



STEVEN REAUME

DAVE GRAW

MGUN

SETH CARTER & RAYBONE JONES

THEO PARRISH

BUCKETS of RAIN

EVENTS & LENS

FALL EDITION





**transmat**

This could be anywhere but it's not

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

### *Letter from the publisher: DEQ #09*

Hello and thanks for picking up the 9th / 10th edition of DEQ Magazine!

We hope you enjoy interviews with some of the talented Detroiters making great electronic music and scenes from our underground community here. This publication is truly made in the Detroit area. We're proud to have Archer Record Pressing make our vinyl compilation and Rocket Printing of Royal Oak to give us the final product you are holding in your hands. If you are reading online, loudbaby.com has done a fantastic job with our web responsibilities.

I would like to thank Blair French for the amazing layout as well as our talented staff of writers and photographers. I would also like to thank our supporting advertisers. Without them it would be less of a scene and this publication would not be possible.

We scored some hard to get interviews. Basia Jaworska Silva interviewed Al Schackman, Nina Simone's Music Director, guitar player and close friend. Schackman recalled his times performing in Detroit and openly shared his feelings about electronic music. He has special ties to Michigan as he spends extended time in Traverse City with his good friend, musician and philanthropist Chris Skellenger. Skellenger has an urban farm in Highland Park which is part of his mission called Buckets of Rain. Rebecca Bergner got the story.

Sound Signature's Theo Parrish talked with us at length about upcoming releases, a series of music events coming to the D and his take on the state of world affairs. A must read!!

Legendary DJ Alton Miller interviewed the elusive Mike Neil, founder of the influential club L'uomo. This is essentially where Ken Collier spent a lot of time spinning in the early 1980s. Miller and countless others were in the crowd soaking up Collier's forward thinking music vision and learning about his flawless music mixing abilities. The club was crucial as it shaped DJ styles and the tastes of a hungry music city. Neil's life was a crazy roller coaster ride!

We talked to a few dynamic duos. Walter Wasacz caught up with Aran Daniels and Mike Petrack aka the duo Remote Viewing Party. You may also know them from their part in the How to Kill label and floor filling DJ sets. Seth Carter (Musicality) and Raybone Jones (Moods & Grooves, Still

Music) have been working on music together and gave us some great stories and philosophies. Bright futures on the horizon!

We took a journey into the ambient electronic world as Blair French interviewed artist Dave Graw. Kevin Reynolds talked with rising star Manny Gonzales aka MGUN. He's recorded on labels such as Don't Be Afraid, Wild Oats, FIT and more. We got Gari Romalis (GRMusiq) out of the basement studio and talked about everything from Detroit history to his new label 1701 Future.

Our cover story for issue nine, with one of the hardest working scene vets Steven Reaume, is one for the books! From the Voom parties in the 90s to the Bak DØR parties, to thedetroitilove.com educational website, he gives the hard working party promoter's perspective as well as a view into Detroit's early rave scene. Cover story for issue ten, Mark Flash of Underground Resistance, tells his massive success story to Thomas Cox. We had the pleasure of meeting Bethany Shorb, owner of Cyberoptix Tie Lab, who opened a storefront on Gratiot Avenue in Eastern Market called Well Done Goods. Shorb has deep roots in electronic music and is great success story.

Last but not least we explore a corner of the House Dance world with Cymatic Soles founder Gehrik Mohr, who brought in people from around the world to have a cypher dance competition and workshop called Hybrid Heroes. Hear from him about the event and insights on the state of house dancing.

Grab a taste of the past, present and future right here in issues nine and ten. Digitally DetroitEQ.com. Thank you for paying attention. Listen to your records. Read. Get on the dance floor. Long live vinyl. ONE LOVE IN THE RAINBOW!





★ BUY ★ SELL ★ TRADE ★

★ GREEN ACRES ★ EASTERN MARKET ★  
20140 LIVERNOIS 1464 GRATIOT ★

(313) 831-0864

peoplesdetroit.com

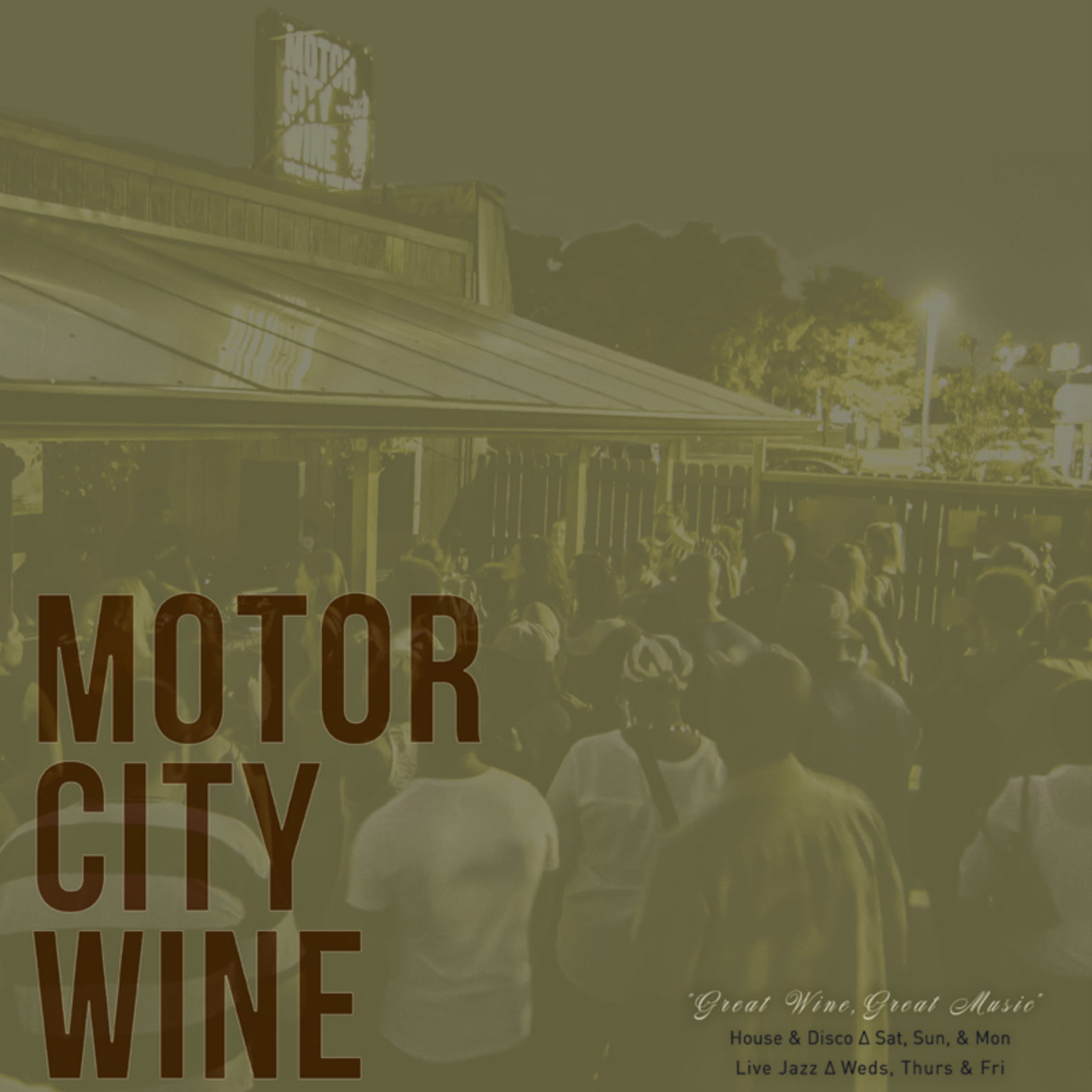


## C O N T E N T

Events & Lens.....	pg. 07
Dave Graw.....	pg. 09
MGUN.....	pg. 13
Theo Parrish.....	pg. 19
Seth Carter & Raybone Jones..	pg. 25
Steven Reaume.....	pg. 29
Buckets of Rain.....	pg. 33
Vinyl Credits.....	pg. 38







