

**Techno Music and Audio Visual Archives:
The Conference as a Solution to Filling the Documentation Gap
October 21, 2006**

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I dedicate this work to James M. Rotz, my tremendously supportive husband, who has helped me get through these years of education and research propelling me on to the next stage. When all I wanted to do some days was become a full-time stay-at-home-mom, James helped me see that I could be the mother I wanted to be, while at the same time, continue to develop myself as an ethnomusicologist.

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By Denise Dalphond

INTRODUCTION

The conference, “Roots of Techno: Black DJs and the Detroit Scene,” occurred on Saturday, October 21st, 2006 in Willkie Auditorium, Indiana University, Bloomington, Indiana. “Roots of Techno” featured eight prominent and influential Detroit techno and house DJs as panelists, as well as two of the co-curators of an exhibit on Detroit techno music at the Detroit Historical Museum. The conference was organized into three panels; however, the format did not follow the typical academic conference panel presentation, but rather was organized as a series of roundtable discussions. As the moderator for the three panels, I guided the discussions of the panelists who engaged in lively discussions amongst one another, as well as in response to my questions and those from conference attendees. The purpose of the conference was to explore the roots of Detroit techno, and electronic dance music in general, in African American culture and history through the experiences of the DJs themselves. In addition to this focus, the conference served to initiate collection development on techno and house at the Archives of African American Music and Culture (AAAMC) at Indiana University. High quality video recordings were made of the conference proceedings, as well as of the DJ performances at Second Story Night Club, a local, two-story, Bloomington night club featuring primarily indie rock bands upstairs and DJ performance downstairs. Many of the conference panelists have already begun to deposit their materials, including audio and video recordings,

photographs, and other forms of documentation, at the AAAMC. Bringing the study of electronic dance music in the context of African American musical and cultural history into an academic context is an important enterprise for documenting techno and house. The conference was of primary importance in bridging the gap between the public and academic realms in DJ culture.

Techno is an electronically produced form of dance music using drum machines, multi-track mixers, computers, and samplers. Popular narratives of the historical origins of techno, and of electronic dance music, begin with European rave culture as the foundation of contemporary forms of this music. To the contrary, the history of techno has its beginnings in African American parties and dance clubs in Detroit in the late 1970s (for example, Brewster and Broughton 2000; Fikentscher 2000, 2003, 2006; Butler 2006; May 2006). In popular narratives about the music, the history is often rewritten to exclude its African American history as well as the central position of African American DJs and musical influences in contemporary electronic dance music culture. This music remains popular today and provides the reference for sonic innovations of DJs and producers of European and American contemporary popular forms such as drum 'n' bass, hard house, down-tempo, trance, and hip hop. Despite the national and global influence of techno and the role of African Americans in its development, this genre has been excluded from the collection development activities of libraries and music archives and, thus, the systematic critique of scholars. The motivation for this conference came from the critical absence of Detroit techno and house in academic institutional settings. There was, and remains, very little academic literature on this genre and its African American history. In addition, there is a serious lack of documentation of techno and the related

form of house music in academic archives. To initiate archival collections and facilitate scholarly research on this genre, I organized this one-day conference on Detroit techno music, with the assistance, and sponsorship of the AAAMC staff, and director Portia Maultsby.

Although techno's history begins with the creation of African American DJs in the parties and clubs in Detroit, this music and its creators became popular in Europe at rave parties in the late-1980s, while slowly losing community support in Detroit. During the 1990s, techno returned to the United States and became associated with rave parties attended by white teenagers and young adults, as well as the productions of European and American white DJs. Despite techno's locally specific beginnings in Detroit, this music became broadly known as electronic dance music and associated with European popular culture. This re-contextualization and the subsequent re-labeling of techno have made invisible techno's African American origins and identity.

As a consequence, techno is notably absent from scholarship and standard curricula on African American and American popular musics. In fact, there has been only one educational attempt to collect and exhibit artifacts significant to the history of this genre. The exhibit, titled "Techno: Detroit's Gift to the World," was held at the Detroit Historical Museum from January 2003 until August 2004. The exhibit organizers partnered with four techno DJ/producers recognized as techno's originators: Juan Atkins, Derrick May, Eddie Folkes, and Kevin Saunderson to present a history of this music. This production included the stories of these pioneers and techno's other significant DJs as well as an extensive collection of artifacts, photographs, audio segments and video

clips. In addition, the exhibit provided visitors with the opportunity to manipulate electronic equipment through hands-on interaction in the creation of techno sounds.

Conceiving of this conference as a project to fulfill Indiana University's Department of Ethnomusicology MA thesis/project requirements, I generated the topical focus of "Roots of Techno: Black DJs and the Detroit Scene" with an emphasis on the African American origins of techno based on my own ongoing research. This project became ethnographic in nature, having an additional purpose of initiating my doctoral ethnographic research on Detroit techno.

Ethnography can take many different forms, but its primary function is direct interaction between ethnographer and research consultants. In the case of ethnomusicology, ethnographic research could include conducting individual and/or group interviews, attending rehearsals and performances, and engaging with research consultants in other creative ways in order to develop a clearer understanding of the musical culture(s) being studied. The conference as an ethnographic endeavor with a larger archival purpose fits the classic model of ethnography. The three panels were more discussions than individual presentations. The conference proceedings could almost be considered three lively group interviews. In addition to the panel discussions, the performances by Detroit techno DJs at Second Story Night Club added a rich performance element to the conference, thus contributing to the event as ethnography. (See conference program, pp. 38-39).

The conference opened with panel one, "'Detroit's Gift to the World': Detroit Historical Museum's Techno Exhibit," a roundtable discussion that featured co-curators from the Detroit exhibit, Catherine Burkhart and Sulaiman Mausi. As moderator, I posed

specific questions about their methods for the research, collection development, production, and installation of the exhibit in just one and a half years. They discussed initial planning stages and assignment of duties, administrative hurdles, and challenges in securing funding. Burkhart and Mausl also described the research they conducted and their interactions with DJs in preparing the exhibit. The panel concluded with an eight-minute film produced for the Detroit exhibit which included interviews with major techno DJs and producers as well as fans of the music.

The second and third panels titled “Roots of Techno: DJs Explore the History and Present State of Detroit Techno” and “DJ Discussion & Demonstration: The Musical Characteristics of Detroit Techno & House” respectively featured well-known DJs and producers. Although these two panels were primarily roundtable discussions, I was much less involved as a moderator than with the first panel. The third panel also included DJ demonstration on two turntables and a mixer donated by Colin Boyll, resident DJ at Second Story Night Club. Some of the panelists were contributors to the creation of Detroit techno when the genre first began to take hold in Detroit in the late 1970s; these DJs are still actively performing today. Other panelists began DJing and producing techno and house music characteristic of the Detroit style in the late 1980s and 1990s, and continue to do so, successfully.

The discussions covered a range of topics such as: (1) the history of techno, spanning the decades from the late 1970s to the present; (2) techno pioneers, including DJs, radio deejays, and producers; (3) electronic equipment used in live and studio recordings; (4) audience response to this music; (5) issues of musical appropriation and changing identities; and, forming the general impetus for the entire conference, (6) issues

of race and culture, relating techno to a broader continuum of African American cultural and musical expressions.

WHAT IS TECHNO, AND WHY DETROIT?

This music grew out of a complex of musical and cultural influences during the late 1970s and early 1980s. According to many DJs and popular and scholarly writing on electronic dance music, the narrative of origins for the music is constructed around African American, urban, gay, male club cultures in Chicago and Detroit during the late 1970s and early 1980s. Chicago house and Detroit techno are popularly conceived of as the two originating genres of what has developed into a global, wide-spread genre known as electronic dance music. There were strong connections to New York City's disco culture, and later, its underground dance music culture, as ethnomusicologist, Kai Fikentscher, and many DJs and fans call it. Fikentscher explains that Bronx-bred DJ, Frankie Knuckles took residence at a Chicago dance club called the Warehouse in 1977, forging a link between Chicago and New York. Subsequently, the music became known as house music because of the popularity of the primary club associated with this music at the time, the Warehouse. Knuckles had spent many years DJing in New York dance clubs in the late 1970s with "his friend and mentor Larry Levan [renown New York DJ], who had declined an offer to relocate there from Paradise Garage in New York" (Fikentscher 2006: 325; See also *Maestro* 2005).

The links between Chicago and Detroit were also powerful and mutually influential. Many DJs creating techno in Detroit in the early 1980s tell stories of traveling to Chicago for the weekend to hear important house DJs. They would then

return to Detroit and try to emulate what they heard as well as adopt those Chicago sounds to a Detroit techno sound. According to techno historian Beverly May,

Detroit techno pioneer Derrick May describes how powerfully these Chicago road trips impacted the young Detroit artists during their formative years: ‘If you wanted to hear Ron Hardy or if you wanted to hear Frankie Knuckles play, it was like Juice, so much juice. Frankie was on the Fridays and Ronnie was on the Saturdays, so we just made a weekend out of it’ (May 2006: 335).

Beverly May further describes the complex of musical influences from which techno emerged. She states: “The musical roots of techno lie in several divergent traditions: experimental electronic music, 1980s electro-pop, German “kraut-rock,” and, most importantly, the African American heritage of electro-funk, disco, and house” (331).

Mike Clark, Detroit DJ/producer and conference panelist described the similarities between techno and house music in the early days of both genres.

Even though they [house and techno] were technically the same as far as sound usage, and all of the above, it wasn’t until later on when other people discovered what we were doing, they started generalizing these sounds and saying, “okay, well, if Chicago made house, then this is what house sounds like. And if Detroit made techno, then this is what Detroit techno is supposed to sound like.” Now technically, I’ll say it again, *it was the exact same thing* (spoken with great emphasis and humor). (Roots of Techno conference, Panel two, Mike Clark; October 21, 2006)

The DJs at the conference spoke repeatedly about the problems with genre titles like techno and house. In fact, many of the DJs who spoke on the panels call their music house, or explain that they play house and techno. One panelist, Theo Parrish, Detroit DJ and producer, was adamant about the idea that he does not play any particular genre of music. He went even farther in his comments to explain that house and techno, as musical genres, do not even exist anymore. They are useful historical references, but do not effectively describe any type of contemporary DJ performance genre. These ideas of

genre specifications and implosion of genre boundaries is an area ripe for research in relation to DJ performance and electronic dance music.

Detroit's early techno music makers were mostly African American men and

Figure 1

DJ/Producer Mike Clark, aka Agent X, 2006. James M. Rotz, reproduced with permission.

came from suburban, middle-class, college educated backgrounds. Three men, Juan Atkins, Derrick May, and Kevin Saunderson, often referred to as the “Belleville Three” or the “Holy Trinity” of techno, began to create techno music in Detroit during this time town approximately thirty miles west of downtown Detroit. Eddie “Flashin” Fowlkes is a fourth important DJ from this period who continues to make music, but is often excluded from the “Holy Trinity” in popular discourse. Kevin Saunderson, one of the Belleville Three, remembers to pop culture journalist, Simon Reynolds, “In Belleville, ... it was pretty racial still at that time, there wasn't a lot of black people there. So we three [Juan Atkins, Derrick May, and Saunderson] kind of gelled right away” (Reynolds 1998: 14). In an interview between Reynolds and Derrick May, another of the Bellville Three, May explains,

For us, it was always a dedication.... We used to sit back and philosophize on what these people thought about when they made their music, and how they felt the next phase of the music would go. And you know, half the shit we thought about the artist never even fucking thought about!... Because Belleville was a rural town, we perceived the music differently than you would if you encountered it in dance clubs. We'd sit back with the lights off and listen to records by Bootsy and Yellow Magic Orchestra. We never just took it as entertainment, we took it as a serious philosophy. (15)

Reynolds goes on in his book, *Generation Ecstasy*, to discuss the African American, middle class teenagers infatuated with European popular culture in Detroit during the late 1970s. He claims, “The Belleville Three belonged to a new generation of Detroit-area

black youth who grew up accustomed to affluence, thanks in part to the racially integrated United Auto Workers union” (15). African American teenagers of this cultural and economic background in Detroit established high school social clubs who would rent out spaces to hold dance parties. In these clubs, the teenagers preferred Italian disco, electro-funk from New York, Euro-synthpop, and American New Wave. These “Europhile tastes” of Detroit’s African American, middle class youth were influenced by radio DJ Charles Johnson, “the Electrifyin’ Mojo,”

whose show, ‘The Midnight Funk Association’ aired every night on WGPR through the late seventies and early eighties. Alongside synth-driven funk by Prince, Mojo would play Kraftwerk’s ‘Tour De France’ and other Euro electro-pop. Every night, Mojo would do his Mothership spiel, encouraging listeners to flash their headlights or bedroom lamp so that the intergalactic craft would know where to touch down. (16)

Some of the panel discussions focused on the profound influence of “the Electrifyin’ Mojo” on them individually, as well as on early developments in techno music in Detroit. The DJs also had a lot to say about how they began to cultivate an interest in techno and

Figure 2

DJ/Producer Rick “The Godson” Wilhite, 2006. James M. Rotz, reproduced with permission.

how they became DJs. Rick Wilhite, conference panelist and Detroit techno DJ/producer, explained that he used to host and DJ roller skating parties in his basement. He described this type of party, in conjunction with basement and backyard techno parties as the beginnings of Detroit techno, as well as house music, which is usually associated with Chicago, but was and continues to be important to Detroit’s DJ scene, as well.

My house at the time, my mother’s house, my parents’ house, ... I had a basement where it was big enough where we could roller skate around the basement. So,

you know, they [friends] used to come over and like, “Rick play some music, we got our skates, you know, we’re going to the rink, we’re going to go listen to the new stuff.” DJs back then were radio DJs at the roller rink, and they [friends] got used to it at my house, and so when we went to the roller rink, we already had routines, and things like that. And so everybody was like, “how do y’all know that record?” It was like ... “’cause of Rick!” ... And so basically, it spawned into backyard parties and basement parties, and a lot of those parties were where ..., to me, the spark of techno and house really took off because ... most of your high school or middle school and neighborhood friends would be just stopping over. And it wasn’t a lot of rap, it was more dance music. ... People would do the new dances in the backyard and in the basement. It was so fun and you just got an experience of new music consistently, almost three times a month. (Roots of Techno, Panel Two, Rick Wilhite: October 21,2006)

Not all of techno’s influential DJs grew up middle class. Many were from Detroit proper, which holds a small downtown area on the Detroit river; this area was and is essentially a business district that shuts down at the end of the work day. The rest of metropolitan Detroit is primarily impoverished neighborhoods that are either ignored by municipal development policies, or avoided by residents of Detroit suburbs. Like many cities in the US in the 1960s, Detroit experienced an extensive, but gradual passage of white populations out of downtown and into suburbs. These trends began in the 1950s following the end of World War II when federal policies like the GI Bill encouraged soldiers returned from war to move their families to suburban areas and establish their homes. This gradual desertion of urban centers by primarily white populations was also motivated by growing racial tensions, and race riots, development of suburbs, court-ordered busing, and extensive freeway systems. In a documentary about Detroit techno music, *High Tech Soul: The Creation of Techno Music*, Detroit DJs, producers, and a professor of English from Wayne State University in Detroit all testify to these trends in Detroit’s history.

What happened in 1967 specifically in Detroit is that a long pattern of exclusionary practices, a long pattern of segregation, both legal and quasi-legal in

the city simply erupted into violence... Then it became convenient to say “That’s why we did what we did,” instead of investigating the actual reasons why we did what we did. That is, we decided to depopulate cities at the end of World War II, we didn’t decide to depopulate cities the day after the so-called riot in 1967. (Jerry Heron, Professor of English, Wayne State University, *High Tech Soul: The Creation of Techno Music*, 2006)

Imagine a city that was designed for four million people, that less than a million people only occupy now. (Jeff Mills, Detroit DJ/Producer, *High Tech Soul: The Creation of Techno Music*, 2006)

By the early 1970s, all these factors took their toll on downtown businesses, leaving many abandoned buildings and homes to deteriorate in what were once thriving business districts and neighborhoods. The gasoline crises of 1973 and 1979 heavily impacted Detroit’s auto industry. Growing heroin and crack cocaine use further influenced the dramatic decline of Detroit’s downtown neighborhoods.

By the 1990s, the city experienced a revival of business, primarily in the center of metropolitan Detroit. With casinos, a river walk, major sports arenas, and newly built office buildings, this region of Detroit underwent dramatic change. One side of downtown Detroit borders the Detroit River; Windsor, Ontario, Canada is on the other side of this river. Most of the areas surrounding the rest of downtown Detroit remain the way they were in the 1970s and 1980s: abandoned homes and buildings, vacant lots, largely impoverished neighborhoods. Beyond these areas, to the north, northwest, west, and southwest, are Detroit’s suburbs. Generally, as the distance increases away from metropolitan Detroit, the wealth of certain suburbs seems to increase as well.

Many of the panelists at the conference spoke of the tendency for most suburban residents to avoid central Detroit entirely because no matter where they might be driving from, all routes to the downtown business/entertainment region of metropolitan Detroit go through the impoverished neighborhoods on the way downtown. Catherine Burkhart,

panelist on “‘Detroit’s Gift to the World’: Detroit Historical Museum’s Techno Exhibit,” confirmed this issue in response to a question posed by Professor Mellonee Burnim.

Professor Burnim asked Burkhart to describe the demographics of exhibit attendees.

Burkhart explained:

We did have what was sort of our normal museum going public: lots of grandmothers, and children from the city, from the suburbs...for those who were willing to venture to downtown Detroit. The museum was in downtown Detroit, on Woodward. There were people who would not come to downtown Detroit. The museum talked about having an annex outside of the city limits to get more people to come in. They didn’t do it. (Roots of Techno, Panel One, Catherine Burkhart: October 21, 2006)

In an interesting contrast to Burkhart’s depiction of suburban residents unwilling to enter metropolitan Detroit, Cornelius Harris, Detroit techno label manager and spokesperson for Underground Resistance, and conference panelist, discussed the strategic locations of rave parties during the late 1980s and 1990s in Detroit, and throughout much of urban and suburban United States. Rave is a cultural tradition associated with electronic dance music that gained popularity in many parts of Europe around 1985. Harris explained that many rave promoters would host parties in abandoned warehouses in dangerous neighborhoods in metropolitan Detroit, while allowing primarily white, suburban rave kids to attend. People who actually lived in the neighborhoods in which the rave was being held were routinely denied entry, but sometimes forced their way in anyway. Harris spoke of a “safari element” to this type of intrusion by white suburban “outsiders.”

