



RONE

Mirapolis

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Artwork by Michel Gondry

Stepping into Rone's music is like sleepwalking through a vividly colourful dream, eventually stumbling across a strange, scintillating Megapolis of saturated light and colours: *Mirapolis*. Its twelve tracks/districts, each with their own specific planning, pulsate as though animated by their musical mastermind.

Its streets are built atop twelve beaches battered by a moody sea, where Rone's reveries come to foam away. That very sea was the backdrop running through the first phases of the album's development: a first act in which we find a solitary Rone, who set out to stalk his muse through a series of beachside hotels. The musician takes on his internal meanders, with just his trusty computer, and the blessedness of surrendering to a type of *ennui*, a languorous state that he knew to bear fruit, as first album '**Spanish Breakfast**' (which was produced in part in a tiny attic studio perched above the roofs of Paris) bore witness.

As the tracks took shape, it was back to his Montreuil studio – his cathedral of sound and pleasure, built as a temple of collaboration with peers, and to the expression of his machines. Live performances come in tow, with the nourishment of the audience, backstage experimentation, and two major events: the collaborative project between 80 artists, led by the Dessner brothers, Bon Iver and Vincent Moon over the course of 48 hours at **Berlin's Funkhaus**, and the perfect communion between himself, his friends, and a 4000-strong audience at the **Philharmonie de Paris** in January 2017.

Remaining oneself, yet seeking constant reinvention: 'Mirapolis' the codename for the project, was the germ for the subsequent unshackling of the imagination. That of little Erwan, coming across the Mirapolis amusement park from the car's back seat on the way to family vacation, becoming entranced by the welcoming grin of a giant at the gate. Erwan never experienced the park itself, but the memory remained, just like his passion for the film *Metropolis*, and his dream to finally meet **Michel Gondry**, who wielded his magic wand over the album's cover. A hand of three aces: childhood, Fritz Lang, and Gondry, which is completed by French science fiction writer **Alain Damasio** – an epistolary big brother, the Philharmonie's Orator and chief architect of utopic cities in his iconic novel 'La Zone du dehors'.

The project was an opportunity to get reacquainted with long-time stage and studio partners **John Stanier**, **Gaspar Claus** and the **Vacarme** band, and **Bryce Dessner** (guitarist for The National,) while bringing in new collaborators (and thus, new interpretation of Rone's dreams). We find American slam-poet **Saul Williams**, who happened to be in Paris for a moment and contributes a searing anti-Trump screed; **Baxter Dury**, who brings

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an irresistible East London touch to 'Switches' a kind of fan fic that reimagines the Beatles' Sargent Pepper lounging pensive in a club chair; Israeli electronic music muse **Noga Erez**, who inspired 'Waves' which, despite being recorded remotely, betrays a euphoric partnership; and finally, **Kazu Makino**, Blonde Redhead's bewitching singer and multi-instrumentalist, who contributes to the album's closer, the gauzy "Down for the Cause."

It's legal (and encouraged) to loiter around Mirapolis, taking in its sights and genealogy – attributes that the city displays and shares proudly. Rone remains a producer of grand instrumental pieces, which cannot be easily categorized in the architectural canon of our electronic music galaxy. Hypnotic, cinematic opening track 'I Philip' is an offshoot from the score for the first French virtual reality fiction, built around **Philip K Dick** – the perfect gate into a city that then opens up a myriad of temporal perspectives.

Then comes 'Lou' a full Technicolor projection originally presented in collaboration with Bryce Dessner during the September 2016 concert at the Funkhaus. The magic is reproduced here, through the combination of a Basque choir, the sound of daughter Alice crying wolf and John Stanier's (of Battles) martial drumming. All of Rone is present in this fusion between the intimate, the imagination and creative labour.

'Spank' is a track best enjoyed staring out into the ocean, with a knot in your stomach, while 'Origami' represents Rone's sensitive, romantic touch in its most essential expression – that way music can prompt us to raise the roof, while wiping away a tear of melancholy, immersing us in the same progressive sensuality as the now-cult Rone tracks 'Bye Bye Macadam', 'So So So' and 'Parade' among other hymns that reassure us that thinking and dancing can be one and the same.

'Brest' deploys a noisy lyricism that once again harkens back to the Philharmonie concert, while interlude 'Zapoï' is an outgrowth from the production of 'Everything'. The title track 'Mirapolis' sings the gospel of the Fun Fair's luminous psychedelia, reminding listeners of their where they came from and why it's perfectly reasonable to dance.

And thus we snorkel through Mirapolis' musical depths. A city that generates constant wonderment, a desire for emancipation, a gathering of citizens connected to the collective's vital energy. Yet, Rone is blissfully unaware of this – he is a therapeutic philosopher/musician, who seeks to give form to what is so near, so immediate, and so intimately linked to our *selves*, which this album embodies in full cinematic splendour.

Didier Varrod, edited by JG, English adaptation: JFB

CD/DIGITAL

- 1 - I, Philip
- 2 - Lou
- 3 - Faster
- 4 - Spank
- 5 - Switches
- 6 - Origami
- 7 - Wave
- 8 - Brest
- 9 - Everything
- 10 - Zapoï
- 11 - Mirapolis
- 12 - Down For The Cause

VINYL

- A1 - I, Philip
- A2 - Lou
- A3 - Faster
- A4 - Spank
- A5 - Switches
- A6 - Origami
- B1 - Wave
- B2 - Brest
- B3 - Everything
- B4 - Zapoï
- B5 - Mirapolis
- B6 - Down For The Cause

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