# MOTOR CITY WINE

*"Great Wine, Great Music"*

House & Disco Δ Sat, Sun, & Mon  
Live Jazz Δ Weds, Thurs & Fri

**Detroit Electronic Quarterly**  
**Fall & Winter 2016- 2017**  
**Vol. 9&10**

**Publisher:**  
Vince Patricola

**Design:**  
Blair French (FatFingerCosmic.Com)

**Marketing & Operations:**  
Tim Price

**Photography:**  
Amy Hubbarth, Walter Wasacz, Gehrik Mohr, Lyndon French, Robert Guzman, Virginia Cates, Vince Patricola

**Additional Photos:**  
Schuyler Campbell, Holly Mauk

**Writers:**  
Rebecca Berger, Thomas Cox, Walter Wasacz, Kevin Reynolds, Vince Patricola, Alton Miller

**Website:**  
Tommy Onyx, loudbaby.com

**DEQ Logo:**  
Liza Pulgini

**DEQ Original Design:**  
Stephen Smith aka Trench

**Rave Liaison:**  
Julie Schneider

**Ad sales, comments, rants & inquiries:**  
vp@detroiteq.com

**Mascot:**  
Ghost Mama

**www.detroiteq.com**

**Facebook /detroiteq**







Macho City @ Briggs Detroit - photo by Jon Dones / DJ REC & Joe Schubert @ Union Street / Aran Daniels & Joshua Guerin @ Batch Brewery  
Todd Modes & Jason Hogans @ Marble Bar / Anthony Shakir's Birthday Party @ Mudgies



DJ Holographic @ Bak DØR - photo by Robert Guzman / DJ Harvey @ Marble Bar / Craig Huckaby @ Whisky Parlor  
Slow Jams @ Woodbridge Pub with Donna Gardner, Erno, Eastside Jon, and DEQ / DJ Disc & designer turntable case @ Trixie's



In the Bassment with Mollison Follson / Terri Whodat @ Two James / Todd Osborn @ Two James / Wade & Ali Berger @ Hello Records



Going incognito at KDJ's Birthday Celebration @ Tangent Gallery - photo by Marius Bingue  
DJ Eric Hinchman @ Northern Lights - photo by Dan McDonald / Party on the Patio @ MCW  
Peter Croce & David A-P @ Motor City Wine / DTCHPLNES & DJ Bet @ Union Street / Movement 2016 - photo by Robert Guzman  
Vince Patricola & Blair French plotting new DEQ / Erno the Inferno & busted headphones

HELLO RECORDS

FUTURE SOUNDS

VINTAGE MUSIC

FLASHLITE PARTY

1459 BAGLEY  
(313) 300-5654





There is truth in the saying “opposites attract” as in the case here of the multi-talented artist Dave Graw. He is well known in Detroit for his punk and metal music ties, writing lyrics and drumming in hardcore bands in the past. Considering his background of rowdy shows and spilled PBR, you would think that making aggressive music would be his main mode of operation, but it’s not the case here. Not only has Graw entered into the realm of electronic music, he’s found a happy place in the ambient/new age realm. Who would have thought? The gear, pedals upon pedals and wires in his studio are everywhere like “Doc” Brown’s lab in *Back to the Future*. Looking at it at first I thought some heavy, ear-drum splitting shit was coming my way, but it was the exact opposite. It was intricately layered, blissful sound waves and love at first note. It is sound wave teleportation to the future, the past or wherever your mind leads you. There are solo projects under his name along with being half of the duo Arthur Colvin (with Scott Stimac.) On the side, Dave Graw works with video design and animation and is a major supporter of the Detroit City Football Club (soccer).

**BF:** Tells us about your introduction to music?

**DG:** It all started with playing percussion in a school program. I’m really thankful for it. Around the age of 14, I started playing punk and metal drums in bands. I loved the anger and the speed, (he smiled.)

**BF:** Can you describe the transition from playing in metal bands to being an ambient artist?

**DG:** Around 2007, I started recording and experimenting with noise (foot pedals, keyboards, whatever). During that time period my drum set became less of a drum set and more of a noise machine. I replaced my floor tom with dub effects, removed cymbals for a keyboard, subtracted rack toms for a trigger pad, and added loopers. So at the end, all that was left was a hi-hat, bass, snare, and a bunch of electronics. By 2009, I just got rid of the drums completely. I gradually turned to ambient music because what I had previously been making just sounded like noise to me. Which I guess describes ambient for most people, but I can sit with it and score my life.

**BF:** Do you label your sound ambient, drone, or new age?

**DG:** I think it can easily fall under ambient, in the idea that

it’s interesting and also ignorable. I believe that is Brian Eno’s definition. I have been focused on music for meditation, which could fall under new age. I have also done what some might say call “dark drone.”

**BF:** What are some of your musical influences?

**DG:** I think Brian Eno is most people’s gateway drug. There are so many, William Basinski, SOTL, Philip Glass, and a lot of minimal piano works. There are too many to name.

**BF:** How did you link up with your partner Scott Stimac?

**DG:** I reconnected with Scott after he moved to New York. We both came from the rock scene in Detroit and grew to have similar taste in music. We would get together once a month (when he was in town). When Scott eventually moved back to Michigan we began experimenting in my home studio weekly.

**BF:** Are you the kind that can drive tired at night and listen to ambient like it’s dance music?

**DG::** Absolutely.

**BF:** Are you comfortable performing live?

**DG:** Yes. One performance I recall being practically nice was in a tent outside of Hello Records in Detroit. I was performing on the street corner. I really enjoyed it. The cars driving by were acting as the ambient sound of the city. Strangers were walking up and by the end it was just a lot of people sitting down and hanging out. There was something very relaxing about it.

**BF:** Do you handle live mistakes well?

**DG:** What’s great about the (ambient) genre of music is that it’s only a mistake if you let it be a mistake. Most times it’s just the next thing happening. I have an old child’s Yamaha that was circuit bent and sounds amazing, but very unpredictable. Every time I turn it on it’s a little different than the last time and I have to adjust it.

**BF:** So you’re almost forced to have natural mistakes?

**DG:** Yes. Over the years I built a safety net into my setup that helps prevent me from bombing. I also use headphones to test before the sound reaches the speakers.





**BF:** How do you balance music with daily life?

**DG:** My partner Scott and I try to practice at least once a week. If we miss two weeks in row, we both get grumpy. I found the balance by making it a part of my life. I need it. Trying to slow down or not play music isn't the answer for me. It's like meditation or breakfast. I can't skip it.

**BF:** Do you find yourself using other creative outlets in place of music?

**DG:** Well, I also do video and animation work. The two can be integrated sometimes, just depends.

**BF:** Tell us about your label ANINTERVAL Records.

**DG:** It started in 2015. We're on the 7th or 8th release. All music is free digitally at artist websites and Bandcamp (w/ option to buy), but also pressed on cassette and CD. The goal is to of course reinvest and press vinyl in the near future.

**BF:** You chose an edit (part 1) of the song "The Potter Becomes His Pot" to be on the DEQ compilation. What made you pick it?

**DG:** Well, first off it was close to the length requirements. This song was inspired from something I read about a Potter who became so good at his passion, that he could no longer tell the difference between where his hands ended and the pot began. I have felt this feeling on occasion while performing. It's a hard thing to describe, but people that have felt it know what I'm talking about. The recording was taken from my latest double album release, Rivers Part 1 & Rivers Part 2. This is the follow up to my debut, "Don't Think About Departing."