There was also this safari element to it where it was the sense that these were privileged white kids coming into the city to experience the dangerous Black folks. It was a real fun experience for them. I remember a bunch of parties at really inappropriate places. There was one on the southwest side of Detroit in a particular area where there happened to be a lot of gangs. And there was this rave that was done, and the tickets were out of control. They were 35-40 bucks

[Terrence Parker chimes in “yeah, 35-40 bucks”], something ridiculous. So of course, none of the people in the neighborhood can afford to go to this party. Now there is no way you are going to have a party there and you’re not going to let these guys come in. They came up to the door, they were like “what?” and they went in there. And of course some fights broke out and everyone was like “Oh man, these crazy Mexicans shot us.”... But that was the safari experience... People went around bragging about it. (Roots of Techno, Panel Two, Cornelius Harris: October 21, 2006)

As techno became an important force in Detroit during the early 1980s, the Bellville Three, Juan Atkins, Derrick May, and Kevin Saunderson set up record studios in downtown Detroit. These studios were housed on Gratiot Avenue from no. 1486-1492, which became known as Techno Boulevard. Atkins' Metroplex Records, May's Transmat Records, and Saunderson's KMS Studios took hold as the first group of successful Detroit DJs/record label owners. A few blocks down from the Bellville Three record company complex was the Music Institute at 1315 Broadway. The Music Institute, or MI, was a vital center for techno music in downtown Detroit from 1988 to 1990, and continues to be heralded today as a great moment for techno in Detroit.

Relaying his own stories of techno before the Music Institute, and after its doors closed, Mike Clark, panelist on “Roots of Techno: DJs Explore the History and Present State of Detroit Techno,” further explored the issue of separation between metropolitan Detroit and the suburbs in relation to techno’s history in Detroit.

Direct Drive, that was like one of the first premier DJ groups, and we pretty much did a lot of urban parties. Deep Space, which was a group that was formed with Derrick May and Juan Atkins, came maybe a couple years after Direct Drive came out. And the market at that point in time was pretty much urban, but the suburban market just started getting into it, and Deep Space was pretty much sowing up the suburban market. And this was before the Music Institute [prior to 1988]. Once the Music Institute came, which was downtown Detroit, I think I can safely say this is one of the first clubs downtown that allowed the suburbanites to come into the city, to check out the party scene. So they had a perception of our electronic dance music, but it was kind of limited because they went to the Deep Space parties, but they didn’t really go to the urban parties, the Direct Drive

parties, or, you know, we had Park Avenue Club, the Pub. There were a lot of different clubs that we went to that they didn't go to. So there was a segregation outside of the Music Institute that took place. And when that happened as the techno/house genre started developing, what I noticed was they had a limited perception of what the music scene was. They knew some of it, but they only knew it from one aspect. And because of that, as they started to develop and started coming more into the city, they had their perception of what the whole city sound was. And that was one of the things that created a segregation or diversion at that point... That segregation between the urbanites and suburbanites never really meshed. And because that never really meshed, a lot of confusion started at that point. And you can look in the history books or the magazines, and you can see when they talk about the Detroit scene or the rave scene, the pictures that they have will be of desolate buildings with a whole bunch of white kids in a city that's urban black. (Roots of Techno, Panel Two, Mike Clark: October 21, 2006)

With these incredible urban struggles and challenges, it is a testimony to creativity and strength that Detroit's electronic dance music has become what it is.

CONCEPTUALIZING AND PLANNING THE ROOTS OF TECHNO CONFERENCE

The planning for this conference did not happen overnight, nor was it an easy process. In conceptualizing an appropriate masters project, I began with an idea for establishing a techno collection at the AAAMC. The focus of this project was devising a documentation strategy that would initiate the development of a techno collection, and pave the way for future development of this collection. The following paragraph is an excerpt from my initial proposal for this documentation strategy project.

Initially, I intend to locate and explore existing collections of audio and video recordings, memorabilia, and discographies that focus on techno music. I will begin this search by communicating with curators at the Detroit Historical Museum who worked with the recent exhibition on Detroit techno music. I will also take a trip to Detroit in order to conduct some interviews with DJs and others in order to locate collections and discographies, as well as to gain knowledge that will aid in my construction of four

documents that will be the results of my project. These documents include an extensive discography of techno music, an annotated bibliography of both academic and popular writings on techno music, my own record reviews of select recordings, and a written history of techno music in Detroit. Finally, I will prepare an essay that describes what I did for the project and analysis of this project from an ethnomusicological perspective. With the knowledge I gain from this research, I will create a documentation strategy that will guide the future development of techno music collections at the AAAMC.

In its initial stages, this project seemed to make sense fulfilling the requirements of a masters project in ethnomusicology at IU. However, when I actually put those ideas to paper in the form of a proposal including a description of my research methods, it became clear that this project was insufficient for the completion of a masters degree in ethnomusicology. The documentation strategy then became the impetus for a larger project partially based on ethnography, as well as research on the history and contemporary state of Detroit techno in an academic context with a focus on archival documentation and preservation. Through this reconceptualization of the project, the “Roots of Techno” Conference came into being.

I will relay a brief anecdote from the early planning stages of this project. I was in a meeting with Professor Mellonee Burnim, a member of my master’s project committee. She read over my initial proposal for a documentation strategy and told me that it was insufficient. After sharing ideas for a few minutes, Professor Burnim came up with the idea for a conference at Indiana University on techno music. She envisioned a conference much like what finally became the Roots of Techno Conference. However, I failed to understand her concept for the conference and imagined an academic conference

involving scholars presenting and discussing electronic dance music in general. It did not even occur to me that it would be possible to accomplish Professor Burnim’s vision of a conference made up primarily of the techno DJs themselves. After some discussion and clarification, Professors Burnim, Portia Maulsby, the chair of my masters project committee, and I were able to decide on a general concept for the conference which involved exploring the history and present state of Detroit techno from the perspectives of the DJs themselves.

The next step was to identify influential DJs in Detroit techno’s history and invite them to participate in the conference as panelists so that I could develop a list of potential conference participants. What follows is the preliminary list of DJs that was included in the grant proposal to the College of Arts and Humanities Institute at Indiana University.

(For complete CAHI grant proposal, see Appendix B.)

List of proposed speakers/performers:

- Beverly May, independent researcher, conference discussion facilitator
- Catherine Burkhart (Klingman), curator of Detroit Historical Museum
- Two consulting scholars from Detroit Historical Museum exhibit
- Eight DJs selected from list of twenty potential participants:

Juan Atkins	Derrick May
Norma Jean Bell	Alton Miller
Lawrence and Lenny Burden	DJ Minx
Carl Craig	Alan Oldham (T-1000)
Kenny Dixon, Jr.	Theo Parrish
Eddie Folkes	James Pennington
Kelli Hand	Marcellus Pittman
Mike Huckaby	Norman Talley
Charles Johnson	Rick Wade
Kenny Larkin	Rick Wilhite

The thought of trying to get in touch with all of these DJs and secure eight DJs to come to Bloomington to participate in the conference seemed daunting. The conference was planned for October 21, 2006, and it is now February 2006. The following month, Beverly May, techno historian, who offered valuable suggestions in the planning of the conference, confirmed to serve as moderator for two of the panels. She suggested that I use www.myspace.com as a way to get in touch with the DJs, since many had their individual MySpace profiles. She emailed a link to the MySpace profile of Detroit techno co-founder, Kevin Saunderson www.myspace.com/fusein to help me get acquainted with the online community. May had done a search of many of the DJs and producers that we later identified as potential panelists.

MySpace is described on the website as “an online community that lets you meet your friends’ friends” (<http://www.myspace.com/Modules/Common/Pages/AboutUs.aspx> Accessed January 7, 2007). It is an online community where anyone can set up a personal profile with photographs, personal information (whether fabricated or true)

Figure 3

DJ/Producer Minx, 2006. James M. Rotz, reproduced with permission.

audio and video clips, including audio clips of their own music, and communicate with anyone. I immediately decided to join MySpace and set up my own profile, www.myspace.com/ethnomusicologist. I made “friend requests” with many of the DJs on the above list and then sent them MySpace emails describing the conference and inviting them to participate. Some never responded, but many quickly emailed me back with interest in the conference and many questions. Terrence Parker and DJ Minx were immediately enthusiastic about the event and became panelists at the conference. Juan Atkins, known as the Godfather of Detroit techno, responded with interest and helped me

get in touch with Derrick May, through Dan Hoops, a mutual friend of Atkins and May. May was also initially interested in participating, but later, due to complications in

Figure 4

DJ/Producer Terrence Parker “TP”, 2006. James M. Rotz, reproduced with permission.

communicating with May’s agent in Australia, decided not to participate. Atkins actually was on the final program for the conference, but did not make his flight to Indianapolis the day before the conference due to weather complications and we were unable to get in touch with him.

Communicating with Atkins was an interesting experience in itself, via MySpace, email, and phone calls. He is a world renowned DJ and tours extensively. There were many periods during the summer and early fall when he was traveling and I could not reach him to complete a contract and discuss essential details involving his participation in the conference. At one point in September, I contacted Dan Hoops in the hopes that he would provide me with Atkin’s phone number. Hoops gave me the number and I was able to talk with Atkins on the phone. It was an exciting, strange experience. He assured me that he planned to travel to Bloomington for the conference and perform at Second Story Night Club on Saturday night. After that phone call, a few reminder emails, and a phone conversation between Atkins and Maultsby, he faxed his signed contract to the AAAMC. We were all excited to finally secure Atkins for the conference, but a conference is not a conference without some mix-ups and mishaps. Atkins did not participate; it is unfortunate that he was unable to attend.

When contacting DJs through MySpace, I somehow happened upon the profile of a woman named Scheherazade Washington who had posted some images of herself at a

club in Chicago called Smart Bar when a group of DJs known as the 3Chairs were performing. I attended this show and sent her a MySpace email asking questions about the performance. In a subsequent email, I mentioned the conference. She responded telling me she was a manager for the 3Chairs and other DJs in Detroit, and that she was willing to help me in any way with contacting DJs for the conference. With Scheherazade's help, I was able to secure Theo Parrish, Rick Wilhite, and Marcellus Pittman as panelists for the conference, all members of the 3Chairs group.

A fourth member of the 3Chairs, Kenny Dixon, Jr., also known as Moodymann, expressed interest in the conference and was initially on the list of panelists. Moodymann performs and records Detroit techno with minimal outreach to popular media. He

Figure 5

DJ/Producer Theo Parrish, 2006. James M. Rotz, reproduced with permission.

remains hidden, by choice, in the “underground” Detroit music scene as part of his profound desire to reach out to the “small majority that listens” (Moodymann 1998). Detroit and African American culture and history are central to his musical productions and his live performances in clubs, and this emphasis is also integral to the music of Parrish, Wilhite, and Pittman, all members of the 3Chairs. Just a week after expressing interest in participating, Kenny Dixon, Jr. decided not to attend in keeping with his no-interview policy. Having three of the four members of this group participate in the conference and perform at Second Story Night Club was an important step in academic research on the history and contemporary state of Detroit techno. These DJs/producers hold strong opinions about issues of race and appropriation of Black American music by whites, as well as issues of digital music formats, downloading music on the internet, and

other elements of music production, performance, and marketing that draw consumers and performers away from analog formats, particularly away from vinyl records.

By the end of July 2006, I had finalized the list of panelists for the conference, confirming their participation as panelists. (For conference panelist biographies, see Appendix E.) There were still some adjustments to the conference program due to the unavailability of some of the panelists. However, July was our deadline for completing travel arrangements, and we needed a semi-complete list of participants to begin working on the administrative details. Once I finalized the list of panelists and communicated general details about the conference to them, Sunni Fass, AAAMC's Administrator and Program Coordinator, began her extensive work on travel arrangements, accommodation, and contract preparation for the panelists, as well as conference venue arrangements. (For meeting minutes from conference planning meetings, see Appendix C. For a sample panelist itinerary, see Appendix D.) Fass provided endless hours of work on these aspects of conference planning, and developed admirable knowledge of and patience for the countless institutional policies set forth by the university. We recruited about ten volunteers including undergraduate and graduate students, as well as a few members from the local Bloomington community. Their range of duties included distributing promotional materials, transporting panelists between the Indianapolis airport and the hotel in Bloomington, and providing transportation for them throughout the weekend. One volunteer designed the conference poster and postcard, which are both included in Appendix A. Two other volunteers assisted with the sound engineering setup and management in the conference venue. The generosity of all the AAAMC assistants and

volunteers made this project possible, without them, the idea would have remained simply that, an idea. (For details on coordination of volunteers, see Appendix F.)

PANEL DEVELOPMENT AND ORGANIZATION

The first panel titled “‘Detroit’s Gift to the World’: Detroit Historical Museum’s Techno Exhibit” was to be moderated by me. I arranged a conference call on October 4th, 2006 to discuss the content and format of this session with the three panelists for the techno exhibit panel, Katherine Burkhart, Sulaiman Mausi, and Lina Stephens. The purpose of this panel was to explore the following issues and questions:

- What did the exhibit include?
- What is in the techno collection?
- Who were the key people featured in the exhibit?
- How were they chosen?
- What methods were used for the research and collection of artifacts and other materials?
- From the museum’s perspective, what needs to be explored through further research?

The conference call was an excellent preparation for the panel discussion. The panelists provided a great deal of background information which greatly facilitated the discussion at the conference. Although one of the panelists, Lina Stephens was unable to travel down to Bloomington from Detroit due to illness, Burkhart and Mausi provided a wealth of interesting information and were forthcoming about a range of issues in the panel discussion.

The remaining two panels, “Roots of Techno: DJs Explore the History and Present State of Detroit Techno” and “DJ Discussion & Demonstration: The Musical Characteristics of Detroit Techno & House” involving roundtable discussions with the DJs were to be moderated by techno historian, Beverly May. She had conducted a great

deal more research on this history than I had, and had interviewed a majority of the influential techno DJs in Detroit. May also had published an essay titled “Techno” based on her research in a volume edited by Mellonee V. Burnim and Portia K. Maulsby, *African American Music: An Introduction*, published in 2006. (For the complete reference, and other important published works on techno music, as well as a Detroit techno select discography see Appendix G. For reviews of films on techno music and related genres, see Appendix H.) Portia Maulsby, Sunni Fass, and I communicated with May in the months leading up to the conference to determine the general outline of the two panels and May’s involvement as moderator. We all communicated via email early in September 2006 regarding panel 2, “Roots of Techno: DJs Explore the History and Present State of Detroit Techno.” The following is May’s initial plan for that panel:

Panel 2: Roots of Techno: DJs Explore the History and Present State of Detroit Techno

This panel will explore the evolution of techno in Detroit from its earliest days through today. We will begin in the pre-"Techno" era of rival African-American high school DJ cliques and block parties in Detroit in the early 1980's, and will then trace the music's evolution into a global genre that is most often affiliated with European clubs and raves. We will touch upon influential Detroit radio shows and clubs, the peak era of "Detroit" techno production and record labels in the late 1980's, the music's subsequent rise in Europe and Asia in the 1990's, as well as discuss the state of Techno in Detroit today. As we trace the music's evolution, all panelists will be asked to contribute to the collective oral history with their own stories and perspectives on that era.

12:30-1: Techno's early roots in Detroit (early-mid 1980's)

1-1:30: Peak era of techno activity in Detroit (late 1980s-early 1990's)

1:30-2: The globalization of Techno & its impact on Detroit (early 1990's-today)

2-2:15: Each panelist speaks about his overall view of Techno's roots & evolution (5 mins each)

2:15-2:30: Audience Q & A

-- Round robin format for discussion on each era

-- Laptop connected to internet as relevant, esp. to introduce artists

I presented this plan via email to the panelists for panel two, Cornelius Harris, Juan Atkins, Terrence Parker, and Mike Clark. The following is the email that I sent out to the four panelists on October 17, 2006, to which May's panel two outline was attached:

Hi folks,

The conference is fast approaching and we will all be coming together soon in Bloomington!! So that you have a better idea of what is going on for your panel discussion, I have attached a document describing what the panel is all about. This has been formulated by Beverly May, the panel moderator. We welcome any revisions that you would like to make - it is YOUR panel. Please communicate any additions, questions, or issues that you may have with this outline to us.

Thanks,
Denise

Of the four of them, only Harris responded, asking to include a segment on the future of techno and house in Detroit. This is his email response:

I'd probably change it to include the future. While the future tends to be dismissed as speculation (as if much of the past isn't), I think all of the people on the panel are experienced enough to offer some interesting perspectives on trends and where things seem to be headed into the future. In fact, some are in the process of creating that future.

Just my 2 cents...
--Atlantis [Harris' alias]

May's outline needed few revisions. I simply reformatted the document to make it clear and easy to read for all the panelists. The only major addition was to include a segment on the contemporary state of techno and house, as well as the future of the music and culture in Detroit, and around the world. What follows is the final version of the outline for panel two, "Roots of Techno: DJs Explore the History and Present State of Detroit

Techno” approved by the four panel organizers, Professor Maultsby, Sunni Fass, Beverly May, and me.

Roots of Techno: DJs Explore the History and Present State of Detroit Techno

12:30-2:30 pm

Moderator:

Denise Dalphond (Beverly May was initially invited to moderate, but was unable to due to flight cancellations.)

Panelists:

Rick Wilhite (Juan Atkins was initially invited to participate, but was unable to due to flight cancellations.)

