

FALL EDITION  
VOL 11



MONTY LUKE

TERRI WHODAT  
MIKEL SMITH  
REBECCA GOLDBERG  
THOMAS XU  
ERIC JOHNSON

DETROIT ELECTRONIC QUARTERLY





**BLACK  
CAPAL  
JGUE**

## *Letter from the publisher: DEQ #011*

Thanks for picking up issues 11 & 12 of Detroit Electronic Quarterly. We've been working hard and scored some amazing interviews with Detroit artists Monty Luke, Eric Johnson, Rebecca Goldberg, Terri "Whodat" McQueen, Aaron FIT Siegel, Mikel Smith, Trent Abbe & Andy Toth, Mr. Joshooa, WDET's Chris Campbell, and the Macho City crew. There's also a very special compilation of Thomas Xu's artwork from Theo Parrish's Sound Signature label, some top tens from Detroit artists and more!

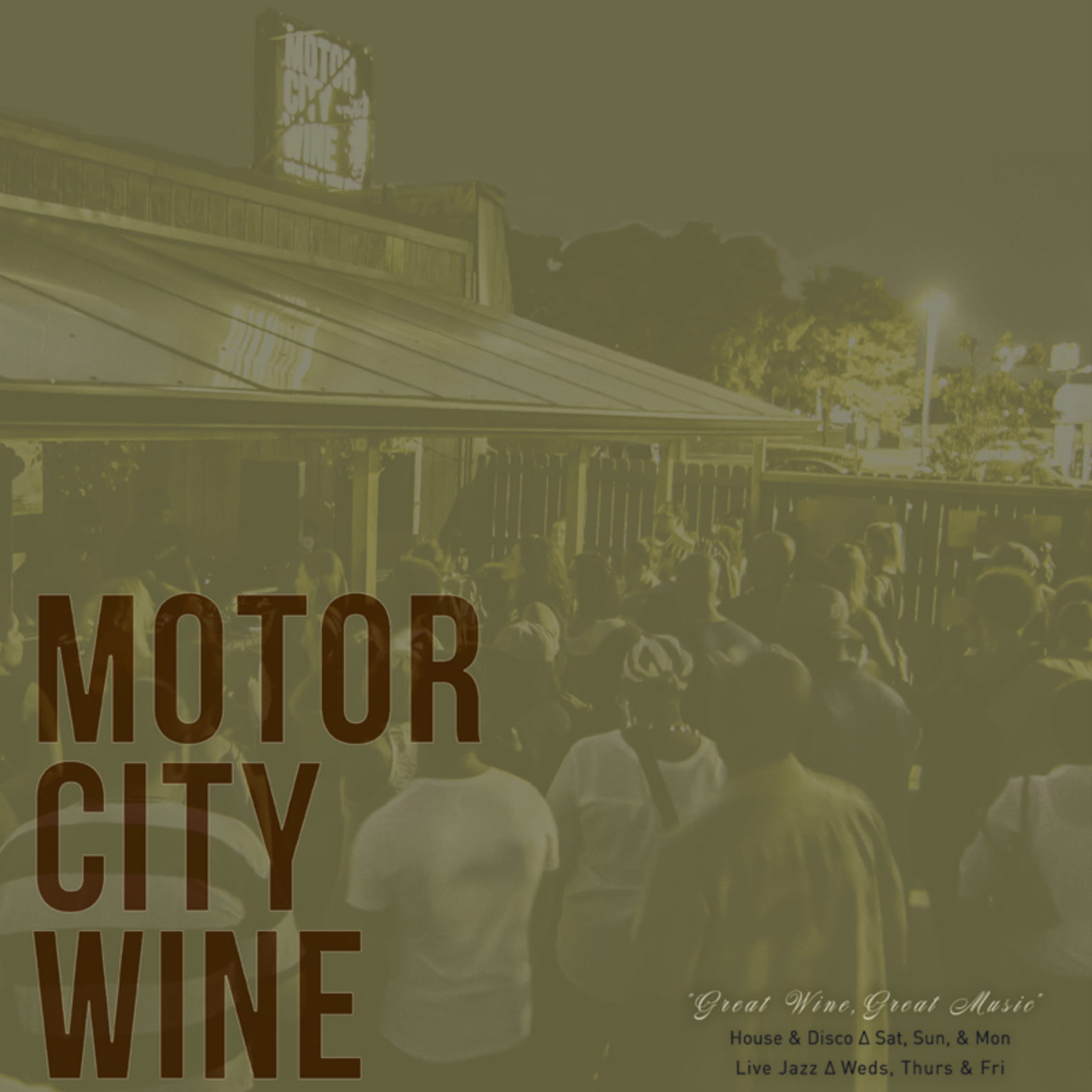
The big news is that we have secured a new DEQ HQ and community building which will be coming in the near future. It will be a part of the Heidelberg Art District and there will be cool happenings along with that.

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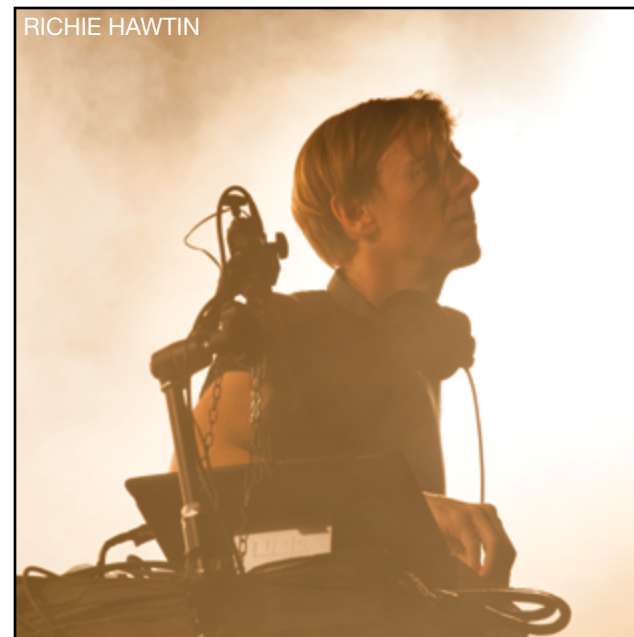


## C O N T E N T

Events & Lens.....	pg. 07
Terri Whodat.....	pg. 09
Thomas Xu.....	pg. 13
Eric Johnson.....	pg. 19
Monty Luke.....	pg. 25
Rebecca Goldberg.....	pg. 29
Mikel Smith.....	pg. 38
Vinyl Credits.....	pg. 42









Terri Whodat McQueen is one tough and talented DJ and producer. After much hard work, playing club nights, hundreds of internet radio shows, opening a small record store (Ya Digg) some years ago, and lots of health scares over the last ten years, her love for life and music continue to shine through! She is an inspiration. You have to check out Viola Klein's "Exchange" featuring Whodat. It's a must!

**DEQ:** Where does your unbreakable spirit come from? We talked about judgmental people many times... how do you overcome obstacles?

**TM:** I don't know. I guess I was born with it. I learned a lot by watching my mom while I was growing up. She went through a lot raising me by herself. Being a Black woman in America ain't for the faint at heart now! I can't even imagine what being a Black woman was like when she came up but she made it and raised me to be the best human being that I can be.

**DEQ:** What role does music play in this?

**TM:** Music is life. Music is love. Music gives me strength. Music is helping me recover from brain trauma from the last surgery I had. Music has kept me from going over the edge. Music keeps me focused. Music soothes my soul. Music has connected me with some great people. Some bad ones too (laugh). Only the good ones stick around though.

**DEQ:** When did you know how important music was?

**TM:** Music has always played a significant role in my life. I listened to music on the radio. There were shows from Martha Jean "The Queen"(WCHB), Jay Butler, Mojo, The Wizard, Mason, Marvelous Marv, Foody, Rosetta Hines, just to name a few. I was always messing with my momma's 45s. She took me record shopping ever since I can remember. I have had to put a few radios to rest. They just blew up and my mom would buy me a new one the next day. Couldn't take it no mo (laugh)!

I think I really understood when I was 10 years old. I started to pay more attention to records I already had and began to ask for specific records. I was becoming more interested in stereo equipment and how it worked. I always went record shopping with my mom and there was always a radio or stereo around but I think that was the age I became more intrigued with them.

