

Publication: Philadelphia 2006

Interviewer: Funkshun

Your sound really runs the gamut of techno: from minimal and ethereal, to lush and melodic, to tough and driving. Who or what has influenced the contrasts in your music?

I guess it must be very diversified roots and ongoing drifts into various musical directions that have created the contrasts in my styles from lush to deep to driving to minimal and so on. I have taken many paths so far which, all combined, define the style I have created. For some years I was searching for the sound that would represent my vision of electronic music. Listening to many styles and exotic ranges of electronic music makes me keep on challenging myself and drifting in search of undefined but meaningful music.

During my teenage life I was involved in a Gregorian church choir. Later on I joined a music school and took percussion and piano lessons. After that started to get into film music, sound effects, sound designing and mastering. In the meantime I was exposed to various kinds of music, first by living in Italy listening to the Italo-house and techno productions then being in Windsor and close to the source of techno world. The Motor City Detroit its radio stations, the Music Institute has deeply ingrained a passion for soulful techno. Later on came the West Coast influences of electronica, ambient, dub, and breaks. I've been back in Europe since 97 and listening to hard techno and playing lots of places in Eastern Europe, where the crowds are pleased to be destroyed by fast-paced techno straight up in your face. All in all, having so many musical preferences, most of them being far distant from techno, my own style, if it exists, gets dirtied up.

Was being involved in musical performance something you always knew you wanted to do? How did you get started, and what motivates you to stay involved?

Well, I had a basic idea at first and the vision of having my first vinyl out one day. I think that it was inside of me since that desire to have a first label, and it was just waiting for the right time to explode. But I needed time to grow up to the idea and to follow it. I have found what I was seeking all this time by exploring inside my mind: a passion that keeps my continuous hunger to make music that is born in my mind and later transmitted to other minds through electronic means. It was while living in Windsor and checking out some local acts on stage doing their thing that I just thought, That is me, that is what I'm made for. Since that time I always felt right at home while jamming on electronic equipment or flipping through my record box. The drive is still here I feel like I'm just starting. There's still a lot to be done. What motivates me to stay is the continuous kick from people closest to me, seeing people freak out to my tracks, and hearing people that I respect as musicians playing my music.

Has your relocation from Windsor to Warsaw affected your production technique or artistic direction in any way?

Yes indeed. It's a natural effect. Wherever you stay affects the style or the way you do things, from living to making music. Warsaw is a dark city for me. Few years back I was living through a very dark time, staying almost completely isolated from the outside world in very messed up environment. During that time I made lots of freaky and mad sounds. What reflects that period is still part of my sound right now, but it was made while being on the edge of life. Being in an absent state of mind triggered more aggressive and powerful impulses, and the reality I was in made me wanna break things up and put all of that energy into making something POSITIVE come out of it. During that time I made "Listen to Me Tender" on Vogel's Mosquito label, as well as others spending days and nights and running out of date tapes and minidiscs to record hours and hours of high energy techno tunes that later appeared on numerous Soleil Records releases. Soleil Records is the label that kept me alive and thinking positive to survive. All of that had the biggest impact on the creation of my own technique as well as the artistic direction that I took. Right now, being in a completely different state of mind, I'm about to embark on another alley of projects. No matter what, it will be related to electronic music, perhaps just a little step back or forward.

There's always been a bit of debate between members of the production and performance circles over hardware vs. software and the use of computers on stage or in the studio. Do you have a preference for one or the other?

If you were to ask me: "Would I prefer to play live while using software or few hardware pieces?" the answer is that I would prefer the second. But it has become quite difficult to move all around the globe with pounds of gear on your back. The last live PA with analogue equipment that I did was the Creamfields Festival in Europe. It was a great experience, but to tell you the truth no one there noticed the difference between a guy jumping around to a live set made while using a 909, 808, 303, 101 etc. and guy moving around to a live set from Ableton. I play with my Mac just because the circumstances make me to do so, not because of my individual preferences.

As far as studio work, that is another story completely. I only use computers for the last stage of production, such as mastering, editing, compressing, All of my music is made using on-board gear, as I cannot watch the screen too long and love twiddling knobs too much.

How does your creative technique differ on stage versus in the studio?

It only differs in that on stage I have a chance to be creative with an audience. I think it is much more motivating to play in front of a crowd as long as the crowd feels what I am trying to do.

Any fresh releases we should keep an eye out for that you'd like to mention?

There are few things up and running. Definitely be on the look out for the new LP on Soleil records as well as series of singles on various labels. I have also just launched a strictly digital label, Soundlite records. This label will publish unreleased versions of past cuts as well as rare items that are still in high demand, like the rare Black Nation LP of mine available ONLY in 100 white-label copies.

You recently played at Rizumu in Philadelphia for Funkshun's 3-year anniversary party. Anything you'd like to say to the troops?

Bring on the missiles, Philadelphia definitely understands and appreciates techno. Places and people like that make you want to get down funky, dirty and drop some serious techno without a single thought of being misunderstood. All I can say is that I look forward to Rizumu 4 and the return of...