



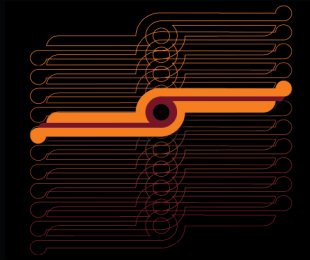
detroit
electronic
quarterly

FALL 2015



DIAL 81 : BLAIR FRENCH
GERALD MITCHELL
JARED WILSON
TAYLOR HAWKINS
BILL BEAVER
MIKE HIMES





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From the Publisher

Vincent Patricola

DEQ
DJ shortround

A s p a r k .
I - c a n ' t - b e l i e v e - t h i s m o m e n t ,
1315 Broadway on Movement weekend, really?
The flames rise, a concept emerges. Fingers fly
across the keyboard to spread the word. FB event
post, text, favors called-in...success!
A party comes together seamlessly
on Saturday, May 23, 2015.

Ten days earlier, we (DEQ magazine) host a night at Urban Bean Company on Thursday nights where producers play their own tracks and share their musical journey on an amazing Audio Rescue Team sound system. Plugs aside, on May 14 our guest Bill Beaver comes with his friend Jeremy Grace. Jeremy is a happy, hard-working, generous fellow with stories to spin and love for the electronic music scene. As we meet, Jeremy pulls down his giant, tear-drop sunglasses and said: "You're Shortround, right?"

I love your magazine. I still have the one with Jeremy Ellis on the cover." Considering my last issue was in 2008, I knew he was in tune. As it turns out, he does a lot of plumbing work for Bert's in Eastern Market and 1315 Broadway, the latter was one of the homes of the legendary Music Institute.

1315 Broadway is leased by friend the scene, Bert Dearing. At the moment, it's rarely open. Jeremy found out that the lease for this building would be up soon and may not be renewed. The landscape changes quickly with buildings being purchased, so Jeremy asked Bert if he could use the club to hold one last party over Movement weekend. Who knows? It might become a TGI Friday's.

Jeremy told me to come by on Saturday to check out his own sound system. I'm thinking "Is this guy for real?" People talk the talk a lot here, but that night we were walking the walk. Spinning records at 2AM with Jeremy, his friend Nick and Bill Beaver. Then Jeremy asked if I would promote and book the talent for the Saturday party during Movement. I said, "You do know that the event is THIS Saturday, right?" The next question, "Is there a budget?" He pulls down his shades and says "not really." I said, "Let's do it."

The next day my head was spinning with possible lineup scenarios and oh-my-God thoughts. I went to MotorCity Wine, the place to be on Sunday nights and as it so happens, former Music Institute resident Alton Miller was there. I told him about the opportunity and he said, "man, I haven't been in that building since we took the sound system out of there." His eyes welled up a bit when I asked if he would bless us with a set in his old stomping grounds.

We got Alton to play, Billy Beaver is in and as always, I'll play a bit. Good friend, Cymatic Soles founder and house dancer Gehrik Mohr tells me DJ Noey Lopez is flying in from Texas to come to the festival. The dancers all like him, he's in. Designer Joshua Adams whipped out a flier on a moment's notice and it was on!

It was electric to say the least. As the festival ended and people started filling in, Noey played a fantastic set. Sprinkle in some Billy Love freestyle, the dancers loved it. I can't thank Gehrik and Noey enough. Alton, booked to play from 1AM to 2AM, played until 5am and showed us how much he loved that space with the music he chose. Jeremy hosted the event and busted his ass to make it all happen.

A night to remember came from a spark.
Inspiration for this magazine came from a
similar kind of s p a r k .
Enjoy & thank you for paying attention!
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FALL 2015

V O
L . 6

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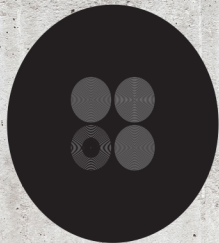
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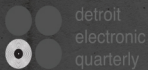
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WORLD



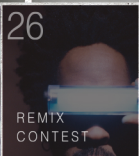
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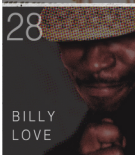
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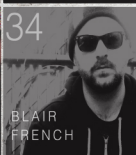
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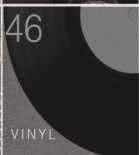
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VINYL





GERALD MITCHELL

by
Diviniti

photo: Renee Garman

MATCH PERFECT

Jeans, gym shoes and a baseball cap. Far from the clothing you might imagine one of the most prominent names in Detroit electronic music would wear. And that's what is important to understand about Gerald Mitchell; the possibility that you won't get what you're expecting, is very real.

Growing up in Detroit, Gerald's home was filled with love and music. His mother used to sing a lot while working around the house. "My mother was basically my introduction to music," he says, "She took me to piano lessons. My father actually bought a piano. I took music reading lessons for a while, and then I just stopped because I started playing in church. I went to Miner Brother's School of Music to learn how to play gospel music. So once I figured that out, it was a wrap... I was making money."

Not unlike many other artists from this musical metropolis, Gerald got his first successful musical experiences performing in the church. His father was a minister, so his entire family was very active in the worship services. Gerald played keyboards, drums, bass and guitar for the choir.

Besides gaining experience in expressing himself musically in front of an audience, his early years in the church also provided him with a firm spiritual base that he says is still vitally important to him today. Guided by that faith and a love for music,

Gerald began to explore other types of music. Once one of his older brothers bought a Fender Rhodes, Gerald began to experiment with various sounds and electronic tones. "My brother bought a Fender Rhodes piano, and that was the first electronic instrument I played besides the Hammond B3 organ when I was in church. We also had an acoustic piano at home. But the Rhodes was an important thing, that's how I started playing in bands. I met a friend named Dwight Hudson, and he had these synthesizers. I traded my bass for his Minimoog. Then I sat the Minimoog on top of the Rhodes, and I started getting both church and outside gigs."

At that time Gerald was very influenced by the music of Prince, The Time, and many other funk and soul groups of the early eighties. He was a part of several different bands during this time, including one with his brothers (Lamborghini), and another with Mike Banks on guitar (The Mechanico).

Further influenced by the music they heard on The Electrifying Mojo's legendary radio show and the mainstay local dance show, **The Scene**, Mike and Gerald found themselves experimenting with more synth-tinged sounds and electronic elements. He says, "We just started messing around with synthesizers. Then it wasn't really techno, techno wasn't that big. Mojo started introducing groups like The B-52s and stuff. Like right now radio plays the same thing. They don't play a variety like they used to back in the day. That's how we got introduced to different styles. Mojo played whatever was new."

