

Movement Day 2: A Record-Breaking Crowd And New Surprises From RBMA Stage



Aux 88

DETROIT (May 30, 2011) – The annual three-day weekend tradition of bass thumping and body-movin’ continues with the Red Bull Music Academy stage bringing new, nonstop rhythm to Movement 2011. The heat was on yesterday, despite some rain, and the attendance drew in a crowd that topped the charts in Movement’s overall attendance since the festival’s inception in 1998, with roughly 80,000 people checking in so far. Artists that took to the Red Bull stage Sunday brought ground-shattering sounds from offshoot genres like drum & bass, hip-hop, funk and dubstep while the Detroit crowd provided intense energy, proving a lasting impression to the event.

“When we play Detroit, we want to go big,” says Keith Tucker, half of AUX 88. And the group didn’t disappoint – costume changes, dancers, live vocals and a wall of equipment made for a diverse walkthrough of Detroit’s finest contributions to electronic music. The crowd couldn’t agree more.

“We want the audience with us the whole way through,” continues Tucker. “It’s all about interacting with our fans.”
...Mission accomplished.

In its fourth year partnering with Movement, the Academy’s presence brings electronic music fans something new to revel in while returning the favor to burgeoning performers with a unique, energetic vibe. Past performers to the stage have included Kid Sister, Cool Kids, A-Trak and Bassnectar. The

Academy has not let fans down with this year's surprising showcase of artists such as Skrillex, Goldie, Soul Clap, Ana Sia, Space Dimension Controller, Dam-Funk and Matt Clarke. Day 3 will conclude the holiday weekend with Flying Lotus, Little Dragon, and MiMOSA among others.

SUNDAY FUNK-DAY

An admitted synth obsessive, Com Truise kicked off the Red Bull Music Academy stage yesterday bringing an experimental and bottom heavy style he calls "mid-fi synth-wave, slow-motion funk." Following his set was the techno-funk sounds of Space Dimension Controller with low-slung, funky beats and addictive melodies to get the afternoon party really started with a continued electric energy from the West Coast's future sound pioneer, Ana Sia. DJ aficionados and dance music duo Soul Clap followed by Eliot Lipp transitioned the day portion of the party into a memorable evening, but the tuned-in crowd turned things up for Beadyman, founder of Low End Theory, Gaslamp Killer, and Aux 88.

"I felt like the Red Bull Music Academy stage was the most up-to-date, rare, not-playing-it-safe-at-all stages," explained Gaslamp, "and that's the kind of stage I want to play on. Whoever's willing to take a risk and to feature obscure avant-garde art " that's what I want to be involved with and that's exactly what Red Bull Music Academy is all about."

Starting off as a local DJ after growing up in San Diego's Gaslamp District, Killer's career highlight began to kick off in 2009 after performing across US ponds at S³nar, one of the world's most prestigious electronic music festivals. The vibe in Detroit, however, supplied a different, unique kind of love in return.

"The crowd," he continues, "was Detroit at its finest. It was everything Detroit had to offer and I'm thoroughly

satisfied. The Red Bull Music Academy stage put me at the perfect place at the perfect time for the perfect crowd.â€

Throwback: Underground Resistance-Your Time Is Up

[youtube]PJc2jj9J4d4[/youtube]

Underground Resistance was started by Jeff Mills and “Mad” Mike Banks in Detroit during the late ’80’s. Their machine driven opuses were sonic missives filled with funk, jazz and techno. Claude Young, Robert Hood, DJ Rolando and Buzz Goree among many others would round out the collective that included associates like Galaxy 2 Galaxy and Drexciya. “Your Time Is Up” was their first release in 1990 and it melded the tenets of soul with empyrean beat patterns that drew energy from the streets, Blackness and science fiction. Jeff Mills and Robert Hood left the group in 1992 and went on to become major forces in dance music. To date they have 80 releases as a group and released their first full-length album, *Interstellar Fugitives* in 1998. [“Living For The Night,”](#) [“The Final Frontier,”](#) [“Jupiter Jazz,”](#) [“Knights Of The Jaguar”](#) and [“The Art Of Stalking”](#) from Suburban Knight are a few of their releases that defined and defended Detroit Techno and pure dance music of the world during the ’90’s. In 2000 Underground Resistance remixed Kraftwerk’s [“Expo 2000”](#) and the German band made the song a permanent part of their live set. UR’s relevance has continued into the 2000’s with tracks like [“Hardlife”](#) and [“Timeline”](#) and their second full-length project *Interstellar Fugitives 2 Destruction Of Order* came out in 2005. As the focal member of the self-contained group and owner of the Submerge label and its various sublabels, Banks has

established himself as the Berry Gordy of dance music.

R.I.P. Gil Scott-Heron

[youtube]hWitRABYVBk[/youtube]

[youtube]uWo63p9CDdo[/youtube]

Gil Scott-Heron who many consider to be a grandfather of rap passed away today. Heron's words and music were a source of inspiration from the time he started recording 41 years ago. He is best known for ["The Revolution Will Not Be Televised"](#) but all of his recordings were significant for his trenchant social critiques. *I'm New Here* which was released last year was the last of his 15 recordings. Countless artists have cited his influence and sampled his work including Kanye West who acknowledged West by using "Flashing Lights" for his last recording.

Dirty Money-Looking For Love Feat. Usher

[wshh]e/16711680/wshh180Gc8M5NAKvQGNu[/wshh]

Diddy and Usher do a straightforward video about girls looking for love in the club.