

FAITHLESS

THE DANCE

EDITION COLLECTOR



PORTFOLIO
SOUNDAMENTAL®

Pour célébrer les 15 ans du groupe, Faithless propose sur son site officiel en décembre 2010 un coffret exclusif **"The dance"**. Il est limité à 1 000 exemplaires numérotés.

Composé d'un fourreau en carton rigide de 32 x 32 x 4 cm, on retrouve à l'intérieur un livre célébrant les 15 ans du groupe, une photographie exclusive de Maxi Jazz sur scène, les albums **"The dance"** et **"The dance never ends"** en CD et l'album "The dance" en vinyle. Le livre (format LP) est un magnifique ouvrage de 153 pages, rédigé par le journaliste David Matthews avec la complicité de Rollo, Bliss et Maxi, retraçant l'histoire du groupe et contenant de longs entretiens avec chacun de ses membres fondateurs (excepté Jamie Catto). Imprimé sur du papier épais (200 g/m²), avec une couverture très épaisse reprenant l'artwork de **"The dance"**, le livre contient aussi près de 200 photos prises par Wolfgang Tillmans, Stefan de Batselier, Ellis Parrinder et le photographe officiel du groupe, Damon Hope.

Les vinyles sont insérés dans une pochette gatefold à 3 volets. L'album **"The dance"**, scindé en 2 vinyles, est proposé dans sa version commerciale traditionnelle (c'est-à-dire 11 pistes, incluant la piste bonus **"Scandalous"**). Il est cependant agrémenté d'un remix (alors inédit) en 12^e piste, **"Feel me (Penguin Prison Remix)"**. La face D n'est pas enregistrée, mais contient en lieu et place du sillon une gravure exclusive reprenant un morceau du visuel de l'album (la photo proposée ici ne lui rend pas forcément hommage). Il est à noter qu'à ce jour, l'album n'est jamais sorti en vinyle dans le commerce, et qu'acheter ce coffret est la seule façon de se le procurer.

Sur le panneau central de la pochette gatefold, on retrouve insérés dans deux fentes horizontales la version CD de **"The dance"** (avec uniquement 11 pistes, dont **"Scandalous"**) et la version commerciale de l'album remix **"The dance never ends"**. Cette dernière contient 9 remixes, plus les 4 clips des 4 singles (La trilogie animée **"Not going home"/"Tweak your nipple"/"Sun to me"** et l'infomercial **"Feeling good"**).

Lors de la fabrication du coffret, une erreur d'impression a été commise sur l'album **"The dance never ends"**. La version insérée dans le coffret ne contient pas de vidéo, mais un 10^e remix bonus, déjà présent sur le vinyle, **"Feel me (Penguin Prison Remix)"** (ce qui en a fait une version exclusive temporaire, puisqu'elle est sortie officiellement au Benelux en mars 2011). Un mail a été envoyé à tous les acheteurs d'alors, et on leur a renvoyé le bon CD en janvier 2011, sans coût supplémentaire, dans une enveloppe en plastique souple.

Proposé au prix (mirobolant il faut l'avouer) de 125 livres, le coffret a eu beaucoup de mal à se vendre. Le prix a été depuis divisé par 2 (!!) et il en reste encore 82 en vente sur le site officiel à la date de rédaction de cet article, soit 7 ans plus tard. Pour tous les fans du groupe, c'est un *must have*, non seulement pour la version vinyle exclusive de **"The dance"**, mais aussi pour le livre qui regorge d'anecdotes et de trésors photographiques ! Une critique cependant : il aurait été de bon aloi de proposer l'album **"The dance"** avec ses 2 bonus tracks, le morceau **"Happy"** n'étant pas du tout présent ici.



Coffret vu de face.