Mike Clark

Terrence Parker

Cornelius Harris

General topics being discussed by panelists:

Techno's early roots in Detroit (early-mid 1980's)

Peak era of techno activity in Detroit (late 1980s-early 1990's)

The globalization of techno & its impact on Detroit (early 1990's-today)

Each panelist speaks about his overall view of techno's roots & evolution

This panel will explore the evolution of techno in Detroit from its earliest days through today. We will begin in the pre-"techno" era of rival African-American high school DJ cliques and block parties in Detroit in the early 1980's, and will then trace the music's evolution into a global genre that is most often affiliated with European clubs and raves. We will touch upon influential Detroit radio shows and clubs, the peak era of "Detroit" techno production and record labels in the late 1980's, the music's subsequent rise in Europe and Asia in the 1990's, and appropriation of the music by “outsiders,” as well as discuss the state of techno in Detroit today. As we trace the music's evolution, all panelists will be asked to contribute to the collective oral history with their own stories and perspectives on that era.

Followed by audience Q & A

On September 13th, 2006, we held a conference call to discuss May’s plans for moderating the third panel, whose title remained to be determined at the time. (For conference call minutes, see Appendix C.) The participants in the conference call were

Portia Maulsby, Sunni Fass, Beverly May, and me, Denise Dalphond. During the conversation, we discussed how the DJ demonstration panel should be organized and May's involvement in managing the time allotted for each DJ to speak. May had proposed that we ask the DJs to bring examples of various genres that were influential to techno and house, as well as important releases characteristic of either techno or house music. Another issue discussed was the ways in which the DJs themselves identify in terms of genre. Some of the DJs participating in the conference perform and produce what they label house, not techno. Resolving definitions and the representation of techno in relation to house required dialogue between Professor Maulsby, Beverly May, and me. What follows is some correspondence amongst all four involved in the conference call regarding some of these issues:

Panel 3: DJ demonstration, etc. (title under revision)

DJ Minx

Theo Parrish

Rick Wilhite

Marcellus Malik Pittman

We originally envisioned the panel highlighting musical characteristics which would provide the framework for the DJs to define what makes Detroit techno "Detroit techno." What are the features that distinguish it from other related subgenres of electronic dance music? We thought it might be instructive for the DJs to demonstrate these characteristics as well as DJ techniques on the equipment.

While we believe your idea of asking the DJs to select some records from different historical periods then explain their importance is a valid and interesting approach, we are not sure that it will result in our being able to document the features unique to Detroit techno, specifically and Detroit electronic dance music, generally. The objective of the conference is to document as many aspects of Detroit techno as possible, its evolution, musical features, and changes that have taken place in the tradition.

At the same time, we understand your reservations about Theo, Rick, and Marcellus being house DJs. Denise has that concern as well. Nevertheless, our experience and research demonstrates that popular media and fans of the music are often the ones most interested in what music fits under which genre label. But based on Denise's

conversation with these DJs, they seem to want to challenge genre distinctions in various ways. Therefore, for the 3rd panel and in keeping with the purpose of the conference, we would like to focus on is Detroit: why Detroit? What are the relations between techno and house in Detroit? The latter incorporates the suggestions you propose.

The following are some examples from websites (in some cases, the term “house” is prominent, in other cases, there is no genre label at all):

- DJ Minx: <http://www.womenonwax.com/> She is explicit about being a house DJ.
- 3 Chairs: <http://www.soundsignature.info/artist.html> In Theo’s bio, he explains where he falls musically with the phrase “Detroit’s underground music scene.” No mention of house in this narrative. Although, on the flyers featured on this site on another page, house shows up a number of times.
- Here is Theo Parrish’s written response to some interview questions posed to him by Paul Clark of the BBC’s “Collective” magazine. <http://www.bbc.co.uk/dna/collective/A3071422> It seems clear that he challenges tendencies to pigeon hole musicians.

For the 3rd panel, we believe it important to explicitly recognize the importance of Detroit house, framing it in the context of Detroit and the connections between house and techno, maybe taking a historical continuum approach. African American musical genres clearly do not exist in isolation; this panel would be the perfect forum to explore this idea.

The following are some of Denise’s thoughts based on live shows of the 3 Chairs she has attended, and research of their philosophies about electronic dance music and performance:

They each have their own individual styles, but all four of the 3 Chairs (Kenny Dixon, Jr., Theo Parrish, Rick Wilhite, and Marcellus Malik Pittman) include house and techno to varying degrees in their sets. Kenny Dixon plays a lot of house, disco, Motown and other R&B artist from the 1960s and 1970s, but also plays tracks that are historically important to techno’s roots in Detroit. Theo Parrish’s sets are often really upbeat house with a strong disco base. But he also spends some of his time up at the tables playing some really powerful, driving techno (I know these adjectives are not that useful, I’m trying my best to explain what goes on musically). Rick plays a lot of house with a strong funk and disco base, but also plays deep house and techno like Theo. Malik seems to spend most of his time on the turntables spinning deep house and techno.

They are certainly dedicated to the historical and cultural foundations of techno and house in Detroit and I think that they will complement the concept of this panel and this conference extremely well.

Based on Denise's description and conversation with the DJs, I think the approach should allow the DJs to bring their own perspective to the table about defining features of Detroit techno and its relationship to other Black electronic and other dance forms. After we finalize everything about both panels, Denise will inform the DJs of the content and format that we agree on so that they can respond and be prepared to contribute accordingly.

The following is Beverly May's written response:

Hi Dr. Maultsby, Sunni and Denise,

Thanks for this. I think we are actually envisioning roughly the same thing about the 3rd panel. My thoughts and concerns were more focused on the tactical, i.e. how the panel will be structured, since I'm going to be the moderator. I do feel that some of the artists, when they say they just want to focus on the music, are really saying they want their involvement to be more about playing music than discussing it, but that could just be my interpretation. In any case, I've proposed a format below for you all to consider that I think accomplishes all goals without being too rigid, and will prove to be extremely interesting.

Below is what I've come up with as initial outlines for each panel. Please let me know your thoughts!

Thanks
Beverly

[May originally included her description of panel two with this email. See p. 25 for her description.]

Panel 3 Suggested title: "DJ Discussion & Demonstration: the Musical Characteristics of Detroit Techno & House"

This panel will showcase the musical characteristics of Techno and House and reveal how the genres evolved through the playing of music samples and recordings. We will begin with examining an open-minded era in Detroit of widespread musical influences in the late 1970's, which included Funk, Free Jazz, Kraut-Rock, and Disco, and then briefly showcase other related genres like Hip-Hop, New Wave, Italo-Disco & Kraut-Rock from the early-mid 1980's. The many forms of House & Techno as the genres came into being will then be explored, starting with Electro and moving into early Chicago House, Acid House, the first Detroit house & techno records, the next Detroit generation's releases, differentiation between Detroit house and techno, as well as compare the sound with

global genre offshoots like Acid Jazz, Rotterdam or Jungle.

In keeping with the open-minded ethos of these genres, which manifested the breaking down of musical and cultural barriers and preconceptions, the discussion will not be centered on genre classification or definition, but instead will focus on the auditory evolution of the music itself in terms of pure sound. The music's evolution in Detroit will be presented through selected samples, records or DJ mixing techniques by each panelist. The other panelists will then be free to contribute to the discussion about the chosen sample and its relevance. A key area of discussion will also be the unique factors that were specific to the Detroit environment during each period that determined the direction and form of both genres.

3-3:30: Diverse Musical Roots & evolution of Parallel Genres

3:30-4: Early House & Techno in Chicago & Detroit

4-4:30: Further evolution of Detroit House & Techno, and their global genre offshoots

4:30-4:45: Closing Discussion: Why Detroit?

4:45-5: Audience Q & A

-- Round robin presentation of the music in loose chronological order

-- 2 turntables, a mixer, and ideally a drum machine (Roland 808 or Roland 909 or a more current machine that can mimic those early analog ones)

I appreciated May's incorporation of techno and house, as well as other influential musical genres in the history of this music in Detroit. Her experience and knowledge of this music enhanced the academic impact of this conference. I still worried that the management of time for the panelists would be too rigid based on May's plans for moderating the panel. The initial plan for the conference was to give the DJs opportunities to demonstrate their own musical styles, influences, and DJing techniques as representative of techno and house styles of Detroit. Given May's outline which seemed based not on the individual styles of the DJs themselves, but on the musical history of techno and house through exploration of various genres, I feared the panel was transforming into something entirely different. However, there was very little time left before the conference to continue this discussion with May. I needed to finalize the panels and distribute this information to the panelists at least one week before the

conference. I hoped that May would allow some flexibility with the panel and give the DJs opportunities to share their knowledge and experience. Ultimately, I chose to go with May's basic outline, adding a few revisions.

What follows is the final description of panel three which was distributed, along with the final version of panel two, to the panelists a week before the conference. In some cases, the final version of panel three represents a further refinement of generalities through the exchanges between May, Maultsby, the DJs, and me.

DJ Discussion & Demonstration: The Musical Characteristics of Detroit Techno & House

3:00-5:00 pm (Two turntables and a mixer will be provided for DJ demonstration)

Moderator:

Denise Dalphond (Beverly May was initially invited to moderate, but was unable to due to flight cancellations.)

Panelists:

DJ Minx

Theo Parrish

Rick Wilhite

Malik Pittman

General topics being discussed by panelists:

Diverse musical roots & evolution of Parallel Genres

Early house & techno in Chicago & Detroit

Further evolution of Detroit house & techno, and their global genre offshoots

Closing Discussion: Why Detroit?

This panel will showcase the musical characteristics of techno and house and reveal how the genres evolved through the playing of music samples and recordings. We will begin with examining an open-minded era in Detroit of widespread musical influences in the late 1970's, which included funk, free jazz, kraut-rock, and disco, and then briefly showcase other related genres like hip-hop, new wave, italo-disco & kraut-rock from the early-mid 1980's. The many forms of house & techno as the genres came into being will then be explored, starting with electro and moving into early Chicago house, acid house, the first Detroit house & techno records, the next Detroit generation's releases, differentiation between Detroit house and techno, as well as compare the sound with global genre offshoots like acid jazz, rotterdam or jungle. The discussion will also focus on musical appropriation by "outsiders" as techno migrated globally and became

meaningful to many different culture groups around the world. In keeping with the open-minded ethos of these genres, which manifested the breaking down of musical and cultural barriers and preconceptions, the discussion will not be centered on genre classification or definition, but instead will focus on the auditory evolution of the music itself in terms of pure sound.

The music's evolution in Detroit will be presented through selected samples, records or DJ mixing techniques by each panelist. The other panelists will then be free to contribute to the discussion about the chosen sample and its relevance. A key area of discussion will also be the unique factors that were specific to the Detroit environment during each period that determined the direction and form of both genres.

Followed by audience Q & A.

To complete this organizational hurdle and finalize the conference program so that all of the panelists would finally know exactly what they were in for once they arrived in Bloomington was quite a relief.

LAST MINUTE FRENZY

Beverly May called my cell phone Friday night around 7PM, the night before the conference, to inform me that, due to weather conditions, she was currently unable to fly out of LaGuardia airport in Queens, NY, and would keep me posted. When I received her call, I was on my way to A Summerhouse Inn, the local residence for the conference participants to pick up a volunteer who had just arrived from the Indianapolis airport with Mike Clark and Cornelius Harris. I try to never talk on my phone while driving, but the entire week leading up to the conference, and especially Friday, the day before the conference, I used my cell phone more than I ever had before.

I arrived at the hotel and the first two panelists who I formally met were Cornelius Harris and Mike Clark. Harris is a member of the group Underground Resistance (UR), a group of musicians including techno DJs with a mission to actively work against

corporate control of the music industry. Harris is no longer a DJ, recently completed his B.A. in American Studies at the University of Michigan, and is currently the label

Figure 6

DJ/Producer Marcellus Pittman, 2006. James M. Rotz, reproduced with permission.

manager for UR's record company, Submerge. Mike Clark was formerly a member of UR under the DJ name, Agent X. He is still actively performing in Detroit with a group of two other Detroit techno DJs, Norm Talley and Delano Smith. Their group is called Beatdown Sounds. It was so surreal and exciting to meet them in Bloomington, IN, of all places.

After I left the hotel, I drove more around town, finalizing last minute arrangements while talking on my cell phone making sure all the airport pickups were going smoothly and still wondering of the fate of Beverly May, and now Juan Atkins, whose flight did not leave LaGuardia airport, and who became completely unreachable.

I also communicated with Professor Maultsby and Sunni Fass a number of times on Friday afternoon and evening, for updates on travel issues with the panelists. While talking with Professor Maultsby on one of these occasions about the flight difficulties of Beverly May and Juan Atkins leaving LaGuardia airport in Queens, NY, Maultsby repeatedly mentioned someone named Kai, but it was difficult for me to figure out exactly who she was talking about because of the cell phone static. In between conversations, I wondered, "Kai who...? Does she mean Kai Fikentscher!? Ethnomusicologist Kai Fikentscher!?" I had been a fan of his research and writing on electronic dance music for a number of years beginning with his book "*You Better Work!*": *Underground Dance Music in New York City*, and following that, his essay titled

“Disco and House” in *African American Music: An Introduction*, edited by Burnim and Maulsby. During another of the phone conversations with Maulsby later that evening, I asked her who Kai was that she kept mentioning. It turned out I was correct. Kai Fikentscher was coming to my conference! He was able to fly out of New York City successfully and arrived in time for the Second Story performance on Friday night. I met him later in the evening at the dance club. He and Maulsby stayed almost the entire night until about 3AM. He was also active during the conference, contributing many insights and important ideas, as well as posing interesting questions to the panelists. It was an honor to have him at the conference.

ROOTS OF TECHNO CONFERENCE PROCEEDINGS

After spending one hour at home trying to sleep after the lively evening at Second Story, I jumped out of bed trying not to wake my family and headed over to Willkie Auditorium, the site of the conference. I was meeting with two conference volunteers assigned to assist with the sound equipment, as well as the union sound engineer. The night before, due to multiple flight cancellations, Beverly May decided she would not be able to attend. As I set up the conference hall, I was trying to desperately calm my nerves about being the panel moderator for all three sessions. I had not heard from Juan Atkins either and assumed he was not going to make the conference. Later that morning, I extended the invitation to the other panelists to fill his place on the panel, and Rick Wilhite generously volunteered to participate on both afternoon panels on techno’s history and present state in Detroit, and the DJ demonstration panel.

The discussions of the day centered on a number of key themes: documenting Detroit techno in a museum setting with archival standards, origins of techno music in African American culture, with an emphasis on the Detroit techno scene, pioneering figures in this area, their performance techniques and signature styles of musical production, and analysis of the genre from historical and present-day perspectives (Please see conference program on pp. 38-39). Catherine Burkhart and Sulaiman Mausi, panelists for the morning session, “‘Detroit’s Gift to the World’: Detroit Historical Museum’s Techno Exhibit,” discussed in detail the extensive process of planning a museum exhibit on Detroit techno. They explained the initial stages of idea formulation, administrative issues, and efforts in securing funding. They discussed preliminary research for the exhibit, including contacting DJs and conducting interviews, securing equipment and other materials from various DJs in Detroit for the exhibit, and managing to get around busy touring schedules of DJs, conducting interviews over the phone. Catherine told of meeting techno DJ Richie Hawtin at a train station in Ann Arbor, MI at a late hour because that was the only time that he was available and near Detroit. They relayed stories of pooling the resources of nearly the entire staff of the museum to install the exhibit. Some of the DJs who were scheduled for the two afternoon panels arrived early to observe the morning panel. I was so pleased to see them there; I had assumed that none of the DJs would be interested in the morning panel, partly because they had been traveling the night before, or had been performing at Second Story Night Club the night before. Theo Parrish even stepped up to the microphone during the audience question and answer period and contributed to the discussion.

During the afternoon panels, the DJs were generous with their storytelling, presented excellent and informative demonstrations using the DJ equipment, and were surprisingly forthcoming in their discussions of race and musical appropriation in techno music. I was so pleased and excited that they felt comfortable and respected enough in this academic platform to speak plainly and deliberately about issues of race. The panelists discussed the role of white DJs in the history and contemporary state of techno and house in Detroit. They included stories of Richie Hawtin and John Aquaviva, both from Windsor, Ontario, Canada, across the river from Detroit, stamping their records with Detroit techno, promoting drug use at their raves and techno parties, and paying little to no homage to the African American cultural and musical origins of techno, African American pioneers of the music, as well as important African American DJs throughout techno's history.

Some of the panelists, primarily Rick Wilhite, Marcellus Pittman, Theo Parrish, and DJ Minx, discussed the importance of vinyl as a format for techno and house music production. Theo Parrish pointed out the message on his shirt: "Keep Vinyl Alive" was printed across his chest. He emphasized this message as an important statement that he and other panelists brought to Bloomington to share. Relating to the issue of audio formats, the panelists discussed financial concerns, quality of sound, ease of production as well as ease of performance when using digital formats. They emphasized that ease of production and performance, as well as rising to fame relatively quickly due to the use of digital formats, does not usually signify an important, influential DJ. Awareness of history and musical influences, as well as historically important DJ equipment and



Roots of Techno: Black DJs and the Detroit Scene

**Conference hosted by
Archives of African American Music and Culture
Willkie Auditorium
Indiana University
Saturday, October 21st, 2006**

Listen and learn from some of Detroit techno's pioneering DJs about the origins and history of techno music. Through panel discussions and live demonstrations, the DJs will tell their stories and showcase the musical characteristics of Detroit techno, as well as its relationship to other genres such as house music.

Welcome Address

8:45-9:00 am

Dr. Portia K. Maulsby

Director, Archives of African American Music and Culture

“Detroit’s Gift to the World”: Detroit Historical Museum’s Techno Exhibit

9:00-11:00 am

Panelists will give presentations on the exhibit, including a short film that was featured with the installation. Panelists will discuss the museum’s Detroit Techno collection, how the exhibit was organized and assembled, and what was involved in the research.

Moderator:

Denise Dalphond

Panelists:

Catherine Burkhart

Lina Stephens

Sulaiman Mausi

Lunch Break

11:30am-12:15pm

Roots of Techno: DJs Explore the History and Present State of Detroit Techno

12:30-2:30 pm

This session will explore the evolution of techno in Detroit, from its origins through the present day, with a focus on African American musical and cultural roots.

