

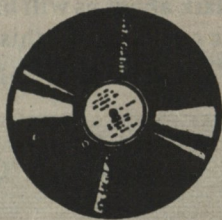
ENTERTAINMENT

MUSIC

RAVING ABOUT TECHNO

by STAN LIVINGSTONE

Zoo Rave 1 High Cycle Compilation
various artists
(BMG/Zoo Entertainment)



The techno rave scene that was pioneered in the UK by groups such as Joy Division/New Order and 808 State during the eighties has become more mainstream with the introduction of groups such as N-Joi and 2 Unlimited which have both placed in the pop charts. This compilation does not present this new-techno, but rather the real thing depending little on lyrics and melody but instead on a hypnotic rhythm.

Techno continues to have a strong connection with the illegal rave parties that are becoming more commonplace in the UK and in larger American cities where dance halls are established in large abandoned warehouses but must continuously move around to avoid the authorities. The underground rave scene goes far beyond this entrancing music. It exists largely around a subculture with its own form of dress and choice of drugs -- the latter being ecstasy at the moment.

If you have become caught up in the pulsating sounds of Moby and Altern 8 -- two of the best techno groups around -- then this compilation will be found to be more than satisfactory. It is a fine representation of this genre of music without giving the new listener the hardcore sounds of other compilations like "Techno Trip" (7). If you like house music but are becoming increasingly tired of the hip hop scene, this may be what you have been looking for, so put a bit of "ecstasy" in your life with *Zoo Rave 1* (9).

The Movement
Arista/Sunshine Entertainment Corp.

This Los Angeles based Hipno (their trademarked self description) group which includes a Canadian from Montreal claims to have been born out of the L.A. rave scene. Although true techno roots are audibly evident, this is not a necessary addition to the hardcore techno fan's collection. Whereas the *Zoo Rave 1* compilation is based on an absence of lyrics, there is a dependency on them found here that just isn't common to genuine techno. Some songs do stand out as nearing actual techno, such

as the remix of B.I.N.G.O. (yes the childhood rhyme), but much of this could have easily made the first cut to "Rap Traxx '92".

Their breakthrough song "Jump" is very danceable and although they are clearly attempting to cash in on Kriss Kross's dancefloor fun it is a decent song. One characteristic of many of the songs I fail to appreciate is the way in which a very upbeat song is interrupted in the centre with a slow, quiet beat before continuing on with the remainder of the song. Does The Movement actually think ravers need a cool-down period?

Most of the songs could be described more as hip house rather than true techno thanks to constant sampling of other house tunes. This however is the kind of music that allows techno into

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the mainstream, which is great for those who want techno but are forced to settle with a take-what-you-can-get attitude at the clubs hellbent on keeping "Thank God, I'm a Country Boy" and "We're Here for a Good Time" on their play lists.

One song, "Don't OD on XTC" (XTC being ecstasy) demonstrates The Movement's mainstream perspective very clearly. Who at a rave is going to catch that Tipper Gore-backed public service announcement when they are freaking out on nitrous oxide? Anyhow, I feel compelled to give two marks for this album. For serious techno fans ... 6; for those attached to the idea that Marky Mark is Lord of the Fly Girls ... 8. ■