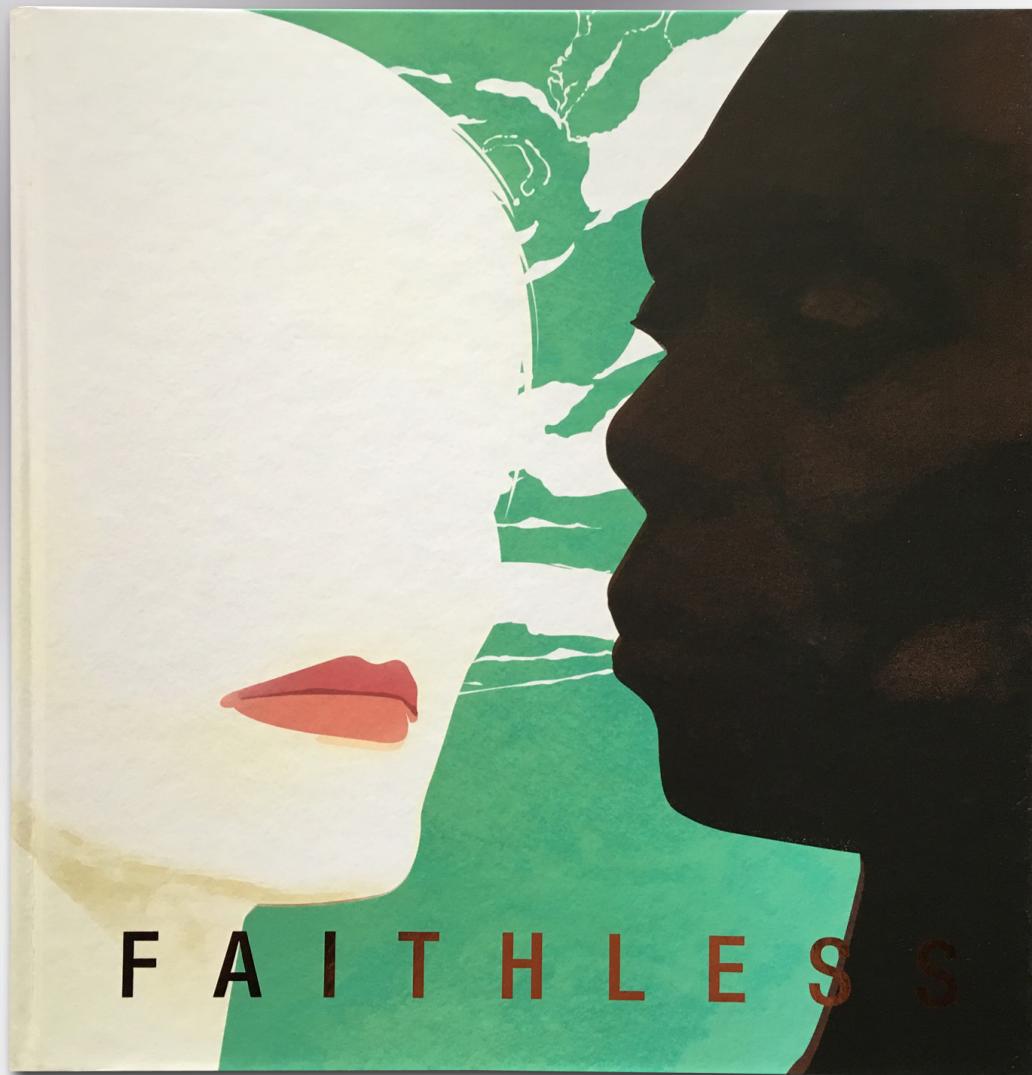
Arrière du coffret avec sa numérotation.



Coffret vu de côté, avec le vinyle gatefold et le livre.



Coffret sans le vinyle ni le livre.



Première de couverture du livre.



Dernière de couverture du livre.

F A I T H L E S S

Tranche du livre.



MISS BLISS



BY SPINNAK
Photos: © The Great Max! 01-204-2000
1724 Ave. Quesnel/Lacombe/AB/T4S 0A6

Sister Bliss -
Early promo shot by Mark Guitman
Opposite page -
Ben Langmaid & Dido, Rolfo & Bliss



become very successful, so he really only wanted the studio on Wednesdays, Thursday or whatever, so I'd have it to myself the rest of the time.

Then one day I'm in Pure Groove and Ben walks in. As we're looking through records, this girl appears. "Oh, she's that girl I was telling you about that plays the keyboards!" Ben whispers, "Sister Bliss". Ben and Bliss had already made a tune in her bedroom, so obviously I was intrigued. For starters, she was into dance music, same as me. Sister Bliss: She was so annoying. But talented! No actually, to be honest, I didn't even know she was talented. But she could play the keyboards, she was a girl and she was attractive. And she was lippy. I remember the first time she came down the studio with Ben. We were playing stuff back and she was rude about everything – and that hasn't changed. Though she's learnt more social graces now! And I say all this from the heart: I love Bliss. But she can be a critic in the early days, she could go into a room in a studio and bring everybody down, no matter who they were or how much work they'd put in.