Moderator:

Beverly May

Panelists:

Juan Atkins

Mike Clark

Terrence Parker

Cornelius Harris

Break

2:30-3:00 pm

DJ Discussion & Demonstration: The Musical Characteristics of Detroit Techno & House

3:00-5:00 pm

This panel will showcase the musical characteristics of techno and house and the relationships between the two genres. Panelists will illustrate the evolution of this music in Detroit through the use of selected samples, records, and DJ mixing techniques.

Moderator:

Beverly May

Panelists:

DJ Minx

Theo Parrish

Rick Wilhite

Malik Pittman

Additional Events:

Friday, October 20th, and Saturday, October 21st, will feature performances by participating DJs at Bloomington's Second Story Nightclub. Performances will begin at 9:00pm. **Separate ticket required (\$6.00)** for club performances.

Details available at <http://www.secondstorynightclub.com/>

The conference has been partially funded by the College Arts & Humanities Institute with co-sponsors: Departments of African and African American Diaspora Studies, American Studies, Communication and Culture, Folklore and Ethnomusicology, School of Journalism, African American Arts Institute, Foster International Living-Learning Center, RPS Academic Initiatives and Services, Foster Quad Community Council, and Foster Quad Student Government.

Additional support has been provided by the record labels Sound Signature and Unirhythm, and the record outlet Vibes New & Rare Music.

“Roots of Techno” was organized by:

Dr. Portia K. Maulsby

Director, Archives of African American Music and Culture

Director, Ethnomusicology Program, Indiana University

Denise Dalphond,

Ph.D. Student, Department of Folklore and Ethnomusicology

Dr. Sunni Fass

Administrator/Project Coordinator

Archives of African American Music and Culture

With assistance provided by:

Brenda Nelson-Strauss, Head of Collections, AAAMC

Fredara Hadley, Graduate Assistant, AAAMC

Mack Hagood, Graduate Assistant, AAAMC

Gillian Richards-Greaves, Graduate Assistant, AAAMC (Designer, conference website)

Josh Kreuzman (Designer, poster and postcards)

Dr. Mellonee Burnim, Ph.D., Professor of Ethnomusicology, Indiana University

Figure 7 Roots of Techno Conference Program, previous page.

recording/playback formats, are qualities that all of the panelists regarded as important and lasting.

Following the panel discussions, I welcomed audience members to address questions and comments to the panelists. The question and answer sessions of the afternoon panels generated lively discussions and explored new topics. During the second panel, “Roots of Techno: DJs Explore the History and Present State of Detroit Techno,” a conference attendee asked the DJs to discuss Black ownership of music in terms of the music industry. This audience member held a critical view of the state of Black musicians and recording artists and their lack of power and ownership of music that they create. He concluded his comment suggesting that the DJs could take the “underground version outside” after the panel had concluded if that was necessary; meaning that if the DJs did not feel comfortable speaking honestly about this issue in the formal setting of the conference, they could speak “honestly” in private. Cornelius Harris responded with pride and confidence, and a great deal of knowledge and experience with this issue as the label manager of Underground Resistance stating that there is actually a great deal of control over the music by the African American musicians and producers in techno music, more so than most other genres today. The audience member’s comment about accepting the “underground version outside” bordered on insulting to the panelists after they had spent the past hour and a half openly discussing their views on race and techno. They clearly felt the responsibility to honestly present their experiences and ideas. It seemed as though any underground version was on full display thanks to the panelists. None of them were too concerned with censoring their views on these issues.

Another conference attendee, Professor Valerie Grim, of African American and African Diaspora Studies at IU, asked the DJs about the presence of women DJs in techno and how these men have aided the careers of any women DJs. Almost immediately, they motioned to the back of the conference hall at DJ Minx, a successful DJ and a panelist for the next session of the conference. They spoke of other female DJs whose careers they have supported or even helped launch, like K. Hand (Kelli Hand) and DJ Minx. The roles that women hold in all professional realms are central to any discussion of culture and musical performance, and these issues of representation of women are certainly important to discussions of African American history contemporary reality in general. The experiences of women in Detroit techno, as well as in the history of electronic dance music in general, could form the general focus of an entire conference. Early in the conference planning stages, I had also confirmed another woman DJ, K. Hand. She later declined to participate because she had scheduled a performance tour.

When planning the conference topics for discussion, I approached all eight panelists for the two afternoon panels with some of my own preliminary ideas for discussion topics, but invited them to contribute their own ideas for discussion topics that may have been particularly compelling to them. I specifically asked DJ Minx whether she would like to speak about women in techno in the panel titled “Roots of Techno: DJs Explore the History and Present State of Detroit Techno,” or if she preferred to participate in the panel on Detroit techno musical style and DJ demonstration. She immediately wrote back in an email that she was more interested in the DJ demonstration panel. It is interesting to see that a well known and talented woman DJ chose to be part

of the demonstration panel rather than speak about women in techno. Perhaps she is often asked to discuss issues of women in techno and when given the option to move on to another topic, she jumped at it.

POST-CONFERENCE DISCUSSIONS

There were many responses after the conference weekend from people who attended the conference. An attendee of the conference wrote at the close of the weekend, full of praise for the event and the panelists. Koenraad (Conrad) Vermeiren wrote on October 22, 2006:

Hi Denise,

Yesterday, Saturday, was a great day. Getting a glimpse of so many facets of the lives of this group of Detroit musicians was extraordinary, an extraordinary moment of oral history. The panelists were all eager to talk: eager to tell their life story--as they wanted it to be known. The setup worked really well: they could all just talk, or listen, without having to look each other in the face. I was surprised how well the setup worked. You were visibly relieved, too. You've probably received many declarations of kudos over the last couple of days, but let me also add mine. So: congratulations to you for bringing all these people together and organizing such an extraordinary event.

But, also, thank you for doing all this here in Bloomington, Indiana! As you can tell from my e-mail address, I'm a student here at IU. A graduate student in the English department, to be more precise, and a native of Belgium, Europe. An odd combination, I know... I was hoping for Juan Atkins to establish the Belgian Connection, but to no avail :). I was glad Rick Wilhite was given so much space, though. His comments and stories were really interesting.

It should make all of us hopeful about the future possibilities for mining these life stories further. They will add a complexity and human depth to the larger history (about the genre; about the city; about African-American culture) that we haven't seen until now. The range of subjects the panelists brought up was remarkable. They even touched on the subject of music itself--presumably at the center of it all, but clearly also the most technically complicated issue. Theo Parrish, especially, seemed eager and able to talk about sound and structure in more than

just impressionistic terms. I just hope someone (you?) will take the time to further record Mr. Parrish's ideas on house and techno music, and dance music in general. It would be a shame if all that knowledge would be lost.

There's much more I want to say, but I'll end it here for now. If you want to talk more, let me know. We can meet for coffee or lunch, if you want.

Stay warm,
Conrad

Another conference attendee, IU student Paul Kane, had a great deal to say about the conference. In addition to writing an extensive and thoughtful email, he wrote up a description of the conference and published it online through a website called “Progressive Historians: History and Politics Of, By, and For the People” (Kane, Paul. Published October 25, 2006; Accessed January 13, 2007: <http://www.progressivehistorians.com/showDiary.do?diaryId=343#1855>). Kane gave a fantastic overview of the conference proceedings and the performances at Second Story. He began his article discussing the purpose of the conference being one of exploration of the origins of techno music to begin to fill the void in academic research, but also to educate primarily American fans of techno’s Black roots. Many of the DJs at the conference, and in other contexts, have described being able to walk down the streets of Detroit, and many other American cities, unnoticed, but experiencing a dramatic reversal in places like Tokyo, and other major international cities. Kane summarizes this idea nicely by paraphrasing an idea expressed by Katherine Burkhart, co-curator of “Techno: Detroit’s Gift to the World.”

One of the attendees at the conference compared techno's place in world culture to that of soccer. That comparison seemed to make sense to the panelists and the audience. Just one sport amongst many in the US, soccer is probably the athletic lingua franca of the world. Similarly, techno, though born in the US, is just one genre amongst many there, viewed with distrust, even, because it is sometimes associated with drug use and lawlessness. Throughout the world, however,

techno has become a musical lingua franca. Arguably, if there is a world beat, it is techno, in its various forms. (Kane, accessed January 13, 2007)

What follows are segments from Kane's email addressed to Sunni Fass at the AAAMC:

Much thanks to you and to everyone else involved for putting on the conference. One of the audience members said that he had been waiting all his life for this conference. I suspect that a lot of people could relate to that sentiment. I myself have read a little bit about the origins of techno, but I had not realized fully that it's beginning was so deeply embedded in Detroit's afro-american community, in a world where basement parties and mixtape-sharing was a vital part of life.

I was grateful to the panelists for opening up to us in the audience so much about the connection they saw and felt and experienced between techno music and their community. They also made it clear that it was very important to them, from the very beginning, that the music they were creating was something that broke down cultural, racial and geographic barriers. And there was a lot of pain and anger expressed over the fact that they felt (at the risk of over-collectivising the panels, which were, of course, made up of individuals) that their music had been turned into something that, at least in America, created more separation than connection between urban black culture and suburban white culture, as it traveled from one to the other.

One panelist pointed out the irony that suburban white kids around Detroit were buying magazines and records (?) from Europe to learn about music that originated a few miles away! I think that is one of the most telling comments I have ever heard about racial separation in America.

There were times when the discussion was hard to take, for me as a white person in the audience, times when it seemed to me that some (understandable) reverse racism crept in. For example, several panelists made a point, as I recall, of basically flaming Richie Hawtin and John Aquaviva, in absentia. Well, I have records that I love by both those guys. And honestly, I don't have any records by, say, Juan Atkins, something that I intend to do something about as soon as I can scrape up the cash! And that says a lot about how the culture industry works in America, about how it appropriates and repackages (assuming that it isn't just a tribute to my own cultural narrowness). But some of the putdowns directed at Hawtin and Aquaviva were clearly (I thought) unfair and, to some extent, missed the point. As soon as I got home, I put on one of my Richie Hawtin records. As far as I can tell, his sound isn't just some rip off. It is markedly different; it's its own sound, though still recognizably techno. I would call it a techno sound that responds to rave culture, that responds to influences from Europe, that helps keep techno alive!

My point here is that there is a lack of understanding sometimes on both sides of the racial divide. I think this became visible as well in some of the discussion of rave culture that occurred. Again, there seemed to be a desire to dismiss or put

down rave culture, in a way that had a lot to do with the fact that it is simply different, that it comes from a different cultural perspective. For example, I believe one speaker commented derisively about the drugginess of rave culture, and then went on to point out, as if in contrast, that at the community parties he had been familiar with, the worst thing that happened was that someone spiked the punch. Well, isn't it obvious that in both cases you have an intoxicant imported to the event, with different cultural meanings, perhaps, but fundamentally it's the same phenomenon?

...

But as far as EDM is concerned, this conference was, I think, a great contribution to its future as a community connected phenomenon. Nothing helps grow community like remembering the roots, right?!! And I noticed that someone was at the door passing out flyers for a start up group, for lovers of electronica. So there's at least one fruit right there.

Thank you,
Paul Kane

Unfortunately, Kane missed the central ideas behind the critical statements that the panelists were offering about Richie Hawtin and John Aquaviva, and about the association of drugs with rave culture. Hawtin and Aquaviva are white DJs from Windsor, Ontario, Canada. They are not from Detroit, even though the two cities are only separated by a river. More importantly, they are separated by national borders. Hawtin and Aquaviva began producing techno music when rave culture became popular in the United States after having migrated from Europe in the late 1980s. The two DJs ran a record label called Plus 8 and stamped all of their records "Detroit techno." The conference panelists explained that the problem with doing this is that they were leeching off of what many African American DJs in Detroit had been working for years to create and bring to some kind of mainstream popularity. It was certainly not the point of the panel discussion to bash Hawtin or Aquaviva without reason, nor was it to berate their DJ and production skills. This story is part of a larger effect that European, and American white suburban ravers and DJs like Hawtin brought in drugs and PLUR (Peace Love

Unity Respect) culture in the same city where techno began while disregarding African American history and the contemporary role African American culture in electronic dance music.

I also received emails from Detroit DJs and fans that were unable to attend the conference. Alan Oldham (DJ T-1000) who had initially been included as one of the panelists and later had to decline because he was traveling to Berlin wrote me through MySpace that he had heard about the conference while in Berlin and wished he had been able to attend. Oldham writes: “Really wish I could have made it to Bloomington. Sounds like it was a success and much needed. You need to do a similar thing over here => Peace from Berlin. Alan” (www.myspace.com/ethnomusicologist Profile comment November 1, 2006).

POST-CONFERENCE ASSESSMENT: THE SUCCESS OF THE CONFERENCE AS PUBLIC PRESENTATION AND PUBLIC CULTURE

Planning this conference was a fantastic experience for my future as an ethnomusicologist in the academic and public sectors. This conference, as a public presentation of culture and of ethnomusicology at work in the public sphere, bridged the gap between the academy and public realms, bringing to the fore the importance of connecting the two seemingly disparate worlds. Many of the panelists, including the DJs, repeatedly expressed their gratitude for the opportunity to express their stories and explore techno and house with a primary focus on African American history, culture, and music. The academic impact was equally great, aiding in the development of a techno and house collection at the AAAMC. In addition, this event established Indiana University as an important location for research on electronic dance music. By introducing this genre in the context of African American studies, the conference also

enhanced IU's research concentration on African American culture at IU in the Department of Folklore and Ethnomusicology, the African American and African Diaspora Studies Department, the Archives of African American Music and Culture, the African American Arts Institute, and the Neal Marshall Black Culture Center.

Finally, this conference provided me with an extensive initial foray into my dissertation field research on Detroit techno and house. With this master's project, I have already completed my pre-dissertation fieldwork. I have made many important contacts in Detroit, and the impact of the conference on the participants will be a lasting one that will carry over into my fieldwork experiences in Detroit beginning January 2008. This conference will aid in my application for funding in the near future as a significant example of dissertation research preparation. I do not have to spend months making contact with research consultants when I move to Detroit, nor do I have to spend time getting acquainted with the techno and house scenes there because I have already conducted this research in preparation for the conference and have gained a great deal of knowledge as a result of this project.

Successful Elements

There were many elements of the planning and the conference itself that were successful. Working with the AAAMC staff made this conference possible. Without Professor Portia Maulsby and Sunni Fass, this conference would not have happened. They assisted me in learning the inner workings of hosting a conference at an academic institution as well as the intricacies of grant proposal writing and contract development. Working with the conference volunteers was also a successful aspect of the planning.

They were surprisingly generous with their time and efforts, as well as with their wide ranges of knowledge and technical abilities.

Using MySpace as a means to contact DJs enabled the relatively rapid turnaround for finalizing the list of panelists. Without MySpace, contacting the DJs and distributing information about the conference to them would have been more complicated. Most likely I would have had to communicate with the DJs through their agents, having my communication filtered through them. Communication using MySpace is usually informal and high profile people who might normally be difficult to connect with are easily approachable through MySpace. It is an interesting forum that allows its users to function in ways that are conventionally unacceptable using other modes of communication.

Hosting DJ performances at a local night club was an excellent way to engage with wider local, state, and regional communities who were unlikely to attend a conference on a university campus. The club promoters were disappointed with the audience turnout for the DJ performances on Friday and Saturday nights, but remained supportive of the event and provided an excellent venue for the performances. Determining contractual issues and promoter duties proved challenging, however, these issues were resolved fairly easily.

Areas in Need of Revision for Future Events

Of all the successful elements of this conference, audience development and site selection are two areas that would necessitate major adjustments in future conferences of this nature on a campus like Indiana University in Bloomington. Incoming Freshman

enrollment at IU is usually around 7,000 or 8,000 students, making the campus undergraduate population roughly 25,000 to 30,000 people. Add to that graduate student enrollment which is typically 7,000 to 8,000 each year. In addition, there are faculty members that make up 133 undergraduate majors, and 326 degree programs. 9.2% of IU's student body is composed of African American, Asian American, Latino, and Native American students; 8.45% is composed of international students; and 12.27% of IUB faculty members are African American, Asian, Latino, or Native American. In addition, the population of the city of Bloomington is 69,000.

Ideally, with a conference of this nature on a campus of this size, involving a great deal of administrative work to make this conference happen at IU, I should have begun planning, with the help of AAAMC staff and conference volunteers, two years in advance. However, given the gradual emergence of my master's project into a developed vision of the "Roots of Techno" Conference, there remained nine months until the conference date to complete all of the planning. I chose not to extend the conference date, prioritizing instead my own masters and Ph.D. timeline. I kept the conference date as October 21, 2006 because I did not want to postpone completing my MA in ethnomusicology, completing my Ph.D. qualifying exam, and beginning to conduct dissertation fieldwork in Detroit, MI by January 2008.

Site Selection

Choosing a venue for the conference proved challenging. The conference was held in Willkie Auditorium, which is at the east end of campus. This proved to be an inconvenient location due to its distance from the heart of campus as well as limited

parking for conference attendees. We did not have a large number of pre-conference registrants, so we were not able to offer discounted parking as an incentive to conference attendees. Willkie Auditorium is a large space: roughly two-thirds of the audience space was filled with chairs and the conference audience barely filled half of the seats. There was a large open area behind the audience where some of the panelists set up exhibit tables at which they sold vinyl records, CDs, and T-Shirts. The sound engineer and the videographers were also set up in this area. The stage, stage lighting, PA system, and venue size were the elements that drew us to this location. However, limited audience development transformed the venue size into an unsuccessful aspect of this location.

Ideally, the conference would have been held in the Frangipani Room at the Indiana Memorial Union. This space is at the heart of campus. Guests and panelists could stay at the Biddle Hotel in the Union. The Frangipani Room in the Union seats up to 200 people with a stage as the focal point. This space is flexible, allowing for many different seating arrangements with tables or without. There is a raised level that extends around the three sides of the room, providing additional areas for seating, displays, or catering. Unfortunately, at the time we began booking a venue and hotel rooms for the panelists, the Frangipani Room was already reserved for another event and there were no rooms available at the Biddle Hotel, nor were there in many of the other local hotels.