**DEQ:** Tell us how you started DJing, your first experience.

**TM:** My first DJ experience was in Raybone Jones' basement. One day after hanging out at Vibes New and Rare Music (Rick Wilhite's store for those that know) Rick (Wilhite), Marcellus (Pittman) and I went over to Raybone's crib to chill. They were all taking

turns putting on records. Then out of the blue Bone was like, "T you never put on any records." I was like "I'm good, I'm enjoying what y'all playing." He pulled a record off the shelf, gave it to me and told me to play it. We all laughed and I was like "alright fool, Damn! Trying to enjoy my drank and chill (laugh)."

While I was putting the record on, Raybone was like "oh yeah and you gotta mix it too fool." I'm thinking what? I said "fool, you know I don't know how to do that shit!" He was like "well, figure it out."

So, they just went back to talking about whatever we were talking about and I was trying figure out what the hell I was doing. I had seen DJ booths and setups at parties and cabarets but I had never been behind the decks before.

He (Raybone) had those Sony headphones that would always break, so only one headphone cup worked. He had a rotary Numark mixer and two Technics 1200s. I just stood there for however long it took me to figure out how to work the mixer, the one headphone cup and the slider thingy (pitch.) I blended the record he gave me with the record that was playing (and I don't remember what the records were because I didn't know what they were but they both sounded sweet). Then it got really quiet while the two songs were playing, and when I turned around Wilhite was like, "Are you sure you have never DJed before?" I said "nope." I sat down and started enjoying my drank again.

After that night, I still was not trying to DJ at all. Randomly, for months, the guys would give me advice about spinning or records and Marcellus just kept asking me when I was going to buy my turntables. One day I was at Vibes and Marcellus was like "fool, for real, when are you going to get your turntables?" I told him if I found two Technics 1200s for \$400, I would start spinning that day. This was a crazy lowball





amount for two Technics, because I was not trying to spin. He even said now you know you are not going to find 2 Technics for \$400 and I said, “you never know.” This was in 2005 and CDJs were becoming popular. We went on eBay and the first listing that came up was some dude in Texas selling both of his Technics 1200s for \$375 + \$25 shipping. Marcellus patted me on my back and said “well sis, I guess you are gonna start spinning today.” I started spinning that day.

**DEQ:** Who are your biggest influences?

**TM:** Momma. She is a hard worker and a fighter. She helps me stay strong and keeps pushing me towards my goals!

**DEQ:** You did an internet radio shows for years. How did that help your local and international exposure?

**TM:** I think it helped my international exposure more than it did my local exposure. At the time I was doing the internet show I did not have much of a local audience. When I travel internationally, I meet a lot of people who listened to show. Some people at home still don't I even know that I DJ so they are definitely are not going to remember that I had an internet radio show.

**DEQ:** What music projects are on the horizon for you?

**TM:** I'm working on some thangs... I'm on the Futura Artists roster now, so I'll be touring in the Summer of 2018. I'm currently working on projects to be released on Sector-7G Recordings and Portage Garage Sounds. Stay tuned.

**DEQ:** Congratulations on your college graduation! What made you choose Music Technology?

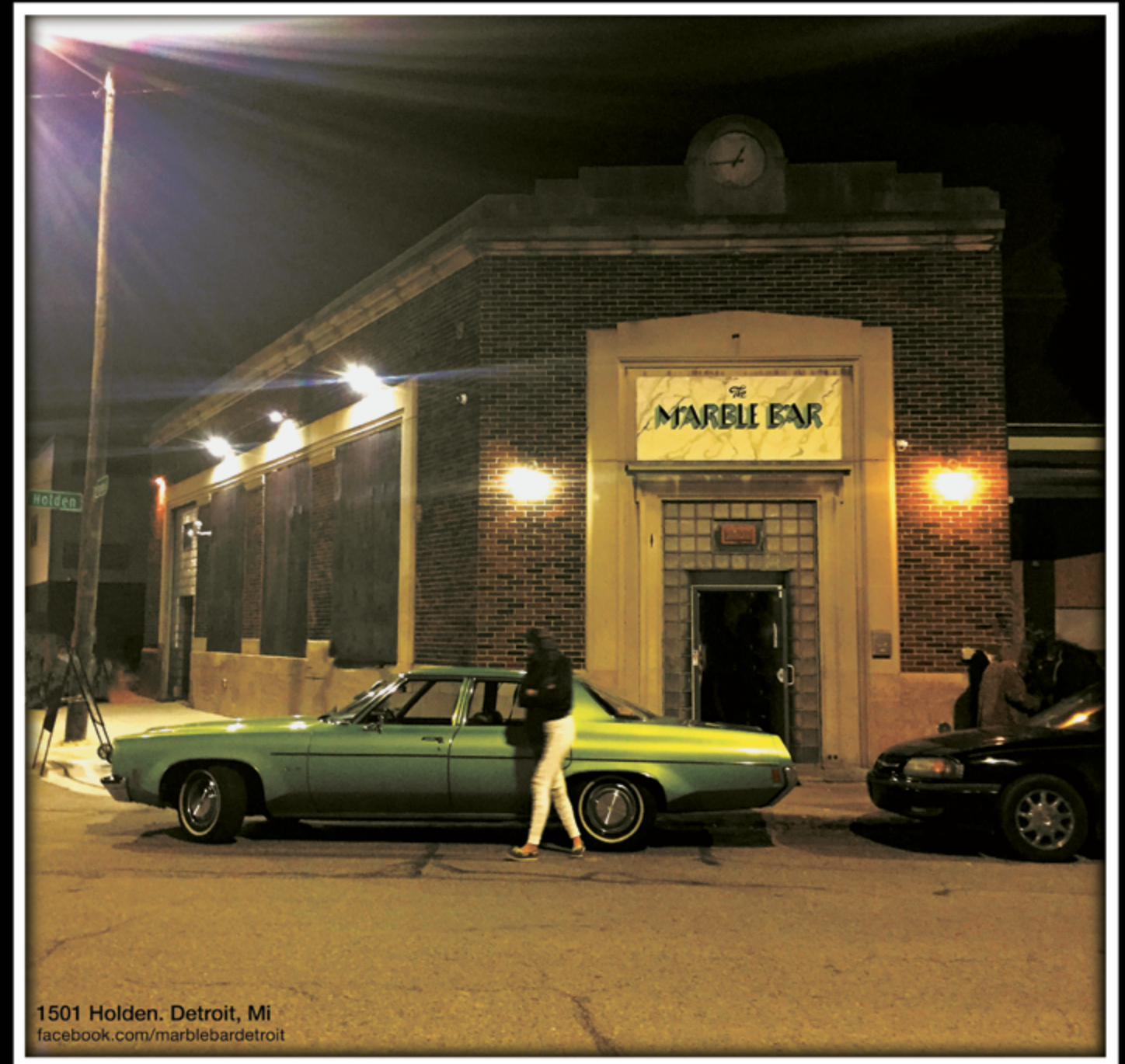
**TM:** Thank you!!!! This was a bucket list item. Yes, I

have a bucket list. I have had to deal with illness all my life but after the last one, I'm tired. It's the first time I have ever felt that way. So, I'm going to do as many things on my list as can do while I can.

I love school but I hate the bullshit and politics it takes to get through school. So, finishing school was on the list. I chose Music Recording Technology because I felt like it would keep me interested in school and enhance my recording skills. Music technology has advanced very quickly over the last ten years. I love music and technology so being able to learn how to use all the new toys is fascinating to me. A lot of people complain about there being too many DAWs and music equipment to choose from but the upside is that you can now tailor fit your workflow. It doesn't matter whether you are using hardware, software, or instruments. You can find whatever fits your music making style, get it recorded, and put it out on the format that you want it to come out on.

**DEQ:** Do you have advice for people?

**TM:** Whatever it is you want to do, make a plan. When something in that plan doesn't work out, revise the plan. If you change your mind about that plan, make a new plan.