But none of us knew anything back then. It wasn't as if we were all experts. Pretty soon after I met Bliss, I had a hit record (Felix – "Don't You Want Me"), but that was nothing to do with her. Before that – "9" or whatever – none of us really knew what we were doing or what was going to work. We were just trying to make records, and working out how things functioned. Anyone could have an opinion, and any opinion was valid. You just had to plough on. Sure, sometimes you thought someone was an idiot, but that was just because they didn't agree with you, rather than you knowing any better than them!

I was putting the hours in at the studio, working with different people, often singers and musicians I'd met at the job centre. You would meet a lot of people who were not really looking for jobs, but had to go to the job centre to prove they were looking for work in order to get the dole. So a lot of these unemployed musicians got to know that I was making music, and that I was a soft

touch. I didn't care. I'd just sign their piece of paper and off they would go.

Aside from Bliss, I'd never met a woman – and it sounds awful – who had an understanding of this amazing new music and could actually play keyboards. But linking up with Bliss wasn't a commercial move. It was more a case of this'll be more fun. Think about it: you're a geometer and you're cooped up in a studio every night. Who would you prefer to be cooped up with, this lippy blonde... or a load of smelly blokes from the job centre? So that was a major plus in the whole thing. We didn't work full-time together. She was working with other people and so was I, but we started doing a few records together, which led, eventually, to "Salva Mea".

The first time we worked together, Bliss sang on our first record – "She Sals Sasahelli". It was a truly dismal, dismal record! It's awful, awful, awful! I don't even know where it is. Dreadful record. Maybe it's a masterpiece, but I remember quite soon afterwards thinking this is not it. There were a few awful records in the beginning because we were just having fun. But some lunatic would still put them out on white label for us.

There was this whole subterranean of the dance music scene. There were the long DJs, and there were thousands of us nobodies scrambling around, creating little labels, making music. Suddenly you could make music without much equipment. You didn't have to go into a big studio with guitars and all that; you could just do it all with an Atari computer and a sampler. Samplers liberated us. We were very lucky. We didn't have the problem the older generation had as that time of moving from big studios to little studios and learning this new technology from scratch. You learnt your computer, you learnt your sampler, you never learnt about guitars and so on. I realised I could go through my whole record collection, and Jiles' find the sounds I liked, sample them, and then on my own records. Fantastic! You could mix it yourself; you could do all the things you couldn't have done three or four years before that.

That was the luck of it all: we went into this slipstream in the early nineties when making music suddenly became cheap, accessible and non-professional.

You could just do it for the joy of it and produce finished records. Amazing! And you didn't have to worry about what you looked like or marketing or anything. All you had to do was make this record, get it to the DJs, who if they liked it played it, and if they played it, people wanted it, and you had a hit record! It was fantastic. You didn't have to worry about doing posters or spending money on videos, you just did the record and waved it goodbye. Amazing!

So here I was, meeting all these people at the studio, including Bliss. We both enjoyed each other's company. She was very clever and feisty. For a while, later, we even started dating... we tried, but it never worked. On that level we rubbed each other up the wrong way. It was fucked. But funny enough, despite the intensity at times, what we've got out of the relationship means we will be messes forever.

I was already doing a lot of work with a producer called Rob O. But he didn't like doing remixes and stuff like that, so I would get Bliss in to do them. In the meantime, I started to have records that were actually hits. And then, finally, "Salva Mea" happened. I rang Bliss exceedingly and said, "I've found this new sound on a keyboard. It's really clear, but emotional. It's just fantastic. You've got to come down and play some parts with this sound." Originally, it was a classical sound, but I fiddled with it – it became the pizzicato sound of "Salva Mea" and "Isomonia". We only used it on those two records, but for a year and a half afterwards there was a whole genre of pizzicato records – it became huge, absolutely huge.

With "Salva Mea", Bliss did this sort of classical thing to create the riff and then developed it. I took quite a while to get together. But the effect of that record was twofold. Firstly, it introduced us to Maxi – once again Ben Langmaid was the link. I know this rapper, this

WE COME ONE

Together we stand, divided we fall.

- Sister Bliss

Blissy

I came up with that title 'We Come 1' because Rollo had this notion 'I want a connection - we connect.' I said, 'Oh God - it sounds like a BT ad! We can't fucking call it that!' and 'We Come 1' popped into my head. The title feels like what the track is - a fusing together. It was another expression of what we'd alluded to in 1998 with 'God is a DJ'.

