

EXTERNAL USE - Moby in Asphalt: Urban GT™ 2



Why Moby?

Because he's one of today's greatest and most recognized artists. Moby manages to mix the power of electronic music with the infectious nature of pop while appealing to a global audience. "Lift Me Up" was chosen as it is a perfect driving track and ideal for a racing game like Asphalt: Urban GT™ 2.

Moby biography:

Moby was one of the most controversial figures in techno music, alternately praised for bringing a face to the notoriously anonymous electronic genre, as well as being scorned by hordes of techno artists and fans for diluting and trivializing the form. In either case, Moby was one of the most important dance music figures of the early '90s, helping bring the music to a mainstream audience both in England and in America. Moby fused rapid disco beats with heavy distorted guitars, punk rhythms, and detailed productions that drew equally from pop, dance, and movie soundtracks. Not only did his music differ from both the cool surface textures of ambient music and the hedonistic world of house music, but so did his lifestyle; Moby was infamous for his devout, radical Christian beliefs, as well as his environmental and vegan activism. "Go" became a British Top Ten hit in 1991, establishing him as one of the premier techno producers. By the time he came to the attention of American record critics with 1995's *Everything Is Wrong*, his following from the early '90s had begun to erode, particularly in Britain. Nevertheless, he remained one of the most recognizable figures within techno; after he abandoned the music for guitar rock with 1996's *Animal Rights*, he returned to a heavy electronic base with 1997's *I Like to Score* and 1999's *Play*, the latter of which made him a genuine breakout pop star.

Born Richard Melville Hall, Moby received his nickname as a child; it derives from the fact that Herman Melville, the author of *Moby Dick*, is his great-great grand uncle. Moby was born and raised in Darien, CT, where he played in a hardcore punk band called the Vatican Commandos as a teenager. Later, he briefly sang with Flipper, while their singer was serving time in jail. He briefly attended college, before he moved to New York City, where he began DJing in dance clubs. During the late '80s and 1990, he released a number of singles and EPs for the independent label Instinct. In 1991, he set the theme from David Lynch's television series *Twin Peaks* to an insistent, house-derived rhythm and titled the result "Go." The single became a surprise British hit single, climbing into the Top Ten. Following its success, Moby was invited to remix a number of mainstream and underground acts, including Michael Jackson, Pet Shop Boys, Brian Eno, Depeche Mode, Erasure, the B-52's, and Orbital.

Moby continued performing at dances and raves throughout 1991 and 1992, culminating in a set at 1992's Mixmag awards where he broke his keyboards at the end of his concert. *Moby*, his first full-length album, appeared in 1992. In 1993, he released the double A-side single "I Feel It" / "Thousand," which became a moderate U.K. hit. According to the Guinness Book of Records, "Thousand" is the fastest single ever, appropriately clocking in at 1000 beats a minutes. That same year, Moby signed a record contract with Mute and his first release was *Ambient*, which compiled unissued material recorded between 1988 and 1991. Later that year, *The Story So Far*, a collection of singles released on Instinct, appeared. In 1994, the single "Hymn" — one of the first fusions of gospel, techno and ambient music — was released.

In 1994, Moby signed a major-label contract with Elektra Records in the U.S. *Everything Is Wrong*, his first album released under the deal, appeared in the spring of 1995 to uniformly excellent reviews, especially in the American press, who had previously ignored him. Despite the promotional push behind the album and his popular sets at the 1995 Lollapalooza, the album wasn't a commercial success. The following year, Moby suddenly abandoned techno to record heavy guitar rock for *Animal Rights*, which received mixed reviews. A partial return to electronica, 1997's *I Like to Score*, was followed by 1999's *Play*.

Surpassing everyone's expectations, the album became a platinum hit and reached number one in the U.K., while *Play*'s tracks were licensed by dozens of advertisers and compilers. Likewise, 2002's *18* and 2005's *Hotel* cemented Moby's popularity as a purveyor of electronica-pop.

Hotel Review

Hotel rarely shows, in any shape or form, traceable inspiration from the new wave and post-punk era Moby advertised as being in full effect. More surprising is that apart from the lovely ambient instrumentals that open and close it, the album is all valley and no peaks, suggesting that the shelving of his sampling device was the worst creative move he could've made. The first half contains simple — as in basic and/or emaciated, so we're talking poor — modern rock songs that tend to be anthemic and soul-searching in nature. Lead single "Beautiful" is one exception, a tongue-in-cheek thing Moby has imagined being sung by vacant celebrity couples. No matter how affable, vegan, liberal, bespectacled, or vertically challenged he is, the real irony is that a millionaire and former love interest of Natalie Portman has made a song of this kind (see also: Aerosmith's "Eat the Rich"). Beginning "C'mon bay-beh, c'mon girl, c'mon bay-beh, c'mon girl, I love you bay-beigh, I love you now, I love you bay-beigh, I love you now," the heart of the song doesn't say much more, and some of the guitar jerks are a lot closer to Eddie Money's "Shakin'" than anything related to Joy Division. And, speaking of Joy Division, a very gentle version of New Order's "Temptation" is the album's deepest connection to post-punk; it's telling that Moby opted to leave the vocals to Laura Dawn, since he's less a singer than Bernard Sumner. This begins the non-rock portion of the program, which fans of *Play* and *18* might find easier to enjoy, but it's not much better than what precedes it. For instance, does anybody need to hear him volley obvious bedroom come-ons with Dawn, as he does on "I Like It"? (Because it's about as appealing as a phrase like "Woody Allen nude scene.") *Hotel*'s saving grace is a bonus disc containing an hour's worth of ambient techno that's good enough for separate release. You could name the two discs after Moby's fellow bald artists, which would tell anyone what they need to know before proceeding.

Tracks

- Hotel Intro
- Raining Again
- Beautiful
- *Lift Me Up, (featured in Asphalt Urban GT 2)*
- Where You End

- Temptation
- Spiders
- Dream About Me
- Very
- I Like It
- Love Should
- Slipping Away
- Forever
- Homeward Angel

Moby in pictures



<http://www.moby.com/>

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