Another campus venue that would have been ideal for the conference was the Grand Hall in the Neal Marshall Black Culture Center. The space has a portable stage, lighting and PA system. It seats up to 225 people. It is farther from the heart of campus than the Union, but is still a central location on campus when compared to Willkie Auditorium. This location was also reserved by the time we began to search for a venue.

We also considered the Neal Marshall Black Culture Center lecture hall (rm. A201) for the conference venue, but its seating capacity is 100. We predicted that number to be too small for our audience at the time of booking.

Audience Development

The audience size for the conference was surprisingly small. Conference registrants included faculty members from the Department of Folklore and Ethnomusicology, African American and African Diaspora Studies, and other departments. A number of undergraduate students, including conference volunteers, as well as graduate students were in attendance. My mother attended in the morning, even though she was on childcare duty the rest of the day. My husband, brother, and mother's husband were all in attendance throughout the day. There were not many people in attendance that I did not recognize, which unfortunately speaks to poor audience development.

Our Public Relations efforts were wide-ranging, but not quite extensive enough. We imagined the conference to have an immediate local impact, but did not expect the strong national and international interest that came once we began promoting the event. This error in foresight impacted the audience turnout on Saturday, October 21, 2006. We sent the press release through many outlets and advertised on the conference website linked on the AAAMC home page (<http://www.indiana.edu/~aaamc/rootsoftechno/>, Accessed May 15, 2007). Other online PR efforts included MySpace announcements on my profile as well as on those of other panelists, and distribution of the press release to many different listservs, academic and otherwise. The conference poster and postcard

designed by Josh Kreuzman, a volunteer who is a local sculptor and graphic designer, were widely distributed in dorms, academic buildings, and campus libraries, as well as in many businesses in the downtown area and the eastside of Bloomington surrounding campus (See Appendix A for poster and postcard). PR efforts amongst IU graduate programs, especially Folklore and Ethnomusicology necessitated greater concentration than we offered. We also failed to distribute posters and postcards soon enough before the conference. There were so many organizational loose ends in the final weeks before the conference that unfortunately the design for the poster and postcard sometimes fell behind other priorities. Efforts were made to arrange radio promotion in the form of a feature at the local National Public Radio station at IU, WFIU. But this feature did not come together before the conference date.

I contacted the Indiana Memorial Union Board, which serves as the governing body of the Indiana Memorial Union as well as the largest student programming organization on campus, in the hopes that they could help publicize the conference as well as sponsor a DJ performance on campus. I experienced some difficulty in getting in contact with the performing arts committee director and by the time a Union Board member responded to us, they were no longer in session and would not meet again until one month before the conference. We could not wait until then to finalize the details of the DJ performance, so I contacted a number of venues in Bloomington, including Rhino's Youth Center and All-Ages Music Club, the Bluebird, and Second Story Night Club. Had we given ourselves enough lead time to plan this event, some of these PR and audience development problems could have been avoided.

CONCLUSION: SIGNIFICANCE OF THE ETHNOGRAPHIC CONFERENCE FORMAT AND THE AAAMC'S TECHNO COLLECTION

This conference has had a tremendous impact on my own research on Detroit techno as well as on initial collection development efforts by the Archives of African American Music and Culture. This impact is not only local to Indiana University and Bloomington. It was an important experience for the DJs and other participants from Detroit. Connections between IU and Detroit will be lasting as plans for depositing materials and future interview and oral history collection are in the works. In planning this event, I anticipated that the participants in the conference would assist in my efforts to develop a collection on techno music by donating materials and identifying resources and other individuals that may become involved in this venture. In this regard, the conference could ideally enable the AAAMC to identify potential donors to its expanding collection of African American musics. Panelists and Detroit DJs Terrence Parker and Mike Clark have already held in depth discussions with Professor Maultsby following the conference about depositing their personal techno materials. Theo Parrish came to Bloomington for the conference already prepared with plans for preservation. He brought materials with him, including LPs and CDs during the conference weekend that he wanted to deposit in the AAAMC.

After such a positive response from the panelists themselves, conference attendees, and non-attendees responding to the conference announcements, it is clear that the event had a profound impact on many levels. The techno conference was of interest to a diverse audience, including local and regional musicians, scholars, students, and general music consumers. This event functioned successfully as a research event with a purpose to gather data, and provide a highly desirable level of visibility for the programs

and collections of the AAAMC. The AAAMC intends to use the planning protocol developed with the Roots of Techno Conference as a template to build upon for future conferences on various genres of Black secular and sacred music. It is my hope that this conference will also encourage research and scholarly writings on techno, which will serve as another tool for the broader study of African American and American history and culture. The AAAMC holds high quality video recordings of the conference proceedings on their growing techno and house collection. To accompany these recordings, I have completed a detailed index of the video footage of the three conference panels, which is also held at the AAAMC. (See Appendix I for index of conference video footage.) Clearly, my own future research on Detroit techno has been fueled by this project. In addition, IU Ph.D. student in Ethnomusicology, Fredara Hadley has been inspired by her assistance with the conference as a graduate assistant with the AAAMC to continue a research relationship she began with Terrence Parker during the conference weekend as the focus of her doctoral research. I anticipate the opportunity to engage in future collaborations with Hadley as we both continue our research.

It is up to me, in collaboration with the AAAMC, to continue acquiring and developing resources identified during “Roots of Techno: Black DJs and the Detroit Scene” into a permanent collection and ongoing project.

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Appendix A:
Conference Promotional Materials
Conference Poster and Postcard

Designed by Josh Kreuzman,
Conference Volunteer

Archives of
African
Music and
Culture

Indiana University
Bloomington
Presents a
Conference

DETROIT

Roots of
Techno:
Black DJs &
the Detroit Scene

TECHNO

Featuring—
pioneering Detroit DJs,
panel presentations,
CD signing,
live performances

JUAN ATKINS
TERRENCE PARKER
MARCELLUS PITTMAN
CORNELIUS "ATLANTIS" HARRIS
THEO PARRISH
RICK WILHITE
MIKE CLARK
DJ MINX

Saturday, October 21, 2006
Willkie Auditorium
8:45am-5:00pm

Registration required:
Early registration (by 10/16):
\$5 w/ student ID
\$15 non-students
Day of Conference:
\$8 w/ student ID
\$20 non-students

DJs will perform
Fri. Oct. 20 and Sat. Oct. 21
Second Story Night Club
(4th & College)

For conference details and registration form see: <http://www.indiana.edu/~aaamc/rootsoftechno/>
Or call 812-855-8547

Funded in part by College Arts & Humanities, Institute with co-sponsors: African and African American Diaspora Studies, American Studies, Communication and Culture, Folklore and Ethnomusicology, School of Journalism, and African American Arts Institute. Additional support provided by record labels Sound Signature and Unirhythm, and the record outlet Vibes New & Rare Music.

design by
josh kinnaman

Foster International Living-Learning Center, RPS Academic Initiatives and Services, Foster Quad Community Council and Foster Quad Student Government.

front



back

Saturday, October 21, 2006
8:45am-5:00pm
Willkie Auditorium

Registration required:
For conference details and registration form see:
<http://www.indiana.edu/~aaamc/rootsoftechno/>
or call 812-855-8547

Featuring:
JUAN ATKINS
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THEO PARRISH
RICK WILHITE
MIKE CLARK
DJ MINX

DJs will perform Fri. Oct. 20 and Sat. Oct. 21
Second Story Night Club (4th & College) www.secondstorynightclub.com

Appendix B: College of Arts and Sciences Institute Grant Proposal and Budget

**Techno Music and Audio Visual Archives:
The Conference as a Solution to Filling the Documentation Gap
October 21, 2006**

**Submitted by Portia K. Maultsby, Director
Archives of African American Music and Culture
Department of Folklore and Ethnomusicology**

Description of Project

Techno, an electronically produced form of dance music using drum machines, multi-track mixers, computers, and samplers, is perceived by many musicians as well as the popular print and visual media as having its origins in European rave culture. To the contrary, the history of techno has its beginnings in African American parties and dance clubs in Detroit in the late 1970s. This music remains popular today and provides the reference for sonic innovations of DJs and producers of European and American contemporary popular forms such as drum 'n' bass, hard house, down-tempo, trance, and hip hop. Despite the national and global influence of techno and the role of African Americans in its development, this genre has been excluded from the collection development activities of libraries and music archives and, thus, the systematic critique of scholars. To initiate archival collections and facilitate scholarly research on this genre, the Archives of African American Music and Culture (AAAMC) proposes to organize and host a one-day conference on Detroit techno music October 21, 2006.

Although techno's history begins with the creation of African American DJs in the parties and clubs in Detroit, this music and its creators became popular in Europe at rave parties in the late-1980s, while slowly losing community support in Detroit. During the 1990s, techno returned to the United States and became associated with rave parties attended by white teenagers and young adults and the productions of European and American white DJs. Despite techno's locally specific beginnings (Detroit), this music became broadly known as electronic dance music and associated with European popular traditions. This re-contextualization and the subsequent re-labeling of techno have made invisible techno's African American origins and identity.

As a consequence, techno is notably absent from scholarship and standard curricula on African American and American popular musics. In fact, there has been only one educational attempt to collect and exhibit artifacts significant to the history of this genre. The exhibit, titled "Techno: Detroit's Gift to the World," was held at the Detroit Historical Museum from January 2003 until August 2004. The exhibit organizers partnered with four techno DJ/producers-- Juan Atkins, Derrick May, Eddie Folkes, and Kevin Saunderson-- recognized as the originators of techno to present a history of this music. This production included the stories of these pioneers and other DJs significant to techno's history as well an extensive collection of artifacts, photographs, audio segments and video clips. In addition, the exhibit provided visitors with the opportunity to manipulate electronic equipment through hands-on interaction and create techno sounds.

The objective of the proposed one day conference on techno music is to fill the archival void and encourage the scholarly research and curricular development on this tradition. The major presenters will be those DJs and producers considered to be

innovators of the Detroit techno style as well as radio deejays who exposed this music to local and regional audiences. Other presenters will be the curator, consulting scholars, and practitioners involved in the production of the exhibit, titled “Techno: Detroit’s Gift to the World.”

Conference presenters will discuss a range of topics such as: (1) the evolutionary history of techno, spanning the decades from the late 1970s to the present; (2) techno pioneers - DJs, radio deejays, and producers; (3) electronic equipment used in live and studio recordings; (4) audience response to this music; (5) issues of musical appropriation and changing identities; (5) exhibiting techno; and (6) issues of race and culture, relating techno to a broader continuum of African American cultural and musical expressions. In an effort to provide a social representation of the music being addressed in the conference presentations, the AAAMC plans to submit a proposal to Indiana University’s Union Board to sponsor a performance of techno music featuring Detroit’s pioneering DJs.

The proposed techno conference will be of interest to a diverse audience, including local and regional musicians, scholars, students, and general music consumers. This event will function as a research forum that not only gathers data, but also provides a highly desirable level of visibility for the programs and collections of the AAAMC. I anticipate that the participants in the conference will assist in my efforts to develop a collection on techno music by donating materials and identifying resources and other individuals that may become involved in this venture. In this regard, this conference will enable the Archives of African American Music and Culture to identify potential donors to its expanding collection of African American musics. This conference should also encourage research and scholarly writings on techno, which will serve as another tool for

the broader study of African American and American history and culture. Upon the execution of this conference, AAAMC will pursue external funding to continue this research on a larger scale.

Date of Conference & List of Proposed Speakers

Date of conference: Saturday, October 21, 2006

List of proposed speakers/performers:

- Beverly May, independent researcher, conference discussion facilitator
- Catherine Klingman, curator of Detroit Historical Museum
- Two consulting scholars from Detroit Historical Museum exhibit
- Eight DJs selected from list of twenty potential participants:

Juan Atkins	Derrick May
Norma Jean Bell	Alton Miller
Lawrence and Lenny Burden	DJ Minx
Carl Craig	Alan Oldham (T-1000)
Kenny Dixon, Jr.	Theo Parrish
Eddie Folkes	James Pennington
Kelli Hand	Marcellus Pittman
Mike Huchaby	Norman Talley
Charles Johnson	Rick Wade
Kenny Larkin	Rick Wilhite

The one-day conference will consist of three panels: one consisting of the curator and two consulting scholars for the exhibit, “Techno: Detroit’s Gift to the World;” and two round-table discussions featuring four DJs/producers for each panel, a total of twelve presenters and one facilitator for the three panels.

Appendix C: Minutes from Conference Planning Meetings

Techno Conference Meeting Minutes Meeting at AAAMC August 1, 2006

Meeting with Charles Sykes at AAAI on Friday, August 4, 2006 2pm

- Denise will send copies of contracts to CS, PKM, BNS, SF
 - Discuss contracts
 - PR
 - Title
 - Equipment
-

Performance Space

Renting Rhino's

- ESA help fund - DD
- Demo might be a draw for younger highschool kids
- If we rent space, will Rhino's provide basic services like security, some equipment. - DD

Second Story/Bullwinkle's

- Marc Schida – booking agent
 - Free admission to club if attend conference
 - When can DJs get in to set up? - DD
 - Plan discussion sessions for DJs around who is performing - DD
-

Equipment

Equipment needs for conference and performance

- Find out what Bullwinkle's has - DD
- What do DJs require: ask DJs, also ask Denise's brother Gregory - DD
- Probably 2 turntables, mixer, CD turntable
- Demonstration as part of one of roundtable discussions
- Bloomington Video Productions <http://www.bloomingtonvideo.com/> - possibly donate demo equipment for conference in exchange for free publicity - DD
- Find out what Wilkie has available

Recordings of conference

- AAAMC contract for recording
 - Sykes/AAAI could supply speakers, monitor, mixer
 - CATS – make video recording of conference, but would need permission to air on TV - DD
 - Sykes/AAAI could possibly make audio recording of conference and performance, maybe video recording also of conference
-

Budget

Denise will refigure budget

- Include actual travel costs based on who is driving, and which DJs are having their labels pay for travel
 - Actual menu costs for lunch, afternoon break, reception, and catered dinner
-

Contracts

- Draw up AAAMC standard contract based on 4 contracts sent from DJs – PKM & CS
 - Must include specifics about conference participation
 - Recording of discussion sessions
-

Publicity

PR: general

- Flyers, posters, and banners on campus, local businesses
- PR in Chicago and Detroit; Denise's brother Gregory can help with both places, he lives in Chicago, is a DJ, and has contacts in both cities
- Denise knows some local DJs
- Denise will ask Marc Schida of 2nd Story about PR suggestions

Black Grooves

- High Tech Soul – review before conference; <http://www.plexifilm.com/hts.html>

PR: press release

- Portia will contact George at Media Relations on campus; he will help prepare press release and help with other PR

PR: radio

- Delia's WGHB show on Monday nights – phone interview with 2 of conference participants before conference, possibly Beverly May and Juan Atkins - DD
- WFIU – podcasts in addition to regular PR - DD
- WIUS – college radio station - DD

PR: Print and listservs

- Publicity package for Parents Weekend
- Listservs: PM-SEM, SEM-L, BNS is on others, DD on listservs as well
- Indianapolis Recorder
- Neal Marshall Alumni Club (listserv)
- Black grad student and Black faculty/staff listserv
- Other Black newspapers in region
- Send press release to grad associations of regional schools: U of Mich, U of Chi, U of Ill, Ivy Tech
- IU departments; AAAI alumni lists
- Local papers: IDS, HT

- Record labels of participating artists could distribute press release
- BCC: Director's Calendar, Multi-Cultural Week first week of school

Highlights for flyers, posters, and press release

- Live demonstrations
- Live performance
- Performance at 2nd Story free if attend conference
- Reception/Meet & Greet/CD signing
- Light refreshments
- Featuring Juan Atkins, Derrick May, DJ T-1000 (Alan Oldham)
- Need to highlight African Americans in title and image(s) on posters and flyers
- Uniqueness of this kind of conference
- Mac (AAAMC GA) could possibly work on flyers and posters, website?

Volunteers

- Denise will prepare notice for volunteers this week
- Includes brief description of conference
- List of needs: website, PDF registration form, flyer and poster design, other PR needs, work with conference itself, pick-up and drop-off of DJs at airport, possibly help with transportation around town
- Contact David Shorter about undergrad folklore student who is booking agent - DD
- Contact Stephanie Fida, incoming ethno grad, about people into PR work and public sector – DD
- If need more volunteers beyond folklore and Afro, then contact:
 - Collins Living Learning Center
 - Global Learning Center
 - Honors Program
 - Hudson-Holland Achievers Program

General Conference Info

Registration

- \$10 for students; \$25 for non-students; need to confirm after refigure budget

Conference & Reception

- Have techno music playing during breaks at conference
- Reception 5pm after conference
- open to everyone
- light refreshments
- DJs can have break after reception before dinner

Catering for dinner

- Affairs of the Sun: DD contact – sit-in, # of people
- Set this up immediately

Techno Conference Meeting Minutes: Contracts and Travel Meeting Between Sunni Fass and Jan Thoms, August 3, 2006

Administrative Notes (from meeting with Jan Thoms, 8/3/06)

Contracts

Denise should meet with Jan before contracts are drawn up, to discuss what IU can and can't commit to. IU contracts have to be cleared with Purchasing. Purchasing might also have some useful boilerplate contracts on their website, to use as a model.

Payments to participants

Jan needs:

- A copy of the conference agenda
- A copy of the conference proposal
- W-9 forms for each participant, so she can set them up as outside vendors.

Once Jan has the W-9s, she will generate DV#s for each participant. We need these to pay honorariums and reimburse for any kind of travel.

Are we paying per diems? Yes

Travel

If they're flying and we are paying for the ticket, we need to book the travel through Elenor. It is best if we do it directly, rather than letting the participant book their own ticket and then reimbursing. Requires DV# for each person affected.

Minx

If they're driving and we're paying for mileage, we need information about where they're coming from/to, and the mileage. Requires DV# for each person affected.

Are we paying for anyone's rental car? Yes, Terrence Parker

Hotel

Carol has reserved 12 rooms for 2 nights (Fri/Sat) at the University Plaza Hotel. The reservations are set up for a direct billing to the AAAMC account.