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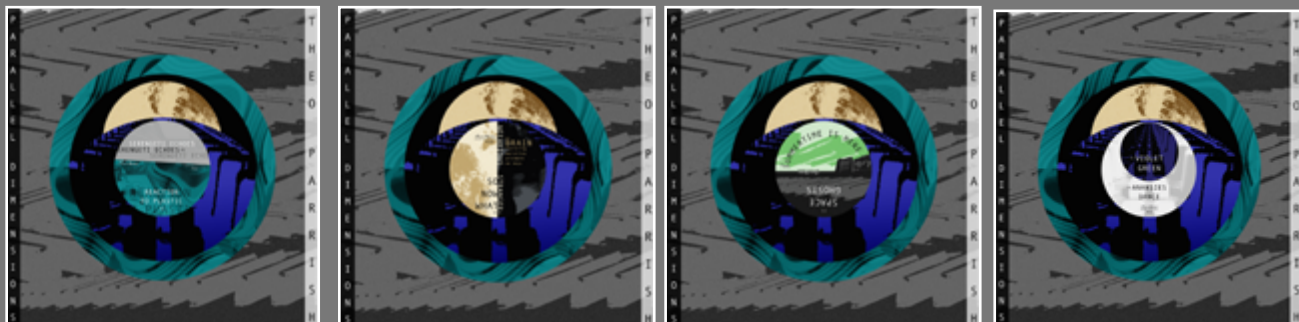


# Sound Signature

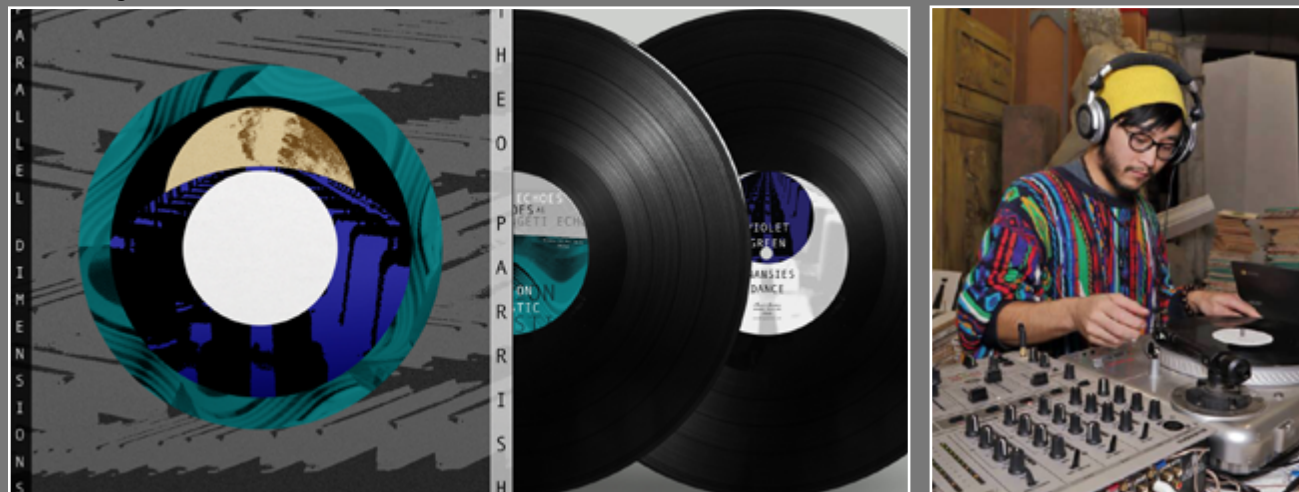
## VISUAL ARTIST: THOMAS XU

Thomas Xu: *Sound Signature's* visual artist (and one of their great producers as well) shares label artwork and design philosophies.

Hello to everybody reading this, my name is Thomas. I work at Sound Signature and I've been blessed with the privilege to design many of the recent releases on the label. Visual design has been a part of my life since high school and I'm happy I get to apply my talent for a label that produces music that I align with. During a meeting on the last issue, Vince at DEQ suggested we do an article and it's given me a chance to reflect on my output as well as share my process. Without further ado, I present these works:



You're seeing the 13th rendition of this record jacket. It started with four pictures that I took over at Theo Parrish's studio. It was his Wurlitzer, mixer, turntable, and a crash cymbal. I put the test pressing on repeat and started to cut. I had the labels done long before the jacket. The idea was to have the form to morph as the different labels show through, hence parallel dimensions. The text on the back is from the original Parallel Dimensions release SS009. Personal favorite has to be the D side through the die cut hole.



### Gentrified Love Pt. 1 (SS063):

Theo wanted to have a Starbucks next to a dilapidated building. I took that and flew with it. I originally designed it on a 12x12 blank (pictured) and the project had developed into a series. This had changed things up and I had to adapt and expand on the initial concept. I wanted to retain the suffocating cycle of structure to rubble in the transfer to the 11x2.5 space. This was accomplished by the scroll inspired framing you see on the current jacket.



### Gentrified Love Pt. 2 (SS064):

The design began telling a story. It is the breaking of the cycle, clearing of a path, and breath. This design focused on the transition from an artificial environment full of distraction to one of nature and clarity. Everything fell into place and I just had to get out the way. The simplest answer was the right one in this case. Each label was based off the song and the progression in the series. I started playing with title sticker placement as well, flowing around the jacket.





#### Bring Me Down (SS065):

I'm really thankful that I got to work on this project. I had been playing the test pressing out with good response. People need this record. I got the pictures from Alton Miller and built around the song. Originally I had done the jacket only with Alton's and Maurissa's photos but it didn't look natural as both images had been taken in drastically different lighting situations. Then came the idea of adding the wraparound frame that you see now. Then the final step was to add depth and texture to the design.



#### Gentrified Love Pt. 3 (SS066):

I was stuck on the jacket design. I was throwing paint at the wall for the first six versions. I took a break and calmed down. I chopped the grass into strips and shifted them around. They looked like levels on a mixer jumping up and down. I had the style down now to harness it into form and function. Here came the hands, the earth reaching toward the tree. Continuing the story, the design for My Soul shows earth and sky enveloping the tree. To tie it together the jacket design was the tree itself with the elements as one.



Labels seem easier for me, the songs speak for themselves. The record as a whole, as well as its place in the series with the times we're in, all needs to be in account or else I'm just messing around. It's important to look inward to move forward in the right direction.

Much gratitude to my family, friends, and mentors. Thank You All for reading. I hope this provides insight and inspiration in your own paths.

- Thomas Xu



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Photo of dancer Robert Mitchell and Club Heaven Sound System  
Christopher Cushman, 1993.



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# ERIC JOHNSON



Writing articles on people is rarely easy, especially if they are somewhat secretive and very studious. I always thought my timing was bad while communicating with DJ/Producer Eric Johnson. More times than not (at various times of the day or night) I would get a text back “I’m in class. Talk later.” Or “I’m in the studio.” Or sometimes there would be radio silence between some messages.

It wasn’t that my timing that was bad. He’s just in sponge mode or production mode most of the time.

And he is not your average military retiree by any stretch of the imagination. We here in Detroit have had the pleasure of dancing to his deep, afrocentric, tribal house sets over the last several years.

We also know without a doubt that his home music lab is overflowing with activity. When we ask if there are tracks coming out the answer has always been the same, “not yet.”

A few of his tracks, however, have found their way out of the studio. The first was “In 2 Deep” (Deep Explorer, Psychostasia, Golden Years 2001-06 EP) then one for Rasmir Mantree called “Soul Resurrection,” thirdly an EP called Deep Intervention (Phuture Rhythms, 2013 under the name EMusik), and fast forward to 2017 with his “Deep Vibes” track on the Detroit Electronic Quarterly vinyl compilation that comes with this magazine.

No tracks served before their time.

When it comes to going to events, he’s very choosy as well, but when he’s there it’s usually to bobbing and bouncing to the sounds of a few of his brothers in music like Mike Huckaby, Ron Trent, Osunlade, Norm Talley, Delano Smith, Rick Wilhite in the heart of their groove as it goes deep. That vibration he and the dance floor feels can’t be hidden. The “real right, real right” blurts can be heard as he swings his head up and down smiling like he’s soaking in the fountain of youth.

He enjoys every moment.

It’s understandable. Johnson, while in the Air Force Special Forces, “saw a lot of shit.” His strong belief in being as thorough as possible and analytics made him a great asset to his team. What got him through his duty was his love for

music, which has been key throughout his life.

“In 1979, when I got out of high school, I was into disco and new wave, but my roots are in jazz. WJZZ (Detroit’s former staple jazz radio station) was always on lock at my house growing up. It was on religiously. From elementary school, I started playing the flute, clarinet, saxophone then guitar. I learned by ear first and then I started taking lessons. That’s where making music started for me.”