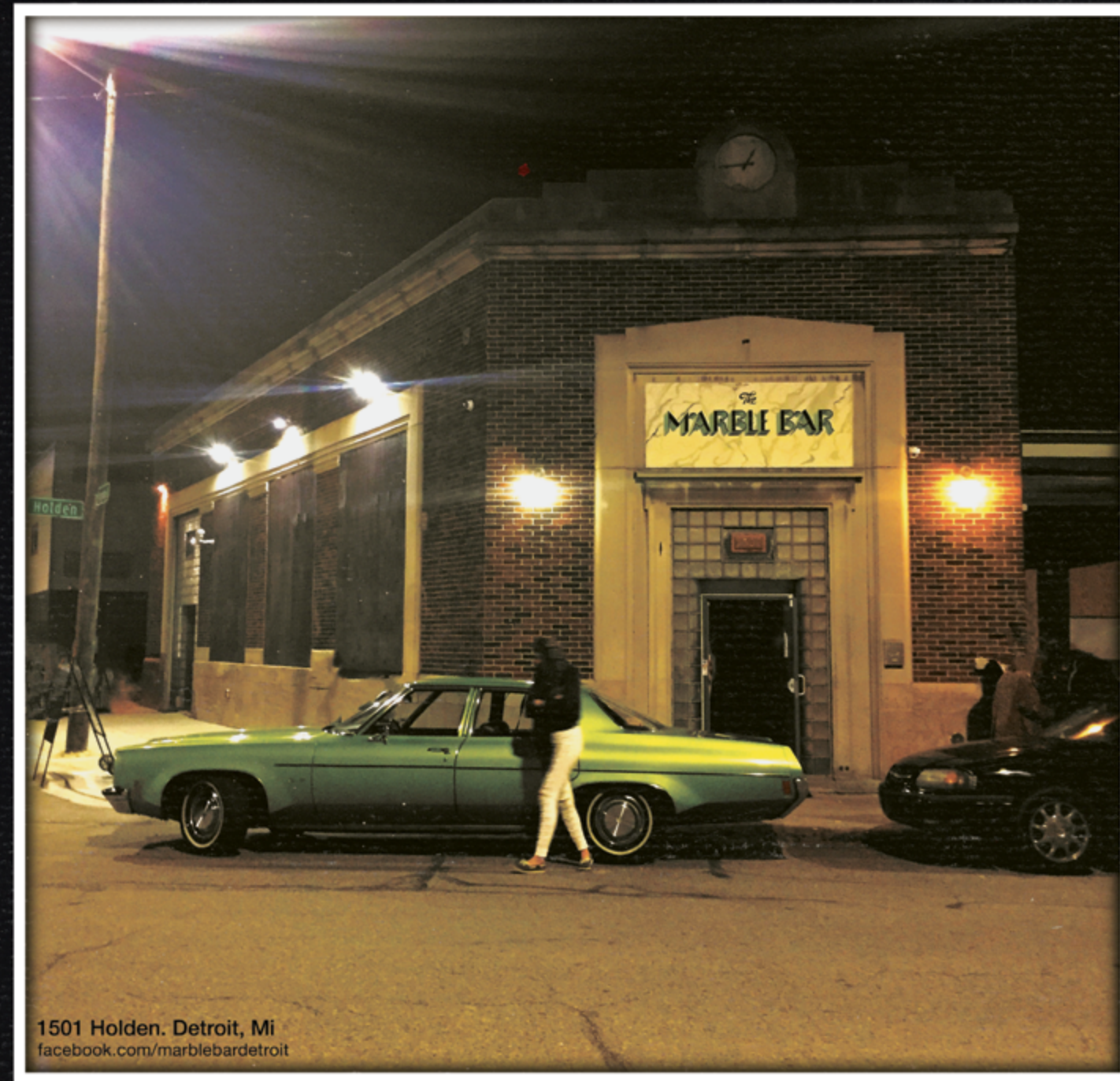
**BF:** Favorite color combinations?

**DG:** To answer honestly, it changes all the time. Right now, orange gradient to purple.

**BF:** Favorites shapes

**DG:** Circle and Triangle combinations, obvy.

\* Summer of 2017, Arthur Colvin will be featured on a double gatefold LP. The compilation (yet to be titled), features Windy and Carl (Kranky), Blair French (FFC/Delsin), and MAZRI / IMZRA (Northern Ashram).



1501 Holden. Detroit, Mi  
facebook.com/marblebardetroit



# M G U N



**Q:** When I google our names the first thing that pops up for you is a Major League Baseball Umpire. I get a Canadian Figure skater. Sport and athletic mentality seem to go hand in hand with Detroit Techno since the beginning with Saunderson, May, Banks, and the list goes on. Did you ever play sports growing up?

**MG:** I played baseball, soccer and football growing up. None of which were organized, and I was never on teams. I played them regularly with kids in my neighborhood in the streets.

**Q:** Do you consider your sound to be “Detroit Techno” or has it been more of “This is my art, this is what I do call it what you want” vibe? How would you define your sound?

**MG:** I do what I want and end up with different sounds. I grew up and still live in Detroit, so it inevitably has affected my sound.

**Q:** How did you get involved with Underground Resistance?

**MG:** I was hanging out with DJ Sicari who was a mentor of mine when I was just getting out of high school. He took me to a party to play some records. The UR guys were there and liked what I was playing and asked me to be their DJ for their Timeline project.

**Q:** I’ve noticed a lot of younger generations, starting with yours, seem to embrace older analog or DAW-less working environments. From using synthesizers, drum machines, dedicated samplers going through a mixing board recording on tape, to playing vinyl out in a digital world, do you think it is backlash to the digital world of constantly looking at a screen all day long?

**MG:** I can only speak from personal experience and preference. I like the hands on approach to making music. It’s a chance to learn a piece of gear like an instrument.

**Q:** I know you are a gear head. You always have some random, under looked piece of equipment in your studio. What’s your favorite piece right now? Feel free to make something up to confuse the trolls.

**MG:** You won’t catch me without my Casio CTK-574 for the amazing percussion sounds.

**Q:** Do you remember the first time you actually picked up a piece of equipment and made something with it?

**MG:** I picked up a Casio tone bank at Salvation Army when I was 13 or 14 years old. I recorded a drum part off of it, and that was the beginning of my production career.

**Q:** What about the most recent time?

**MG:** The E-MU Proteus is the last piece in my collection as of right now. It’s like the one in *Ferris Bueller’s Day Off*.

**Q:** Was radio the first way you caught the sound of Detroit? Has the internet replaced radio in Detroit or is it still a viable way to hear cutting edge music?

**MG:** Growing up, the radio was my greatest resource for new music. I loved listening to WJLB. Hearing DJs like Gary Chandler are what inspired me to become a DJ myself. I currently have an online radio show on Radar Radio the second Wednesday of the month from 7pm-9pm EST. I don’t listen to the regular FM dial too often. I wish it was as good as it was when I was a kid.

**Q:** With recent releases on heavyweight UK labels like Don’t Be Afraid, Third Ear and Trilogy Tapes, do you feel there is a strong musical connection between Detroit and London?

**MG:** I think there has always been a connection between London and Detroit.

**Q:** I saw a picture of you sitting at the edge of an abandoned pool a few years back. If it’s the same pool and park I know of, it’s now being paved over to build \$2,000 a month rent apartments. What is your take on the gentrification of Detroit?

**MG:** It still ain’t no playground despite the gentrification, but its continuing to happen. I really don’t have much to say about it, other than I’m always surprised how quickly it is happening in some spots.