Once Gerald and Mike teamed up with Rolando, the group Los Hermanos was born. The three of them would spend days and nights eating Chinese food and making tracks. They developed a greatly successful system to perfect their sound. "It's like how things went with Jaguar," he recalls, "Actually I produced most of the music. Rolando was there to edit it, and make sure it was DJ and club ready. He would come back and say like, 'Hey man, you need to change the high hat and bring up the strings.' He would tell me and Mike, and we would come home and fix it. See we had a system. It was like a brotherhood had formed. Even though he [Rolando] was on the road more than us, we would still give him ammunition to play. I really loved being a part of that. He actually taught me a lot."

When Rolando left the group, Mike dedicated more time to Underground Resistance and Gerald remained focused on Los Hermanos. He has made it both a record label and his production company. He views Los Hermanos as a platform to give other artists the chance to shine, sometimes in collaboration with him and other as solo artists. He is currently touring Europe doing both live performances and DJ sets.

WE HAD A
SYSTEM
IT WAS LIKE A
BROTHERHOOD

Gerald has also been concentrating on doing more work and production simply as Gerald Mitchell. One of the projects he has slated to be released soon is with Pierre Anthony on the Gerald Mitchell International label.

THE GERALD MITCHELL GENRE.

Seemingly uncomfortable with having to jam the sound and style of the music he is making into a genre, when asked to place it in a category he responds, "It's the Gerald Mitchell Genre."

It's clear that there is much work left for Gerald to do. He has many pieces of unreleased music of varied types. He has plans for numerous projects including both local and international artists. When asked to give advice to up and coming producers, Gerald replies, "Work hard. Keep working hard. Do it everyday - all day. Don't give up. Whatever you're dreaming, if you ain't having nightmares in your dreams you ain't working your dream hard enough."

Beneath the casual and laid back exterior, Gerald Mitchell is a man of strong will, one who has proven that hard work pays off. His musical success has demonstrated that taking chances and experimenting with something new is always better than playing it safe. Behind the wide-selling releases and world tours, Gerald remains, simply, a man who holds on to a belief in a power greater than himself.

When he is in Detroit, he still plays during local church services. He is keenly aware of how much of a role faithfulness plays in his daily life. To what does he attribute his success to this point? Gerald says, "I just think it's my strong faith and belief in God. I think that's over all." /D



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DONNA'S
WORLD

by
Donna
Gardner

DO YOU KNOW DETROIT?

For this inaugural edition of *Donna's World* I asked what I thought was a simple question /they informed me otherwise/ of the artists listed.

This was the question:
What did you get absolutely right in your music career and what would you do differently?

The following are their responses.
See if you can guess who said what!
Fill in the artist's number /see list/ on the line:

___What I feel I got absolutely right was the idea to start my own label, Sistrum Recordings. By doing this I am in control of my own music. I do not have to wait on others. The only thing I would have done differently is not sell all my analog gear back in 2004. I ended up buying a lot of it again when I realized I preferred the sound of analog.

___Staying consistent and believing in what I chose to do with my music career. Not allowing a male dominated field of work stop me from achieving goals. But the best thing that happened is that I inspired and continue to inspire generations of females to follow their dream. What I would have done differently is promote myself or get a manager to get more gigs overseas. I would have kept DRMC (Detroit Regional Music Conference) on the surface longer.

___I always listened to everything. I listened to song structures and I made a point to keep an open mind which allowed me to develop my own sound. I don't know if I would have done anything differently but still thinking about taking a theory and composition class. The beauty of music is that you are always learning and pushing to explore.

___My answer to the question is simple.

I have no regrets.

For better or worse I have always followed my own way and tried to maintain my artistic integrity.

___I think what I did absolutely right in my music career was to believe in myself when no one else did, to keep pushing on even when I had nothing. Realizing that "the music" was more important than anything else when the chips were down is something that I feel I got right. What I would have done differently is that I would have signed with Metrolplex back in 1987 when I had the rare opportunity while recording in Juan's studio.

___I got my music values right. My personal connections...I would like to have seen more balance around me when I was in pain.

1/ Marcellus Pittman	15/ Santonio Echols
2/ Blake Baxter	16/ Tom Barnett
3/ Kenny Dixon, Jr.	17/ Keith Worthy
4/ Carl Craig	18/ Kyle Hall
5/ Claude Young, Jr.	19/ Delano Smith
6/ Kevin Saunderson	20/ Norm Talley
7/ Anthony Shafir	21/ Eddie Fowlkes
8/ DJ Minx	22/ Mike Clark
9/ Lenny Burden	23/ Mike Brown
10/ Gerald Mitchell	24/ Keith Tucker
11/ Jay Daniel	25/ Theo Parrish
12/ Stacey Hale	26/ Mike Grant
13/ Alton Miller	27/ Kai Alice
14/ Juan Atkins	28/ Patrice Scott

___In the beginning, I wondered how I could stand out in this "male-dominated field". Once I started rolling, there was no turning back. Promoting myself as a strong woman in music was the only way to grow and go. If I had to do it all again, the only difference would be me working harder on promoting all that I do.

___The one thing I feel that I got right in my music career was to become a producer as well as a DJ. What I would have done differently was put out my tracks earlier in my career! My first track I put out was in 1997 on Eddie Fowlkes' label but I had been producing since 1990. I was a DJ for 15 years before I put out a track (1982-1997) and 3 months after I put out a track I got my first international gig!

___The thing I felt I got completely right was work ethic and how to treat people. I always tried to help out with any info or help if I was asked by other artists. Never stop building relationships with people. It really can give your career longevity. The things I would have done differently were simply weeding out those people who neither had the drive nor the love for what I was doing or for the electronic music scene and I should have moved to another country more quickly.

___I think one sentence sums it all up. I think knowing that I would have to find my own voice to be heard. What I would have done differently is not second guess myself as much.

___I believe I was on the right track with my musical taste and with my musical family as well. The one thing I would have done differently was not be so trusting of my partners when it came to my own livelihood! I'm still recovering from that mistake.

___In my DJ career the best thing was that I learned my craft before going out professionally. I held a few residencies and respected that idea of being a resident. The worst thing I did was not brand my name well until later in my career. In my production career I started late. If I could, I would have started earlier.

___What I did right in my career was to follow my instinct of becoming a DJ. When you have communication with yourself, it will guide you in the right direction towards your dreams or goals of life. I wish in 1992 I would have stayed with Carl Cox's booking agency (Ultimate) in London and stayed more focused on what Cox was trying to build instead of hanging out in a lot of different countries.

___I have no regrets about my career and the path that I have taken. I have met so many talented and wonderful people that have made my journey even more special. I wouldn't change a thing! I am honored to have had beautiful times with Marcus Belgrave. His legacy is an inspiration for any musician of any style.