Johnson learned about DJing in 1974 from a family that had moved here from New York City. “The oldest boy had some early Technics turntables and a silver faced Bozak mixer. He let us play on them. We would do quick blends and fades. I was hooked from that point on. I had to get a paper route to get my own set up.”

Going out was a regular thing for him then. There were parties at different spots all over Detroit that fed his desire to absorb the scene. “The parties were relentless. We would pile into a car or taxis or bus and go. Chin Tiki, Bonny Brook Country Club, Sentinel Building, Leland House, Piper’s Alley, Climax, Black Orchid (the first one on Livernois), 54, high school parties under the tents at the State Fairgrounds... there were promoters like Men of GQ, Charivari and more that gave parties... they had party wars and you had your DJs.”

When Eric returned to Detroit from a tour he got a pair of Technics 1200 turntables. He started mixing disco and progressive music (First Choice, Joyce Sims.) The progressive music genre fused disco, r&b with vocals actually preceded house. Progressive was considered underground, has stood the test of time and is still being programmed today.

Johnson is in constant pursuit of quality records. While in the service from 1981 through 1994, he had residencies and played parties with fellow servicemen on and off base all over the world. “Where’s the record store? That was my first thought when I was stationed somewhere.”

From London, Korea and the Philippines to New York and California, he took full advantage of his spare time playing records with friends from Philadelphia, New York, New Jersey and Baltimore. There were a lot of DJs in the military. These DJs took him under their wings and taught him the nuances of blending, holding tight mixes and what to listen for. They also taught him a lot about the New York sound



(David Mancuso, Larry Levan) and depth in music from other cities, further broadening his music knowledge.

Speaking of Larry Levan, Johnson's wife, Wanda Wallace-Johnson is a "child of the Paradise Garage" as he put it. They met on base in California 1981, and she also retired from the military. "She understands this music. She understands me too and is my biggest critic." Nothing gets out without her approval.

Upon returning to Detroit in 1994, he linked up with DJs and friends. There were countless learning sessions between practicing, playing, obtaining gear, recording school (The Disc), getting degrees and learning music theory. "Learning notes, writing chords, fingering on the piano, putting swing on it. I have about two hundred tracks started or in progress. I'm picky. When you hear everything you get picky. People look for imperfection. Everyone should be picky when it comes to making music and playing your music."

Johnson is a strong believer in educating a crowd. "To me, when I go out I hear too much of the older music. I've been around all of that at that point in time with people in the past. It's time to move on from that. I like to be mystified. I am always a student," he said. "But sometimes your dance floor may not want to be educated, so then you mix the old with the new. Even if they are not dancing, they might be grooving in their seat. But if you beat them down and get them screaming and dancing, you help them get away from the bullshit called reality of that day, you as a DJ did your job. You worked your magic."

Through the years of DJing, music lessons, theory, studio engineering and a lot more we find Johnson is a whole lot more knowledgeable yet still tight lipped about his projects.

At the end of the interview, I asked Johnson when more tracks would be coming out? He just said "soon." I guess that's closer than "not yet."







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Monty Luke's Black Catalogue label has boundary pushing, forward thinking style which has become a favorite for electronic music enthusiasts. It is a solid reflection of his flawless, floor filling DJ sets that tell the story of his global journeys and long history with quality music.

**KR:** With many guys our age, it seems that our first exposure to electronic music was through hip hop in one form or another. Was this the case for you? How did you first get exposed to electronic dance music?

# MONTY LUKE

**ML:** Yes! I came to house music from a very solidly hip-hop background. My first years as a DJ, I was exclusively playing hip-hop. Ironically, my first gig was at a party thrown by the L.A. chapter of the Black Rock Coalition. It was called 'The Nappy Dugout.' It was at a club spot that no longer exists on Sunset Blvd. I played a lot of east coast shit like B.D.P., Big Daddy Kane, pretty much anything that was on Tommy Boy. At that time, a lot of hip-hop was uptempo and clubby...LL's "Jinglin' Baby," Freshco & Miz, "We Don't Play," Roxanne Shante's "Go On Girl," "Raw" by Big Daddy Kane...even Heavy D's version of "Now That We Found Love..." all uptempo tracks. And also back then, it was pretty common for hip-hop artists to have that one house track on their albums, like Queen Latifah's "Come Into My House," because you know, black folks actually listened to house music back then. Nowadays, they generally do not. But yeah that's really how I was first exposed to electronic dance music, along with a college radio station called KXLU.

**KR:** You began your career on the West Coast, San Francisco prior your move to Detroit. There seems to be a connecting force between the Bay Area and Detroit, namely Barclay Crenshaw (Claude Von Stroke) who is originally from Detroit, the Jonah Sharp / Carl Craig connection, Jason Kendig and yourself. Can you speak on this?

**ML:** Yeah this is basically accurate. I first started in the rave game during my years in college at UC Santa Barbara...I DJed at the first ever rave in that town (it got busted). I was also Music Director at KCSB, the university radio station and had a couple of weekly shows. This is where I first got exposed to the actual music industry as a whole. After a while, I crewed up with some friends who were originally from the Bay Area and we began throwing parties...I left Santa Barbara for San Francisco to pursue DJing and event production with that crew, which eventually led to me to meeting Carl. I know it really sounds crazy, and I for a long time while I was in the Bay Area, I never fully understood it, but my gut always told me that the road to my success was in Detroit. At that time, I was calling Submerge, physically calling them on the phone, to mail order records from them. It was always the most nerve wracking thing. This lady would answer the phone all deadpan like, "Submerge..." and you could just ask what the newest stuff was and she would play them over the phone for you so you could choose. I later learned that that woman was Mike Banks' sister, Bridget. I have mad Submerge white labels with dot-matrix one-

sheets taped to them from UR, 430 West, Metroplex. Being a black DJ in a lilly white scene like San Francisco's and then having the knowledge that there was this city where Black folks were actually \*running\* dance music...I always knew somehow I would need to delve further into that. Fortunately, when Carl offered me the opportunity to be Planet-E's label manager, I was able to do just that. Nearly nine years later, I'm still here.

**KR:** I think when I first heard of you was when the dot coms where coming into existence and the digital music revolution was happening. Am I correct that you worked for an electronic music digital distributor/licensor? (If so) What was your take on this digital medium? What was your involvement? How did it impact your life?

**ML:** Oh my god, bro...yeah I was around during the first dot com boom. You remember the search engine, Ask Jeeves? I was the 20th employee there. They eventually went on to have something like 1500 employees at the height of their popularity, just before the bottom fell out of everything. Anyway, the digital distributor you're thinking of was called IRIS. For a long time, I had been looking for a way to fuse my music life and my work life. My mother and I had a very intense and longstanding disagreement about what direction my life should take. She thought I should forget music and find a nice, safe, steady job. And listen, I didn't necessarily disagree with her. San Francisco is an insanely expensive city and I did have some rough, tough times there. But I had a fire in me for this music thing, which I'm pretty sure I got from my dad. Fortunately, the position at IRIS was a good mix of being a steady desk job that involved music. But it wouldn't last. My job was A&R, which basically entailed me contacting labels and signing them up to distribution deals. I really loved doing it as it was almost like a second nature type of thing, but it was a very early time in the game of digital distribution and I don't think people had a lot of things figured out as yet. In fact, every three months when I get my royalty statements, I think to myself these things are \*still\* a long way off from being figured out. Anyways, long story longer, IRIS sent me to Miami/Winter Music Conference one year to meet with labels and what-not. When the trip was done, I flew back to SFO and my phone was blowing up as soon as I landed. It was IRIS. I got home and called to see what was up. I literally was not even back from Miami long enough to unpack and they said, "You've been doing a great job, but we're running out of money and have to shift direction for the company and let some people go." Under



pressure in an expensive city to pay rent and bills and with a real fire to further my music career in the creative realm eventually led to the position at Planet-e.

**KR:** You and I had similar routes as we both worked for well known, seminal record labels like Planet-e and Transmat respectively. How did working at Planet-e influence your career, work, life, taste in food, music? Did learning the business side first before fully embarking on a solo adventure help or did it make it more of an “all that glitter ain’t gold” situation? I know from my side after dealing with the record label business it was extremely tough at times, making it really difficult to even put a finger on a keyboard. Yet the next day would be full of creativity and inspiration with energy just flowing out. Was this your experience?