**Q:** As a recently married father (congrats!) has this changed your outlook on the world gigging, going out, etc.?

**MG:** Being a husband and a father has changed my life in many amazing ways. It has been helpful for me because I am pickier about the shows I choose, who I work with, and the goals I set for myself.

**Q:** Near the end of summer I found myself riding my bike through Clark Park in Southwest Detroit. I was in awe of the green beauty of it. There were people playing tennis, soccer and jogging. Families were hanging out. Good vibes. Often (well maybe till recently) the media portrayed Detroit as this Robocop wasteland. That was wholly not the case in Clark Park that day. What I witnessed was a vibrant community. A city within a city often neglected from the Detroit narrative. Notable musicians have come from



there such as Rolando and Jack White. Did you grow up in Southwest Detroit?

**MG:** I was born in Detroit and raised in Southwest and still reside there. A lot has changed from when I was growing up, however a lot is still the same. Parts of the neighborhood have visibly improved, however the crime rates remain the same. Don't be fooled.

**Q:** Okay if you are from Southwest, what's your favorite freestyle track?

**MG:** Debbie Deb "You Are My Fantasy".

**Q:** Who musically is completely engaging for you right now?

**MG:** Brian Leeds aka Huerco S and Ali King have been making some amazing stuff. Their output is always incredible.

**Q:** Name a memorable gig and what made it that way? Was it place, the crowd, the sound or something as simple as properly calibrated turntables?

**MG:** The Panorama Bar was insane. I started the set at 120bpm and ended up being around 145bpm by the end. The resident DJ Steffi was about to roll out, but once I started playing, she told me, she decided to stay. It was a wild one.

**Q:** As part of a refreshing continuation of the Detroit sound, why do you think there is constant talent coming out of this city? It seems the moment it starts to get stagnant a new young kid pops up and bam a new sound, but at the same time paying respect to where the sound originated from. Your thoughts?

**MG:** Detroit has always been a city of people thinking outside of the box, whether it is out of necessity, or for fun. That has resulted in the continual surfacing of new talent and new sounds. I also think that due to our gnarly winter months, people are forced to tap into a creative outlet to maintain sanity. Val G is a new talent to the scene who, I think, really has it going on. She's got an EP out on Vanity Press and I can't stop listening to it.

**Q:** Lafayette or American?

**MG:** Duly's Place

**Q:** Lupita's or El Rey?

**MG:** Lost Altos and Pollo Los Gallos

**Q:** Plans for world domination? New releases coming out?

**MG:** I've been working on a live set with Tyler Dancer called Club Creeps. We are planning on taking it overseas

in the near future. My wife and I will be releasing our first LP on our label Renzo Records in 2017 and have been making some tracks with my daughter too.







AUDIO/CLOTHING/DECKS/BOOKS  
+ IN-HOUSE RECORD LABEL

TECHNICAL EQUIPMENT SUPPLY

YPSILANTI, MICHIGAN



306B N. RIVER, YPSI  
FRI.SAT.SUN 2-8PM  
WWW.TECHNICALESUPPLY.COM

# RECORDS! CDS! TAPES!

FOUND

FERNDAL MICH



SOUND

NEW & USED

PLUS: BOOKS! VIDEOS!  
SPECIAL ORDERS!  
ACCESSORIES!  
& MORE!

BUY - SELL - TRADE

234 W. 9 MILE ROAD  
DOWNTOWN FERNDAL  
(248) 565 - 8775



♪ ♪ ♪  
HOURS:  
MON-SAT: 11-8  
SUN: 12-5  
♪ ♪ ♪





## Catching up with Theo Parrish

*On one hot, summer day I gave Theo past issues of DEQ magazine at his studio downtown. He gave me some incredible hand spray painted Sketches records & the promise of an interview. Here it is!!*

**DEQ:** You have been picking & choosing your gigs very carefully & traveling less. Has this translated into more focus on your recent recordings? Family life? Overall sanity? What are the determining factors for you to play an event?

**TP:** Well...a whole lot of things have changed in the past two years in terms of what I would do to consider a gig. What I realize is that the most difficult part about playing places isn't the actual playing. It's the traveling. It's the wear & tear on your body, both mentally & physically and the wear & tear on your personal relationships. It's a balance. So as of late, I've been trying to curb as much unnecessary travel as possible, supplementing that with more studio work and starting a night here called Music Gallery Detroit.

**DEQ:** Would you tell us more about your Music Gallery Detroit nights and your vision? How often it will happen & what can we expect?

**TP:** My vision for it? A chance to hear some good tunes at home on a system and a back to basics theory on partying. Your name doesn't matter. You gotta come in and beat. You can't see the DJ and the DJ can't see the crowd. The only way you know that you're beating is that people are screaming uncontrollably. I'm hoping that it can be consistent enough and that we break even enough to do it monthly.

**DEQ:** It feels the popularity of electronic music is growing. Do you feel the club scene is evolving? Or is it just getting bigger because of the trend? How is the musical landscape changing in your opinion?

**TP:** To the first part of your question, as those are two different things, the landscape of electronic music has gone a lot more mainstream. You hear a lot of underground sounds there, like Kanye West sampling Mr. Fingers (Larry Heard, Chicago). Prior to that, it was (rapper) T.I. sampling Basement Boys (house music producers formed in Baltimore), and before that it was Missy Elliott sampling Juan Atkins (Elliott sampled Cybotron's "Clear" for her song "Lose Control.") Mainstream music does that like every five years and they will continue to do it. Right now we're just back in that five-year cycle. But that cycle hasn't done much for under-

ground dance music culturally. The event of you going out and being overwhelmed by a system and good music with a selector you can trust is becoming rarer and rarer. And unfortunately, even though it's more interesting from the perspective of the larger music industry, it doesn't necessarily translate into there being more impactful club experiences that showcase the roots of the culture.

But let's be clear. The way that this music has spread has made every underground dance scene very hyper regional, local. What happens here in Detroit, isn't gonna be like anywhere else. Proper club culture here is in transition. Our biggest issue is lack of population density and musical counter programming. By counter programming I mean, it is become profitable to mimic the minstrel shows in mainstream music and it's becoming more blatant that Black people are losing their identity. It's only something that's sensitive to that community in a certain way. It's that standing between the music with the most impact and the music that you care about. And watching the devaluing of your definition and some how protect what's left. It's challenging, but the beauty and the thing that gives me hope in these times is that there are more people creating in Detroit than it seems than just about anywhere I've been.

**DEQ:** What is your take on the programming of the Movement festival in Detroit?

**TP:** Whenever you have Snoop Dogg closing the festival, it's time to close the festival. Start questioning what the definition of this music actually is and seek it.

**DEQ:** Drugs have been synonymous especially with electronic music. Are events becoming more about drugs than music?

**TP:** Music is supposed to be everything you need to be able to release any emotion, any ill feeling or wear and tear on you as a person. A lot of people are unaware that music can do that and it takes searching to get to that release. If you waste it, I imagine it'd be pretty difficult to get there and find it again. It's a problem when you're looking for a feeling and you're moving your intake to the synthetic. Hard to tune in when you're tuned out.

**DEQ:** In your travels, do you find opening DJs set you up properly? Or do they just bang because it's their moment to play with you or try to impress you?

**TP:** I get a mix. All I know is that when I'm in the states, particularly the Midwest, all that name game shit is out the



window. You gotta show up and beat it. What's strange is when you go to a place, and you hear people playing a lot of your production before your play, as a tribute. Or you have people not playing anything, thinkin' I'm gonna give a mini concert.

In regards to people opening for me, whatever anyone does with their time is up to them. I'd rather them do what they feel than anyone doing anything for me.

