

Mo' Moby at Adrenaline '92

by Prasad Bidaye

Before the forces of fashion push techno to a possible decline, it will be artists like Moby who'll keep it's roots firmly implanted in club culture.

Classically trained, and well exposed to various genres of music, Moby's records are rich in character and originality that is inspiring to the rave atmosphere. Clubbers fell in love with his smash hit "Go" and ravers were more than ecstatic over his performance at Adrenalin '92.

Home listeners may not be aroused with the mention of a single track, but insight into his discovery will surely strike their awe. Moby (alias Richard Hall, great-great-grand nephew of Herman Melville,) spent the past year or so releasing his self-titled debut, touring and spinning at 80 or 90 raves, as well as re-mixing for The Shamen, Erasure, B-52s, Michael Jackson and Brian Eno, just to mention a few. Prior to his success, he was involved in a number of non-Moby projects: Voodoo Chile, UHF, Brainstorm and Barracuda.

"Instinct Records didn't have any other artists, so by releasing my singles under different names, I was able to make it seem like they had an extensive roster. But the truth was that it was just one skinny little white kid in a bedroom making records. In my show in Toronto I play(ed) 'Voodoo Chile.' There might be new aliases, but for the most part it's just going to be Moby, to simplify things."

He describes this current album as being "minimal, techno-electronic stuff with a few ambient pieces." Essentially an instrumentalist and the occasional rapper (ie. on the Erasure and Recoil projects), he prefers samples to his own voice. "I'd like to work with other vocalists, but I don't

music Moby et al at Adrenalin '92. Concert Hall, Sat. Aug. 29/92. A Chris Sheppard and Streetsound Production.

know how to record vocals. But for the most part, (the current album) is all old material. It shows what I was doing a year ago or two years ago, but it's not really indicative of what I'm doing now."

Two tracks from it were used on the *Cool World* Soundtrack, and it is likely that more of his ambient work is going to be used in other upcoming films. The most outrageous being the soundtrack for a Danny DeVito movie based on the Mario Bros. video game. But the job he's hoping to snatch is for the next film by the makers of "The Lawnmowerman."

"A lot of the stuff I do is ambient, but it just never gets released. If nothing else I'm pretty prolific; in the last seven years I've recorded the equivalent of 140 albums. Making music is the only thing I know how to do, so it's pretty much what I spend all my time doing."

Moby's performances have earned him the reputation of being one of the best live acts of last year. But it's difficult to imagine how this "skinny little white kid" with a very soft-spoken, relaxed personality could have any effect on a manic, ecstasy-induced crowd. No dancers, backup singers, no additional players. "Just little old me," he humbly admits.

Moby opened his set at Adrenalin '92 an ambient classical piece, and then triggered his synth into "Go." He dances, shaking frantically about like those on the floor. Beats his keys with the mike, and compulsively throws his equipment down and around. The set follows with "Next Is The E," "AhAh," "Voodoo Chile," "Electricity" and a brain exploding second take of "Go" at the end. He

raps a bit, plays some electropad percussion, but Toronto rave history is made when Moby makes the first-ever techno stagedive. A brilliant lightshow, with fireworks and all; definitely one of the experiences of the year.

Toronto has just witnessed it's first 'summer of love,' and Europe has passed through it's fourth, so it'll be interesting to see how the scene will evolve to the end of '92 and into '93. Moby hopes to see it draw away from it's primal instinctiveness and ideals of escapism.

"I'd like to see the rave culture become a little more socially conscious and I think it's definitely got that potential. Here in the States, at a lot of the raves we have different information booths about AIDS awareness, encouraging people to vote, women's rights and stuff. Potentially, it's a strong political force, maybe akin to what happened in the late '60s. The ideal situation would be if you suddenly had this outpouring of positive energy from all these people getting into rave culture. The bad thing would be to bastardize the music in the culture."

Special thanks to Streetsound for arranging the interview.



Moby gave an exhilarating performance Aug 29 at the Concert Hall, making Adrenaline '92, the Rave of the Year. Does this look like the face of someone who trashes their samplers?

D.J. Quick's gangsta rap lyrics harsh

by Colin P.

music Way Too Funky DJ Quick Profile Records

Yo, check out the new shit by D.J. Quick. Who you ask? You know D.J. Quick, that L.A. rap guy who sold hundreds of thousands of records and still most Toronto people don't know who the hell he is. He's the funky brother with a dirty mouth who did that jam "Tonight" (all about getting drunk).

Well Quick's back with a new album to show he has the skills - or better yet - talent to produce

the music that you can get into. It's evident with this project that Quick put more emphasis on the actual music (which consists of mainly live instruments) and leaves out the popular sampling and drum machines. Quick even included an all-instrumental track, which shows he has promise as a musician.

Like more West Coast rappers, Quick's album is far from void of the timeless words such as muthaf---r and b---h which makes the tape unsuitable for those people who live in a fantasy world where there's no profanity. I also found somewhat of a message in there, somewhere?

All in all, Quick's album was slightly better than O.K. due to the music mostly. Recommended for those of you who can handle the harsh aggressive lyrics with a gangsta appeal.

McInerney's book not bright

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up their marriages and their companies, and become famous by association with one wildly successful, drugged out writer. It's McInerney's real life, except these days he doesn't think he needs any more salvation.

Bright Lights worked so well because it followed that old adage, "write about what you know". It was Jay McInerney's life - having his wife leave him, getting fired from the *New*

Yorker, losing his mother to cancer, wanting desperately to make it as a writer. And we wanted him to make it. In *Brightness Falls*, the people are older, they have too much of everything, and the fact that in the end they go on to bigger and better things (or burn out all together) doesn't teach me anything. McInerney writes *too much* about what he knows *too well*. And for those of us who don't get profiled in *Vanity Fair*, it's just not anything we can relate to.

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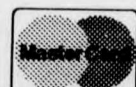
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