**ML:** Yes, I would say this was also more or less my experience, too. Although, I should point out that I did have a certain amount of industry knowledge already from my time working in college radio. But yeah, my time at Planet-e was very instructive. I think Carl (Craig) and I definitely had a certain way of working together that was very much in lockstep and led to some interesting things. In the beginning though, it definitely felt like I was being tested. I can vividly remember once not long after I moved to Detroit, the phone rang at like, 4am. Carl was in Japan and asked me about something hellu basic. I picked up the phone right away, answered his question and kept it moving. I woke up later and was like, “that was some shit he could’ve waited until he was back in town to find out about!” But you know, I totally understood it. PE is a family business. I was the only one there not named Craig. He needed to know I wasn’t just fuckin’ around. Also, there was the time during my first week there that I overcooked a bag of microwave popcorn. For the peeps out there, don’t mess around with microwave popcorn until maybe a month into your new job! But really though I think working at PE definitely influenced my decision to start Black Catalogue, but it wasn’t \*the\* reason why. 2008 was a very rocky year in the industry. A lot of things shifted in a major way during that time. Vinyl sales hit rock bottom, the U.S. economy tanked (and then recovered), currency fluctuations, (Detroit Mayor) Kwame Kilpatrick and his text message/stripper scandal, you name it. It was a crazy time for nearly everyone.

I think one key difference that you and I may have had between us in terms of our jobs is that at Planet-e, generally if Carl was in the office, he was working on music. His studio

was right there on Milwaukee Street. Sometimes the music was so loud, you couldn’t talk on the phone! Either a remix or something new he was almost always working on something. That work ethic definitely rubbed off on me. I take frequent breaks, but when I’m working on something I keep going until it’s done. Then I take it from the top and work it some more. I think the first track I finished as a Detroit resident was “Panic Attack.” Obviously, the entire experience had a huge impact on my career. Always grateful to Carl and his family for that.

**KR:** How important was it for you to move to Detroit? Was Carl Craig influential in that decision? What were some of the challenges and rewards that stood out.

**ML:** Well, I moved here specifically for the job. The way PE was run at the time, there was no real way to manage a record label remotely. Everyone thought I was out of my mind moving here. I’m pretty sure even the Craigs thought I was nuts! And yeah Carl was like, “if you’re going to live here, you have to live in the city. No suburbs.” Again, it was 2008. Pre-comeback. Tumbleweeds and wild dogs down the middle of Michigan Ave, bro. I really struggled with the paradigm shift of being a West Coast guy moving to this Midwest, rust belt town. I left a huge dance music community of friends I had built up from thirteen years of living the Bay Area. I still struggle with it at times. It’s been nearly nine years of living outside of my comfort zone. It’s a really interesting feeling. I feel like I’ve grown immensely from it, though.

**KR:** Let’s talk about your label Black Catalogue. With releases on Mothership, FINA, Get Physical and Rekids can you tell us about the concept of your Black Catalogue and the importance to you.

**ML:** I mean, it’s simple. Black Catalogue is about modern, underground music. Listen, I can’t afford to sign chart topping artists or pay for crazy money for PR and coverage in magazines. What I do is very organic. I meet people I like or hear a demo I like. I talk to the artist a little while to get a sense of who they are as people. Then if it’s right then we usually end up working together.

**KR:** One of the things that strikes me when I see you DJ is your perspective of the Detroit sound. It is wholly unique. Refreshing is the word that seems to fit. The same goes for your productions. Often you see people try to emulate the

Detroit sound but there just seems to be something missing. Yours on the other hand has a grasp on the musical history but fearless of venturing outside the box. You can hear it in Yesterday, Rude Photo, Dystopic Visions. What goes into your thought process when DJing or producing?

**ML:** I appreciate that. I have a very deep respect for Detroit house, techno and hip-hop. It’s a part of who I am. I’ve gotten an immense amount of inspiration from the music. That being said, I have absolutely no interest in mimicking what has already been done. I feel like that story has been told and my job is to contribute something new, to add something different and if I’m lucky, something that stands the test of time. DJing is like something to me that is totally vibe oriented. With my studio productions, almost everything is the result of some type of experimentation. I don’t usually sit down and try to make a specific kind of track. I just start working from a specific starting point (lyrics, rhythm or hook...something like that) and see what happens. This is why it takes me so damn long to finish tracks!

Sometimes I feel like people expect everyone from Detroit to sound a certain way. The larger global dance music community has this expectation of what a Detroit artist should sound like, and if s/he doesn’t fit into that, it doesn’t make a lot of sense to them. We need to push through that. I think the attitude ultimately holds this city back in this regard.

**KR:** I think you and I spend almost an equal time talking about music as our love of Science Fiction. Would you mind sharing a Sci-Fi top ten (books, film, TV, whatever).

Oh dang, dude. here we go:

1. Version Control by Dexter Palmer. It’s hard to put my finger on what it’s about at this point, but it does include themes around time travel, social media, relationships and loss. Feels very relevant to current times. Author is African-American.
2. Currently watching the 2017 version of The Handmaid’s Tale.
3. One of my more recent all-time favorite Sci-Fi films is Children of Men
4. The cover of that Convexion album, 2845 is one of the hottest Sci-Fi images I’ve ever seen!
5. The Expanse!!!
6. I’m actually a huge Dr. Who fan, but I think I’ve finally outgrown watching the show.

7. I read Seveneves by Neal Stephenson last year. An unknown force strikes the moon, shattering it into many pieces that eventually strike the Earth and wipe out humanity. And that’s just the first 100 or so pages of this 500+ page book.

8. I recently spent some time in Philadelphia and I rented (airbnb) a room in this house owned by a woman who is a big Sci-Fi fan. We were talking about Black Mirror at one point and she said something to the effect of, “I used to really like dystopian movies/tv shows/etc. but now, dystopia is boring. It’s every day.”

9. The movie Interstellar has the best example of the saying, “Black Don’t Crack.” When they arrive at the ocean planet (the one on the edge of the black hole), and Cooper and the lady astronaut (Amelia) go down there and the brother (Romily) stays on the ship, right? They get into some shit down on the planet and end up spending 23 Earth years away from the ship and when they get back, dude looks \*exactly\* the same, except for like, a couple strands of gray hair in his goatee! I died laughing when this was pointed out to me!

10. My Mandingo alias is heavily influenced by Science Fiction. “Another Night on Earth” is the first part of a multi-part space opera!

**KR:** Speaking on Sci-Fi, without the fiction part. You were a top running candidate for the private Mars Colonization program Mars-One am I correct? Looks like you were willing to put your money where your mouth was?

**ML:** Yes, I made it to the 3rd round of finalists for the Mars-One project. Part of my initial argument on my application was ‘hey, Detroit is pretty similar to Mars itself; I already have experience....’ A lot of my friends thought I was insane. Then Trump happened. Suddenly it was like, “hey whatever happened with that Mars thing? you should go!”

**KR:** Coconut Babylon is a dub/reggae monthly you do here in Detroit with Jeff Risk and Dai Hughes from Astro Coffee that goes off every single time. Can you tell me what was the push behind that night? Do you feel a connection between the Dub sound and Detroit Techno?

**ML:** The three of us have been neighbors for years and discovered we all have a deep love for Reggae/Dub and African sounds. Interestingly, we all came to that music from totally different angles. I myself am first-generation Caribbean. Jeff used to be a drum and bass DJ. Dai lived in



London for years and is a lover of all global and roots music styles. We wanted to offer something unique to the city. No one really associates Reggae with Detroit, but if you think about it; Reggae is soul music. Detroit is a soul city.

**KR:** Something that many readers might know is that you are a curator for the Museum of Contemporary Art Detroit. Recent booking have brought King Britt as Fhloston Paradigm and electronic music pioneer Suzanne Ciani. As a man of many talents can you describe your position there.

**ML:** If someone would've told me in 2007 that in a year I would move to Detroit, manage a seminal record label, start my own and eventually become a museum curator, I would tell them they were full of shit! But it's all happening. Yeah somehow, the Museum of Contemporary Art Detroit hired me to curate for them. So for the past year and a half, I've been curating all of their music, film and lecture events. It has been one of the most challenging and rewarding jobs I've ever had. But I'm having a blast. You think the music world is crazy? Try the art world!