**DEQ:** There are a lot of producers that are not good DJs, but get booked because they have a hot track or two or they are friends with someone on the inside. With laptops & CDJs, do you see people faking DJ or live sets with pre-programmed mixes?

**TP:** Nah, I heard about some rumor of people doing that, but that's just the ultimate disrespect to the crowd. Anyone doing bullshit like that should just hang it up. Stop and realize that people really care about this. How dare anybody playing a prerecorded mix when you're supposed to be playing live???? That's whack. That's past whack. It's so whack we gotta come up with a new word for whack. But you can't stop lazy people with technology. You just gotta find ways to make money off of lazy people. I know! Memory stick earrings!

**DEQ:** You kicked off 2016 with The High Life EP, with Kai Alce and Byron The Aquarius. Kai is one of our favorite house producers. Can you talk a bit about your relationship with him and how this great EP came to fruition? With Ge-o-logy and Mark De Clive Lowe also on the heavy synth vibe, will there be more tracks like these coming out on Sound Signature?

**TP:** You missed a release in the midst of those two you mentioned and that one is from Leron Carson. You'll hear the texture of Leron's piece "Lemonlime" is quite different from the Ge-o-logy piece and the Byron piece. Both are different in their own rights to me. I don't know if I will intentionally release any pieces like the ones we've heard. I know that typically I try to keep it moving. For instance, the Alton Miller piece coming, "Bring Me Down" and the Gentrified Love EP part one and three, all have very different directions. The strategy is to find the best music I can and get it out. We will have another coming from Atlanta as well, "Digital Love" by DJ Kemit. So it's all coming from different directions, but more likely than not it'll be Midwest focused.

**DEQ:** Speaking of Leron Carson, I know he was a close

friend of yours & his death hit you particularly hard. Tell us about your relationship with him. Was there anything in particular that helped you get through it?

**TP:** It's a profound thing when your professional life and your personal life intersect so completely. At a certain distance, I might say we lost a diamond in the rough if we speak purely on the brother's output. Being that, he was who he was to me, there are no words or commentary that could even come close to expressing what he meant.

**DEQ:** You just did a remix for vocalist, bassist Paul Randolph. Would you share your thoughts on how you approach a remix? What special touches did you put on his track "Be Like Me?"

**TP:** When I approach a remix, often I hope for a song that isn't directly aimed at the dance floor. It helps if the song is truly in need of the remix. Sometimes people just want a remix to put your name on it, which is fair, but doesn't necessarily make for the most creativity. A big thing is whether or not the song is dope in the first place. You can put a lot of work into taking music other places using a limited amount of original, but the best part of the remix is the merging of ideas. When you take someone's approach and combine your ideas, it's like a collaboration without the egos. With Paul's remix, because he's an accomplished songwriter, it stretched me out in some pretty good ways. I was happy to get the nod to do that.

**DEQ:** What is it like working with Detroit veteran producers, musicians & songwriters like Amp Fiddler and Paul Randolph?

**TP:** These brothers have an appetite and work ethic that keeps the craft sharp while introducing them to new ideas. They're traditionally trained but always forward thinking. Always revolutionary.

**DEQ:** Your Gentrified Love Part 2 tracks have names like "Warrior Code" & "Leave the Funk To Us." What is your take on "Newtroit?" What is the significance of the track titles in relation to the EP title? Are you sending a message to Dan Gilbert & the corporate types?

**TP:** The way I see it, Detroit is having an identity crisis. Those who know what made it valuable are being marginalized. I'm talking about the soul of the people, not necessarily just the property. It's the people that inhabited those spaces that are being appropriated. It's the events that took place, moments that were part of our lives. However you

can't be stuck in nostalgia. We have to create new memories and new great times. We have to embrace what we have to embrace with a certain respect and protection of what we know Detroit to be and what we know its core values to be.

The Gentrified Love EP definitely reflects that, the notion of what it requires to survive in an environment like this and the kind of vigilance and the knowledge that's required to watch the illusions. What is really being built and designed and who it's being designed for? We're always going to create artistically. That's what we're known for. What are we able to create in the midst of this transition?

For instance, what exactly is a ghetto proposal, when there have been no proposals in the ghetto, until someone other than those from the ghetto wants to buy the ghetto? Or do they really want the ghetto after all? They just want the box it came in.

Around the city anyone can estimate that it would take billions of dollars to make the whole city functional. Not just eighteen square miles or so.

However, I do see more creative opportunities. It's such a complex question, and a question that I'm only semi qualified to really answer. We can't build a future on a culture of



"Sketches" by Theo Parrish

burned down buildings, but we can remember why they got burned down in the first place, and those conditions and injustices still exist today.

**DEQ:** The poor treatment of African Americans is disheartening & disturbing to say the least. The fact that we, as people have not gotten past this is beyond me. What can we in the music community do more of to help fight this problem?

**TP:** First and foremost, realize this music's cultural significance. If you make this music out of a need then it will continue to feed you. If you make it out of a want, you always have to question why. This is just a pure fact.

This music has always come from Black people and struggle. We have transcended that and it has become a universal. Once again, Black people have made something universal. This is no different than anything that has come before. We know that we created this and myriad of other forms of music. There is cultural significance for practitioners that can trace a genetic line to the actual people that created it. For those that do not have a genetic line or cannot recognize that genetic line very clearly, we have to understand that this is an ethic and a lifestyle and something that has two very different intentions.

The reason that the music needs to be so loud is because there needs to be a release. That is a need for some of us. It is a hostile and violent world. You need to release. It's the compression and the friction that America provides that creates the need to dance. Not a want. A need. That is what it has always been about. That's what we always question. When this music is controlled in a manner in which the white people are telling us how to act in your own shit, it's like someone coming in your house telling you turn your music down or play it like this. They're supposed to be the guest. Sit down in the living room and wait for your meal. Be a listener. You don't have to DJ because it's easy. It needs to be intentional. Pay your dues. Live your music. What music resonates with you perfectly? Play that. Don't play things that don't resonate with you.

**DEQ:** The Election. Not a good picture any way you paint it. What are your thoughts? How will we get through the next four years?

**TP:** If you ain't found your mission yet, you better get to one

**DEQ:** Any words of wisdom you would like to add?

**TP:** Pay attention. Don't be fooled. Protect the culture.





# THE DETROIT MERCANTILE CO.

PROVISIONS FOR THE URBAN PIONEER

A COLLECTION OF VINTAGE AND NEW ITEMS MADE IN USA. MICHIGAN AND DETROIT  
GIFTS, BOOKS, MUSIC, SOUVENIRS, WEARABLES & CURIOSITIES

AND

## AMERICAN BRANDS

AMERICAN OPTICAL • CARHARTT • CHICAGO COMB CO. • DETROIT BICYCLE COMPANY • DETROIT MFG. • DETROIT DENIM • DOUGLAS & CO. • FARIBAULT WOOLEN MILL  
FRENCH PAPER • HAPTIC LAB • LEATHER HEAD SPORTS • PEWABIC POTTERY • STORMY KROMER • TOPO DESIGNS • WOLVERINE 1000 MILE BOOTS

3434 RUSSELL STREET • DETROIT • MICHIGAN

IN HISTORIC EASTERN MARKET

JUST NORTH OF THE SHEDS IN THE FD LOFT BUILDING



FRIDAYS ALL VINYL NO COVER



*resident*

DJ SHORTRound (Vince Patricola)

*special guests every week*

# THE WHISKY PARLOR

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



124 CADILLAC ★ 313-961-9249 ★ CHECKERBAR.COM

KITCHEN OPEN UNTIL 2AM  
★ 7 DAYS A WEEK ★





# SETH CARTER RAYBONE JONES

POWER OF TWO



If you have not been to the Rosedale Park historic neighborhood on Detroit's upper west side, you need to see it. It's a bit of a kept secret, as it is twenty minutes away from the heart of downtown. On the drive you will see varying degrees of recovery (or lack thereof), but once you are in the proper place, it is kind and 1930s middle class glorious with only modern cars and random satellite TV dishes to give assurance you are not in the past. There are plenty of well groomed classic Tudor, Arts & Crafts, Bungalow and Colonial style homes (nestled between lots of trees) owned by people taking pride in them.

