



Pics: TED PARK

Musical Movement

DJmag heads to the European edition of Detroit's Movement Festival in Torino, hardly the most obvious twin for the Motor City... or is it?

If the city of Detroit is shrouded in a certain sense of mystique then the city of Torino, when DJmag arrives at least, is shrouded in nothing more

glamorous than rain, since for the three days we're here there's absolutely no let up in the torrential downpour in the Northern Italian city. But throughout this Halloween weekend, the connections between the two cities go beyond the climate or the fact that Torino — like Detroit — is the centre of a national motor industry. Because for the past five years, Torino has played host to the European incarnation of Detroit's Movement festival; the event that was conceived in techno's birthplace a decade ago as a showcase for Detroit's electronic musical heritage, the very music that drew two Italians — Gigi Mazzoleni and Juni Vitale — over the Atlantic to Michigan.

"I've always had a passion for music, and left Italy because there was nothing here," Gigi explains. "I was living in Detroit during the late '90s, getting to know people like Stacey Pullen and Derrick May. We went to Movement in 2005 when Derrick was the musical director and we came back wanting to do something more ambitious than just a few club nights. We share the same ethos of doing something that's uncompromising and not driven by being commercial, because Italy has just been focused on the more commercial side of dance music for too long."

Bringing mates they'd made over in Detroit over for the first few years, Movement

Torino really hit its stride when they began using the ice hockey stadium built for the 2006 Winter Olympics for the main venue, seeing numbers expand exponentially from the 2,000 or so punters first time around to the 15,000-plus expected this year. But whilst Gigi and Juni have achieved their aim of inviting the best of Detroit's techno fraternity over — from old veterans like Anthony 'Shake' Shakir to the new school represented by Kyle Hall — they've avoided many of the politics that have seemingly bedeviled the parent event (which has been variously under the charge of Carl Craig, May and Kevin Saunderson, all of whom have subsequently either been pushed or jumped as musical directors). They've also widened the line-up beyond just Motor City sounds too, with DJ sets from The Chemical Brothers, 2ManyDJs and Sven Väth this year's headline draws because, as Juni says, "as the festival becomes bigger you need to offer something for everyone. Over the past three years it's become about more than just Detroit, and it's really important to have some local DJs representing Italy as well."

Movement might not be just about Detroit any more but Gigi and Juni, when they talk about Detroit techno's 'soul and power', are still as beholden to the myth of the Motor City as the thousands of others raised on tales of the Belleville Three. As is Italian DJ Federico Grazzini, resident DJ at Tenax in Florence.

"I grew up buying Detroit techno records and now I'm playing alongside Derrick May! Detroit techno works well in a city like Torino, because there's an industrial edge to the mood if not the sound, so people who grew up here are conditioned for this sound," he breathlessly enthuses.

In fact, seemingly the only person prepared to puncture that myth is Mr May himself. Detroit techno might be held in high esteem in Europe, but it's still almost completely ignored in the city of its birth, a situation one of its progenitors sums up in his notoriously blunt terms.

"I'm not going to romanticise Detroit for you," Derrick states. "The economy's so bad that people are just trying to put food on the table. Most of the artists like Robert Hood you call 'Detroit' have left the city, so there's only a few of us left fighting the good fight. But even if you put someone like Jeff Mills on in Detroit, you're only going to get 500 people and be able to charge five bucks tops."

This couldn't be in starker contrast to Movement Torino, who have shifted over 10,000 tickets for more than 35 euros a pop. But then May is as canny a businessman as he is outspoken a DJ, and realised long ago that the legacy of Detroit could be transformed into an exportable brand and badge of authenticity for people who've never been to the city itself. Hence his decision to build the Movement brand in Italy. "I knew we could make it work here just because there's nothing like this here,"

he adds. "Italy is known for having a bad scene with wack promoters, so we did something that's just about a good party without all the bullshit."

He's also been wily enough to exploit an emerging new market, that of a younger generation with no memory of Model 500 first time around, but to whom the sounds of Detroit feel a lot fresher than the tired death-throes of minimal.





2many DJs



Sven Väth

Derrick makes his mark, and even if many of the people here weren't born when it came out, they certainly recognise cuts like a re-edited version of Derrick's own seminal 'Strings Of Life', as well as the call to dance that the man still commands. Unfortunately though, it's commands of a different nature they're forced to obey when — midway through Ellen Allien's closing set and an hour before the end — the lights suddenly go up and security swarm through the building. It seems that, whilst we've been partying inside, a crowd of 3,000 people has built up outside clamouring to get in, with the result that the police have arrived to shut the event down early. It's hardly the most auspicious ending Movement could want, yet — in a strange way — also confirms that Detroit techno still has the power to surprise. For a quarter of a century ago, when this sound first started emanating from Detroit, the last thing anyone predicted was that it would become a victim of its own popularity. **PAUL CLARKE**



Derrick May

"I'd say the audience is 50/50 between older people who are still down with it, and kids who are rediscovering it now," Derrick opines. In reality, DJmag would say it's more 20/80 here, with the minority of old ravers present feeling distinctly outnumbered by the fresher-faced. If Saturday night's party at the Patio club is notable as much for the predominantly teenage audience — many of whom are swigging from bottles of Moët as blithely as if they were alcopops — as it is for Sven Väth's surprisingly bouncy set, then it's much the same story for Sunday's main event. On a much bigger scale that is, given that the Palaolympico-Isozaki stadium is absolutely vast. The central arena itself is out of use, but the entrance hall which hosts the main stage is packed to the gills with eager ravers lapping up The Chemical Brothers and 2ManyDJs, both of whom oblige with surefire crowd-pleasing sets of snare rolls and big-room electro-house. Snaking down the corridors we find two other stages of deeper and more diverse sounds, with one featuring Detroit's Patrice Scott and Keith Worthy plying a jazzier and more soul-inflected groove before handing over to Dixon, who may be Berlin-based but clearly tugs his forelock towards Detroit. The other stage, meanwhile, is where