**KR:** Speaking of hats... according to IMDB you are an actor. Let me see that SAG card!

**ML:** Dude! Yes, I do have an IMDB entry for one film I appeared in....I played myself in the rave film, Groove. I really tried to get a SAG card after that but was denied because it was explained to me that at the time the film was made, it was an independent production. The film later went to Sundance and was bought by Sony, but because it was indie at the time I worked on it, that I was ineligible. Boooooooo!

**KR:** What are some upcoming projects that you are working on? (Records, tours, etc).

**ML:** Right now, I'm working on a full-length album. It's my main focus. I'm having a lot of fun working on it, but it's a very nerve-wracking experience....collaborating with a few vocalists, and using every ounce of energy I've got to put 100% into this effort. Unfortunately, this also means I have no social life at the moment but this is only temporary! Black Catalogue will be releasing 4 records this year from myself and various artists like Sepehr, John Tejada, Thomas Melchior and my Mandingo project will be returning with some more spaced out dub house vibes.



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“I would always burn CDs for my friends or be the person who would do the music in the car. I guess that counts for something”, she said laughing, “Or finding these obscure things. It wasn’t like I was telling myself I was gonna be a DJ. People make it such a bigger deal than it is. But at the same time, to me it’s a big deal. It’s everything to me. But not in the way I think people perceive DJing; it’s completely natural. Not difficult. Not serious. The way people want to have superstar DJs, the way they treat them, it’s super strange. I’m not undermining it or anything. I just don’t really get it. I’m not a doctor. This is what I do.”

It was a rainy and cold Friday afternoon when Rebecca Goldberg knocked on the door of my apartment in Midtown. After our greeting, she confessed to me frankly that she was not the hugest fan of interviews. Still, she sat there shyly and gracefully, but also unapologetically, with her long black hair, feline green eyes, and subtle ways, which gave her an unassuming aura of mystery. Despite her hesitation, it did not take either of us long before being immersed into an engaging and mutual conversation about her love of music, her experiences, her influences. She struck me as a very intuitive, unconventional, and sensitive woman and artist, who has worked hard to be where she is at today. Her thoughts about the life of a working artist are well worth sharing with the community.

Over the years, Rebecca, whose former artist name was CASH4GOLD, has come to be a seasoned DJ. She has performed at MOVEMENT, Charivari Detroit, as well as numerous venues locally, nationally, but also abroad in France and in Greece. She has also made a name for herself as a radio DJ by having mixed on Detroit public radio station WDET 101.9’s Sunday Sessions show, 89.3 WHFR out of Dearborn, as well as a wide range of internet radio stations hosted in Detroit and worldwide, notably, Report-2Dancefloor, out of Thessaloniki, Greece.

And in well under two years, she has managed to release four projects- “A Trip to the Moon” (January 2016), “313 Acid Queen” (May 2016 for the digital and March 2017 for the vinyl), “Activity of Sound I” (August 2016), and “II” (January 2017) - while relentlessly juggling between jobs as a freelance graphic designer and an employee at Detroit Threads record store amongst other things. This portrait piece will give us an opportunity to dive a bit deeper into her thoughts about who she is as a person and artist, but also about her work as a producer. One of her tracks (a

## REBECCA GOLDBERG



collaboration with her friend Ryan McCray) will be featured on this DEQ record release.

Rebecca was born and raised in a suburb of Detroit. Her mother was a pianist, a singer, and also played the accordion, while her father was more focused on the technological aspects of music. “My parents loved everything from jazz, to disco, to rock. I was a kid in the 90s, so I had Madonna big time in my life. I had access to a vast range of music . . . I also think my parents were raising me to be a performer. I took dance and piano lessons from the age of five. They wanted me to have that discipline, that knowledge and the values. I appreciate it. It’s everything”.

But beyond her upbringing, she had always been a natural music digger. “I always wanted to explore more and dig deeper. I always read the liner notes in the CD cases to discover new things that way. And it never stopped. Some people are car fanatics. For me it’s music, the whole package of music”. To feed her passion for knowledge, she would often go to her friend’s place to read Spin Magazine and go to bookstores to read Rolling Stone and international magazines with music reviews in them. And because she had started working at the early age of 14, she was able to go to Harmony House, a music store near her parents’ place, to start collecting CD singles of artists she loved, especially electronic artists like Massive Attack, Prodigy, Tricky, and Meat Beat Manifesto.

Hand in hand with her digging, was the radio, which aside from MTV, the ethernet and file sharing, was one of the main mediums that played a significant role in her life as a music head. “Radio was like a teacher to me. When I was younger it seemed like radio was less controlled. Today FM radio is very corporate owned and planned and timed . . . I didn’t know or maybe it really was this way, but when I was a kid I feel like that’s where they would break the newest music. You could hear local bands on the radio. Or bands from other countries. Disc jockeys would play it. That’s why Stacey (Hale) was important to me. She was a disc jockey at the time. She got to play whatever and I got to hear all this stuff I would probably not have been able to hear otherwise.”

It was in 1998, when Rebecca was a young teenager that she discovered Stacey “Hotwaxx” Hale, also known as the “Godmother of House”, for the first time on WDRQ. It was around this time too, that Detroit clubs like the infamous Club X would broadcast live on air. That was the moment she realized that not only was there such a thing as a DJ, but that there were also places where DJs could perform. Thus, through her more private experience of Detroit dance music, she started building a visual landscape of what the “scene” was like in Detroit, a scene she would

only really start engaging with much later in her life.

“I was never like ‘I’m going to be a DJ’”, Rebecca explained firmly. “I did so much other stuff. I didn’t start DJing until I was in my mid twenties. It didn’t fall into my lap. It is not the result of something I had been pursuing my whole life. It just started making sense.”

2009-2010 represented the pivotal years for Rebecca’s early career as a DJ because her friend Amy, also a DJ, introduced her to her soon-to-be mentor Alexi, a mysterious multi-faceted character, who crossed dressed during his DJ performances at fetish parties. “Alexi was a great first mentor”, Rebecca said, “because at my first ever DJ gig in Southfield, Michigan, he was like ‘You are gonna come here and set up all this shit with me before you are even allowed to play’. I had to carry everything in my heels and set it up. It was super heavy. But I love setting stuff up. I don’t love carrying it anymore. But I love to know that I know what I’m doing. He also told me, ‘You can’t bring a computer. You gotta start buying records.’ These were all valuable lessons to me as an aspiring DJ.” It was therefore through sheer hard work and practice that Rebecca was able to acquire solid beat matching skills, but also programming/music curation ones too, which she regards as equally important.

“I talk about this very openly because I don’t like people cutting corners in any aspect of their life”, she said sternly. “When DJs show up and say ‘I won’t play unless there is this, this, and this.’ I don’t know it’s their prerogative if they want to learn or not. But I can roll up to pretty much any situation (turntables, CDJs, USB, computer) and I can adapt. Shit’s hit the fan enough times that I’ve had to. Again the whole idea of the superstar DJ. I think you are a superstar if everything is messed up and you can still make something sweet happen.”

It is this incredible work ethic and audacity of hers accompanied by an inspiring Nina Kraviz performance at DEMF in 2013, the gift of an Akai MPC by Stacey Hale, and the purchase of a TB3 (Roland’s digital version of a 303), that finally led her to truly tumble into the rabbit hole of music production.

The idea behind her first EP release “Trip to the Moon” (2016) was to write the score to “Le Voyage Dans La Lune” (1902), one of the original works of silent cinema by French filmmaker Georges Méliès. In response to my question, “How would you describe the relationship between cinema and Techno?” Rebecca explained what followed: “The relationship is not a natural one. I am the connector between the two in my world. I mean, it’s a silent film. Techno as we know it wasn’t even in existence at that time. To me, it was just about using the sounds I was interested in as sound



design. Plus, I am really into science fiction and silent films. I know about Techno. I have these electronic instruments. So I am going to use them to design sound for this visual that doesn't have any." This project, which she released in January of 2016 in USB format, won her an opportunity to perform it in Paris at the Moulin Rouge Theatre live to a projection of Méliès' work.