___What I got right was buying that first Korg MS10 synthesizer, studying it, playing with it every day and then eventually making my first record

(Alleys of your Mind) with it. What would I change if I could? Probably would have given Fantasy records the contract extension they asked for in order to further promote "Clear" and push it to #1 on Billboard top 100 chart.

—Musically, I feel I absolutely got it right by moving back to Detroit from the Chicago to run Metroplex. The experience I gained from it, being around Mike at Submerge and Carl at Planet E gave me a clear vision on how to run a label. Just being in the area presented a plethora of other opportunities as well. If I could, I wouldn't have stopped taking music lessons. Had I stuck with it, I'm positive I'd be a better producer.

—Helping others and absolutely nothing.

—I am very happy about the decision that I've made to create/curate my own label Aesthetic Audio. Articulating your own soundtrack is a beautiful thing and for the world to receive it well is extremely gratifying. In regard to something that I would have done a bit differently, I'd say that going forward I'll need to find creative new ways to network my material. Unfortunately networking/marketing has taken over as the primary component... even more so than the integrity/quality of your product.

—The will to keep creating and messing with technology when others thought I was kind of crazy or too different and for putting music out myself on my own record company (especially in the beginning). That made a big difference. I think I definitely got that right. I would bring out DIs when I was doing Inner City live. I would have just been a DJ myself because that was the beginning of really branding DIs. I didn't think about it, because it was not traditional to have a DJ be a member of the band. The other thing is I had maybe 10 aliases. I would have had like 3 instead.

—I'd say that so far in my music career, one thing I have done right is not compromising my sound. With the current wave of electronic music, I feel like a lot of producers make what they know will make them big bucks. They emulate whatever is popular at that time, instead of channeling their own individuality. Individuality is what makes each producer special. Differently, I would've been more patient.

—What I got right was the ability to produce and publish my own music independently. What I would have done differently is invest more time and money cultivating my talent and business practices. That's just the short view.

—I surround myself with like minded individuals. I believe some people don't really like music. I try to stay away from those folks. If you get "bitten" by those folks... 28 days later. Nothing would have been done differently except the change in frequency.

—The #1 thing I can think of is breaking out of a DJ collective and going solo. That is the main thing that can hold an artist back. Also, I realized that there was more to DJing than just playing music. I had to produce as well or I'd be forever stuck in a particular market and genre. If I had to do it all over again, I would have started producing sooner, that's my only regret.

—Not sure if I got anything right honestly. I feel blessed that I have a career in music doing what I love. I thank God for that. But I would say following my love for music was right. I got to travel and see the world and meet crazy cool people. I realized I had three Roland TR 909s: one in Berlin and one in Detroit and a third one still in the original box in storage. I move around a lot, so I would use that as an excuse to buy more gear. So I would not have bought so much, I guess, but one of my favorite quotes is "I would rather regret the things that I have done rather than the things that I have not" (Lucille Ball).

—What I think we got right is we were able to develop our own sound that's unique to us and we have not strayed from it through our careers. We also were able to develop our own style of live performance (although unintentional) that also gives us a bit more uniqueness. What we got wrong? We spent too many years working on the careers of other artists and did not find the value of working on our own talents. Also, we did not focus enough on the marketing of our music and ourselves as artists.

—Learning the business, becoming a better producer and taking control of my own destination. Probably nothing because I wouldn't have learned from my mistakes and now I am able to teach my son, who plays 4 different instruments, the music business.

—I don't believe there's anything I've gotten absolutely right in my career per se. I follow my intentions as best as I can live. If you only strive to learn and understand more about what peaks your spirit only good things will come to you. The only regret I have is I wish I'd always understood this as a way to live.

—Part 1/
The ability to play all types of music
disco, soulful, deep, techy.
Part 2/
Being more dedicated to production

answer/
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/DJ

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18. KNO HALL
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BACKPACK MUSIC FESTIVALS
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by
John
Bleeboob Williams

MUSIC FESTIVALS

Music festivals are over the top featuring more than just the hottest bands and DJs. Many host a metaphorical and bona fide circus atmosphere. But sometimes you just want to attend an event that sticks to its guns and mission, focusing on the music.

Ten years strong Backpack Music Festival /BPMF/ is an event that feels right, the tunes are so good and the proceeds go to the community's youth.

Originally called the Backpack House Music Picnic, the festival was founded in 2005. Even after the name change, the festival's objective has remained the same, following the creed, "No child should be without the basics to succeed."

John "Jammin" Collins is a local and international DJ, a member of Underground Resistance and the festival's Artistic Director. He has been an integral part of the house and disco scene and witnessed the birth of Detroit electronic music in the 1980s. At that time he was a DJ at Cheeks, a club that played an important role in the Detroit underground dance music scene and was where Jeff Mills is said to have gotten his start.

The festival's aim is to provide free backpacks and school supplies to families that need them. John says, "We provide backpacks to Peggy's Place Women and Children Shelter, Denby Center, Homes For Black Children Foster Care Program Adoption Agency, COTS Coalition of Temporary Shelter, Pride Area Community Council, University of Michigan Transplant Center Kids, Camp Michitanki, Bennett Elementary and Evergreen/ Lahser 7-8 Mile Community Council and the MSU Community Music School, Detroit. There are many parents that cannot afford to provide backpack and supplies for their children. If a child is to learn, progress and succeed, these basic needs must be met."

The BPMF has turned to Detroit's electronic and house music community for support. John adds, "Many DJs and artists have donated their time by providing entertainment to the festival."

The artists that have performed represent diverse genres. At the BPMF you will hear techno, house and other electronic dance music, hip-hop, soul and even poetry. John recalls, "There have been so many memorable acts. Detroit has the best talent in the world- be it techno, house, gospel, jazz, rock, R&B, neo-soul or country. Artists from all of these genres have performed at one of festival events. "Over the years, our lineup has become more diverse. One of the highlights is the Kidz Stage which includes singers, dancers, poets and rappers from the Detroit metro area. This year the festival will reflect that same diversity along with some of Detroit's top international and local DJs and artists."

Some artists that have performed at previous Backpack Music Festivals include Britney Stoney, Terrence Parker, Kevin Saunderson, Derrick May,

Eddie Fowlkes, Juan Atkins, Jeff Mills, Rob Martinez, Aaron Carl, Michael Turner, Los Hermanos, Norm Talley, Al Ester, Tom Linder, Rick Wilhite, D3, Malik Alston, Jenny LaFemme and Wayne Williams.

The festival is excited to have WDET's Sunday Session host, Chris Campbell emcee one of the stages. The public radio station has been a huge supporter of the BPMF for many years.