One of these home owners is Detroit DJ, producer, dancer and jack of all trades Seth Carter who is now working with another black belt DJ, producer and scene veteran Raybone Jones on music in the studio. Friendship aside, these two are super dope selectors that come correct with a deep understanding and steady diet of funk, classic r&b, disco and house. The house dancers seek these guys out regularly to play their events like cabbies in NYC flock to quality, cheap, authentic food joints. Carter has a once a month club night at Motorcity Wine and a music label called Musicality. Jones has records on Mike Grant's Moods and Grooves label, Jerome Derradji's Still Music label in Chicago, Rush Hour and more.

I walked up to Carter's door, produced the secret knock followed by a "Whutupdoe?", and was into a realm of records, turntables, synthesizers and green bottles of Lucky Buddha beer chilling. The tops pop and it's on.

With music heads like these two, you know we started out playing records. Jones mentioned a movie he had just recently re-watched called *Youngblood* (1978). Carter dashed to a pile of random records, pulled out War's soundtrack to that movie and said "You mean this?" Jones and I looked at each other with amazement. Jones was recalling scenes from the movie and humming the parts in his trademark silk, raspy baritone.

As the track "Youngblood (Livin' In The Streets) Reprise" boomed through the speakers, the topic of edits came up.

**Carter:** (while dancing in his chair): "This is party music!! It's so short though, only a minute long."

**Jones:** "Edits were made to stretch songs like this out... but now everyone wants to be edit kings." (He is referring to producers who want a quick way to success just by taking a part of a song extending it without much thought or skill

and essentially calling it their own.)

**Jones:** "Certain shit should not be edited. Just leave it be. On the other hand, if you do an edit and you are creative with it, then it's no problem... you put some time and thought into the freakiness of it... maybe a new edit comes out and I'm thinking 'Damn. That's sweet' or hmmm 'that shit is just aight.' If you (the producer) chose a track to edit because it's popular, and did not improve it then you did it just to be doing it then you should have left it alone."

Carter has a few edits under his belt on his label and discreet white labels. He talked about one in particular from the Rolling Stones Sucking in the Seventies record.

**Carter:** "Before I started doing edits, I was at Hello Records years ago (in Corktown) and I listened to that song "If I was a Dancer (Dance Pt. 2)" and I was totally in love with it. It was a different version than the one on Emotional Rescue. I said to myself I would edit that one day...I realized on the original record there were parts that were panned so far to one side they were totally missing Keith Richards killing it in the middle. I worked with a few different engineers trying to get that right for quite a while and I finally made it the best it could be with what I had to work with. I put it on a record and was done with it. I felt it needed editing and I put in the work to do it."

**Jones:** "Even with the technology bringing cats back on or new cats trying to get on you shouldn't cut steps. You have to get vinyl. Mess with it. Play with it out to understand. Develop and season your ears to make the proper edit or remix or tracks. Understanding the culture. With him (Carter) being in this game he paid his dues for so many years and learning so much, he heard that the track and noticed it could be improved... That's the kind of thinking needed to make things move along properly."

With two heads better than one approach, they recently started composing original tracks together, leaving edits behind.

**Carter:** "Ray (Jones) kicked my ass to get back in the studio. I was just partying and not focusing and he said 'C'mon let's do this shit'. We made two bangin' tracks that night. My writer's block ended that night! ...Ray passed out with the beak of his hat on his Maschine (Native Instruments Groove Production Studio) while in the middle of making the song."





**Jones:** “We turned it (the machines) on and it went,” (One of the tracks from that session is on the DEQ Magazine vinyl compilation that accompanies this issue.) “I remember when Delano (Smith) had some writers block really bad. I went over to his studio and recorded some vocals and worked together. That was my first time ever putting vocals on a track... I’m hoping to do a lot of collaborating with other people coming up... Detroit has a big Rolodex (of musicians, DJs, producers).”

**Carter:** “So many people are connected not just with the music scene, but through everything. If you need someone to help with something, someone knows someone or is related to someone that can do it that can be trusted to do the job... When I think of Detroit, I don’t think downtown. I think of the areas between Midtown and Eight Mile. It’s the neighborhoods. That’s where everything happens. Detroit has given me an entirely new perspective on life. It’s much more in tune and the connectedness is here. I feel I can get into more of a quality conversation with someone here more so than anywhere in the world. It’s just more real here. Yes, people have their differences, but they stand together in solidarity because of the music and I admire that.”

With drastically different early life backgrounds in other parts of the country, the power of music bringing people together rings true. In a nutshell, Jones came up on the west side of Detroit with Rick Wilhite (3 Chairs, Vibes: New & Rare Music) and was heavily influenced by DJs like Delano Smith, Darryl Shannon, Norm Talley, Mike Clark, Theo Par-



rish and many more. Carter grew up a music fanatic being partial to hip hop, funk, rock, and soul music. He spent his young adult life in the late 90s following jam bands and the hippy movement. He was (and still is) very much into Jerry Garcia specifically, his take on music and the artists he chose to work with. He was also a competitive and highly decorated B-Boy as part of the Mighty Zulu Kings (MZK). After a back injury he started taking up DJing again after a five year hiatus. “It was something I absolutely had to do for my spirit. I remember driving down the road listening to the song “Pearls” by Sade on the radio and I said to myself, music isn’t just something I want to do, it’s something I have to do.” The story is crazy how these two met.

**Carter:** “I had a lesson on Maschine with Mike Huckaby and that morning he had to go get his hair cut because he was getting ready for a gig somewhere overseas. We had to pick up his barber (Jones) beforehand and I started getting my haircut from him every time I came to Detroit to dig for records... It took me like a year to figure out who he was. He even said his nephew is DJ Kyle Hall (Jones taught him how to spin) and it still took me a while.”

With Carter having his house near Jones’, the convenience is there to work together. They are excited about their new tracks together as well as the ones they are producing on their own. There’s pride in their work and in their residences. Pride in the city that, as Carter says, “has been through everything,” Detroit. What it is and what will become.

**AUDIO RESCUE TEAM**

PRODUCTION SUPPORT and RENTALS  
INSTALLATION and MAINTENANCE SERVICES  
EMERGENCY SERVICE CALLS  
audiorescueteam@gmail.com

**deq**

**Detroit Electronic Quarterly**  
the magazine • the vinyl

AVAILABLE  
ONLINE & IN THE GOOD RECORD SHOPS  
www.DetroitEQ.com

like us on facebook.com/detroitEQ

we thank you!



How many of your heroes are musicians or had something to do with music? For me, it's a majority. As I flipped through the channels on my journey from out east back to Detroit, I heard so many of them. From James Brown to the Beatles, to David Bowie, to Radiohead and seemingly everyone in between were blasting in my car over the twenty eight hour journey there and back. My exploding Case Logic book of Detroit CDs had everything from Norm Talley DJ mixes to Model 500 to J Dilla to Deepchord. I just got lost in all of it, but made it back with timely navigation saves from Siri. Hearing these songs and mixes brought fond memories of concerts, club nights and house parties. It wasn't only dancing and loving the environment we were experiencing, it was the people we were with, the talks, the bonding, the learning, the laughs, and the scene. The music truly brings us together, but it is also the colorful people behind the curtains planning and executing events that build the community as much as the performers do.

