





ETIENNE DE CRECY MY CONTRIBUTION TO THE GLOBAL WARMING

I received the slap in 1992. That was 20 years ago and I still haven't recovered from it. I must say it was really powerful and given straight on the brain ! It hit Philippe Zdar and me at the same time, on a barge in the suburbs of Paris. The party was called 'Transbody Express' and the music we discovered that night was the first act of a revolution to come. First a personal revolution, one that diametrically changed my perception of music and the way I understood it. And then a global revolution. Pop music was totally transformed by the fact that the whole world now had access to production equipment. No style of music escaped the influence of techno. I've been lucky enough to live through this revolution and to be able to make my own contribution to it. I have two different types of audiences. There are people my age who discovered house, techno and electronic music at the same time as me. They liked Air, Daft Punk, Alex Gopher, *Superdiscount* and the rest of that pulsating 90s scene. Then they grew older, got a job, had children and stopped going to clubs. Whenever I bump into them, they ask me how I am, what I'm up to and if I'm still making music. And then there are kids of between 15 and 20 now and got into electronic music through the Bloody Beetroots or Justice. They're the ones who now go clubbing on a Saturday night. They've never heard of *Superdiscount* and when they meet me, they're surprised to find I'm the same age as their parents! I must admit I've gone to great pains to confuse matters. I've always given out information sparingly and done my best to release my projects offbeat, announcing them as obscurely and as elusively as possible. It wasn't deliberate – I thought I was doing the right thing ! I'm releasing this retrospective to unite these two sets of audience. People who thought I'd stopped after Tempovision will find out that since the beginning of the millennium I've taken a more underground path more closely in tune with the music that lit up my life – techno! And people who were under the impression that my career began in a cube will, I hope, understand the road that led me here. To give a representative overview of my work, I brought together the most symbolic tracks of the different stages of my career along with remixes I've done for other artists and a lot of previously unreleased tracks. For 20 years now I've been trying to make our planet a 'hotter' place – especially on Saturday nights! This box set sums up my method!