The Backpack Music Festival has remained successful due to the large number of volunteers from Detroit, the suburbs, around the country and the world. Some of the larger organizations that have helped include the Kresge Foundation, Transmat, Underground Resistance, Metroplex, Hill Realty, Historic Realty, Whole Foods and State Farm.

Putting on an annual event of this magnitude takes tenacity. But John finds time management is the key to keeping his numerous projects in line. "The hardest part of this event is pulling together all of the logistics to make this successful. It takes at least a year to properly plan a fundraiser of this magnitude. We have a very strong planning committee and very dedicated, loyal volunteers. Without our volunteers, our event would not be successful. At the end of the day, we feel extremely proud of our efforts to give back to the community."

AN ANNUAL EVENT OF THIS
MAGNITUDE
TAKES
TENACITY

MUSIC FOR A CAUSE

John loves what he does, and more importantly, he is ecstatic to wake up every day. He received a kidney transplant 16 months ago after being on dialysis for ten years. With a renewed outlook on life he says, "My life has changed. I am completely recovered, healthy, and once again able to live a normal life- I am blessed. Not much burns me out. I try to stay upbeat and focused."

He was appointed to the Detroit Entertainment Commission last year. John speaks highly of Detroit's strong entertainment industry and notes that there is now an "energized group of commissioners that are working towards maintaining and improving the level of entertainment (of all genres) for the residents of the City of Detroit." /JBW

Judy Shelton – Director

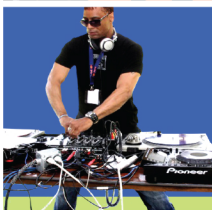
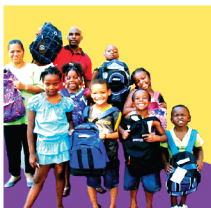
John E. Collins – Artistic Director

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JARED WILSON

by
Rob
Theakston

FOR THOSE WHO DON'T KNOW

Jared Wilson has been a staple of the underground electronic music scene in form or fashion for the last two decades.

Affectionately known as "BEARD" by all who spent many hours arguing with him on the now-evaporated Detroit Luv message board, Wilson has been on a tear lately with a healthy stream of outstanding acid-informed music on his 7777 imprint as well as other labels around the globe. I took a few moments away from grading papers to speak with Mr. Wilson over some Sazerac Rye (Wilson is also a whiskey connoisseur).

RT: So, here we are. Just you and me. You've been busy lately. Normally you're the kind of fellow that would just make an appearance here, a release there. What brought on this level of output?

JW: After the first couple 7777 releases I started getting more requests to make records and do remixes for other labels. This all made it possible to have a steadier output and be in a position to release as I would like on 7777.

RT: I know you had many a label lining up at your door asking for material. What necessitated the need for 7777? Wouldn't it have been just as easy to sign everything and let other people worry about the day-to-day stuff that normally induces ulcers in folks?

JW: Well that's not really true. Before I started 7777 I couldn't get anyone interested to release my work outside of Blank Artists. With Blank Artists they were mainly doing digital releases and I prefer to make records. After Feed the Machine Records came to an end, I was at a point where I wanted to just focus on making music and not so much on releasing other people's music. I had a lot of finished songs, some that make up the first two releases on 7777, one of the songs on the record I did for Dixon Avenue Basement Jams, and the LUXREC release.

I had shopped those tunes around Detroit and various labels and no one was interested. So I saved up some money and put out the first 7777 Record. I figured I would end up with boxes of unsold records, but it ended up selling out and Hardfloor used the TNT remix on their "Tales of the Unexpected 3" CD mix. At that time I never even thought of 7777 as a label. I just wanted to have at least one record of my own work, so when I was an old fart I wouldn't regret never doing it. And when no one else was interested I just did it myself. Putting things out on your own and having other labels do it both have their pros and cons. Doing it yourself you have total control over the whole process, having other labels put your music out you don't have to worry about all the legwork involved.

Currently I just prefer to have everything on 7777. There are still a few labels I plan to do some releases for, but outside of them I really have no interest in other labels. It's more for people who I am friends with. Same way with who I put out on 7777. For me to put something out on 7777, I'd want to know the person, know we have similar interests and philosophies on life. You could make the greatest music ever but if I can't stand to be in the same room with you, I'm not going to have you do something for 7777. Running 7777 there are no users. It's not important to me to have a huge label that everyone knows about. I don't go out and promote or network. I'm not trying to get everyone to talk about or write about it. The extent of my promotion is making a post on Facebook that a new record is out and where you can buy. I just want to put out music I like, from people I like.

RT: Let's rewind here a little bit. Let's talk about your origins. The first time I remember ever hearing your music was through Feed The Machine. Talk a bit about that project/label/consortium and what role it played in your evolution as a musician.

JW: Feed the Machine was started by my friend Adam Shirley and his friend Adam Siczka (one half of Kill Memory Crash), with the first release by Adam Siczka as Flak. After that release Adam Siczka moved to Chicago and I stepped in to help Adam Shirley run the label. Adam and I were also making a lot of music together at the time as Obsolete. The focus for the label was just to release electronic music we both liked. We are both fans of all forms of electronic music, and at the time we were really into breakcore, jungle and just weird electronic stuff.

RT: You're particularly finicky with what you listen to. And that's just fine, Beard. But which artists out there are currently making you excited to listen to and enjoy music?

JW: Just mainly been listening to jazz. Hard bop, bop, swing. As far as records I've been playing I've loved all the Land of the Dance 12's. Jerome Hill's Super Rhythm Trax label has been excellent. Big fan of Andreas Gehm, pretty much buy every record he has out. The last few from Chris Moss Acid are great. Biggest Todd Osborn fan.

RT: What's coming up on 7777? And don't be ambiguous or I'm going to be much more visceral in my opening paragraph to this interview in the re-ed.

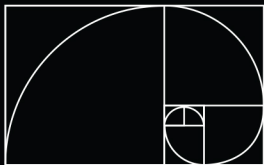
JW: The second part to "Ghost Miners" has just come out. There will be a third release in the "Ghost Miners" series that has the ambient songs on it, and will include remixes by Fit Siegel, Andreas Gehm, and Brian Thrash. There will be a four-track release by Downriver Psychic Divas that is influenced by nineties house, acid house, techno... But sounding current. After that nothing official but there will be another Downriver Psychic Divas release. We'll be looking over the next month at what will be coming out for the end of year for 7777. / RT



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V O
L 6

BILLY LOVE

by
Corenelius
Harris

SPIRIT OF DETROIT

it's impossible
to talk with Bill Beaver without being
infected with his energy.

A longtime figure in the underground Detroit dance music scene, his work has mirrored much of what has happened in that scene. His career has been an ongoing process of reinvention yet music has been the constant throughout.

