

elite of the electronic cognoscenti would find something to delight them here, and it's a sure bet that Huckaby will continue to pull musical rabbits out of his hat.



Ellen Allien may not be from Detroit, but the Berlin-based producer and founder of the BPitch Control label is deeply influenced by the city's music. Detroit Music Magazine had a chance to speak with Allien about the role Detroit techno has had on her work, and here is what she had to say: "The biggest influence from [the] Motor City was the music of Underground Resistance and Jeff Mills as a DJ, his minimalistic productions that I heard while dancing or DJing at Tresor, electro by Aux 88. I played this tighter with Kraftwerk and records from warp, LFO in the mix with Juan Atkins and DJ room tracks with 3 phase and Motte."



Ellen Allien on Movement: "Movement Detroit presents artists that play an important role in this music. This city is of great importance for me. This is where

all the magical music is from. You can hear all the pain and the confidence in the music. The city seems so empty, but through this room for creativity is created what gives the opportunity to let the music originate that has such a big influence on the whole world.”



That creativity that Allien speaks of takes many shapes, and they are not all of electronic persuasion. At a festival devoted predominantly to dance music, a funk band can feel like a welcome blast of fresh air, even if it really lays on the stank. Will Sessions are a Detroit-based group who traverse an axis between soul, hip-hop, boogie, and — yes — even house. At Movement, they were joined by Amp Fiddler and female vocal ensemble Dames Brown for a set that provided a sharp contrast to the digital miasma emanating from the surrounding stages. It was as if Red Bull Music Academy had temporarily become an oasis of brass and sass cocooned from the 80s-and-bass elsewhere in Hart Plaza. Where many clubs used to have a dedicated chill room for fatigued ravers to rest and recover, Movement had Will Sessions for us to relax and turn down, all without tuning out.



Once recuperated, it was back into the electronic fray, and what better way than with another one of Detroit techno’s original DJs — Eddie Fowlkes. His set at the Thump Stage incorporated a whole bag of tricks: wooly grooves, pitch-shifted samples, feedback, and delay effects. The chiptune-like melodies and intricate rhythmic patterns tickled the brain but prodded the legs. You were chewing your thoughts and dancing your dogs at the same time. With overtones that made overture to the heat of the music, there was no mistaking that for all its stereotypical soullessness, techno is music that comes straight from the heart.