The song is saying, 'together we stand divided we fall.' That's part of the message, as well as a cry reaching out to humanity or a loved one that you've fought with - and that's a metaphor for war, isn't it? If we can't sort out our interpersonal relationships, how can we live in peace? That's the sexual thing, the binding of one with another - to become one. Of course it's a beautiful metaphor.

From being in a club where people are on that vibe and they're kissing and melding in that druggy beautiful wave of oneness - like the heady days of acid house - to when Maxi directly addresses the crowd with 'In you the song which rights my wrongs', there's that sense that music is the balm that heals us. And 'In you the fullness of living...' is a statement about our unlimited potential and creativity.

I love those lines. When Maxi's intoning to 80,000-odd people at Glastonbury, it becomes a public address, so it's got that brilliance of being intense yet universal at the same time. If 'Mass Destruction' is a protest song, 'We Come 1' can be read as a peace song. We don't have to fight. We could reach out to each other in love. This message is another central tenet of Buddhism and Maxi's life - to try to extend compassion and the sense that we don't have to be stuck in the old, we can move on to the new. We can begin again. I know people feel that and are lived by it, personally I've seen it in people's faces, festivals, arenas.

We sometimes don't realise that we can reverse our past mistakes and warring ways and find a new way of being, instead of being stuck in destructive patterns.

It's almost like saying, 'we have transformative power' - by opening up to each other through music. It's almost like a bit of a 'no man is an island' thing as well. And you see the most potent expression of that song being performed in front of thousands of people. It gives it a whole other dimension and nuance beyond that which existed on record in the studio or in a club environment. Again, this is Maxi's gift to make it translate into those various arenas and take the 'love song' beyond the banal.

'We Come 1' became more and more political as the mood took Maxi. He would freestyle during various gigs and be moved to comment on things that are happening in the world around him: 'whether Muslim or Christian', 'whether Arafat or Sharon' and so on, depending on the context. And when everybody holds their finger up at the same time... it's the physical and visual representation of unity. As he said for the first time at Glastonbury in 2002, 'This finger used to mean me me. Now it means unity, which I love. We all beat with the same heart. Let's stop seeing our differences and look at what we share. Therefore we can start again. It's almost like a truth and reconciliation commission expressed in a song!'

We were totally stuck before we wrote that song. We just didn't know how we were going to come up with another 'one'. We actually did a Sister Bliss record called 'Sister Sister' and it unlocked the door to us feeling that we could kick arse again on the club scene. We'd had a little lapse of confidence, I think, and became concerned about how to make a record that fitted in with what the big DJs were playing at the time. Again, that sense of how to move Faithless's sound on, yet keep it intense, was part of the driving force behind the making of 'We Come 1' - from the lyrics to the musical arrangements. I was also influenced by the Chemical Brothers at that point because everything was LOUD and I remember shouting at Rollo in the studio, 'Everything has to be LOUD! LOUDER!'

The album the track is on was called *Outrospective*

because, as 'We Come 1' illustrates, it was reaching out, whereas our earlier two albums were more inward-looking and soul searching. *Outrospective* felt like a great shout out to the world and 'We Come 1' was a direct expression of that. We'd come out of a period of personal and professional angst with all guns blazing.

It took about 17 versions to get it right. We weren't in those naive early days anymore when we could just boot down a riff and a base line and off we went... and then just tinkler with stuff. There was so much more riding on it: by now the band was headlining festivals.