Although Beaver is a Detroit native and music lover since he was a child, his turning point took place some 300 miles west of his hometown.

Beaver worked with the Detroit R&B group Kiara, which was unsigned at the time and had some local success. But then he made the decision to go to trade school in another state.

"I was going to DeVry in Chicago and I lived on Loyola's campus. My grades had totally... slipped! I lost my job at UPS. I had a nice apartment, couldn't afford it. Everything was transitioning. I went down to the customer desk and saw Frankie Knuckles, I didn't even know Frankie from anything. I went down there, man, turned my life listening to that music! I was like, you know what, I can't believe I'm going through all this, but I'm so liberated, I was inspired right there!"

Beaver was soon back in Detroit in 1987 and, not long afterward, Kiara got a record deal. He started touring with the band, first as a roadie and then as a background singer (he can be seen in the video "Every Little Time"). After the tour he crossed paths with "Mad" Mike Banks, who was putting together the house music vocal group Members of the House. Beaver and his bandmates would have a string of underground hits in the U.S. and in Europe before going their separate ways.

Beaver still stayed hooked into the underground scene and, in 1991, created a photo heavy 'zine called Glimpse. His travels had heightened his urge to shoot and document what was going on. Beaver's father was a photographer himself and had been part of the yearbook staff at his high school.

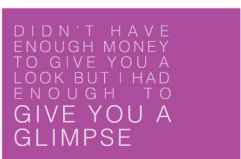
"The bug really hit me when I started meeting this underground crowd, and I was like, there's too many fascinating people. Everybody is into this underground, progressive culture, and it's different from where I'm from. But certain people were keyed into it, some were not," Beaver said.

He saw Glimpse as an extension of his real-world social network. "It was like an extension of my phone book," Beaver said, "I had these friends I thought would be interesting from all these walks of life, compiled it into a book, and I surrounded it around real progressive underground people that would meet at the dance party."

Self-funded and not being one to hide his circumstances, the name Glimpse was deliberate. "I didn't have enough money to give you a look, but I had enough money to give you a glimpse," Beaver said.

While many like to reminisce about the past, Beaver does so with a clear head. He hasn't forgotten the reality of the talk that dogged the scene as well.

"People were crying, 'we ain't got nothing here, man, look at all these other cities, they got clubs,' " Beaver recalled. "And we were saying this in the '80s. Now that we look back, and it's like, 'Man, Detroit was jumpin' we were like Motown!' The guts are still there, people with the soul!"



Beaver saw that negativity as a function of constantly comparing Detroit to other cities. "Clouds were over Detroit for a long time. But when you look back and you see the work that they've done, and how different artists get light shined on them, I think to look at it like that was from a narrow perspective. People have pioneered and been trendsetting the whole way. And if you don't go through stuff, what can you really talk about? That's the whole contrast between the balance of make-believe and what is." /CH





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DIAL 81

In January, shortly after returning to Detroit, I got a call from longtime friend, music producer and visual artist, Blair French, aka DIAL 81. "Big news, I just got a car!" Big indeed. Lack of public transportation in Detroit is hard on artists and residents, in the Motor City. If you don't have your own car, it really sucks. He calls it the GREEN LANTERN. It's a forest green Buick LeSabre straight out of the nineties. He showed it to me with a proud grin like someone who just made their last payment on it. "Check it out. Bench seat in the front. ... Oh and check the license plate. It says "DFW -- Down For Whatever" We both started laughing.

Gliding in the Green Lantern toward our lunch destination, he told me more about his move to rural Lansing with his girlfriend, and that the car was her grandmother's. As fate would have it, he moved close to veteran producer and DJ, John Beltran (Dado, Delsin, Ubiquity, Transmat). A mutual friend, John Arnold, suggested they meet based on their love for composing movie scores and experimenting in the ambient realm.

The two of them clicked. The words French used to describe working with Beltran is "candy", and that their friendship was "instant." Timely would be another word. The partnership is a rock of stability

after French's break away from hip hop. Beltran recently started Dado Records and brought French on board as an artist and partner. French cites his work on his ambient record, "Through the Blinds" (Dado/Delsin, 2014), as being "personal from head to toe." The album was his meditation through an emotional, transitioning period in his life.

Roots of this break from hip hop can be heard in the award-winning film score, Detropia (UHF Records, 2012). French took a camping trip to the Upper Peninsula, where the stars are as clear in the water as in the night sky. Inspired, he came home writing lush, effect-laden and intricate instrumental tracks, which were later heard by the directors of the film. He had just begun experimenting with ambient music, so he was stretched to his creative limits meeting deadlines and satisfying directors.

Detropia is a well done documentary on the lives of Detroiters and what they face living in the city. During the making of this film, French was a study within himself on how not to treat the human body. He was immersed in the seven-day workweek lifestyle, eating too much Chicken Shack, Hungry Howie's, smoking cartons of cigarettes, drinking large amounts of scotch, and daily pots of coffee. There were lots of changes happening, but he found himself receiving acclaim at the Sundance Film Festival. French wasn't expecting recognition as an ambient producer, let alone a composer. While silently freaking out on a SAM airplane flight on brownies en route to the film festival, he landed safely in Utah with longtime friend Craig Atkinson (film producer/director). But the weekend turned into "a big party in the mountains", schmoozing and partying until the sun came up.

One would think that this success would be a high point, but it was just the opposite. "I turned thirty and watched my world fall apart", French recalled. There was a rash of assorted funerals. His grandmother became ill. French himself became sick, single, and living alone for the first time. Through all of this turmoil, he did not sink. "I took off my arm floaties and manned up."

Stretching out on a limb, he recorded Luminous Stasis (M1-Sessions, 2012). The EP showcased his eclectic taste with a fusion of styles. The music journeys from left field, deep Detroit thumpers (like the title track featuring Paul Randolph), to blissful sounds that float you to the white label center of the record and into the cosmos.

SMOKE
CARTONS OF
CIGARETTES
DRINK
LARGE AMOUNTS OF SCOTCH
&
DAILY
POTS OF COFFEE

Back at our table at Honest John's, the shots of Kessler whiskey and Miller High Life (the shot and beer combo known here as a "Hoover") kept coming. We talked more about his country studio (built over the years with funding from commercial and film jobs), and it's connection to the universe. French enjoys the solitude of country life, but trips like this back to Detroit are crucial for his spirit. Business and pleasure become one and the same. Visiting family, late nights with friends, meetings, and studio hang time with local stars are always in the plan. There's a different cast of characters in his Detroit world, usually involving Todd Modes and

frequent collaborator Fahrenheit 2040. Both have a significant role in French's musical growth and projects. Upon hearing both play records, and becoming close friends, their performances and interests greatly impacted his musical scope. And as his work flow increased, French needed a name for his LLC. Fat Finger Cosmic leapt immediately to mind. Swollen, "chubby" fingers from beating pads on the MPC nearly to death inspired it. "Push buttons. Touch the stars," he said. That's his motto.