It was around this time too, that she was invited to see the screening of the documentary "Music on the Road" (2016), in which she features as the "face of Detroit Techno". The two French filmmakers (Yoann Le Gruiec & Benoit Pergent), who led the project, had set out to profile different unknown and/or emerging musicians in ten American cities in historical music genres and Rebecca stood out to them as they were doing their online research on Detroit Techno.

Along with her rising success throughout that year and an offer to perform at Movement in 2016, Rebecca had been preparing for her second EP project called "313 Acid Queen", which she released digitally in May of 2016 for the festival and then on vinyl in January of 2017 under Kero's record label, Detroit Underground. She conceived the artwork, which was inspired by playing card designs and which literalizes the title of the EP. "I never did acid", she confessed with a smile, "but I'm sure that's what it would look like." 500 copies were pressed and as she explained proudly, "I got my way on the whole thing and it totally worked out in my favor. So many people have picked up the record just because of the artwork. I think that really increases the value."

The EP, as she describes it, is a modern take on the classic genre of Detroit Acid Techno, as explored by Richie Hawtin in his Plastikman productions, and is inspired by Nina Kraviz' curation of Acid Techno. It poses the question, in Rebecca's words, of "How are we going to keep Detroit Acid Techno going? It's not something I can do by myself," she confessed plainly. "What will represent my history? Everything I've listened to. From radio, to gigs, or whatever. It's been Detroit. Detroit festivals. Detroit landmarks. So how am I going to represent that in my work?" Rebecca does not however, want to be bound to genre. "I do not want to be referred to as the 'Acid Queen' because I'm not trying to do only that style. '313 Acid Queen' is more like a project name."

It was from this record nonetheless, that emerged the track that will be featured on the DEQ record release. It consists of an edit of Ryan McCray's remix of her track "Aquarium". McCray is a Detroit-based electronic music DJ, producer and multi-instrumentalist, who is at the root of many collaborations such as BlackBass with Bale Defoe and of notable EP releases like "Which Way to The 313", "The

Yellow EP", and "The Culture". In Rebecca's words, "Ryan produces a very soulful Detroit sound. The original track is really unique sounding. The sounds are very organic but it's still rigid enough to be Techno. You can hear why it's called 'Aquarium'. Some of the sounds are really fluid. Others aren't as much so it puts the two together . . . Ryan's remix is a very different perspective on the track. It is very playable. His sound is very apparent in it". In other words, the idea behind her choice was to promote his work vicariously through her track. Plus, this remix only appears on the record, which helps her promote the vinyl release of her EP.

Finally, Rebecca describes her third and most recent two-part project- e.g. Activity of Sound I and II- as her favorite project so far. "I started the project in Greece at my friend K. atou's house," she explained. "I didn't know it was going to be a thing, like most of the other stuff. I was inspired by my Greek friends, who ran experimental record labels and who organized 'happenings' (events and experimental music studio recordings). I started by recording the sounds of the metro on my phone. The project is a mixture of field recordings, of a guitar I plugged into a mixer, and of other electronic instruments". Both CD-format releases were the result of recorded live performances in the ambient room of former Grenadier Club in Detroit at the BAK-DOR party series. "Activity of Sound I" was performed live and recorded on July 2016, and "Part II", on January 2017, after a direct invitation from the ambient room resident DJ RJ Stefanski.

"In this project," she explained, "I attempt to blur the lines between samples and original recordings. I explore sounds, and rhythms, and patterns. Natural, ambient, mineral." The concept behind "Activity of Sound" is directly inspired by John Cage (1912-1992), considered to be one of the most influential composers of the 20th century and leader of the post-war avant-garde with works like 4'33", where a person sits in front of a piano for 4 minutes and 33 seconds and does nothing. The music in this context, are all the ambient sounds being emitted during these 4 minutes and 33 seconds of not playing the piano (breathing, fidgeting, coughing, etc.). The possibilities are endless. In Rebecca's words, "Activity of Sound' refers to John Cage's ethos about letting sounds, which are indeterminate, just be and their activity or presence be as they are."

In that sense, both Rebecca's works are truly self-referential, in that their 'story line' and/or concept correspond to an exploration of sound itself. "I remember a conversation I had with my friend Zac once," she said, "where we talked about the difference between sound and music and I realized that to me, there wasn't a difference. That there did not need to be a difference . . . Everything is music to me. I love sounds. All of them".

In this context, it is crucial to mention the John Cage tribute performance she and her friend Zac Brunell from the Detroit Bureau of Sound recently put together at the Red Bull House of the Art in June of 2017. Zac is a musician, whom in Rebecca's words, "is instrumental in the contemporary music world and the classical one too. He does a lot of work with the DSO . . . It took a year from the moment Zac and I met and came up with the concept to the actual production of the event. It was Zac, myself, and three percussionists from the Detroit Symphony Orchestra (Andres, Mike, and Joe). Hundreds of people showed up, including Juan Atkins . . . The idea behind this performance was to fulfill Cage's prophecy that one day musicians would use electronic instruments to make music. We played some of his works by incorporating Techno/electronic instruments into them. Zac was the bridge between me, the DJ, and the classical percussionists. I believe this was the first time this had ever happened on stage, ever."

Needless to omit that since 2014, amidst all this flourishing creativity, Rebecca has not failed to expand her artistic horizons beyond the boundaries of Metro Detroit from Greece to France and back. "My European friends appreciate my music. They know about Detroit and understand its relevance. Culture is part of their culture. I am something foreign, and new, and contemporary, and nice. We just exchange on that. And I learn from them too."

On that note, I thought I would leave you with some of Rebecca's insights on being a woman in Techno and on her role as an artist in society: "I've only ever experienced anything as a woman. I don't have anything to compare to. I know women that are great. And I know women that suck. I know men that are great and I know men that suck. Just don't suck! I don't care what you are. I know a lot of people don't feel that way because of sexism. But if you don't suck, you have a much easier time. . . I explain this to friends sometimes: the way I am a feminist is because I live it. . . I just want to keep doing what I'm doing. I have the ability to practice what I want, so I do. If that inspires someone else into doing it, then sweet. But other than that, I don't think I'm doing it on purpose. This is just what I do. All I've got is my work ethic. That's where the quality comes from".

Her answer relates quite directly to her view about an artist's role in society, especially one that is riddled with inequality and injustice: "I was never political. Was never one of my motives. But I think art is important. Its mediums, exchange modes and formats are ever-changing. I've always been creative and have always wanted to put things out and share. I think that's part of the cultural experience. . . Artists are there to reflect their cultural experience. I can only use sounds that are around me or at my finger tips

or the technology available to me. Maybe one day looking back, it will be impactful. You never realize the impact until later. . . I just want to put things out there. They will outlast me and they will be contributing to culture. I know I've always wanted to be a part of 'this' and I'm not even sure what 'this' is half the time. Art for art's sake."

Keep an eye out for Rebecca's upcoming gigs on her Facebook page – Rebecca Goldberg. She also plans on performing at Tresor in Berlin in the coming year and on writing a new record in the winter. The goal is to run a record label one day and to possibly have a BBC1 residency. Her future as an artist is doubtless filled with promise and it will be exciting to keep following her journey!







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# Mikel Smith

Come to his shop any day of the week, but never on Sunday, and you will see him behind the counter, doing business on his computer, taking calls from people who want to sell their vinyl collections or vintage clothes, doing personalized customer service with shoppers who come from all ends of the planet to browse and buy at Detroit Threads.

If there is someone left in the techno scene here, there and everywhere who doesn't know Mikel Smith by now please please stand up and be counted.

He's not just a techno specialist, either. If you want classic rock, punk, new wave, synth-pop, disco, soul, funk and jazz, it's worth digging for it at Threads. Chicago house, Detroit house, Latin house? Yep. Menswear, ladieswear, cute clothes for the baby? Check. Mikel is stacking all of it at his store on Jos. Campau in Hamtramck.

So who is the man behind the records, the clothes, the wry, dry sense of humor and the long salt 'n' peppa beard?

Smith's Detroit roots are pure westside, spending his early years in the McGraw-Wyoming neighborhood before his family moved to Westland, where he attended John Glenn High School. He graduated in 1976 then enlisted in the army the same year. He was already into music, exploring his parents' collection of Motown and Beatles 45s in the mid-1960s, then discovering glam-rockers Kiss, the New York Dolls, Aerosmith and, most importantly, the Stooges in the early 1970s.