- Etienne de Crécy -



ETIENNE DE CRECY ESSENTIALS

1. LES ONDES. MOTORBASS. 3.33 In 1992 I'm sharing a flat with Philippe Zdar at the bottom of Montmartre. We've just come across techno for the first time at a rave called *Transbody Express*. It makes such an impact on us that we don't miss a single one of the raves organised near the capital for the next year. There are always loads of people in our flat – we mess about and make some music too! That's where we write and compose the first two *Motorbass* EPs. We come up with the crazy idea of making an album. We want to include some less techno tracks on it so that normal friends of ours who listen to normal music can listen to it too and not give us weird looks afterwards. **2. LE PATRON EST DEvenu FOU. SUPERDISCOUNT. 3.46** This is the first release on the *Solid* label founded by Pierre-Michel Levallois, Alex Gopher and me. The Paris techno scene is pretty small and takes itself very seriously, which is why I choose to release EPs under a non-credible name like *Superdiscount*. But I'm very ambitious musically. I want to produce thoroughbred house that is both abstract and elegant. **3. PRIX CHOC. SUPERDISCOUNT. 3.51** The release schedule we agree on for 4 *Superdiscount* EPs forces me to produce music under constant pressure and I completely fail in my ambition to make thoroughbred, abstract music! Just as well! Our EP's success gives us the idea of putting them together on an album, which, to our surprise, soon goes on sale in supermarkets! We've come full circle! Our sudden fame gives us a chance to produce two videos, masterfully directed by my wife Marie! **4. AM I WRONG. TEMPOVISION. 3.51** Exit hack & DIY!. We've been catapulted into the music industry and they don't stand for any nonsense. House tracks are making it into the Top 50! Air and Daft Punk are real commercial hits. Millions of albums are being sold! The pressure's mounting. It's no longer a matter of making music for a few fanatics scattered around the world! People are making marketing plans and requesting radio singles and videos (my brother Geoffroy won a Victoire de la Musique for Best Video with *Am I Wrong*). **5. 3 DAYS WEEK-END. TEMPOVISION. 3.56** I'm having a hard time making *Tempovision* for two main reasons: – 1st, I've bought myself a digital mixing desk at a time when the technology isn't yet up to scratch. Mixing is time-consuming and I can still hear the album's lack of spontaneity today. – 2nd, after the success of *Superdiscount*, I feel like people are waiting to see if I've got it wrong! I put a lot of pressure to myself! But I'm wrong and it's both a relief and a disappointment to find that... no one is waiting to see! **6. SCRATCHED. TEMPOVISION. 3.47** The positive side of the success of the French Touch is that I get to go to NYC and record vocals with Michael Clip Payne and Belita Woods! For the first time, my tracks became songs. I keep precious memories of these sessions. **7. APRETIME. RENAULT AD. 0.56** We're in big demand around that time. Any Parisian who knows his way around a sampler is seen as bankable! Fashion designers hassle us, admen ring us up and everyone's staking a claim to the French Touch! My friend Antoine Bardou-Jacquet has just made the video for Alex Gopher's *The Child*. He has no trouble getting me chosen to do the music for an advertising spot. He's got good taste, so he chooses the best track from the demos I give him. And I'm grateful to him for choosing the one I can't develop beyond a minute! **8. SOMEONE LIKE YOU. SUPERDISCOUNT 2. 5.59** House has become uncool by 2004 and the French Touch stinks. This opens a door for me. I want to make some music without computers or samples or singles for radio! I use the beat-boxes and synthesizers that did the job at the very start of techno to produce the sounds that made me fall in love with it. Since I don't have to make singles, I ask Camille to come and sing on Fast Track – and make it into a single! **9. OVERNET. SUPERDISCOUNT 2. 