PUSH BUTTONS. TOUCH THE STARS.

During the "Luminous Stasis" sessions, Cosmic Handshakes (the duo of French and Todd Modes) finished *The Delicate Details* (M1-Sessions, 2013). The experimental EP includes uptempo and downtempo rhythms, creating an overall soundtrack voyage. There's also his collaboration with, now Chicago resident, singer/songwriter Jamiel Dado. Together they form *The Interior Project*. In 2008, a series of beautiful folk and rock-based songs were recorded in the living room of Dado's house (the basement was evidently a mess). It is a radically different style from the music he normally produces, but a solid collaboration between friends with more to come this year.

French's keen eyes for talent and creativity are evident in all of his material, but it was his hip hop album *Boxcar Portal* (Superior Belly, 2009) where French broke through, finding his production and writing chops. His "collage" form of writing evolved in the making of this album, connecting ideas and phrases that normally wouldn't go together. French said of his lyrics, "To me, it makes sense. I think of how many things can come together, and still make a proper meal. Recipes like kimchi and peanut butter or something." Delve deeply as you want. Songs like "Eye Browse/Ancestarrs", "Rocket Legs", "Bearded Wrist", and "Gum Face" not only have fun lyrics and

collaborations with other artists, they also contain heavy, skillfully crafted jazz and funk chords. The end result is a head-nodding, booty-shaking, Flynn-filled adventure that showcases his eclectic tastes and skills.

Those skills did not get there overnight. His earliest bout with music was at the age of ten (in the early nineties), when he and a few friends in Clawson, Michigan (about twenty minutes north of Detroit, depending on how fast you drive), would gather and try to play Deep Purple's "Smoke on the Water". That "got as far as nowhere", French said. But he developed what he called a "weird hunger" to have his voice on a cassette, and have it go all over the world while he was still in one place.

With that vision, he described himself as a driven kid with no rhythm or talent. In middle school, French was heavily influenced by the Horrorcore rap scene. Outkast and others were around, but after learning about artists like Esham, Kid Rock, and House of Krazees were local, French realized it was possible to make his own cassette. Inspired to write "bad" rap lyrics, his introduction to Skrapz (Level Jumpers) gave access to dog piss speakers and minimal equipment. French remembers shoveling snow for studio time.

The songs were about teenage issues. Back then one of his four-track, metallic blue tapes would cost you five bucks! Topics consisted of his first funeral at his grade school, smoking weed, and getting ladies (even though he was a virgin at that time). There were shows small and large. In ninth grade, French developed a relationship with House of Krazees, and wound up opening for them along with Eminem at St. Andrews Hall. French was very influenced by Eminem's debut album, "Infinite" (Web Entertainment, 1996). The first sold-out show French played was opening with Bourgeois Filth for the ska band Suicide Machines, in his senior year of high school. At this show he met Kid Rock. French recalled Kid Rock saying "good rappin'" to which French thought "I was terrible," but said thanks. He kept recording and studying. French (under the name F.R.E.E.Z.E.), the R.O.C., and Skrapz, formed the group Level Jumpers. They put Horrorcore to the side and began writing

about personal issues. "Battle rap was becoming more popular and I was never really feeling that. I didn't want to tell you how bad you were and how great I am", French said. "Let's not talk about dumb shit." They made two records, "Simply Complx" (2001) and "The Red Pyramid" (2002), and eventually parted ways.

After the group's mutual split, French turned to outside production. Experimenting with producers Fahrenheit 2040, Kobolt, and Tenshin 360, gave him the opportunity to explore new writing styles. In the midst of these sessions, Formless Figures was created with French (as Dialectone), Secondhand, Mr. Pickles, and Todd Modes. They released a self-titled, full-length CD and his first vinyl in 2004. French followed their release with "A Four Track Mind" (2005), as Dialectone. It was recorded using a four-track recorder, a Boss SP 202, Technics turntables, and a cheap microphone. Watching Fahrenheit 2040 chop beats on the fly with the SP 202, and hearing Modes play diverse track selections (like Skylab and Boards of Canada), opened his world to producing music. The rest is history.

As the check came to the table, French looked at me and said, "All I want is to make music that is personal and get it to people that enjoy it. That's it...I don't want to fall into the same patterns. I am very happy the way my hip hop days ended. I figured out the formula, the recipe of that and now I'm on to the next thing." From there, we got into the Green Lantern and visited friends at another stop. There are no regrets as twenty years of making memories and music arrives for him. "You have to constantly check yourself." French said. "Stick to expressing your true self and something will pan out. Always." /VP

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A portrait of Taylor Hawkins, a young man with short brown hair, smiling broadly and looking off to the side. He is wearing a dark green crewneck sweater. The background is a bright, slightly out-of-focus outdoor setting with a prominent red textured wall on the left and a white wall with red and blue graffiti on the right.

TAYLOR HAWKINS

by
Kevin
Reynolds

NOTICE YOUR MUSIC

Can't help but notice your music is heavily influenced by Drexciya. The rough arp lines, the John Carpenter sting like string lines.

Simple question where did you grow up?

TH I was born in rural Ohio where I lived until I was 11 or so before my family moved to Yokohama, Japan. We moved to the Detroit suburbs when I was 16, and I've been here ever since. There's a lot of talk about futurism in Detroit techno and there's a lot of change happening in Detroit right now. All I can think about is potential and direction, and growing up halfway between cornfields and in a seeming-utopian metropolis with one of the best public transit systems in the world where there's no gun crime.

KR How has Detroit as a whole influenced you? It seems integral to your sound.

TH While I didn't grow up here and I haven't lived in the city proper (blah-blah terrible driving record from my teen years, and I can't afford the car insurance), the people, the parties and the music culture here has really defined and driven the music that I came of age to, and by extension, the music that I make.

I think a lot of kids my age who live(d) out in the suburbs spent a lot of time as teenagers on the Internet processing and dissecting music on the Internet, figuring out what they liked and thought was cool at arm's length. And that has little to no cultural context for what they're listening to. It was the same for me. I remember listening to Amon Tobin, Infected Mushroom and Larry Heard in high school, while our only friend with a license drove us around in his late nineties Honda Civic. I just worked a little harder to connect the dots with the music I was listening to within the context of the city down at the end of the freeway.