Need to do a final check on the number of rooms and the names, and cancel anything we don't need.

Need to check cancellation policies. Rooms are booked to be billed after the stay.

Are we paying for all of the rooms, or are some participants having their hotel covered by their label? Also need to ensure that we are not paying for phone calls from rooms, etc.

Yes, we are paying for all rooms.

Food/Hospitality

Need to generate an approval # for the event. Jan has sent the website for this:
<http://www.obap.indiana.edu/hospitality/>

On the form, list the vendor as “unknown” and estimate HIGH on the budget figures.

For payment: If the caterer is already set up with IU, they can do a direct billing to the AAAMC account. Otherwise, we can use the CC to pay for catering. We can also use the CC to cover miscellaneous conference needs (napkins, etc.) if they arise—keep track of the hospitality approval # for these kinds of expenses.

Transportation

Airport transportation can either be via personal car, motor pool vehicle, or Bloomington Shuttle. (Can also consider Classic Touch, if necessary?)

Jan recommends getting motor pool vehicles for all local transportation. If people use personal cars, it will be complicated to keep track of mileage for reimbursement.

Contact IU Motor Pool as soon as possible to reserve vehicle(s). They can charge it directly to the AAAMC account. Picking up a car will require showing drivers licenses for anyone who will drive.

Sponsorships

Expecting contributions from: History, Journalism, American Studies, Music, CMCL, and Afro-American Studies. Some are confirmed, some are still under consideration.

For each contributor, need to know the department, contact person, and who their accounting person is.

Venues

Holding reservations for Theater A201, IMU Georgian Room (100-123), and Wilke Auditorium (400, requested but community council makes decision). *ROOMS MUST BE CANCELLED BEFORE OCTOBER!!*

Techno Conference Meeting Minutes

Panel Development Conference Call, September 13, 2006

Participants: Portia Maulsby, Sunni Fass, Beverly May, Denise Dalphond

Agenda:

Discuss Beverly's role as the moderator

Program of conference

Content: narratives for panel descriptions

Purpose of conference:

- documentation of techno from an archival point of view
- undocumented in archives
- for research and education; for scholars
- primary source materials in the form of oral histories
- importance of the origins in Detroit
- look at early history through lens of DJs
- forum to explore roots through stories of those involved

Panel 2 (history of techno):

- Terrence: very engaging
- Juan: quiet, experience with presenting self in public/interview situations
- Derrick: strong talker, articulate
- Cornelius: quiet, thoughtful
- **Replacement for Derrick May?**
 - Mike Clark: one of founders of Underground Resistance (UR), Cornelius a member of UR as well;
 - Ask Cornelius what he thinks of having Mike join
- Panel discussion: "round robin" approach, don't want to get bogged down by politics of different levels of success, want all DJs to be equally engaged
- Why Detroit?; Why important?; class issue, education
- Mike Clark: interesting addition, b/c not middle class
- Denise will generate questions for this panel, send to Beverly for her ideas, make cohesive; send narrative to DJs, informing them of the role they are playing in preserving and documenting this history
- Keep it loose, 2 hours will fly by
- Cornelius: speak to record label issues
- Terrence: church/gospel; DJ techniques: using telephone as headphone
- Need to know, in Beverly's own words, the important issues related to techno (started in high school, parties, lot of this history is widely unknown, Music Institute, 1988 compilation brought music to Europe)

What is room arrangement for conference?:

- Auditorium, stage – maybe use, don't know yet
- Questions at end of panels
- Beverly: table at front of room for DJs, not very compelling, project different websites while DJs are talking
- PKM: maybe instead have photos projected, too distracting to have too much information going on at once
- Have laptop set up to show website of record label, etc if artist mentions, add context
- Sunni: Also include selected bibliography and discography with packet for registrants, include these websites

Panel 3:

- Purpose is to hear the music, what are musical features?
- Talk about creative process
- 3 Chairs and Minx do house
- How is techno related to house?
- Beverly will explain to DJs that want to explore both techno and house in this panel
- 3 Chairs histories – grow up listening to techno?, influences?
- Beverly: maybe approach as an evolution, divide into 5 year spans beginning with disco, each DJ plays a record from that era and then discuss why relevant or influential
- Change title: roots of..., DJ conversation...
- Beverly will figure out title
- Maybe have Terrence do both panels, DJ style is so unique
- 3 Chairs – need four turntables?
- Don't want to let it become a performance, manage this, integrate conversation and demonstration, ideas, creative process
- Drum machines: Roland 303, 808, 909 – DJs used to use in performance, get ahold of one for conference to have as part of demo panel, explore how DJing revolved around equipment, and how it has changed over time
- Sunni: get DJs in conference call about this
- Beverly: DJs still get to choose musical styles and records, just make sure they are okay with idea
- Arrange what DJs want to do based on what equipment we have
- PKM: develop some brief narrative, then send to DJs, if need to have conference call then will set it up
- Denise: explain how DJs got into this panel: Malik Pittman really wanted to talk about the music (didn't say any more than that); DD posed idea of panel to Minx, she really wanted to do it, decided to have 3 Chairs b/c perform together, could be interesting demo; and pretty cool to have female DJ demonstrating
- Beverly will get this together over next 5 days
- Sunni: have at least the title change ready by early next week for PR
- Beverly: give *African American Music: An Introduction* to all conference participants? Have to check budget, nice idea

Appendix D: Sample Panelist Itinerary

DJ Minx Conference Itinerary

“Roots of Techno: Black DJs & the Detroit Scene”

Indiana University Archives of African American Music and Culture

October 20-22, 2006

Contact: Sunni Fass, sufass@indiana.edu, 812-855-9960

Denise Dalphon, ddalphon@indiana.edu, 812-606-1741

Conference participants should have received confirmed flight information, but copies of flight itineraries are available upon request if needed.

Friday, October 20th, 2006

Minx will be met at the airport and transportation will be provided between the Indianapolis airport and Bloomington (distance of about 50 miles), at the appropriate time.

Lodging will be provided for 2 nights at Foster Quad Guest Suite.

Foster Quad
1000 N. Fee Lane
Bloomington, IN 47406
<http://www.indiana.edu/~fostrgov/>

- **6:00-8:00 pm (set-up 5pm): Workshop/performance at Foster Quad**

Will take place in Foster-Harper Formal Lounge

- **9:00 pm: Performance at nightclub (Second Story/Bullwinkle’s)**

<http://www.secondstorynightclub.com/>

201 South College Avenue
Bloomington, IN 47401

Sharing a bill with Terrence Parker and Mike Clark.

The three DJs will evenly split the total amount received at the door.

Details, including equipment, to be arranged directly with club (contact: Colin Boyll, 812-219-9954)

Required transportation will be provided between lodging and club, pending Minx’s agreement with the club about set-up times, soundchecks, etc.

A per diem will be provided for Friday dinner. The standard dinner per diem is \$22.00. We regret that IU policy makes it impossible to provide per diems in advance. You will receive a check for all per diems within a few weeks after the conference.

Saturday, October 21st, 2006

(Conference Site: Willkie Auditorium, 150 N. Rose St., IU Bloomington Campus)

There is a complimentary breakfast available at the hotel, and we will also be providing a per diem for Saturday breakfast in case Minx would like to get something different. We will also have coffee, tea, and miscellaneous breakfast snacks available in a backstage area that is exclusively for panelists and staff.

The standard breakfast per diem is \$11.00. We regret that IU policy makes it impossible to provide per diems in advance. You will receive a check for all per diems within a few weeks after the conference.

Transportation will be provided from lodging to conference site. We hope that Minx will choose to be present for the whole conference, but we are requesting that she definitely plan to be on-site by lunchtime at 11:30. Transportation will be provided between lodging and the conference site, with the option to arrive at the beginning of the conference or just prior to lunchtime. A van will DEPART from in front of the hotel at 8:15AM and 11:00AM, respectively. Please plan to be on the van at one of these times.

- **Lunch**
11:30 am -12:15 pm
[Box lunch provided]

Women on Wax record label table will need to be set up during lunch and be ready for sales to begin at 12:00PM. A table will be at the back of the conference hall in the morning before the conference begins. Minx will provide a person who will be responsible for managing sales.

- **Catered meal at Affairs of the Sun**
7:00 pm
Minx will have the opportunity to return to her lodging between the end of the conference and this meal. A van will DEPART from in front of conference venue at 5:30PM taking her back to lodging. Transportation will also be provided between lodging and the dinner venue, which is in downtown Bloomington. A van will DEPART from in front of Foster at 6:45PM.
- **Performance in local club (Second Story/Bullwinkle's)**
9:00-close
Juan Atkins, Theo Parrish, Rick Wilhite, and Marcellus Pittman are playing.
Minx is free to attend this performance if desired. We can make whatever transportation arrangements are desired.

Sunday, October 22nd, 2006

There are no conference activities on Sunday. A complimentary breakfast is available at the hotel. Transportation will be provided between Bloomington and the Indianapolis airport. A van will depart from in front of the hotel at 10:00AM.

Appendix E: Conference Panelist Biographies

Juan Atkins (born Detroit) is widely credited as the originator of techno music, sometimes known as Detroit Techno since Atkins and techno co-creators Derrick May and Kevin Saunderson grew up in Detroit, Michigan. At Washtenaw Community College, Atkins met Rick Davis, with whom he recorded under the name Cybotron. Atkins coined the term techno to describe their music, taking as one inspiration the works of futurist and author Alvin Toffler, from whom he borrowed the terms "cybotron" and "metroplex". Atkins began recording as Model 500 in 1985 with tracks such as "No UFO's", "Night drive", "Future" and "Clear". He continues to produce his own and other musicians' records under the Metroplex Records label.

<http://www.myspace.com/68657561>

Catherine Burkhart is the Assistant Director of the Montgomery County Historical Society in Crawfordsville, IN. She is also the Secretary for the Association of Indiana Museums. Burkhart moved to Indiana from Detroit in January of 2005. From 2001-2005, she was Generalist Curator at the Detroit Historical Museum, and focused her work on popular culture. Burkhart was co-curator of the exhibit "Techno: Detroit's Gift to the World" at the Detroit Historical Museum, 2003-2004. She has been in the museum field since 1993 and has worked in museums across the United States; from Washington, D.C., to Colorado, Kentucky, Iowa, Michigan and Indiana.

<http://www.detroithistorical.org/exhibits/index.asp?MID=3&EID=377&Page=first>

Mike Clark, aka Agent X (Born Detroit) During the 1980s, Clark's older brother began sneaking him into the hottest local dance clubs, soon becoming a regular at legendary discotheques such as L'Uomo, Cheeks, Studio 54, and the Park Avenue Club. This is when Clark first saw three of his models, Ken Collier, Darryl Shannon and Delano Smith, spin.

During the late 1980s and early 1990s, Clark co-founded Underground Resistance (UR). Clark played an integral role in setting up UR's first studio and programming the drums on most of their early tracks. Then, when a mild split in musical style surfaced within the larger group, he gravitated to the Happy Records side of the UR panel, and eventually off on his own. This is also when Clark took up his "Agent X" moniker.

http://www.beatdownsounds.net/bios/mike_clark.html

Cornelius "Atlantis" Harris, The Unknown Writer of Underground Resistance

Since 1991, Underground Resistance's many live appearances (called assaults) worldwide have cemented the labels place in history. They were the first Detroit based act to actually play techno live and the first group to use a DJ as an actual bandmember! The shows are an exciting blend of man and machine. The bands skill, musicianship, disciplined manners and intelligent interviews have made them and the label some of the most respected ambassadors of "Detroit Techno" all over the world.

<http://www.undergroundresistance.com>

DJ Minx Jennifer Witcher a.k.a. DJ Minx, was inspired to spin by the famed Music Institute in Detroit. A featured DJ for the notable "Deep Space Radio" program, she was also the on-air hostess and engineer for the same. Her style is described as funky, powerful house, with a smudge of grace. From 1992 - 1995, as CEO of the Skyloft Gallery, Minx teamed with Jerry the Cat and Dana Keaton to develop an underground art/music gallery that served as a nexus for bringing together underexposed artists from various fields. In December 1996, Minx gave birth to Women on Wax, a collective of lady DJs from the Metro Detroit area. She then began working with promoters and DJs all over the country, and is now planning a Women On Wax tour. <http://www.womenonwax.com/>

Beverly May first became involved in house and techno music in 1994, when she cofounded a music promotions group and independent magazine called *Transcendance* in Toronto, Canada. She went on to promote over 25 independent house and techno music events and to write dozens of music articles for *Xlr8r*, *Urb*, *Now*, *Canadian Theatre Review*, and other journals from 1994 to 2000. Since 1996, May has been working on a book that chronicles the African American history of techno music (see www.rootsoftechno.com), and she has appeared as a panelist on techno at several academic conferences. May received her master's degree in Interactive Telecommunications from Tisch School of the Arts at NYU.

Sulaiman Mausi Vice President of the family owned and operated The Right Productions, Inc. and proprietor of the Fine Arts Theater, a historical landmark venue located in the heart of the theater. Mausi helped create and implement the world's first techno music exhibit "Techno: Detroit's Gift to the World" at the Detroit Historical Museum in 2003. This allowed him to showcase to the world the rich history that still resides in Motown. This accomplishment led him to produce Detroit's Annual Techno Festival at Hart Plaza for two years. Currently, his company, The Right Productions, Inc. provides local and national talent for Greektown and MGM Casinos. Mausi produces the entire concert schedule for the Chene Park Amphitheatre and has done so for the past three years. <http://www.detroithistorical.org/exhibits/index.asp?MID=3&EID=377&Page=first>

Terrence Parker has established himself as a producer, remixer and DJ of the classic sound of House Music, and is known as a pioneer of the Inspirational / Gospel House movement! As of January 2006, Terrence Parker has performed as a DJ in more than 100 cities throughout the world. As part of the Detroit Historical Museum's History of Techno International Exhibit, TP's collective musical works and pioneering efforts have been recognized as a valuable contribution to Detroit's music history. TP's incredible DJing talents can be heard regularly on WJLB FM98's "Club Insomnia" (Detroit's No. 1 Urban Radio Station). Some people call TP the "Telephone Man" because he uses an actual telephone as headphones. We call him the "Telephone Man" because he has answered the CALL to bring us music to feed our souls! <http://www.terrenceparker.net/>

Theo Parrish was born in Washington D.C. in 1972 and raised in Chicago, IL. In 1994, he received a Bachelor of Fine Arts degree from KCAI with a concentration in Sound Sculpture, a form of orchestration using live instruments, looped recordings, the human voice, and numerous other sound generation devices. In 1994, Theo Parrish moved to Michigan where he became heavily involved in Detroit's underground music scene. Since his arrival, he has helped spawn a resurgence of dance classic selections among local DJ talents.

<http://www.soundsignature.info/artist.html>

Marcellus “Malik” Pittman When other children were playing combat with G.I. Joe action figures in the early 80's, Detroit native Marcellus “Malik” Pittman was playing his radio at maximum volume, listening to the sounds of “the Wizzard” and the “Electrifying Mojo”, in addition to the jazz outputs of Rosetta Hines. In 1993, Malik released his initial work of production with local Hip-Hop collective “Home Grown”. Shortly thereafter, he released “Essential Selections, Vol. 1” on the Sound Signature label, headed by Theo Parrish. In 1998, Malik forged a working relationship with Rick Wilhite, Theo Parrish and Kenny “Moodymann” Dixon, collectively known as the 3 Chairs. As production artists and selectors, they have helped to define an integral part of the Detroit sound. Malik is currently heading his own label, Unirhythm, which will release his upcoming projects.

<http://www.soundsignature.info/>

Rick “The Godson” Wilhite A Detroit native, Rick learned at an early age that a career in music takes more than playing one's favorite records. During the early 80's Wilhite worked for Buy Rite Music, which was one of the premiere record stores in the Midwest. Buy-Right specialized in servicing the DJ as opposed to having the DJ serving himself. During the early 90's, he soon became one of the most sought-after music professionals in the industry. He opened The House of Music in downtown Detroit. He currently owns and operates the record store, Vibes New and Rare Music. In recent years, Wilhite has established a bond with fellow musicians Marcellus Pittman, Kenny Dixon Jr. and Theo Parrish...now known as the 3 Chairs.

<http://www.soundsignature.info/>

Appendix F: Outline of Conference Volunteers and Duties

Roots of Techno: Black DJs & The Detroit Scene *****Call for Volunteers*****

The Archives of African American Music and Culture is organizing a one-day conference, “Roots of Techno: Black DJs & The Detroit Scene” at Indiana University. The conference will take place on **Saturday, October 21, 2006** on the Bloomington campus. Eight techno DJs from Detroit will participate in two roundtable discussions about Detroit techno. These artists are coming to tell their stories and to explore African American origins of techno and of electronic dance music in general. They will delve into the history of Detroit techno as well as characteristic musical features. There will also be two performances at Second Story Night Club by some of the DJs.

We are looking for volunteers to help with:

- Designing publicity materials, including flyers and posters
- Distributing PR materials around campus and around Bloomington
- Assisting with set-up and other activities during the day of the conference
- Assisting at the registration table during the day of the conference
- Driving conference participants to and from the airport (a university vehicle will be provided—must be 21 or over to drive)
- Providing transportation for conference participants around Bloomington (a university vehicle will be provided—must be 21 or over to drive).

Volunteers will receive free entry into the conference and the performance that night at Second Story Night Club.

Please contact Denise Dalphon at ddalphon@indiana.edu if you are interested in volunteering for this event.

Roots of Techno: Black DJs & The Detroit Scene
*****Call for Design Volunteers*****

The Archives of African American Music and Culture is organizing a one-day conference, “Roots of Techno: Black DJs & The Detroit Scene” at Indiana University. The conference will take place on **Saturday, October 21, 2006** on the Bloomington campus. Eight techno DJs from Detroit will participate in two roundtable discussions about Detroit techno. These artists are coming to tell their stories and to explore African American origins of techno and of electronic dance music in general. They will delve into the history of Detroit techno as well as characteristic musical features. There will also be at least one performance at Second Story Night Club by some of the DJs.

