

LEISURE TIME FUTURE: THE RATTLE SNAKE

A FILM BY DANJI BUCK-MOORE, HENNING FEHR, PHILIPP RUEHR

associate techno with fast rhythms. Yet the documentary about this very music genre is well paced. The lengthy takes of both interviews and landscape shots create a pace which is spoken of in the film; the pace is meditative, you can feel the film breathe in and out in a very calm rhythm, thereby confronting our expectations. Perhaps it is frustrating. At the same time, it is an immensely rewarding experience to breathe with a film. We are part of it. The directors make sure not to create the typical distinction between film and audience. Rather, through their aesthetic approach they try to link the two. In this way, *The Rattle Snake* is more than just a documentary. It goes beyond that. In parts it is a deeply observational film work, penetrating the first and most visible of the techno scene, namely the music, the quick beats. At the same time, its leisurely pace is perfectly reminiscent of the long duration of raves, of festivals, of hours spent in individual immersion in the music.

The Rattlesnake peels several layers off like that of an onion and lays bare a simple core which is at the heart of any scene, whether it is music, or painting, or filmmaking: individual fulfillment. This appears to be the driving force, not only of the people whom the directors have spoken to. In its very aesthetics - exploring, meditative, open - the film aims for this kind of fulfillment in similar ways, and the directors are keen on creating something the viewer him- or herself can find fulfillment in. I certainly did.

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directors dislocate our aural and visual perception, and want us to let the film happen to us. In between superbly unscripted, therefore beautifully natural interviews, the film asks us to contemplate wide open and empty landscapes with traces of 1960s American landscape art; perfectly minimalist, absolutely enriching. The sheer openness of these landscapes liberates our viewing. The directors do not force us to look at a particular element in a frame. Instead, we are free to contemplate whatever we choose to contemplate. It is this visual freedom which is comes closes to the freedom many interviewees point to. It is a common ground the viewer shares



with people of the techno scene in the film. But the audience is in an entirely different atmosphere than the festival goer in most circumstances.

Buck-Moore, Fehr and Rühr achieve a wonderful symbiosis of subject matter and aesthetics by juxtaposing the two. The average viewer would perhaps

and of shamanism. It speaks of experiences, in clubs, at festivals; in a community or by oneself. It is a film about experience; for the DJs, the listeners, and the viewer. It opens up, and lets the subject matter breathe and develop in a smooth, organic way. This deep in- and exhaling is precisely what makes Buck-Moore, Fehr and Rühr's film so engaging. The Rattlesnake is not so much rattling. It is meditative and meditating.

This third and last part of the attempted trilogy on the techno scene is driven by voice and music, by interviews, and a remarkable and persistent soundscape. More often than not, the sound does not fit the image, nor do we always see the people whose voices we hear. This has a peculiar effect. While several interviewees speak about their experiences with music and scene, the film becomes an experience itself. It is not a documentary. Rather, it is a visual and aural experience. The

There is a striking scene in Danji Buck-Moore, Henning Fehr and Philipp Rühr's *Leisure Time Future*. Drawing a much wider circle around the techno-scene, the third part of the directors' trilogy on the history and culture of the techno scene gives the voice to those who are involved; festival goers, programmers, and many more. A young white man, perhaps in his early 20s, expresses something that sticks: "My body as white can reflect or serve as a trigger for other people of racial traumas. And this has particularly to do with the history of white imperialism. ... My body definitely has the potential to reflect all of these things. ... So for me it's really important about trying to represent myself and my situation in so far as it reflects...eh, like an example of white culture that is not destructive."

This statement is emblematic for the film's wider concern with the scene. *The Rattle Snake* is more than just about techno music. It speaks of sustainability

SEC. 2. FINDINGS.

Congress finds the following:

(1) Each year tens of thousands of young people are initiated into the drug culture at `rave' parties or events (all-night, alcohol-free dance parties typically featuring loud, pounding dance music).

(2) Some raves are held in dance clubs with only a handful of people in attendance. Other raves are held at temporary venues such as warehouses, open fields, or empty buildings, with tens of thousands of people present.

(3) The trafficking and use of `club drugs', including 3, 4-Methylenedioxyamphetamine (Ecstasy or MDMA), Ketamine hydrochloride (Ketamine), Flunitrazepam (Rohypnol), and Gamma hydroxybutyrate (GHB), is deeply embedded in the rave culture.



(4) Many rave promoters go to great lengths to try to portray their events as alcohol-free parties that are safe places for young adults to go to dance with friends, and some even go so far as to hire off-duty, uniformed police officers to patrol outside of the venue to give parents the impression that the event is safe.

(5) Despite such efforts to convince parents that raves are safe, promotional flyers with slang terms for Ecstasy or pictures of Ecstasy pills send the opposite message to teenagers, and in effect promote Ecstasy along with the rave. According to the National Drug Intelligence Center, raves have become little more

than a way to exploit American youth.

(6) Because rave promoters know that Ecstasy causes the body temperature in a user to rise and as a result causes the user to become very thirsty, many rave promoters facilitate and profit from flagrant drug use at rave parties or events by selling over-priced bottles of water and charging entrance fees to `chill-rooms' where users can cool down.

(7) To enhance the effects of the drugs that patrons have ingested, rave promoters sell--

(A) neon glow sticks;

(B) massage oils;

(C) menthol nasal inhalers; and

(D) pacifiers that are used to combat the involuntary teeth clenching associated with Ecstasy.

(8) Ecstasy is the most popular of the club drugs associated with raves. Thousands of teenagers are treated for overdoses and Ecstasy-related health problems in emergency rooms each year. The Drug Abuse Warning Network reports that Ecstasy mentions in emergency visits grew 1,040 percent between 1994 and 1999.

(9) Ecstasy damages neurons in the brain which contain serotonin, the chemical responsible for mood, sleeping and eating habits, thinking processes, aggressive behavior, sexual function, and sensitivity to pain. According to the National Institute on Drug Abuse, this can lead to long-term brain damage that is still evident 6 to 7 years after Ecstasy use.

(10) An Ecstasy overdose is characterized by an increased heart rate, hypertension, renal failure, visual hallucinations, and overheating of the body (some Ecstasy deaths have occurred after the core body temperature of the user goes as high as 110 degrees, causing all major organ systems to shutdown and muscles to breakdown), and may cause heart attacks, strokes, and seizures.

SEC. 3. OFFENSES.

(a) IN GENERAL- Section 416(a) of the Controlled Substances Act (21 U.S.C. 856(a)) is amended--

(1) in paragraph (1), by striking `open or maintain any place' and inserting `open, lease, rent, use, or maintain any place, whether permanently or temporarily'; and
(2) by striking paragraph (2) and inserting the following:

`(2) manage or control any place, whether permanently or temporarily, either as an owner, lessee, agent, employee, occupant, or mortgagee, and knowingly and intentionally rent, lease, profit from, or make available for use, with or without compensation, the place for the purpose of unlawfully manufacturing, storing, distributing, or using a controlled substance.'