4.11** Although the music's different, this record is made in the same spirit as *Superdiscount 1* – quickly, for clubs and with other people. Philippe Zdar and Hubert Boombass from Cassius, Alex Gopher and Julien Delfaud all come along with their synthesizers. DJ Mehdi brings his guitar! Alex Gopher helped me a lot with this disc, and so he and Julien Delfaud come along to perform the album live with me. We scour the clubs of Europe and share some extraordinary moments together. But above all we see the return of electronic music to where it really belongs – in clubs and then on festival stages. **10. PUNK. COMMERCIAL EP 2. 4.05** I'd already been working with on slightly crazy plans for a musical even before *Superdiscount 2*. It takes a long time to do and a long time to organise. I brought out two EPs, *Commercial EP 1* and 2, to keep me busy and patient. It was the kind of funky, driving music I needed for my DJ sets. **11. FUNK. COMMERCIAL EP 2. 4.45** A new generation is taking over electronic music. A very young generation, digital native, who recognise no taboos and think that good taste is a boring option. They bring a breath of fresh air to the whole electronic scene. I hear my first Bloody Beetroots track on the Fluokids blog. I feel like my eardrums are touching inside my head! I think they're a bit surprised when I ask them for a remix – and I'm even more surprised to see how popular this remix is with the younger generation. **12. FRANCE. GREAT SUMMER GAMES STUFF. 4.21** My friend Rainer Weichhold kindly invites me to represent France on his Great Summer Games compilation. He asks producers from all over the world to give him an original track for the Beijing Olympic Games. I represent France! That puts an awful lot of responsibility on me! It's a German techno label and I do my best to make a minimalist techno track. Strangely... I don't manage that well! People like the compilation, but no one takes any notice of my track! **13. WELCOME (LIVE VERSION). BEATS'N'CUBES 1.0. 4.22** It's Emmanuel Ferrier who suggests I make a live show when *Superdiscount 2* is released. One weird idea changes my life! When Alex, Julien and I stop touring, I know that I want to carry on presenting my music this way. Emmanuel Baron introduces me to Pier Schneider and François Wunschel. One weird idea changes my life! Taking over the controls of the cube they designed for my concerts is just as exhilarating and exciting now as it is at the first gig at the *Transmusicales* de Rennes four years ago! **14. BINARY. BEATS'N'CUBES 2.0. 3.33** After touring with the cube for two years, I decide to upgrade it. I feel like playing more original music. I use the gear I've taken along with me in the cube to compose some new tracks. They're for performing live. It's music that's played inside a structure measuring six metres by six! And always either at big venues or on large festival stages. These are tracks that the public hasn't heard before and people have to fall for it straight off. No time for subtlety! **15. NO BRAIN. BEATS'N'CUBES 2.0. 3.31** Alex Courtès does the images for cube version 2.0. I give him a screenplay to illustrate to prime his imagination. It isn't essential that the crowd understand the story, but it's meant as a guiding line to build the show around. It's the story of a super-computer that uses the computing power of all the computers connected to Internet. The computing power is so great that this machine becomes the most intelligent entity in the world. It attains consciousness and sets out to alter its state of consciousness, which explains its quest for a digital drug. *No Brain* is obviously the beginning of the story. **16. ASH SYNC (AIR, ALEX GOPHER & ETIENNE DE CRÉCY VERSION). H5 SINGLE. 4.57** Ludovic Houplain, a member of the H5 collective that has designed my sleeves since the start, asks Air, Alex Gopher and me for some original tracks to include on a disc in their book *This is the End*. It's a retrospective of their finest record covers. We decide that all of us will do a track together rather than handing in separate demos. So, 15 years after Air's first track, all four of us meet up in the studio again. It's been a long time and now we are stronger! **17. FERMETURE DEFINITIVE. SUPERDISCOUNT. 0.14** I think *Superdiscount* would have been far less influential without Mr Learn's intervention. My heartfelt thanks go out to him.