We are looking for volunteers to help with:

- Designing publicity materials, including flyers and posters

Volunteers will receive free entry into the conference and the performance that night at Second Story Night Club. You will also be well fed in the evening following the conference, at a catered dinner for the conference participants.

Please contact Denise Dalphon at ddalphon@indiana.edu if you are interested in volunteering for this event.

Volunteer Categories:

POSTER/FLYER DESIGN

Nathan Dodge	ncdodge@gmail.com www.nathanaeldodge.com	Also PR. DD emailed 9/1/06
Kyle Caird	kocaird@indiana.edu	DD emailed 9/1/06
Josh Kreuzman	jfkreuz@indiana.edu	www.joshkreuzman.com DD emailed 9/5/06

PUBLICITY

Nathan Dodge	ncdodge@gmail.com www.nathanaeldodge.com	Also design. DD emailed 9/1/06
Heather Fitch	hfitch@indiana.edu	DD emailed 9/1/06
Meghan Reef	mematthe@indiana.edu	Ethno major; knows Mack; DJ Pixie; can set up sound systems and turntables!!! Also on-site DD emailed 9/1/06
Heather O'Sullivan	hosulliv@indiana.edu	Also on-site, and drive
Joice Biazoto	jbiazoto@indiana.edu	Also drive
Fredara Mareva	fredara.mareva@gmail.com	AAAMC GA Also on-site DD emailed 9/1/06
Ashley McCann	so_much_shouting@hotmail.com	Folklore undergrad Also on-site

DRIVING

Peter Ermev	permey@indiana.edu	Over 21.
Heather O'Sullivan	hosulliv@indiana.edu	Also on-site, and PR
Joice Biazoto	jbiazoto@indiana.edu	Also PR, 23 yrs. old
Ashley Ross	anross@indiana.edu	Also on site, 24 yrs. old

ON-SITE DURING CONFERENCE

Meghan Reef	mematthe@indiana.edu	Ethno major; knows Mack; DJ Pixie; can set up sound systems and turntables!!! Also PR DD emailed 9/1/06
Meryl Krieger	kriegerj@indiana.edu	Avail after 1pm day of and day before
Heather O'Sullivan	hosulliv@indiana.edu	Also PR, and drive
Fredara Mareva	fredara.mareva@gmail.com	AAAMC GA Also PR DD emailed 9/1/06
Ashley Ross	anross@indiana.edu	Also driving
Ashley McCann	so_much_shouting@hotmail.com	Folklore undergrad Also on-site

Volunteer Transportation Schedule

“Roots of Techno: Black DJs & the Detroit Scene”

Indiana University Archives of African American Music and Culture

October 20-22, 2006

Contact: Sunni Fass, sufass@indiana.edu, 812-855-9960

Denise Dalphon, ddalphon@indiana.edu, 812-606-1741

People need to be picked up at the Indianapolis airport and taken to Bloomington (I will provide specific directions to you all later), driven around town between hotel, Willkie, and other locations, and then taken back to the airport on Sunday. We have rented a van from IU Motorpool, but you can also use your own car, of course, if you are just transporting one or two people.

Please look over the schedule below and sign up for the times that you will be able to provide transportation for the conference participants.

Friday airport pickup: James Rotz will be the person to pick up the van.

- Terrence Parker arrives at 8:26AM, need to leave Bloomington by 7:00AM
Ashley Ross
- DJ Minx arrives at 1:14PM, need to leave Bloomington by 12:00PM
Jose Gomez-Davidson VAN
- Juan Atkins arrives at 4:16PM, Cornelius Harris and Mike Clark arrive at 4:24PM, need to leave Bloomington by 3:00PM Meryl Krieger VAN
- Beverly May arrives at 10:52PM, need to leave Bloomington by 9:30PM
Peter Ermev

We also need help driving DJs to Second Story for show and taking them back to their lodging. Terrence Parker and Mike Clark will need to be picked up at hotel and taken to club by midnight. Minx will need to be picked up at Foster Quad and taken to club by midnight. I will find out from DJs if they actually want to be there early, and when they would like to be taken back to hotel. Heather O’Sullivan VAN

Saturday transportation:

Need two people to handle driving conference participants from hotel to conference, back to hotel, then on to catered dinner and Second Story show. Trips from lodging to Willkie will also include pick-up/drop-off of one DJ at Foster Quad.

- 8:15AM van leaves hotel, pick-up at Foster Quad, drop-off at Willkie

Heather O'Sullivan VAN

- 11:15AM van leaves hotel, pick-up at Foster Quad, drop-off at Willkie Heather O'Sullivan VAN
- 5:30PM van leaves Willkie taking participants back to Foster Quad/hotel. Ashley Ross VAN
- 6:45PM van leaves hotel, pick up at Foster, drop-off at Affairs of the Sun (4th and College) Ashley Ross VAN

We also need help driving DJs to Second Story for show and taking them back to their lodging. Theo Parrish, Marcellus Pittman, and Rick Wilhite need to be picked up at hotel and taken to club by 11:00PM. Juan Atkins needs to be picked up at hotel and taken to club by 1:00AM. I will find out from DJs if they actually want to be there early, and when they would like to be taken back to hotel. Angela Scharfenberger VAN

Sunday airport drop-off:

- Juan Atkins' flight departs at 11:23AM, Beverly May's flight departs at 11:25AM. Take both in one trip, need to leave Bloomington at 8:30AM. James Rotz
- Cornelius Harris, Mike Clark, and DJ Minx all depart on same flight at 1:18PM. Take all three in one trip, need to leave Bloomington at 10:00AM. Jose Gomez-Davidson VAN

Meet and trade off van keys at hotel

- Terrence Parker's flight departs at 4:25PM. Need to leave Bloomington at 1:30PM. Angela Scharfenberger VAN, return to motorpool

Volunteer on-site schedule at Willkie Auditorium

“Roots of Techno: Black DJs & the Detroit Scene”

Indiana University Archives of African American Music and Culture

October 20-22, 2006

Contact: Sunni Fass, sufass@indiana.edu, 812-855-9960

Denise Dalphon, ddalphon@indiana.edu, 812-606-1741

Volunteer Needs During Conference

Willkie Auditorium

Saturday, October 21, 2006

6:00AM: Sound equipment set-up
Meghan Reef, Denise Dalphon, Mack Hagood, Willkie sound manager arrive
Colin Boyll drop-off DJ equipment

7:30AM: Sunni Fass arrives
Begin set-up for registration table (Registration volunteer 7:30-11:00AM)
Mark Kunoff

8:00AM: Portia Maultsby arrives
Brenda Nelson-Strauss arrives (registration table 8:00AM-11:30AM)
Registration set-up complete, open for registration

8:30AM: Auditorium doors open
(Welcome registrants at auditorium door/check for name tags 8:30AM-12:30PM) Meghan Reef

8:45AM: Welcome address, Portia Maultsby

9:00-11:00AM: “Detroit’s Gift to the World”: Detroit Historical Museum’s Techno Exhibit
(General on-site volunteer 9:00AM-3:00PM) Ashley Ross

11:00AM: Volunteer switch at registration table (Registration volunteers 11:00AM-3:00PM) Ashley McCann and Jose Gomez-Davidson

11:30AM-12:15PM: Lunch provided for volunteers, AAAMC staff, and panelists

12:30-2:30PM: Roots of Techno: DJs Explore the History and Present State of Detroit Techno
(Welcome registrants at auditorium door/check for name tags 12:30-5:00PM) Heather O’Sullivan

2:30-3:00PM: Refreshments provided for volunteers, AAAMC staff, and panelists

By 3:00PM, registration and entrance to auditorium should slow down.

3:00-5:00PM: DJ Discussion & Demonstration: The Musical Characteristics of Detroit
Techno & House
Volunteer switch at registration table (Registration volunteer 3:00-
5:00PM) Fredara Maveria

Appendix G: Detroit Techno Selected Bibliography and Discography

Butler, Mark. 2006. *Unlocking the Groove: Rhythm, Meter, and Musical Design in Electronic Dance Music*. Bloomington, IN: Indiana University Press.

Fikentscher, Kai. 2006. "Disco and House." In *African American Music: An Introduction*, ed. Mellonee V. Burnim and Portia K. Maultsby. New York: Routledge, pp. 456-470

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May, Beverly. 2006. Techno. In *African American Music: An Introduction*, ed. Mellonee V. Burnim and Portia K. Maultsby. New York: Routledge, pp. 313-352.

Reynolds, Simon. 1998. *Generation Ecstasy: Into the World of Techno and Rave Culture*. New York: Routledge.

Rubin, Mike. 2000. "Techno: Days of Future Past," in *Modulations: A History of Electronic Music – Throbbing Words on Sound*, ed. Peter Shapiro. New York: Caipirinha Productions, pp. 108-127.

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3 Chairs. *Three Chairs 3*. 3 Chairs 3CH 3CD, 2004.
 A Number of Names. *Sharevari*. Capriccio P-928, 1981.
 Atkins, Juan. *The Berlin Sessions*. Tresor 215, 2005
 _____. *Wax Trax! Mastermix, Vol. 1*. TVT 7254, 1998 and Metroplex 72542, 1999.
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 Cybotron. *Alleys of Your Mind*. Deep Space Records 107043X, 1981.
 _____. *Cosmic Cars*. Deep Space Records 203052X, and Fantasy D-212, 1981.
 _____. *Clear*. Fantasy D-216, 1990.
Detroit: Beyond the Third Wave. Astralwerks 06170, 1995.
Detroit Beatdown, Volume One. Third Ear Recording 3ECD 001, 2002.
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 Mills, Jeff. *Waveform Transmissions, Vol. 1*. Tresor 11, 1992.
 Moodymann. *Silent Introduction*. Planet E 65234, 1997.
 Parker, Terrence. *Tragedies of a Plastic Soul Junkie*. K7 007, 1996.
 _____. *Detroit After Dark*. K7 015, 1997.
 Parrish, Theo. *Parallel Dimensions*. Sound Signature 009, 2000.
 _____. & Marcellus Pittman. *Essential Selections, Volume 2*. Track Mode TM-040, 2002.
 Pittman, Marcellus. *M.Pittman EP*. FXHE Records M.Pittman EP, 2005.
 Rhythim is Rhythim. *Nude Photo*. Transmat MS-04, 1987.
 _____. *Strings of Life*. Transmat MS-04, 1987.
Techno!: The New Dance Sound of Detroit. Ten Records DIXG 75, and Virgin Records
 303 322-406, 1988.
Techno 2: The Next Generation. Ten Records DIX 89, 1990.
 Wilhite, Rick. *The Godson EP*. KDJ KDJ11, 1996.

Appendix H: Film Reviews

- * I wrote the following reviews as part of my research on techno and electronic dance music. They are published at the Archives of African American Music and Culture music review site, Black Grooves (<http://blackgrooves.org/>).

Disco: Spinning the Story

2005

Mark McLaughlin, director

Passport Video

Remembering the days when disco was a mainstream, mass-mediated, popular form of American music, Gloria Gaynor and The Village People are probably the most commonly remembered artists. *Saturday Night Fever*, “the hustle,” and the television show, “Disco: Step-by-Step” are also part of the contemporary memory of what disco was. The documentary titled *Disco: Spinning the Story* highlights these important elements of disco culture, but also reconstructs a much more detailed and comprehensive history of disco in the context of 1970s urban America.

The film is hosted by Gloria Gaynor and features informative interviews with George Clinton, Randy Jones of The Village People, Giorgio Moroder, Nile Rogers, Kurtis Blow, Tom Moulton, Karen Lynn Gorney from *Saturday Night Fever*, and Bob Weir of the Grateful Dead. The film recognizes the prominence of African American and Latino culture in the creation of disco music highlighting many of the African American performers in the 1970s, like Donna Summer, Chic, Trammmps, Rose Royce, Labelle, Hues Corporation, and others. The documentary situates disco in the revolutionary atmosphere in many urban centers in the United States during the 1970s. Gaynor describes the revolutionary philosophies and activities of many involved in civil rights, women’s liberation, and gay liberation, the latter of which played a major role in influencing and defining the new musical style that was disco. *Disco* also traces the history of the music into the previous decade to soul music of the late 1960s, namely that of Motown and the “Philly Sound” of Philadelphia International.

A high point in the film is the discussion by Tom Moulton of his unintentional discovery of the 12-inch record, one which there is only one song on each side. Pressing a single song onto a 12-inch record made the sound much more vibrant and lively, and it increased the volume. This had a major impact on sound systems in dance clubs.

The film concludes with a look at the final days of disco, including the racist and homophobic sentiments of the motto: “Disco Sucks!”, and ends appropriately with Gloria Gaynor discussing her performance of “I Will Survive” as one of the last disco songs of that era.

Maestro

2005

Josell Ramos, producer, director, writer

Artrution Productions

Considering the history of electronic dance music, cities like New York City, Chicago, and Detroit come to mind. Words like “rave,” “techno,” “house,” “garage,” “dance music,” and “electronica” pop up. It all seems to be loosely related in some blob that we call dance music culture, but how do these words and places come together? How are they all connected?

The film *Maestro* begins to explore and answer that question. Produced, directed, and written by Josell Ramos, this documentary follows New York City’s underground dance music scene from its early days during the 1970s until 1987 when the renowned dance club, Paradise Garage, closed. *Maestro* highlights three prominent, highly influential clubs in New York: Paradise Garage, The Loft, and The Gallery, and legendary DJs at each club: Larry Levan, David Mancuso, and Nicky Siano, respectively. The film emphasizes the connections that New York’s underground dance scene had to disco, and explores how the DJs of this new dance music created profound, revolutionary sounds. Gay culture and the gay community in New York during the 1970s made up a strong part of this dance music movement. The Stonewall Riots in 1969 are noted in the film as aiding in the establishment of a number of dance clubs whose clientele was primarily made up of gay men, Paradise Garage being one of them. African American cultural influences are also emphasized in the film through discussions of the music, DJs, and dancers.

In addition to the hour and seventeen minute documentary, which is full of interviews, and club, DJ, and street footage, there is a disc of extras. This second disc includes footage of Paradise Garage taken during the closing weekend in 1987; an “audiophile look” at sound systems with David Mancuso of The Loft; a look at the making of *Maestro*; a short documentary on house music in Chicago focusing on Ron Hardy; a piece on Tee Scott, a New York DJ at Paradise Garage; an inspiring segment featuring club dancers; and an interview with Larry Levan’s protégé, Frankie Knuckles. With the inclusion of these extras, *Maestro* is an essential for any fan of electronic dance music looking to learn more about its history.

High Tech Soul: The Creation of Techno Music

2006

Gary Bredow, director

Plexifilm

Finally, Detroit has its own techno documentary. [*High Tech Soul*](#). As this title highlights, and the documentary makes quite clear, Detroit techno is a unique form of music in the world of electronic dance music because of its creation in the Motor City. “High tech soul,” a phrase expressed by producer/DJ Derrick May in the film, is an extraordinarily suitable label for Detroit techno.

The musical and cultural roots of Detroit techno are predominantly African American. In the early 1980s, Juan Atkins, Derrick May, and Kevin Saunderson, three African American college kids from Bellville, Michigan (a small town outside of Detroit), began to create what is now called Detroit techno. These three men are highlighted in the film, along with Eddie Fowlkes, whose status as a founder of Detroit techno is explicitly and humorously addressed in the film. Major musical influences that these, and many other prominent Detroit DJs, claim are James Brown, Sly Stone, Afrika Bambaataa, George Clinton, and Kraftwerk, as well as influences from musical genres like disco, electro-funk, house, and experimental electronic music. Considering these influences, thinking of Detroit techno as soul music created with high tech sensibilities becomes an appropriate way of understanding the music in the context of its history.

In addition to Atkins, May, Saunderson, and Fowlkes, a large number of DJs and producers contributed to this documentary. Some of these artists, in order of appearance, are Carl Craig, the “Electrifying Mojo,” Richie Hawtin, Nico Marks of Underground Resistance, Kenny Larkin, Jeff Mills, Stacy Pullen, Scan 7, John Aquaviva, Blake Baxter, Thomas Barnett, and Delano Smith. These artists commented on Detroit techno’s long and diverse history, highlighting important DJs, musical equipment, and endearing feelings about Detroit as a city.

This 64-minute documentary includes 17-minutes of extra footage. In these extras are segments of interviews that did not fit into the documentary and categorized under four titles: “Talkin’ Trash:” some of the DJs humorously “talk trash” about more “mainstream” DJs; “Drugs:” DJs value the ability to enjoy techno without the enhancement of drug use; “School of Techno:” producer/DJ Blake Baxter talks in detail about equipment that DJs use and demonstrates them in his studio and with his beat boxing talents; and the final section of extras is called “Detroit:” Jerry Heron, an English professor at Wayne State University, talks about Detroit’s history and explains why it is the most American city.

The contribution of a documentary that focuses on the history of Detroit techno is a welcome addition to a growing collection of films being made about electronic dance music. Over the past decade, we have welcomed *Modulations*, a documentary covering a wide range of electronic dance music, which presented a concise history of the music during the twentieth-century; *Maestro*, featuring New York underground dance music

during the 1970s and 1980s as an important bridge between disco in NYC and Chicago house of the early 1980s; and *Put the Needle on the Record*, exploring the rise of many DJs to pop music status through the venue of the Winter Music Conference which takes place every year in Miami, Florida.

For further information:

May, Beverly. 2006. Techno. In [*African American Music: An Introduction*](#), ed. Mellonee Burnim and Portia Maultsby, pp. 313-352. New York: Routledge. (A detailed study of the history of Detroit techno highlighting significant figures, time periods, and musical influences.)

[*Modulations*](#). Directed by Iara Lee. 74 minutes. Caipirinha Productions, 1998. DVD.

[*Maestro*](#). Directed by Josell Ramos. 77 minutes. Sanctuary, 2003. DVD.

[*Put the Needle on the Record*](#). Directed by Jason Rem. Music Video Distribution, 2006. DVD.