The story of manager, visual artist, promoter and founder of event collective Norway Detroit Steven Reaume, is truly inspiring because he took great risks to center his life fully around the things that inspire him; music, art, events and working with the creative forces in our city. Devotion should be his middle name, as he wears many hats in a day and with twenty five years of scene veteran experience, a voice to be heard.

This once glam punk kid in the late 80s, early 90s turned to the dark side of dance while attending the legendary Music Institute and hearing then resident DJ D Wynn spin. That combined with appreciation for the rawness of the city, the energy of the other pioneering artists that lived downtown (Propeller Group, Niagara, Keith Johnson, Jerry Vile), the friendships that developed at events, and the power of the talent in electronic music drew him in. Vacant buildings became canvases for him to showcase art and music together. It was a no brainer.

It all started when Steven met Marke Bieshke, then literary student at Wayne State. They threw their first party, KLONK, at 1515 Broadway. Their party collective, VOOM, was formed and the foundation for the aesthetic of their events was there right from the beginning. The entire space was filled three feet high with styrofoam packing peanuts, costumed bunny rabbits dancing around, creative poetry filled fliers, and a solid DJ lineup. VOOM's crew quickly expanded to include Alan Bogl, Meredith Ledger, Dean Major, and many current leaders in the electronic music scene here in Detroit. While developing parties in the underground, Reaume also managed INDUSTRY nightclub in Pontiac, injecting a solid roster of techno nights and club kid playgrounds.

Reaume then began his next phase living in the lofts above a burned out restaurant at 1217 Broadway with other successful promoters such as Jason Huvaere, Sam Fotias (Paxahau), Dean Major (syst3m), Alan Bogl (Audio Rescue Team) and artists such as John "Bileebob" Williams (Famzine, Underground Resistance) in the early 90s had a profound impact on Reaume. The camaraderie, competition, and risk taking were intoxicating. Techno Boulevard was just up Gratiot Ave in Eastern Market with Derrick May, Kevin Saunderson and Juan Atkins' studios all on the same block. Blake Baxter had his Save the Vinyl record store in Capitol Park. This is when the successful seeds

of the underground as we know it today were sewn, and downtown wasn't the downtown we know today. Reaume immersed himself in it, creating events in the Packard Plant, The Bankle Building, several abandoned warehouses and most recently the Grenadier Club to name a few. Although we are in the next century, many philosophies still remain the same. Reaume stressed that successful events, record labels, cultural entities, can't survive without the organic communities that surround them. It's the people that really want to be there and understand the promoters' vision. The club night Heaven, where legendary DJ Ken Collier held his residency, had a strong group of people around that wanted to contribute to the night and were capable of understanding its' importance. Early electronic music labels like Derrick May's Transmat, for example, had enthusiasts Laura Gavoore, Alvin Hill, Alton Miller, Derrick Ortencio and more along with countless volunteers over the years that were key factors in making the label successful globally. The DEMF or Movement (especially in the festival's early phases) relied and rely on people in sync with the vision of putting an event on of that magnitude.

Norway Detroit is no exception here. It is a small core of creative people spearheaded by Reaume that go the extra mile to make a special event and master the art of hosting a party. *"It's something [the understanding] you can't buy. You just plant the seeds and nurture them"*, he said. He quickly credits his partners Tyler Yglesias and Lindsay Marie for inspiring him, sharing his vision and handling a heavy workload ranging from dangling from the ceiling to hang extra lights, painting, prop creation, social media activities, and operation set ups as well. Together, they're the underground A Team. There's a strong supporting cast. Young DJs like Rex Bravo, RJ Stefanski, Ariel Corley, John Coyle that play there regularly along with talented visual artists like Michelle Tanguay, performance artists and their fans, long time scene veterans like Jen Howe, Robert Barnette, photographer Robert Guzman and so many more from a variety of art scenes.

With a lot of great people in the mix, the rest is notifying and educating to make attendance grow larger and smarter at the same time, so Reaume created

**t h e d e t r o i t i l o v e . c o m .**



The site contains a fantastic, detailed and extremely well curated daily list of what's happening in art and music in the city. Created out of tactical necessity, the group needed to figure out where to flit and plan their own events while stepping on the least amount of toes. It was also created to form a positive community in Detroit's underground through promoting the competition and building up the entire scene. Through social media and being in the right places, the list became a great way to inform and stay in touch with their base while keeping a finger firmly on the pulse at the same time.

While cruising the site, you can listen to DJ mixes and read essays from select people on why they love (and sometimes get frustrated with) Detroit. To support you can also buy a shirt. Reaume designed scaled down, simple, logo like images of buildings relevant to the underground party scene in the early 90s like the Packard Plant, The Bankle Building, The Train Station, The Music Institute and other important landmarks like the Heidelberg Project. They are past and present history lessons on cotton and great conversation starters, again with the hopes of connecting people.

Connecting younger DJs with more established ones is another lesson Reaume teaches. He noticed a wall building between the two. Pairing up their core of young DJs with legends like Mike Huckaby, Chuck Daniels, D Wynn, Carlos Souffront, Scott Zacharias and more is crucial to keep a classic sound alive. *"I hear a lot of D Wynn's influence in Ariel (Corley's) sets. I hear Alton Miller in Bunny Hop (Tyler Yglesias') sets. Yet they still maintain their own style."* As important as it is to groom newer DJs, high quality of sound is every bit as important as the DJs that play. Norway Detroit partners with Audio Rescue Team (diligent sound providers for Movement, events and clubs in Detroit and beyond). A great sounding rig is a cornerstone to their success, but it's more than that. "It (a party) is not about putting a DJ in the corner and collecting money," Reaume stressed. *"It's hosting the party, the environment, the art, the music, the crowd and the sound."*

Norway Detroit's weekly installment called BAK DØR at The Grenadier Ballroom was a clinic in effectiveness of their promotional machine, further establishing their brand. It is in making sure their events are something you will never forget. Mission accomplished as the aged ball-



room was painted black and the bright green glow was ever present from Michelle Tanguay's neon sign at center stage that said 'EAT ME'. It was flanked by a headless, ripped and well endowed mannequin showered in glitter. It had the open minded friendliness of Larry Levan's Paradise Garage, the blacked out room experience like the Music Institute with a darker yet soulful techno sound of today (mostly).

The dance floor was packed with open minded people of all races and sexual orientations that came together to dance, to meet, to exchange ideas, to get inspired. It's like a friendly, delightfully slightly shady, emotional battery charging station with people, as Reaume says, "taking refuge in the rhythm." He talked about the dance floor being the place that stages the most powerful protest of all. Through love, togetherness and breaking down social barriers, he feels, will win over the hate in this world. Although the BAK DØR series has come to a close at the Grenadier Club after a very successful six month run, it is by no means the end of the project. Norway Detroit is in the process of setting the groundwork for their next chapter. Sometime in 2017 they will be in their new building, BLDG01, and are starting up a DJ booking agency, Detroit Soundsystem, as well.

Cultural work like Norway Detroit's is indeed some of the most important in a city's recovery, whether the city bureaucracy believes it or not. The creative, artistic class plays an essential role in drawing people and keeping things interesting. *"Now is the time to be mentors and influencers... to pass on what we have learned,"* Reaume said. People are coming to Detroit, this city of new opportunity. It's time for promoters, business owners and groups to do some quality events. It's time to establish solid brands and good reputations with the intent of helping positively mold this new scene of Detroit. It's through the education and cultivation of a community of open minded, supportive, fun, creative people that come together to work, share ideas, bond and celebrate life through dancing, music, and art. It's progress. It's part of a renaissance in the truest sense where there's enlightenment and better output. *"Sometimes you have to be willing risk everything if you believe in something. That's when great things happen."* With the amount of experience, research, promotion, and tender loving care behind the curtains, the risk will pay great dividends.