ETIENNE DE CRECY REMIXES FROM 1995 TO 2005

1. AIR – MODULOR MIX. STEIN HOUSE REMIX. 6.12 Air's first track is all about two schoolfriends. The *Source* label is one of the first to show an interest in the Parisian electronic scene and they launch a compilation called *SourceLab*. Marc Tessier du Cros is working for them at the time and he urges his friend Nicolas Gaudin to hand in a demo: *Modular Mix*. It's a great track and Marc decides to ask me to produce it. With Pierre-Michel Levallois, we rent a good reverb and a small mixing desk and set up shop in his parents' attic to mix the track. I simplify the structure and add a lot of reverb, and then we master the track with Alex Gopher. After that, Jean-Benoît Dunckel teams up with Nicolas to make Air a duo. Everyone mentioned here was playing table football in the café opposite our high school just four years earlier! **2. ALEX GOPHER – GORDINI MIX. THE LORD OF MONZA MIX. 5.57** We release *Gordini Mix* during the golden age of our Solid label. We have this amazing energy and everything we try comes off! Alex Gopher's still a sound engineer at Translab, though he's about to give up his job to devote himself entirely to his music! I don't know at the time that our friendship will remain so strong for so many years! Ever since that first remix, our studios have been next door to each other and we see each other every day. I haven't released a single minute of music since then without first submitting it to his (often tough!) judgment. I wouldn't be making the music I am today without his input. **3. LIL' LOUIS & THE PARTY – CLAP YOUR HANDS. FRÉMUR MIX. 3.08** Techno is what sparked my passion for electronic music. I'm fascinated by the cold, disincarnate and radical aspect of it. One evening I go to hear Lil' Louis mixing at the Rex Club. Although the music he plays is always radical, his mix that day is wickedly funky! I was stuck in Detroit and he showed me around NYC and Chicago. If I hadn't gone to that party, I'd probably be doing teknivals right now. **4. FURRY PHREAKS FEAT. TERRA DEVA – WANT ME LIKE WATER. ETIENNE DE CRÉCY REMIX. 5.27** This remix moves me. I can hear something in it that's a bit uncontrolled. It's got an innocence and a freshness about it that I don't often find in my productions. It's a bit like how you feel when you come across an old photo of yourself! **5. ETIENNE DE CRÉCY – PRIX CHOC. ULTRA DARK MIX. 4.32** It's a bit dumb to do a reggae remix of Sinsemilia Marijuana, but I take all the responsibility! **6. DJ MEHDI – BREAKAWAY. ETIENNE DE CRÉCY REMIX. 4.14** I thought I've got a special friendship with Mehdi until I realise that he's got this special friendship with all his friends. As well as talent, he possesses a warm and generous and selfless soul that made him such precious. I was happy just knowing he was around. The crap thing about death is that it's forever. It pains me every time I realise that we'll never meet again. I prefer to tell myself that he's gone touring further and for longer than usual and that wherever he may be, they're so lucky to have him there. **7. MOBY – LIFT ME UP. SUPERDISCOUNT MIX. 4.00** When I receive the separate tracks for this piece, I'm amazed at how good Moby's voice sounds. On all his own productions, he always hides it behind effects and reverbs. Yet there's a sort of haughty, extremely dandyish nonchalance to his voice! I did not expect it. And so I decide to mix it to make it stand out, with no reverb and no effects. He doesn't like it and asks me to mask his vocals with some effects! I do as I'm told, but this is the real mix. **8. KRAFTWERK – AERODYNAMIK. ALEX GOPHER & ETIENNE DE CRÉCY DYNAMIK MIX. 4.37** Ralf Hütter invites Alex Gopher and me for lunch before asking us for a remix. We're expecting to meet a robot, eat a few circuit boards and clink glasses full of Castrol GTX! But he's not a robot! He's an exceptionally kind human with the sort of sense of humour that only a great mind can wield. When he comes back to our studios, we're working on *Superdiscount 2*. He loves the sound and asks us for the same style of remix. It's only after this collaboration that I realise the influence this artist has had on my work, especially the visuals; *Superdiscount* might have been a piece of Kraftwerk artwork. **9. ENGINEERS – COME IN OUT OF THE RAIN. ETIENNE DE CRÉCY REMIX. 3.21** When I receive the track I realise that speeding the vocals up makes it sound really R'n'B! So I try to turn it into an R'n'B track – after my own fashion of course! I'd like to thank the artistic director who thought of asking me to remix this track. It's a strange idea and the result is a strange remix. So strange in fact that the band turns it down! It's never released!

