture organized the Detroit debuts for Dr. Rubinstein, Lena Willikens, Randomer, Objekt and have brought out Danny Daze, Fred P, Aurora Halal, Anthony Parasole and others.

Last August, the group collaborated with the Mutek Festival for a Detroit party featuring Detroit and Montreal artists: BMG, a Portage Garage Sounds live improv set with Pablo Ruiz, Shigeto, and Black Noise; Zac Brunell of Detroit Bureau of Sound; and Canadians Data Plan and softcoresoft. Texture also joined Olin's Slack party at Smart Bar in Chicago for an event featuring famed Berliner Moritz Von Oswald (Basic Channel/Maurizio/Rhythm & Sound).

It actually sounds simple: open up the night with people and possibilities, share common interests in music and real life community values, keep communication channels moving forward, plant the seeds for growth and nurture them. Month after month. Year after year. That's what social innovation and sustainable creative industry should be about.

Are there any recent examples of this being done, Jacob? What has worked in Detroit to break down barriers?

'The last real late night spot was Grenadier. It was a common ground for everyone, no matter what crew you rolled in or whatever, everyone was there and it was chill,' Park says. 'That's missing right now. It takes a unique set of circumstances for something like that to exist - a lot of people are trying to make things happen but it's easy for it to feel forced.'

How do you produce events that attract people and keeps them coming back for more?

'Create something that people want to go to. Simple. You cannot do Grenadier (which closed in 2017) again - make another one,' Park says. 'It's easy to get a space and do a party; hard to do what Grenadier did: without ego, building it in ways people will never see by promoting people, culture, spaces - not promoters promoting themselves.'

Texture is also about building it by altering the physical environment at its events, thanks to light installations by Patrick Ethen and collaborations with east side art space and talent agency Playground Detroit.

During Movement weekend Texture is back at Marble Bar Saturday night through Sunday afternoon. The lineup includes: Egyptian Lover (live), Rose (live), Anthony Parasole, Halal & Relaxer (live), Dr. Rubinstein, Batu & Simo Cell, PLO Man, Loren, Naeem, Drowned (live), Soren and Park. Then starting at 7 a.m. Texture will host a showcase by Staub, which Park calls 'a super nice party from //about blank in Berlin.'

The final words are yours, Jacob: what does it take to steer Detroit party culture into an even better, deeper - and simpler - future?

'Show it, do it, don't explain it. Just embody this Detroit techno thing,' he says. 'Just be you. The artists that started do-

ing it (in the 1980s and 1990s) gave their soul to something that didn't exist. You don't want to compare yourself to these guys because they were just trying to do them.

'We just want to dance as long as we like, play as late as we like, and do what we like. It's just dance music, nothing more than that: we don't need to get academic in a fake-ass way. The greatest statement you can make when everyone is going to Berlin is to do it in your city instead. It's the most fucking punk thing you can do.'



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"The primary task, I feel, is to create a piece of art that is better than the same amount of silence; I would prefer to sit silently thinking for ten minutes than to listen to certain pieces of music, and therefore feel that it is my duty as a composer to occupy the time of the listener and the musicians with something challenging, engaging and emotionally alluring."

NICO MUHLY



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WHEELHOUSE DETROIT BIKE SHOP

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BIKING IN DETROIT 101

Riding bikes in Detroit is pretty great. We have more and more bike infrastructure coming on-line but, even without that, you've got a relatively flat city with infrastructure built for three times its current population meaning: lots and lots of room on most roads.

There's a reason there's a common saying, "it's like riding a bike," because it's so easy. You don't need a ton of specialized equipment. If you can't afford a new bike, check out used bikes at your local shop or Craigslist. Sorry, I cannot condone buying a bike from a big box store under any circumstance. They are poorly made and horribly "assembled."

Make sure you have a helmet, lock, reflectors, lights (front and rear), a spare tube, patch kit, and air pump. Before you ride, be sure to check your tire pressure. Under-inflated tires make your ride more difficult and are a leading cause of flats.

While you ride stay alert! Bikes ride with, not against traffic (say no to salmon-ing!) If there is a bike lane, utilize it. If not, stay to the right of the road without hugging the curb; that makes you more visible to drivers and helps you avoid the debris that tends to accumulate there. By law, bicyclists are entitled to a full lane. Don't ride on the sidewalk. It's technically illegal. It's not cool to pedestrians and wheelchair users, and it makes it really hard for drivers pulling out of a driveway to see you.

Turning left can be tricky. You are legally entitled to utilize the left-hand turn lane. That makes some people uncomfortable, so I recommend a "box turn" as an alternative. Basically, you cross the intersection twice with traffic. It takes an extra minute, but it is safer.

Finally, I always recommend making friendly eye contact with drivers when you are stopped next to them at a light. Sometimes I think we both forget the other is also a human. Most cyclists drive sometimes and most drivers ride bikes at least occasionally. We don't have to hate each other.

When you reach your destination, lock your frame to a rack or something that is welded, not bolted, to the ground or a fence or a building. If you have quick-release wheels, you will want to lock those as well. U-Locks are tougher to cut than cable locks; many are sold with an extra cable for just this purpose.



BIKE RESOURCES IN DETROIT

The Hub (Cass Corridor)

Used bike and accessory sales, repair service

Bike Tech (East English Village)

New and used bike and accessory sales, repair service

Metropolis Cycles (Corktown)

New bike and accessory sales, repair service

Wheelhouse (Rivertown and Hamtramck)

New and used bike and accessory sales, repair service, rentals, tours

Mogo

Bike share

Detroit Greenways Coalition

Advocacy

Detroit Rides

City of Detroit Safety and Education campaign

DAVID SHANAMAN

OUR WORLD CAME CRASHING DOWN WHEN WE HEARD THE NEWS THAT DEAR FRIEND AND INSPIRATION, DAVID SHANAMAN HAD PASSED AWAY. HE LOVED OUR ART AND MUSIC SCENE SO MUCH THAT HE JUMPED AT THE CHANCE TO HELP WHENEVER HE COULD. HE TOOK MANY GREAT PHOTOS FOR DEQ AS WELL! ALTHOUGH HE IS GONE, HIS SPIRIT WILL LIVE ON IN US AND TRANSCEND THROUGH OUR MUSIC





1. JOHN COLLINS - "DO BETTER"

WRITTEN & PRODUCED BY JOHN COLLINS

ADDITIONAL PRODUCTION FROM RAY 7

VOCALS BY DENNIS COLLINS

2. IAN FINK - "LIVING / LOVING"

WRITTEN AND PRODUCED BY IAN FINK

FLUTE BY RAFAEL STATIN

3. DRIVETRAIN - "THIS IS DETROIT" (DEQ MIX)

WRITTEN & PRODUCED BY DRIVETRAIN

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MASTERED BY ANDY TOTH

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