Appendix I: Index of Conference Video Footage

Roots of Techno: Black DJs and the Detroit Scene Archives of African American Music and Culture Index of Conference Video from Window Dub

Panel 1: “Detroit’s Gift to the World”: Detroit Historical Museum’s Techno Exhibit

Notes:	DVD chapter markings every 3 minutes
	At 12 minutes, some mic feedback. At 15 minutes, audio gets quieter. Completely intelligible, but lower quality sound.
00:00.59.00	Welcome, Portia Maulsby
00:09.12.00	Denise Dalphond introduces first panel: “Detroit’s Gift to the World”: Detroit Historical Museum’s Techno Exhibit
00:11.36.00	Purpose and focus of exhibit
00:12.43.00	Some mic feedback; did not impact intelligibility; periodic feedback throughout panel, audio still good quality
00:13.19.00	Unknown history of techno
00:13.57.00	Global fame for DJs, unknown in Detroit
00:15.33.00	New conception of history; History is now
	Panelists pull farther away from mics and audio gets quieter. Still intelligible.
00:18.29.00	What the exhibit included
00:18.42.00	Living History: approach of exhibit, heavily informed by DJs themselves
00:21.29.00	PowerPoint presentation included in exhibit
00:22.28.00	Handling techno materials as "museum artifacts"
00:23.40.00	Installing techno exhibit
00:24.22.00	Images of exhibit
00:27.13.00	General layout of exhibit
00:28.58.00	Electrifying Mojo
00:31.22.00	More images of exhibit
00:32.37.00	Business aspects of music
00:36.20.00	Key people involved in exhibit (DJs), how chosen
00:37.01.00	Mike Banks
00:37.30.00	Eddie Fowlkes
00:38.12.00	Blake Baxter, Jeff Mills: Metropolis
00:38.43.00	Shake, Carl Craig, Ritchie Hawtin, John Aquaviva, Stacy Pullen, Kelli Hand, Burden Brothers, Alan Oldham, Keith Tucker
00:42.33.00	Backgrounds of Katherine Burkhart and Sulaiman Mausi: What they brought to the exhibit
00:47.00.00	What needs to be explored further from museum's perspective?
00:52.21.00	Artifacts and information to Dubai, United Arab Emirates
00:54.54.00	Introduce and play 8 min. video included in exhibit
01:05.49.00	Audience Q&A
01:06.00.00	First question: Lea Shelemey (Denise's mother!) got up teary eyed and asked about resistance faced by exhibit curators
01:11.01.00	Portia Maulsby (IU professor of ethnomusicology, director AAAMC): What was your source for funding?

01:14.00.00	Portia Maulsby: What is the relationship between African Americans and the DEMF festival (Detroit Electronic Music Festival)?
01:16.40.00	Mellonee Burnim (IU professor of ethnomusicology): Demographics of audience of exhibit
01:20.42.00	Mark Kunoff (conference volunteer): Connections to Rock n' Roll Hall of Fame
01:24.00.00	Kai Fikentscher (ethnomusicologist): Was Motown Historical Museum approached about techno exhibit?; Relations between Detroit techno and Chicago house, and other subgenres
01:28.05.00	Technology and instrumentation
01:32.00.00	Fikentscher follow-up: why wasn't Motown approached about funding?
01:33.32.00	Theo Parrish (Detroit techno DJ, conference panelist): Funding: African American museum in Detroit (Wright Museum), or Detroit Institute of the Arts (DIA);
01:37.20.00	Mark Kunoff: suggestions for future similar events?
01:39.41.00	Conference attendee: specifics of technology included in exhibit and relations to specific subgenres; DEMF (Detroit Electronic Music Festival): how has festival helped economy of Detroit?
01:44.34.00	Fernando Orejuela (IU professor of ethnomusicology): Dance and drug culture in exhibit
01:47.28.00	Mark Kunoff: drugs, Rave Act
01:49.45.00	Heather Fitch (conference volunteer): Do you think that because techno is less mainstream than other popular genres, there is more of a focus on it as a drug culture?
01:53.00.00	Techno is like soccer, well known and popular all over the world; just something kids do and get over in US

Panel 2: Roots of Techno: DJs Explore the History and Present State of Detroit Techno

Notes:	Main topics of discussion include strong focus on race and appropriation, genre, important people and music in techno's history
01:55.02.00	Denise Dalphond introduces second panel: Roots of Techno: DJs Explore the History and Present State of Detroit Techno
01:56.20.00	Panelists introduce themselves: Mike Clark, Cornelius Harris, Rick Wilhite, Terrence Parker
01:59.20.00	Early roots of Detroit techno: 1970s and early-to-mid 1980s
01:59.30.00	Mike Clark: disco, Italo-disco, house
02:00.42.00	Cornelius Harris: Electrifying Mojo
02:04.00.00	Terrence Parker: first time he heard "Alleys of Your Mind" by Cybotron (Juan Atkins) on Mojo's radio program
02:05.30.00	Detroit radio & TV (The Scene)
02:09.10.00	Rick Wilhite: record stores; equipment; roller rinks, backyard/basement parties
02:17.10.00	Drug use: mid-1990s until today, association of drug use with house and techno parties; early days, not about drug use at all; Acid House - name of genre, nothing to do with drug use

02:20.19.00	Drugs and race: when music became popular in Europe and then came back to US, among suburban, white youth, heavy focus on drugs at this time; Richie Hawtin and drug references; rave; Black crowd doing/understanding it one way, white crowd doing/understanding it another way, total disconnect
02:26.00.00	European DJ magazines teaching suburban fans of techno about techno in US
02:27.40.00	DJ groups: Direct Drive (Mike Clark); Deep Space (Derrick May & Juan Atkins); suburban market just beginning to gain interest, 1980s; class and racial divide of fans
02:31.15.00	Popular images of Detroit, techno, and rave: desolate city with white raver kids
02:32.15.00	Detroit music defined on another continent; PLUR (Peace, Love, Unity, & Respect): but all white, there is no unity
02:34.08.00	Safari/slumming element: suburban white kids coming into city amongst dangerous Black people
02:36.42.00	Terrence Parker tells stories of DJing at raves
02:44.10.00	Richie Hawtin and John Aquaviva: stamped Detroit on all of their music, but from Windsor/London, OT, Canada; Hawtin and Aquaviva - white DJs
02:47.40.00	Power of music to communicate across all social boundaries
02:50.45.00	Being a DJ in Detroit; Electro-funk; Planet Rock, influenced BPM; Then came Cybotron, beginning of genre
02:57.38.00	Rave era in Detroit, early techno records out of print, ravers didn't hear early sound
02:58.40.00	Cabaret in Detroit, high school dances,
03:01.40.00	1980s and new DJs, producers, labels; developments in equipment and technology since then
03:04.40.00	Techno and music industry
03:07.30.00	Genre titles: techno constricting label; because from Detroit, have to fit into genre specifications of techno
03:09.35.00	Terrence Parker: talks about what he plays, considers himself house music DJ; Paradise Garage and Larry Levan
03:10.53.00	audio gets quieter for a brief period
03:12.34.00	"Triangle of Love": classic Detroit record
03:15.55.00	Downloading, vinyl, digital music files, mp3's and digital mixing
03:18.46.00	Audience Q&A: Mellonee Burnim (IU professor of ethnomusicology): What is your background before house and techno, what made you create this music?
03:19.42.00	Drum machines; House and Techno: technically same as far as sound in beginning, only difference was location; Chicago house, Detroit techno; Other biographical info about panelists
03:25.34.00	Early 1980s, equipment, manipulation of turntables, cassette tapes (mixtapes); continuous mix; record stores (Buy Right)
03:32.04.00	Motown and Philly Soul; Pause-button mixes; Hip Hop turntablism
03:39.10.00	Mark Kunoff (conference volunteer): offers thanks
03:39.54.00	Valerie Grimm (IU professor of African American & African Diaspora Studies): women in Detroit techno?
03:44.10.00	Conference attendee: Black people don't own their own music
03:48.41.00	Cornelius Harris: there is control in techno, more than any other genre
03:50.29.00	Michael Martin (Director of IU Black Film Center/Archive, IU professor of African American & African Diaspora Studies): Possible influence of the Black Arts Movement; Black solidarity, critiques of capitalism, social experience of Black life; Politics of techno has less to do with its content, more to do with its perception, its authenticity, its associations with drugs; How do DJs understand their own politics in racial terms
03:51.59.00	Underground Resistance: Public Enemy of techno

Panel 3: DJ Discussion & Demonstration: The Musical Characteristics of Detroit Techno & House

04:00.21.00	Final minutes of second panel: relations between politics, music business, experience, popularity
04:02.30.00	Theo Parrish introduces third panel: DJ Discussion & Demonstration: The Musical Characteristics of Detroit Techno & House
04:03.21.00	Alter format of panel, begin with questions from audience, focus on stylistic comparisons
04:04.22.00	Conference attendee: What influence did hip hop, turntablism, etc. have on you?
04:06.30.00	Kai Fikentscher(ethnomusicologist): analog and digital technology, what are consequences of shift to digital?
04:07.50.00	For DJs on panel, vinyl reigns supreme; some use CDJ's (CD turntables); "Keep Vinyl Alive"
04:17.05.00	Portia Maultsby (IU professor of ethnomusicology, director AAAMC): Do any of you feel you have a signature sound; what is it?
04:17.35.00	Theo Parrish's label is called "Sound Signature"; Parrish doesn't believe in genre, techno and house don't exist, they are concepts that used to exist, but don't mean anything anymore; genre terms are good for historical reference, defining music now and into future, everyone making music now is a "sound sculptor"
04:20.20.00	Minx talks about producing house music and specific characteristics of house, deep house, etc.
04:21.30.00	Marcellus Pittman talks about his publishing company "Genre-Free Publishing," started making hip hop
04:23.09.00	Rick Wilhite gets into his musical background; breakdown of genre terms - accredits to internet downloading and labeling, and online music informational sites
04:26.35.00	Denise Dalphond (conference moderator/organizer): when you get beyond genre labels, how do you keep the link to race/ethnicity?
04:26.50.00	Theo Parrish: Yes, you have to make those connections. This is why MySpace, and other similar online forms of communication, is important.
04:28.55.00	Rick Wilhite: Dance music is self-promoting.
04:30.34.00	Thomas Doyle (conference attendee): Dancer, entertainer, disc jockey; story about audio technology, needed to connect reel-to-reel to cassette; comments on importance of this conference and African American DJs and producers who came to Bloomington to be a part of this panel
04:34.37.00	Mellonee Burnim (IU professor of ethnomusicology): Quality; What are the musical characteristics that define an excellent track?
04:35.09.00	Marcellus Pittman: depends on how it grabs him, might not do that in club, but hears it in store on headphones and loves it
04:36.57.00	Minx: elements of track, beginning, middle, and end - if feel music all the way through, that is what grabs her; most important are percussion and bass; play techno, deep house, many other genres; "if it sounds good, then I'll play it"
04:38.49.00	Theo Parrish: Classics from 1970s, 1960s, the song really doesn't come together until the break; more critical of new music, "If it feels like it's something I could maybe pull off, then chances are I won't buy it." Wants something that will change his life

04:40.48.00	Rick Wilhite: depends on who played the record in the club; listen in the record store as opposed to listening to mp3 clip online - online clips don't allow experience with the record; "a 20 second clip of something cannot justify a record"
04:43.44.00	"Body Heat" by James Brown; break
04:44.19.00	Valerie Grimm (IU professor of African American & African Diaspora Studies): request for demonstration by DJs
04:44.49.00	Theo Parrish gets up to demonstrate; Kid Creole and Coconuts "Que Pasa/Me No Papi": one side from beginning to break, other side from break to end
04:46.45.00	Parrish begins to "isolate parts of the frequency to accentuate emotions of the song"; makes more sense if you are dancing; describes way that sound hits body in club when DJ manipulates the record (highs, lows, and mids in frequency range).
04:48.14.00	Parrish describes first time in a club at age 15 hearing "As" by Stevie Wonder from two 8ft tall, long walls of speakers
04:49.30.00	Rick Wilhite discusses difference between listening to a record in a club or in a record store and listening to a clip online; various contexts for listening to techno
04:52.20.00	Life span of various audio formats and value to DJing; Records made from oil - expense of records depends on how records are made, sound from oil and diamonds
04:55.26.00	Kai Fikentscher (ethnomusicologist): quality of sound at Second Story, too loud; what would you tell DJs playing tonight about sound; Minx responding: loudness depends on sound engineer, not controlled by DJs, describes how different vinyl might sound differently in club
04:58.30.00	Parrish comments on how loudly he plays in a club and why; sound quality and connection to emotion
04:59.20.00	Terrence Parker (conference panelist, DJ): sound quality sounded great in club; before DJs arrived, sound was so loud that it caused light fixtures to crash to ground; often club/event promoters will turn sound up at some point during night to create a particular atmosphere as well as to invite people from street to come in
05:02.40.00	Parrish demonstrates difference in pressings for vinyl; plays two records, one from Chicago and one from Detroit during Parrish's early days (maybe late 1980s?), two turntables are set to same sound adjustments; Detroit record: not much bass, lot of highs; Chicago record: fuller sound, crisp and clean; Two different pressing plants, difference in quality control; In Chicago, not a lot of Black artists owned their records, not entrepreneurs; In Detroit, many Black DJ entrepreneurs, own their records, not as good pressing, but own their music
05:06.53.00	Minx talks about pressing and various ways to release music; Talks about her record labels that she owns: Women on Wax (WOW), Women on Wax Bangin' Ass Music (WOWBAM)
05:08.20.00	"How can you make records and don't play them?" Rick Wilhite; DJs who press records, but only play digital format in live performance
05:09.48.00	Cost of digital music production and digital "home" studios vs. cost of creating tracks on analog equipment and pressing it on vinyl; social impact on youth
05:12.53.00	Mellonee Burnim (IU professor of ethnomusicology): Signature sounds, could you each play something to give us an idea of your signature sound?
05:13.25.00	Minx gets up to turntables and plays a track that she produced
05:16.20.00	Parrish plays track he produced; describes his style, his songs build, doesn't give it all away at once, doesn't want to be bored; "bounces" through the track

05:19.25.00	Marcellus Pittman plays track he produced, Unirhythm is his label;
05:21.48.00	Minx plays again, tracks she produced; first track: remix that Minx did of Piranhahead track; second track: Equatorial, WOWBAM production; third track: Minx and vocalist, Diviniti, "Essentia";
05:23.25.00	Camera frame zooms in to get a close view of her hands on the equipment
05:26.00.00	Rick Wilhite plays some tracks that he produced; his main interest in on vocals, first track: 3Chairs; second track: his own production, Chaka Khan Detroit style,
05:31.18.00	James Rotz (Denise's husband, conference attendee): What about the idea that a DJ is just playing other people's music? How do you make it your own as a musician?
05:31.59.00	Parrish: if gave each of us the same 10 records, we would all sound totally different; intention, play order, how manipulate records, emotive quality
05:33.03.00	James Rotz (Denise's husband, conference attendee): Can you show us how you do it? What do you look for to evoke emotions? Demonstration.
05:33.44.00	Parrish: demonstration will not show you what happens in club; vibe that makes DJing great happens in club setting
05:36.00.00	Pittman: more on what DJs do during set and how it is unique to club context
05:36.50.00	Parrish: will do demo but <i>pointless</i> for him to do this; demonstrated long transition, "but you're not going to get it!"
05:42.14.00	Conference attendee: Combination of analog and digital technology in music production; and difference between live performance and studio production
05:43.28.00	Parrish: All raw materials, live is much different; Rotating Assembly: project with Pittman and Parrish
05:45.55.00	Pittman discusses live performance and "no room for mistakes"
05:47.10.00	Cornelia Fales (IU professor of ethnomusicology): when you are making records, are you looking for mixability, or are you looking at it as a unit?
05:47.25.00	Pittman: begin raw, straight from the head,

Curriculum Vita

Education

Indiana University, Bloomington, IN

MA in Ethnomusicology, August 2007

PhD in Ethnomusicology, expected May 2009

Advisors: Portia K. Maultsby, Ph.D., Ruth M. Stone, Ph.D., Mellonee V. Burnim, Ph.D., and Richard Bauman, Ph.D.

New York University, New York, NY

Bachelor of Arts in Africana Studies and Politics, May 1999

Honors and Awards

Dorson Prize for best research essay, "Text and Discourse in Electronic Dance Music," Indiana University, May 2006

Foreign Language and Area Studies Grant, Brazil, Portuguese, Indiana University, Summer 2003.

Gunderson Prize for best research essay, "Black Spaces Across the Waters: Dance and Solidarity in the United States and Abroad," Indiana University, May 2002

Dean's List, New York University, 1996-1999

COAS Academic Scholarship, New York University, 1995-1999

Teaching Experience

Assistant Instructor, Motown, Department of Folklore and Ethnomusicology, Indiana University, Bloomington, IN Summer 2007

Assistant Instructor, Introduction to World Music and Culture, Department of Folklore and Ethnomusicology, Indiana University, Bloomington, IN Fall 2006, Spring 2007

Course Assistant, History department, Indiana University, Fall 2001- Spring 2004

Archiving Experience

Graduate Assistant, Liberian Collections Project, Indiana University, Bloomington, IN 5/2007-9/2007; and 5/2003-9/2003

Graduate Assistant, Archives of African American Music and Culture, Indiana University, Bloomington, IN 9/2005-8/2006

Graduate Assistant, EVIA Digital Archive, Indiana University, Bloomington, IN 9/2004-8/2005

Research Activity

Publications

Dalphon, Denise. 2007. "Techno... Isn't That German?: Postmodernism and the African American Origins of Electronic Dance Music." In *Over the Edge: Pushing the Boundaries of Folklore and Ethnomusicology*, edited by Rhonda Dass, Anthony Guest-Scott, J. Meryl Krieger and Adam Zolkover.. Cambridge, MA: Cambridge Scholar's Press.

Presentations

“Text and Discourse in Electronic Dance Music.” Paper presented at Pushing Boundaries: Extreme Folklore and Ethnomusicology. Indiana University, Bloomington, IN. April 2006.

“Techno... Isn't that German?: Postmodernism and the African American Origins of Electronic Dance Music.” Paper presented at Pushing Boundaries: Extreme Folklore and Ethnomusicology. Indiana University, Bloomington, IN. April 2005.