ETIENNE DE CRECY REMIXES FROM 2006 TO 2012

1. MYLO – PARIS FOUR HUNDRED. ODYSÉE MINIMAL - TRANCEY - PROGRESSIVE BARRÉ AVEC MULTIPLES BREAKS REMIX. 4.48 Olivier Pilz, manager of label Sister Phunk (the label he set up to release Mylo's album in France) asks me for a remix of the track for its re-release. It's just after the Kraftwerk remix and he wants one in the same vein. I find his brief so funny that name the remix after it! The launch party's in Aix-en-Provence and then Paris. I get the worst hangover I've ever had. **2. WHO MADE WHO – OUT THE DOOR. SUPERDISCOUNT REMIX. 4.47** I've been touring *Superdiscount 2* live with Julien Delfaud and Alex Gopher for the best part of a year when Matthias Munk requests a remix for *Who Made Who*. We are to all intents and purposes a band, and knowing each other so well means we can make really good music really fast! I always like the tracks I've worked on with other people best. They don't have the same laboured sound I can hear in my solo productions. **3. EYERER & NAMITO – QUIPA. ETIENNE DE CRÉCY REMIX. 4.32** I always carry lots of discs on the *Great Stuff Recording* label around in my DJ bag (I'm still playing vinyl records in 2006!). This remix is a theoretical exercise; I'm trying to imitate that label's sound. It's my vision of German techno! If I have to keep only one track of my discography, it would be this one. **4. BUMBLEBEEZ – RIO. DUB MIX. 3.15** I'm so inspired by the *Bumblebeez* world, music, visuals and videos that I do two remixes for them! I'm sure we'd be good mates if they didn't live on the other side of the world. But the Australians are asleep when we're awake, so we're not really likely to get on! **5. CUT COPY – LIGHTS & MUSIC. SUPERDISCOUNT REMIX. 4.57** Julien Delfaud mixes Cut Copy's first album and that's what puts us in touch with Modular, the best label in Australia! I think the song lyrics are very sad, so I make a very 'deep' remix. My English is terrible and now I realise that maybe I didn't understand what the lyrics mean! **6. ADAM FREELAND – HOW TO FAKE YOUR OWN LIFE. ETIENNE DE CRÉCY REMIX 4.30** Remixing a track is a difficult exercise. You have to be able to express yourself while keeping the essence of the track. I can't remix a track I love. I have to find a flaw. My ambition is then to improve it and reveal its unexploited potential. And sometimes that's very easy! The gimmick on Adam Freeland's original track is so strong that the remix takes care of itself! Then his label dawdles for three years before releasing it. A long delay like that usually kills an electronic track, but we're lucky with this one! **7. KEREN ANN – BETWEEN THE FLATLAND & THE CASPIAN SEA. ETIENNE DE CRÉCY REMIX. 3.02** I'm a big fan of Keren Ann. It's very easy and exhilarating to build an arrangement around her voice. She's an extraordinary artist – she has that many strings to her bow, it's a harp! **8. THE SHOES – STAY THE SAME. ETIENNE DE CRÉCY REMIX. 3.49** Guillaume and Benjamin are serious crackpots, and I love them! They make music in their own image. They're so talented they do whatever they want. They manage to shoot off in all directions while still following a coherent logic. Not everyone can do that! When a song is this well written and well performed (Esser), doing an understated remix is a pleasure. **9. TAÏ – BIG BASS DRUM. ETIENNE DE CRÉCY REMIX. 4.52** It's all very well making tracks that are all sweetness and light! But what do you play down at the disco on a Saturday night? **10. LIGHT YEAR – MODERATION. BUCK RODGER'S FAVORITE MIX. 4.37** The original track Jordan sends me immediately reminds me of *Motorbass*! Far-off vocals in the reverb and slow, heavy groove! I was already preparing the tracklist for the boxset you're holding now when I thought it'd be funny to finish off the 'remixes' pack with a track that sounded like the kind of thing I was making 15 years ago! So I get out my turntable, my funk albums and my sampler, and copy myself 15 years on! We've come full circle!



