

and was still charged five bucks by Uber. The only downside to Uber was that by Tuesday morning at 5am, the surge pricing was at 7.7x the normal rate because there was only one Uber left on the road. Downtown Detroit is not that large, and an Uber ride without surge pricing should be no more than six bucks.



Winner: Ellen Allien

What have you been doing since you arrived in Detroit?

I went to [Submergel](#) I bought an [Underground Resistance](#) t-shirt—I lost mine sometime in the past. In the past, you could buy a UR t-shirt at [Hard Wax](#), but they don't sell them anymore.

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Can you tell us about the connections between Detroit and Berlin? Can you draw any parallels?

The music connections are right there with acts like [Kraftwerk](#) and [Juan Atkins](#), but the main connection between the two is the feeling that each city puts out. I am from West Berlin, and when the wall came down there was this melancholic feeling that I think Detroit also shares, in a way. The story behind Detroit is different, but the feelings are the same. On the other hand, though, these experiences pave the way for creativity. If you are creative, these situations do one of two things: make you depressed or make you stronger. Sometimes it is hard to see what is happening in Detroit because in Berlin there have been many changes and we have found a way to find solutions; but here in Detroit, the progress is slow. The people in the streets are sad, and some of them do not see a future. It is very sad how America can let down their history.

How was your set yesterday?

It was good. I played "[Voyage Voyage](#)" from [Desireless](#), and I played a track by [Anne Clark](#). I played tracks that are a mix of old and new, and I played tracks that are a part of my DJ history. These tracks are not easy to mix because it is vinyl and the sound system was not loud enough, or I did not control it right, so there were some mistakes, but if I play the easy way, I get bored. The tracks I play have to make me move my ass. It does not matter if it is easy to mix, it has to be played.

It's risky, but if you do it and do it well, it can be inspiring. If something is perfect, it is boring for me. I need that jam session. I need that improvisation. With [Moderat](#), for example, [Squarepusher](#), or [Mathew Jonson](#) too, the best moments are when they are jamming, and I need that in my DJ sets. When you make a mistake, it shows your true talent. Back in the day, I went through a period where I was into taking different things, and I was completely into the perfect DJ set. I didn't want to hear long melodies because they would make you tired and we were staying up for hours. I wanted to keep on the beats perfectly—no complications. Maybe it was the drugs!

You are now traveling all over the world, performing day in and day out. How do you give so much of yourself to your fans and the music? How do you keep going?

I deal with a lot of strangers in nightlife. I meet a lot of fucked up people, but they are also really good people. Flexibility, human love, and working with people is how I keep going. I love working with people, and I also love making something good that is not working out. I like to mix with my people. If I am always standing in the VIP zone, nothing special ever happens. Nothing. The only way I survive through all of this is my addiction to music. I love to dance and I love to feel the bass on my body. Before I started doing music, I went to school for acrobatics and dance, so I have always been a sporty person and I have always been moving my body to the beat. It is definitely an addiction for me.