## MONDAY NIGHTS

WITH RESIDENTS EASTSIDE JON & ERNO  
100% VINYL / FREE / 10PM  
SPECIAL GUEST DJs EVERY WEEK  
WOODBIDGE PUB / 5169 TRUMBULL  
DETROIT



# BUCKETS of RAIN



Chris Skellenger didn't let a knee injury stop him from working hard. After he made his way around his urban farm carrying ten pound bags of apples (all while using a crutch), the question of 'what happened?' begged to be asked. He said he fell down some stairs during a delivery to a shelter, but it wasn't the worst injury he endured in his years of charitable work. The first time he injured his knee was when he was in Africa. Again it happened when he fell down some stairs and that time he had to be flown back to America where he underwent surgery. Still, even surgery couldn't take him away from his mission: to set up farms that provide produce and education about nutrition to people living in nearly impossible conditions. The project started in 2006 in Lesotho, Africa at the end of a seven year drought. Skellenger said, "We set up the country in 2006-2008 with the technology and supply lines to grow vegetables during dry season. During droughts, the diet switches to all grains and that leads to a lot of diet related illnesses." After the charity's success in Africa, in 2012, Skellenger turned his attention to Detroit to give people access to fresh produce and improve their diets and health. This time instead of drought, Skellenger's charity had to fight against the effects of urban blight. According to the charity's website, since 2013, they have re-purposed thirty lots into urban farms and gardens.



We met at the repurposed lot on Glendale Avenue in Highland Park. "This is our mothership garden," said Skellenger. "We have two community gardens on the street. We assist other area gardens by providing equipment. We help them get over the hump because the first couple of years can be very discouraging." While many of the properties allow people from the community to pick their own produce, residents who come to the Glendale garden collect their produce from 9-11 during the charity's weekly 'Walk up Wednesday' event. It began about two years ago and the residents who go to it said they have benefitted from the service.

Tempie Cason said that she exercises at the rescue mission and recommends 'Walk up Wednesdays' to the members of her group. It helps her to feed and care for her loved ones. "I have a lot of grandkids and I cook greens (for them.) My brother was in the hospital so I'm making him Swiss chard," she said. Another resident, Lois Meeks agreed that the program has impacted her life. "The greens I cook and freeze, same with the bell peppers. I fry the green tomatoes. Sundays I take the greens out and we have them for dinner," she said. She also tells the people in her life about the program. "I recommend it to my neighbors and community and I share the vegetables with my family."

Since all of his operations are outside and the produce goes dormant in the winter, the last 'Walk up Wednesday' occurred on the nineteenth of October. After he closes down the farm in the winter, Skellenger goes to the charity's operation in Guatemala, which operates year round. While they are there, they work at a co-op and bring the vegetables to local hospitals, schools and orphanages he said. There's also added effectiveness through donation exchanges. For instance, after a school took the produce they needed they would load his truck up with books to take to an orphanage. He said that his experiences in Africa and Guatemala influenced how he conducted the charity in Detroit. "Working in third world countries is a crash course in what communities really need and not just what we think they need. That has translated to American Society," he said. He added that their experiences taught them what it takes to be successful because they saw that there were many ways to fail.

In Detroit, the main way a garden can fail is by lack of maintenance and Buckets of Rain is dedicated to changing that. "People set up great growing conditions and just leave them," Skellenger said, "curb appeal means a lot to



us. You couldn't tell these were parking lots before we came in. Blight reduction is meant to take the debris and clean it up. Once you start urban gardening, you have to maintain it or it will become a jungle. We have to cut back our sight line at least two times a year."

Maintaining projects in Lesotho, Kenya, Honduras, Guatemala and Detroit requires plenty of resources. One resource the charity depends on is volunteer labor. "The bulk (of volunteers) come from churches and a local corporations. They come back year after year. Quicken loans is here every week. We also get a large push from accounting firm KPMG, United Way, General Motors, Ford and The Detroit



Rescue Mission. Most of our core volunteers are retirees and students,” said Skellenger.

Warren Brantley started volunteering with Buckets of Rain in July 2013 and said that after working a season and a half they hired him. Before he volunteered, Brantley worked for Chrysler for thirty-three years, eight of which he served in the Military. Now he is in the garden at least five days a week during the growing and harvesting season. He said he will go in on the weekend as well, if it hasn't rained and the gardens need watering. He said last season they were open



until November, but this year they started early so they are closing earlier. While Skellenger goes to Guatemala for the winter, Brantley stays in Detroit and finds other ways to keep busy. “Last year in the off-season I took computer classes; I’m thinking about what to do now,” he said. And, he said, it is never too early to plan for next season, “I made up a chart for both gardens so we know where everything is this year and we can plan for next year.” He also said that since the soil isn't the best in the garden where residents can pick their own produce, they are discussing putting in raised boxes next year.

In addition to planning the layout of the gardens, Skellenger is thinking of ways to improve his fundraising events. “Because we are a public charity we have to get funds through a wide range of sources—concerts, a donate button on the website, family foundations; we don't take government money, who has time for the paperwork?” Skellenger said. He said he uses his musical background to plan the fundraisers, the most lucrative of which is a song-a-thon. “It's the power of music,” Skellenger said. “If we didn't know 120 musicians that you could call to come in, it wouldn't happen.” The musicians play the same song— ‘This Land is your Land’ by Woodie Guthrie— for the 72-hour long event. “It's easy to get musicians to play, but to get them to do the same song? Next year we will open up the musicians to play other songs, maybe two in a three song set, but the last song will have to be ‘This Land is Your Land.’ We've done the run of the mill fundraisers, so we have to do something crazy. I stay up the

whole time and am one goofy person after being up for 72 hours” the musician said.

Another project that Skellenger is currently working on is an album. “My songs for the most part are about my experiences in Detroit and Guatemala,” he said. One of those experiences almost became the album cover, as he said he was inspired by a spray painted stop sign and a woman's story. He wrote a song based around what the woman had told him about the trials in her life; he got the title ‘Nothing Stops Winona’ from a stop sign that had been spray painted with those words on the corner of Winona Street in Highland Park. “I was going to take a picture of it for the cover, but the city replaced it (the stop sign.) Of all the things wrong in Highland Park, they replace stop signs,” he said.

Skellenger said that the most important responsibility of Buckets of Rain is letting the community know that they are dedicated to improving the area. He had a room at the shelter across from the garden the first year of operations so he could get to know the residents and let them know that the charity is “the real deal.”

“Our mission is to share what we have and what we know. There are two Detroits: the one inside Grand Boulevard and the one between Grand Boulevard and Eight Mile. Outside (of Grand Boulevard) there are neighborhoods which have lost about 800,000 people in the last 40 years. It's important to know these neighborhoods don't fall because of the people living in them; houses fall because people don't live in them. The problem out here gets worse every day, and that is why we chose this area,” he said.



**HAIR  
NAILS  
BRAIDS  
THREADING  
REIKI**





10238 JOS CAMPAU HAMTRAMCK • 313.872.1777 M-T 11AM-7PM • WED 1PM-7PM • TH-SAT 11AM-8PM [f /MIKELK.SMITH](#)



DETROIT ELECTRONIC QUARTERLY  
FALL EDITION 2016

**Dave Graw** – “The Potter Becomes His Pot” (Part 1)  
written and produced by Dave Graw

**Seth Carter and Raybone Jones** – “Moonzilla”  
written and produced by Seth Carter and Raybone Jones

**MGUN** – “Going” (Sooped Up version)  
written and produced by Manuel Gonzales

ISSUE #9  
LIMITED EDITION VINYL  
[www.detroiteq.com](http://www.detroiteq.com)