Tuning into the revolutionary black politics of UR (Underground Resistance), reading the myths of the Drexciya underwater society, listening to those drive-time ghettotech mixes on WGPR and the late night deep house stuff that sporadically was on 95.5 and 98.7, Wax-Tax-n Dre on the various stations he's been on over the years, hearing the folklore about Motor, Family Funktion and Ritchie's parties, YouTubeing the Prince interview with Electrifying Mojo - all really important moments for me. All this really rich history is here in Detroit, and I'm ALWAYS here for it.

It seems like a semi-regular occurrence to see a headline-worthy Detroit legend play to a half-empty room of like 20 people, or to see a boring European DJ dude I've never heard of pack a venue with a bunch of middle-aged people on a Friday night. But there have been a few wonderful bright spots. There was a sold year or two when parties at the Adult Contemporary space were really good. Seeing people my age DJ alongside artists like Laurel Halo, Omar S, Dez, Kyle Hall & Jay Daniel, Erika, and BMG to crowds that are also my age? Totally incredible. Sometimes those nights were packed and sometimes they were empty, but they were all special because it felt like they were ours.

KR Have you been to Submerge, home of UR?

TH I've been there a couple of times. It's a beautiful place full of beautiful people. At some point someone showed me pictures of what the building looked like before they remodeled it (it was a total wreck), and I think that transition makes that building even more important than it already is.

CONNECT
THE DOTS

MUSIC
TO THE
CONTEXT

CITY DOWN AT THE
END OF THE
FREEWAY

KR Who are the artists that influenced you, and the bigger question, why?

TH UR has been incredibly influential in my music, both politically and sonically. I think there are so many good ideas and so many good records that have come out of that camp. The Drexciya influence is really the most obvious in my music. The way that the Drexciya guys were able to build a separate world (in terms of their music and the narrative they built that echoed the conflicts and strife of our world, but rewrote it with this sense of Atlantean hope, humanity and renewal, was really genius. Not to mention those records are just so good and weird and interesting. Also Mark Natch's records were really, really underrated. He does those stomping, chord-heavy, Detroit techno records the best.

And I can't understate how much I love some of the weirdo, proto-house and boogie records that are wallowing in most of the crates on the floors of the few record stores in the city. If anyone has seen me DJ in the past year or two, I'm always playing these records in inappropriate places and at bad times, but I feel like these weird bass line driven R&B songs, are the spiritual predecessors to Cybotron and Drexciya. At least as much as Kraftwerk or Afrika Bambaataa are. But maybe that's just me listening too closely.

STRUGGLE IS
IMPORTANT
IF I'M NOT
STRUGGLING TO
MAKE MUSIC
IT'S NOT WORTH IT.

KR: Why Detroit? Meaning why do you live here? Why not UK or Berlin?

TH: I don't have any real desire to go the UK or Berlin, at least for now.

My friends and I talk about Detroit a lot as two cities. One full of hourly Gilbert-interns working 70 hours a week at a terrible job, private security forces with fleets of blacked out SUVs, corporate chains and drunk Tigers fans, and a heavy set, naive optimism – and the other with a fucked up school system, semi-regular trash pickup, neighborhood watches, serious crime and police problems. And both of these cities are surrounded by this incredible swath of a perpetually expanding Midwestern suburb. But I think the future of the city is going to be defined by how people in the city (and outside it) navigate the space between the two cities.

When I turned 18, a friend from high school took me to my first party in the city. DJ Bone was playing the backroom of The Works to maybe 25-30 people. This was back when the back room still had this weird, wooden guard tower DJ booth, perched above the dancefloor, and the sound system was all low-end and high-end. At the time I had at least a passing familiarity with techno, but DJ Bone was scratching, cutting and spinning back records, and I remember being totally baffled by whatever the fuck was going on. My friend taught me what fist-pumping was, and there was a kid by himself in the corner in a wife beater and huge jeans, voguing his fucking heart out on the floor. It took me a long time to really process and understand everything that was happening that night, but that was the night a lot of things really clicked for me.

A wonderful, surreal experience. That weird half-empty club with shitty blown out speakers, and a little cadre of dancers letting out our whole lives on that concrete floor, finding their way in a city of lows and highs – that's why I'm still here.

KR: Are you satisfied with your sound? Or are you always pushing it forward, exploring new territories?

TH: I'm never satisfied with my sound! It's always a struggle and journey to find new sounds, ideas and ways of approaching music. But I think that struggle is important. If I'm not struggling to make new music, it's not worth it. Sometimes that means I go through long periods of not finishing things, but it's usually worth it in the end.

KR: I heard you build your own synths?

TH: Eh, sorta-kinda. I built a shruuthi-1 synth from the folks at Mutable Instruments, and a few shitty guitar pedals last year. And I'm halfway finished with a x0xb0x. But my electrical skills are amateur at best. I just like to tinker. It's a really rewarding labor, spending all that time soldering, reading circuit diagrams, and then to have a finished thing you can use to make music with.

KR: You are a good looking guy, is it hard to make music with all the folks looking at you?

TH: Kevin, you're making me blush!

KR: Sterac or Rob Hood?

TH: Hood

KR: Mills or Atkins?

TH: Atkins (especially with Richard Davis)

/KR



photo: Brent Spillman





MIKE
HIMES

by
Rob
Theakston

VINYL

For anyone who's ever worked at a Detroit record store, label, or needed to find the newest of new in vinyl in the area, the names Mike Himes and Record Time are one in the same. I took a few moments to check in on the former record storeowner, and his views on a few other subjects.

RT: So first and most importantly, for those who haven't seen you in a bit, how is life after Record Time treating you? What have you been up to?

MH: Life has been good. I must say I do miss the music business and the interaction with customers and music heads. After RT closed I became the general manager at Take 2 Authentics in Mt. Clemens, a framing shop that also specializes in sports memorabilia. Then I left there for a bit to work as an assistant manager with Grace Centers of Hope Thrift Stores. I loved it there but it just wasn't paying the bills, so I returned to Take 2 and am still there now.

RT: As this publication is geared towards electronic music, let's talk of the fabled temple that was the "Dance Room" in Roseville. When did the idea germinate to open a separate section just for dance music?

MH: The idea came the minute I walked into what became our second location at 10 Mile and Gratiot in Roseville. I was looking for a bigger space as we had outgrown the first spot down the road on 10 Mile. It was an old music shop (instruments) and had a separate room with windows that was used for their organs I think, it was approx 20 x 25 and when I

looked in I knew this would be ideal for our dance records records. The store we were at was selling a lot of dance music and I was constantly interrupting our sound system with dance music that I wanted to hear and let others hear also. The regular employees and many customers did not like this electronic assault on their ears, and were always complaining. So when I saw this room I knew it was ideal.