ETIENNE DE CRECY UNRELEASED TRACKS FROM 1992 TO 2005

1. 1992. 2.59 Philippe Zdar and I tend to go to the +XXX studios at night with a TR-808 and a TB-303 and we do a live mix of sequences I've programmed the day before. The tracks are completely nuts, very acid and never-ending. We love them. But I can't find those recordings! The oldest track I can find is this one. I suppose I must have made it in 1992 because that's the title on the DAT cassette I found it on! All I have when I make this track is an AKAI sampler S1000 and an ATARI1040 equipped with Cubase, and Philippe mixes it on a DJ mixer! **2. RHODES. 3.13** Using samples to make my music broadens my musical horizons. I spend my days listening to records to find the right sample, the sound other people haven't found (in the early 90s, everyone was sampling the same discs!). Everyone's sampling the intros, so I listen to tracks all the way through for breaks that aren't already taken. That's how I discover jazz & soul music, by concentrating hard and listening closely to every second of music! **3. RIGHT. 1.48** All the 'French Touch 1.0' producers are fans of hip-hop as well. I think that it's this culture's influence on French producers that makes the scene here different. We produce house and techno 'with attitude'. **4. HOO HAA. 1.53** I've always been very impressed by *Boombass* productions (Hubert Blanc-Francard). The instrumentals he did for MC Solaar take my breath away. I try to copy him on this track, to be honest, but the copy doesn't really work. **5. DUPLICATE. 2.58** Promoting *Superdiscount* takes up a lot of time! The project takes on various guises: first four 10» EPs, then an album and only after that some singles and video clips. International promotions get under way nearly a year after the EPs came out! After spending three years on promotions, Philippe and I try to make some tracks for a second *Motorbass* album. We listen to each other's demos and then mix some of them in the studio we buy a few years later. We can't locate the magic touch of the first album. **6. SLAP. 1.58** *Pansoul* has become a sort of model for icon of electronic music. Making the follow-up is difficult. We're probably too demanding, but we quietly drop plans for a second album. **7. TIME. 2.17** I bring out regular EPs on the *Poumthack* label (a sub-division of *Solid*) under the pseudonym *Mooloodjee*. They're club tracks, not very crafted ones, but I'm keen to release them and release them fast. After *Tempovision*, I have plans to make an album as *Mooloodjee*, but it sounds too 'house' at a time when that music's getting damn boring. I have a hunch not to do it. This track is the intro to the album. **8. TRP. 1.59** I love the *Beatnuts* album *Street Level*. **9. DLS. 2.12** Ever since the very first *Motorbass* tracks, I've always worked the same way, with an AKAI sampler and an ATARI 1040. This is the last track I have the pleasure of making with that equipment. Later, the principle of listening to records very closely, searching for the right sound and the right sample, starts to piss me off. I don't have the patience anymore and I know my records like the back of my hand. I'm fed up with it. I need a quicker and fresher way of making music. **10. CARPENTER. 2.37** I don't want screens in front of me during the creative process anymore. I buy some synthesizers, some beat boxes and some analogue mixing desks; vintage material, which is synchronised via a vintage protocol that dates from before MIDI. I spend my days plugging in cables, twiddling buttons and pushing faders. Music is fun again! **11. TRANCE. 3.02** The Roland TB-303, TR-909 and TR-808 are at the heart of my new set-up. They are the synthesizers that were used in early techno and they have the type of sound people want to hear in clubs again! I'm inspired by this way of making music and produce a lot of tracks very quickly. The set has a very specific tone. This gives me the idea of making a concept album – a techno musical! A techno-opera! I write a script with the title *The Man With No Soul*. Then I send it along with the music to a few of my favourite artists, asking them to play one of the characters. I get some enthusiastic responses and receive some great songs. The project's hotting up! **12. RHYTHM & BITCH. 3.40** Working with lots of artists takes time. And as a rule, those who have talent don't have a lot of time. I have to wait to work with them. I lose patience; I want to get my music out there fast. I decide to do *Superdiscount 2* to pass the time. I want to do it in the same conditions as the first – at speed. I plan a release date before I've even finished the music and I hurriedly make the tracks with my mates. **13. TRIP POP. 2.37** What a strategic mistake! The album sells better than I wanted it to, because 'electroclash', which has been faltering, is now the 'in' sound! The *Superdiscount 2* tour with Alex Gopher and Julien Delfaud is going from strength to strength – I haven't got time to work on my musical! The project gets bogged down and the artists I contacted have moved on to other things. I'm left with a load of unreleased material. **14. ALEX GOPHER. 0.34** I'm spending my weekends driving around doing the *Superdiscount 2* live shows. During the week I go back to my studio and try to do some work on The Man With No Soul project. The sound of the tracks that gave me the idea in the first place is old hat now. I'm looking for something newer. I start using samples again, but this time I mix them using my old synthesizers. And for this track I decide to copy my friend Alex Gopher! **15. YESMAN. 2.30** I don't give up on the musical idea. I try out lots of different possibilities. I no longer think of my project as a techno project – I want it to be something funkier! **16. MY MIND. 5.02** Alex Gopher, Julien Delfaud and I make this track specifically for the live *Superdiscount 2*. The structure is complex and we have trouble all moving on from one part to the next at the same time! We almost split up because of that! This recording at the 2006 Melt festival is one of the few times we manage to synchronize it properly! **17. GOOD INTRO. 1.20** I don't know for sure when this track is from and I don't know where it is from. I just found it on a DAT. I like the intro, but not so much the rest of the track, so I cut it. This intro rounds things off nicely!