In 1977, when he was stationed at Fort Hood in Killeen, Texas, he found a record store that he says carried some interesting tunes.

"I asked the guy if he had any Stooges records," Smith says, standing behind the counter of his shop on an afternoon in early spring. "He just looked at me and said, 'you're not from around here, are you?'"

"I'm from Detroit," Smith said, recalling this 40-year-old memory. "Ah, that figures," the guy said.

It turned out the record store owner indeed had some Stooges records and was carrying other music influenced by Iggy, the MC5 and other Detroit bands that laid down the gritty foundation for punk rock in the U.S., the U.K. and elsewhere around the world. The record store owner was

also a DJ at a local bar, where Smith was introduced to new music in a live setting.

"That guy inspired me to do what I do now," Smith says, "When I came back to Michigan in 1978 I brought back a whole bunch of records that none of my friends had heard before. But a year later we all discovered Bookie's, where the scene really began to take off. We were there every weekend, it didn't matter who was playing."

Bookie's Club 870 was the premier punk venue in Detroit from 1978 to 1981, and featured the best of the international underground scene of the time, including shows by Gang of Four, Ultravox, Echo & the Bunnymen, Teardrop Explodes, the Dead Boys, Pere Ubu, the Damned and the Detroit debut of the Police, who played for about two dozen people that night. Detroit and Ann Arbor bands like Destroy All Monsters, Sonic's Rendezvous Band, the Cult Heroes, the Mutants, the Romantics and the Sillies had regular gigs there.

In the early 1980s, Smith moved to Florida and then Arizona, but was back in Detroit by 1984. He was still attracted to the coolest scenes in town, which had migrated to Clutch Cargo's, the City Club, the Shelter at St. Andrew's Hall, Liedernacht and Todd's by the end of that decade.

In the 1990s, the Love Club was happening at the Shelter, after-parties were popping at the Bankle on Woodward, people began raving at the Packard and Industry became the 'It' place for techno in Pontiac.

Back then, Smith was a hairdresser by day and a sober raver by night. In 1990, after 16 years of hard drinking and drugging, he quit all substances and is now in his 27th year of sobriety. He doesn't talk about it much and this might be the first time it's been made public, but Smith thinks it's important information to share.

"My life is better without it," he says. "I don't miss it."

By the end of the '90s, Smith was transitioning from hair stylist to clubwear and vinyl retailer. Detroit Threads opened in 1997, in what was then called Rivertown (now known as East Riverfront), then moved a year later to Hamtramck.

Why the move?



“I was encouraged by Dan Sordyl at Motor, which was booking international techno talent and drawing big crowds every weekend,” he says. “Hamtramck became active, it made sense to be here.”

Motor closed in 2002 but Threads kept rolling forward, expanding its stock and outgrowing its original Jos. Campau location (now occupied by Lo & Behold, a retail and performance space), moving up a block to a larger store in 2008.

Smith is an original OG Hamtramck entrepreneurial hepcat. His store is a bridge between the alternative and indie business community that began emerging there in the 1990s and the cross-cultural multi-ethnic destination for food, coffee, music and art that it is today.

Techno tourists and urban explorers have long found their way to Detroit Threads, usually around the time of the Movement Festival in late May. Smith says that he is now seeing young people from Australia, France, Germany and Japan year round.

“That started happening a couple years ago,” he says. “More people are interested in coming to Detroit, looking for the music that came from here. I think that’s what’s driving it.”

But that’s not the only reason. Smith is doing more promotional events like all day parties for Record Store Day, curated each year by the Detroit Techno Militia, and during community festivals like the one held Labor Day weekend, and during the Hamtramck Music Festival in early March. Live DJ talent is featured at all of Smith’s in-store parties.

You might also bump into that talent on any casual visit to



Detroit Threads. Notable producers and DJs regularly pop in to buy records, and to sell and trade their collections. Like who?

“Daniel Bell and Derek Plaslaiko sold me boxes of their records,” Smith says, “Theo Parrish, Mike Huckaby, Patrice Scott, Mike Grant, Brian Gillespie, DJ 3000, Scott Grooves, Kyle Hall, Jay Daniel -- they’ve all brought in records and shopped in the store.”

In 2010, Smith started Detroit Threads Recordings, a boutique label that featured vinyl-only releases in limited runs of 313. That number, of course, represents the Detroit area code known around the techno universe.

Artists on the label include Andy Garcia, Punisher, T. Linder, DJ Seoul, Kero and Franki Juncaj. The final release in the series was a nospectacle EP released in 2013. That record featured Rod Modell’s Deepchord Disco Dub remix that was charted by DJs in Belgium and Germany.

So what’s next for Mikel Smith?

Red Bull Academy put together a promotional package, creating and giving away 1,000 Detroit Threads record bags at the 2017 Movement festival. No doubt that will help with buzz for the business, should bring in some new customers.

Anything else?

“Well, I have to run,” he says with a smirk and wink. When Smith says he has to run, he means it. Literally. He’s an ultra-marathon runner, meaning he competes in 50- and 100-mile events. He trains by running from his loft in Greektown to his store in Hamtramck, a distance of around 5 miles, then back and forth across the E. Grand Blvd bridge that crosses over Milwaukee Junction.

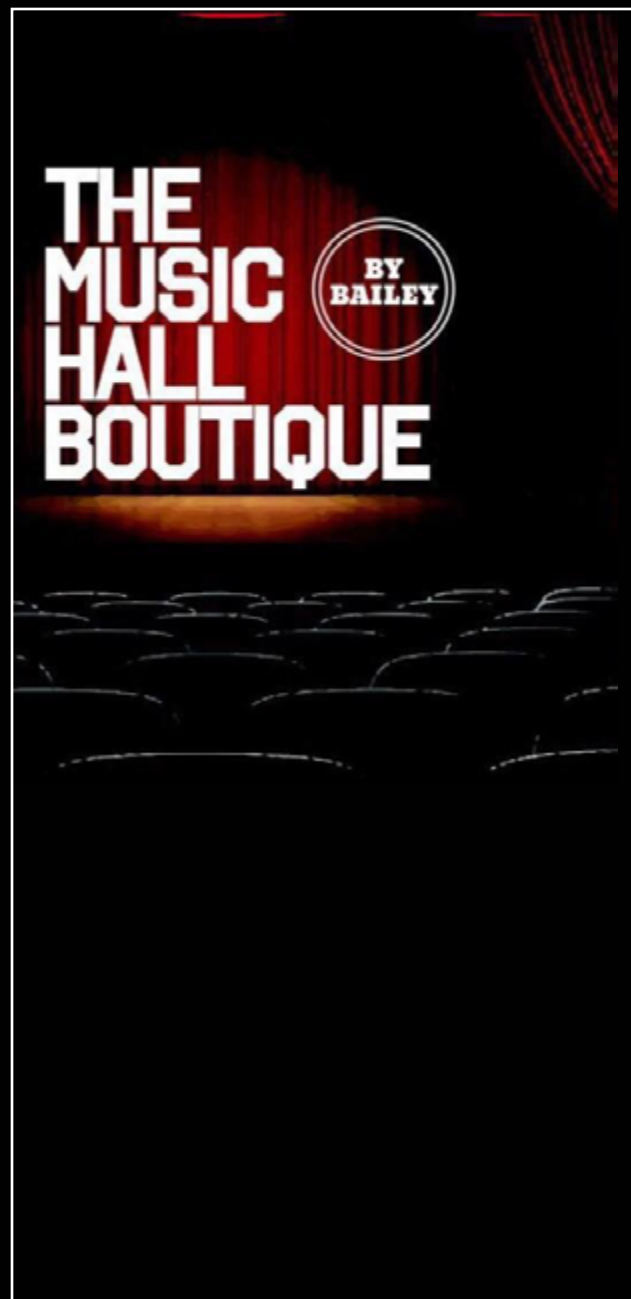
You might catch him on the run most anywhere in Detroit, cruising through the Cass Corridor or Corktown, crisscrossing from east to west in downtown, crushing the hilly trails at Pinckney State Recreation Area.

More likely you will see him behind the counter at Detroit Threads, ringing up a sale for records purchased by three girls from France, or by a couple from Berlin, or for a minister from the westside who shops for vintage clothes at his store. But never on Sunday.



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