RT: Ok, let's take a question from techno celebrity Derek Plaslaiko:

"What was it that drew you to wanting to sell Detroit techno? No one would question your love for this music. But, was it that you saw a sales opportunity, and then fell in love with it? Or were there specific records that you just really wanted to sell to the people of Detroit? Either way, what was the original desire you remember having from the beginning?"

MH: It was truly just a love for the music, never really had any plans to make money off it (at first at least). I fell in love with early rap and electronic dance music, and soon realized that a majority of the stuff I liked was made in Detroit. I'd call the phone numbers I got from the labels, and introduce myself and say, "I love your stuff, sell it to me!" This started a relationship with many people. I'd say Cybotron and early Metroplex records were the first that really got me hooked.

It was always the music. If I liked it, I'd support it.

RT: Was there a sense back then that these records needed an archive or some sort of preservation? How many records did you keep for your personal collection?

MH: The only sense I had was that some great stuff was happening right in my backyard, and it should be heard. As a historical thing that should be archived, I only thought that years later after the international impact. My collection at one time was probably the largest Detroit electronic music anyone

ever saw, I had 10 record bins filled in the basement at my collecting peak. I got divorced and moved the records in boxes to my apartment at the time, this was 2004. I logged 85-90% of them onto a spreadsheet and then sold them to Serge at Clone in Holland (SAD FACE). I needed the money and space, so they went to a new home. I did keep my favorites though.

RT: Give me the name of one record you can recall that you just could NOT keep in stock? Where it was gone the minute the box was opened and re-orders were just next to impossible?

MH: Actually, the one that comes to mind was that Interactive-Elevator Up & Down record, an obscure import on ZYX records if I recall. We would get most of our imports from Watts in NY and we asked them for it so often that they had it pressed just for us! Funny thing was the song was only about a minute long! EVERY DJ seemed to need a few copies. As Detroit records go it was always Cybotron.

RT: Is there one artist that stands out in your mind, where they were on their way to fame, and your interactions with them didn't change after taking off?

MH: I never had any problems with rising stars and egos. I heard it from many how this guy or that guy had changed, but rarely did I feel that personally.

AS
DETROIT
RECORDS GO
IT WAS ALWAYS
CYBOTRON

There was always a mutual respect factor I had with these guys and they never got too big in my eyes. Detroit kept them grounded, for the most part. Kind of funny how you can be a superstar overseas and an average cat at home, kept them humble.

RT: With record store day clogging up pressing plants for collector vinyl and the resurgence of vinyl sales across the board as a medium, what's your take on the state of record store in 2015? Do you even HAVE one?

MH: I still talk to a few owners, keep an eye and ear open. After 32 years in the biz it's in my DNA. Records obviously have made a comeback and there are boutique shops popping up all over, but the majority of the industry as a whole died. The music did not and never will. Major labels still don't get it! They dilute RSD with too many releases, trying to cash in on Christmas in April and expensive records! Music can be raped, beaten and abused by money, but you can't kill its soul. It's great seeing kids buying records and developing the same attachment my generation did to owning something physical. I'd still be in business if the cards were different, I miss it.

RT: Hypotheticals are definitely a fun game to play. So here's one: If you could have foreseen the decline and eventual resurgence of vinyl market, would you have kept the store open knowing what you know now? What would have you done differently to ensure Record Time's stability?

MH: Just touched on that one, huh?! I could see it coming, but couldn't get out of my expensive lease without legal issues and rough finances at the time. I have often wondered if the resurgence of the record is the completion of the cycle, the circle of life so to say (I'm sounding like a Jeff Mills concept now). Seriously though, the industry started with the record. Many configurations popped up along the way, and its now back to the record. Is this the end or just the beginning? Hopefully the later, I hope vinyl continues to spread and it seems as if it will.

VINYL WILL CONTINUE TO SPREAD

RT: It's been almost four years now since you decided to switch gears into your current endeavors. On Tuesdays, do you ever find yourself getting phantom pains of excitement or panic?

MH: Not really, for a while I just walked away and ignored it all. I needed a break. The last couple of years of the store were tough on me and I needed to mourn I guess a bit. Now I'm back to listening to more things and exploring again, music has always been my best friend.

RT: Hypothetical #2: 21 year old Mike Himes runs into you at a coffee shop and tells you about a new record store he's opening. What advice would you give him?

MH: Go for it, use your heart more than your head and have fun with it. If it's your passion, then do it! Also, don't list everything online, people see that. Price the stuff to make money, but don't go crazy. Oh yeah, and don't put anything out until I see it, LOL.

RT: Whom are you listening to these days?

MH: Anything human and with soul. I still love the older techno and house, don't hear much new stuff. I just don't really have the time to research. I still listen to a lot of 70's funk, jazz and soul.

RT: Last question, what are your all time, top 5 Detroit techno records?

/This is Not FAIR!! Only 5???/



HIMES TOP 5

69

MY MACHINES

RHYTHM
IS
RHYTHM
STRINGS OF LIFE

3MB

W/ JUAN ATKINS
JAZZ IS THE TEACHER / KIND OF DETROIT

UNDERGROUND
RESISTANCE
JUPITER JAZZ

INNERZONE
ORCHESTRA

PEOPLE MAKE THE WORLD GO ROUND
KDJ REMIX

"When we trod this land, we walk for one reason. The reason is to try to help another [person] to think for [themselves]. The music of our hearts is roots music : music whic recalls history, because without the knowledge you cannot determine your destiny; music about the present, because if you are not conscious of the present, you are like a cabbage in this society; music which tells about the future and the judgement which is to come."



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SUN: 12-5
♪ ♪ ♪



detroit
electronic
quarterly

/A1

GERALD MITCHELL

Body Levitation

Detroit Hardware Songs BMI

/A2

JARED WILSON

G Cluster

W&P by Jared Wilson

/A3

BLAIR FRENCH /French Sessions Vol1

Love Revealing Love

all Tooken Horn Awad Briney Stanley

Produced, Recorded & Mixed by Blair French

Publishing Fall Finger Coe BMI

Lyrics Written & Performed

by Briney Stanley & Blair French

Live recordings of Keys & Drums by Tooken Horn

Live recordings of guitar by Ryan Gumpert

/B1

DIAL B 1

Crushed Milk

Music Produced, Programmed, Recorded and Mixed by Blair French

Publishing Fall Finger Coe BMI

/B2

COMMUNITY CORPORATION

No Magic

produced by Taylor Hawkins

/B3

GERALD MITCHELL & PIERRE ANTHONY

Im Gone

IG's Woodier Mix / Pierre Anthony Publishing SESAC

and Detroit Hardware Songs BMI

/B4

ACAPELLAS

remix contest

by Paul Randolph



V O
L . 6

V O

L . 6