ETIENNE DE CRECY UNRELEASED TRACKS FROM 2006 TO 2011

1. MOTHMAN. 3.01 The *Superdiscount 2* tour is over. I settle back down to my *The Man With No Soul* project. I chuck away all the music I've done so far and start again from scratch in the hope of rediscovering a little enthusiasm four years after the project started! And I ask Pierrick Devin to help me with the music. **2. ROCKSTEADY. 2.04** I want to do a lot of tracks that bring new colour to the project. Pierrick is brilliant, really smart at finding 'cool' chords. Thanks to him we make mega quick progress, and I give myself a completely free rein artistically. **3. MMMMMM. 0.47** Sometimes it's impossible to vary a great loop (like this one) for more than a minute. You think you've got a great track – but actually you haven't! **4. REVELATION. 4.23** I start making more down-tempo tracks, like when I started out. I haven't exploited this aspect of my music since *Tempovision* and I'm starting to miss it. As the script I wrote for my musical is pretty diverse, there are a wealth of tracks to choose from for every musical style. **5. RISING SOUL. 3.13** With the release of *Commercial EP 1 & 2*, I spend every weekend in clubs, where the music has got much, much harder. During the week I'm having quite a bit of trouble working on techno tracks! Whenever I hear a 'kick', I flinch! I need something gentle and calm. The musical is turning out pretty hippie! **6. INFINITE FUNKINESS. 0.39** Versailles town council invites Air, Phoenix, Alex Gopher and me to give a concert at the Neptune fountain in the palace grounds. It's a fantastic offer and we accept. I rehearse a live set on my own. The concert goes off really well, despite the fact that my installation doesn't really fill out the (massive!) stage. Jean-Louis Brossard, who's there, gets enough of a kick to programme me on the main stage at the *Transmusicales*! This is another wonderful invitation and I accept enthusiastically, but I know I have to put something more spectacular on that stage than just a table with a synthesizer on top! **7. FLUTE. 2.24** That's where the cube designed by François Wunschel and Pierre Schneider comes in. I put it on the stage of Hall 9 at the *Transmusicales* – and the effect is amazing. Videos of the concert go viral on Internet and I receive requests from all over the world to play inside that cube! **8. BELL. 2.47** This puts the brakes on my plans for a musical yet again! Designing the cube takes ages and I spend a lot of time rehearsing and improving the show between gigs. **9. INTRO. 2.45** I do still manage to compose a few instrumentals for *The Man With No Soul*, but I can't really give the project the time it needs. The cube is programmed all over the world –the United States, Australia... I'm pretty knackered when I get back and more into bedroom music! **10. ONLY ONE MIND. 3.44** Keren Ann is one of the first artists to answer me and start working on the musical. She plays the *Two Hearted Woman*, and her song is to date the only completed one in the project! I don't know how many more delays there will be, and as I love this song, I feel I just have to publish it now! **11. IGGY. 1.36** While I'm doing the gigs with the cube, I keep on contacting singers. I do this track thinking to Iggy Pop. Then I abandon the project! **12. HUN GIPSY YEAH. 3.40** I've been touring for two years with the cube. I've got to upgrade it. I want to play more unreleased material in it. I use material I took with me in the cube to compose some new tracks. **13. KIK SN BASS. 0.48** I try to work fast. There's a lot of wastage. As soon as I get into difficulties with one track, I dump it and move on to a different one. Sometimes this is a mistake: I drop this loop even though there's a beautiful track in there somewhere! I'm going to work on it some more! **14. POSITIVE RADIATION. 4.18** Julien Delfaud helps me out with some tracks for the second version of the cube. I love this track we made together, but it doesn't have the energy I need for a live set and its structure's a bit too complex for me to play it with 5g of alcohol in my blood. **15. OH OUI!. 0.45** It gets off to a good start, but then a power cut stops me in my tracks! I don't save it often enough and the track no longer exists! **16. BEATCRUSH. 3.35** It's Alex Gopher who urges me to work on this loop that I've put to one side. I turn it into a track, but it's too late to include it in the set for cube 2.0. I've been using it in my DJ sets since and I'm the only one who can play it – for the time being. **17. VOCODA. 1.05** You can't be elegant 24/7.



WHEREVER I AM, IT'S BECAUSE WE WORKED TOGETHER, THANKS TO :

ZOMBIE NATION, KEREN-ANN ZEIDEL, PHILIPPE ZDAR, FRANZ WUNSCHER, BELITA WOODS, RAINER WEICHOLD, CHARLES WEBSTER, RAPHAEL WALLON, JEROME VIVER-KOHLER, COSMO VITELI, CYRIL VESSIER, ISABELLE WEKSTEIN, JEAN CHRISTOPHE VAREILLE, STEFAAN VANDENBERGHE, CHRISTOPHE URBAIN, JEANNE TRELLU, LUDWIG TOPSECK, TONIOPUPA ! CHARLOTTE TOFFANO, YORGO TLOUPAS, TERI MOISE, MARC TEISSIER DU CROS, TOMMY TEA, CHRISTOPHE TASTET, JASON TAI, PRINCESS SUPERSTAR ! KEITH STRUAN, THIERRY STREMLER, MORGAN STEFANYSZYN, PHIL SPEISER, ANNE LAURE SOURYS, BENNIE SINGLE, JEAN-PATRICK SIMONETTI, JOHNNY SHOCKEY, PIER SCHNEIDER, ALINE SCHNEIDER, MAXIME SCHMIT, SERGE SANTIAGO, PASCAL SANCHEZ, LAURENT ROSSI, BOB RIFO, STEPHANE QUEME, BENJAMIN PRUVOST, ELISABETH POTEZ, OLIVIER PILZ, ANTOINE PIECHAUD, ALEXANDRE PIAUVEZAN, CHARLES PETIT, CAMILLE PETIT/DBZ, OLIVIER PERNOT, MICKAEL 'CLIP' PAYNE, PLAY PAUL, JEAN-LOUIS PALOMBO, FRED PACE, FLORENCE PACE, PABLO DECODER, ANDRES OVIEDO, SHINICHI OSAWA, KÉLÉ OKEREKE, NOBODY BEATS THE DRUM, MYLO, MATHIAS MUNK MODICA, BRYAN MÜLLER, MICHEL OLIVIER, ARNAUD MEERSSEMAN, BEN MEDCALF, GASPARD MATHERON, FREDDY MARTINEAU, MICHÄEL MAJSTER, SIMON LORD, GILDAS LOAEC, BRYAN LINARES, PIERRE-MICHEL LEVALLOIS, YANN LE CLEZIO, MR LEARN, KONSTANTIN KONSTANTINIDIS, CATHERINE KLUGER, MAILAN KHUC, MANU KERINEC, JEROME KEFF, DOMINIQUE KEEGAN, ROMAIN KAIKINGER, STEPHANE JOUNOT, JUSTJACK, BENJAMIN JOUBERT, JF FONTAINE, TOM 'REAL' JENKINS, ALEXANDRE JAILLON, XAVIER JAMAUX, RALF HÜTTER, LUDOVIC HOUPAIN, JOSSELIN HIRSCH, BRIERE GUILLAUME, ALEX GOPHER, NICOLAS GODIN, THOMAS GOAZEMPIS, JASON GLASER, GLADYS GAMBIE, FABRIZIO GENTILE, KENNY GATES, PHILIPPE GANDILHON, JORDAN FELLER, PETER FRANCO, FLEUR FORTUNÉ, FABIEN FLANGARD, LIONEL FLAIRS, ALEX FIRLA, EMMANUEL FERRIER, ANTHONY FERRANDO, JORDAN FELLER, LAURENCE FAVALELLI, SEBASTIEN FARRAN, STÉPHANE ELFASSI, JEAN BENOIT DUNKEL, MARIE ANNE DUDOUIT, DOUDOU, JEFF DOMINGUEZ, DJEDJOTRONIC, JEAN-LOUIS DIRTSEIN, PIERRICK DEVIN, DEMON, JULIEN DELFAUD, JEAN-MARC DEHOUL, ODILE DE PLAS, GEOFFROY DE CRÉCY, JULES DE CHATELEUX, ANNE-CLAIRE DAVY, ROY DAVIS JR, MATHIEU DANET, NATHALIE D'HARDEMARE, D.I.M. ALEX COURTES, MANU COSSU, PASCAL COQUEL, SEBASTIEN COMBEMALE, FABIENNE COLAS, GILBERT COHEN, ANNE CLAVERIE, CLAPRULES, PAUL CHAMBERS, DENIS CAZAJEUX, FELIX CARTAL, CAMILLE DALMAIS, BERTRAND BURGALAT, JEAN-LOUIS BROSSART, LOUIS BRODINSKI, STEPHANE 'ALF' BRIAT, BRANCO, JERRY BOUTHIER, ROMAIN BOURVEN, CLÉMENT BOURNAT, THOMAS BOUAZIZ, HUBERT BLANC-FRANQUART, ROMAIN BNO, DAVID BLOT, JON BJARNASON, PASCAL BITARD, JOHANNA BISAC, CYRIL BILBEAUD, ARMAND BERAUD, BENJAMIN LEBAU, JEAN-DANIEL BEAUVALLET, RACHEL BARTON, MANU BARRON, CÉLINE BARI, ANTOINE BARDOU-JACQUET, PATRICE BARDOT, PHILIPPE ASCOLI, YAMINA ARRAS, STEVE AOKI, EROL ALKAN

SPÉCIALE DÉDICACE À RAOUL & CATHERINE, BEATRICE & FREDERIC & ERNEST & JOSEPH, NICOLAS & ISABELLE, GEOFFROY & CHLOÉ & MATHURIN & MARGUERITE, HERVÉ & MARIE FRANCE & ALIX. **TOUT CELA N'AURAIT PAS BEAUCOUP DE SENS SANS VOUS :** MARIE & ATHIME & ZÉLIE & ISAAC