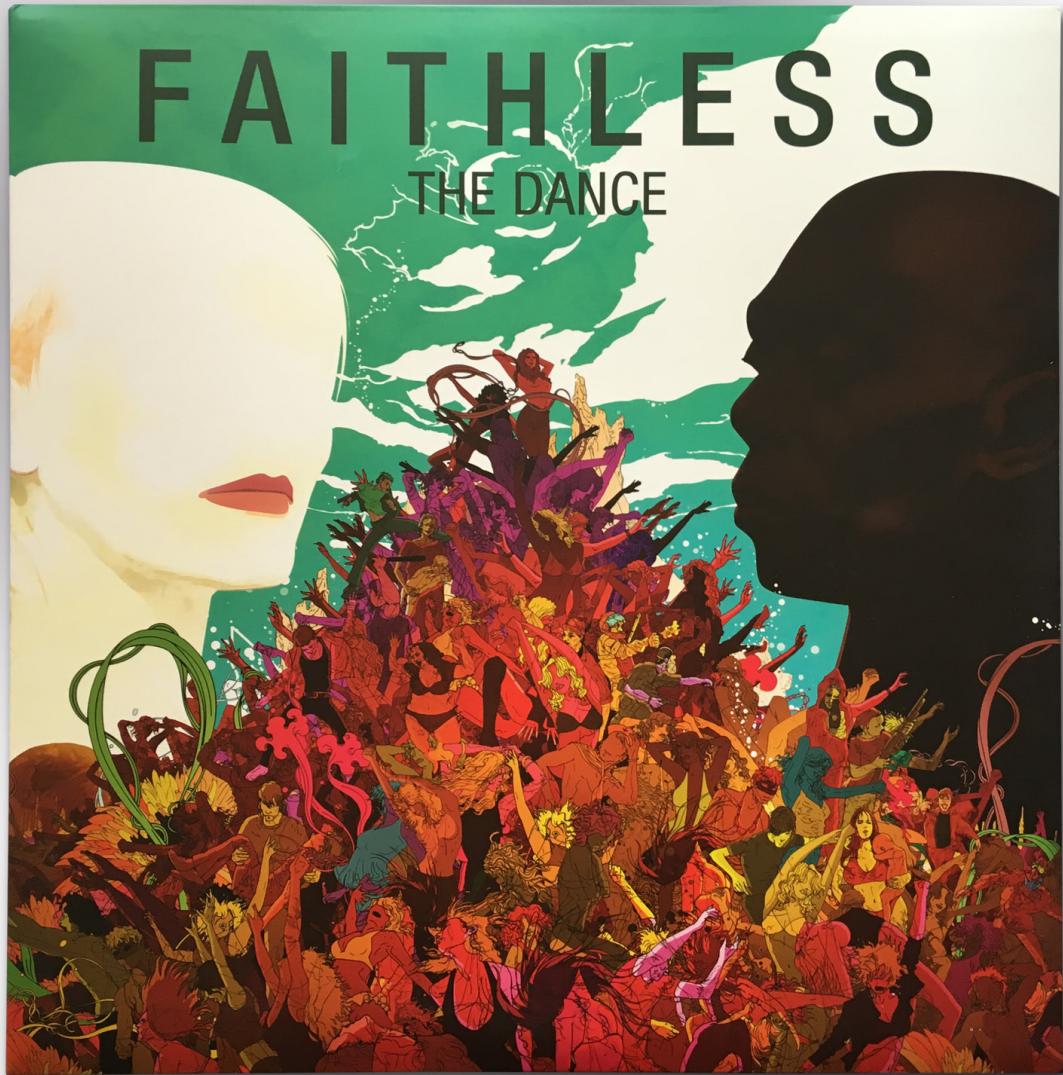
"I came up with that title 'We Come 1' because Rollo had this notion 'I want a connection - we connect'"

My DJing was an important testing ground for that record - even more so than our previous ambient mix. So 'We Come 1' was a well-crafted record. What was exciting about it was how natural it felt by the end of the recording process. We took such care over the construction of it, it's actually been used to test sound systems because it was so beautifully balanced. It was also the first anthem, in fact the first album. Grippe mixed for us. He'd been a tape op before and we let him engineer *Outrospective*. Again, there was a lot of dub feeling that we could kick arse again on the club scene. It was important - that sense of spice and that connection with black music. Dub and reggae influences have been on every album we've ever done, but even on the house tracks, for instance on the longer '12 inch of We Come 1', there's a really cool little reggae bass line at the start that is a nod to this musical heritage.

"And when everybody holds their finger up at the same time... it's the physical and visual representation of unity."







Vinyle gatefold de l'album "The dance".



Arrière du vinyle gatefold de l'album "The dance".



Produced by Rollo and Sister Bliss
All keyboards, riffs, basses, chords and instruments by Sister Bliss
Programming by Rollo and Sister Bliss
Mixed by Fabio
Engineered by David Pye
Mastered by Shane the Digi Tweaker © Vinyl Tweak

NOT GOING HOME
Written by Maxi Jazz, Rollo and Sister Bliss
Published by Copyright Control and Warner Chappell
Vocals and lyrics by Maxi Jazz
Vocals recorded by Gripps at The Dairy Studios

FEEL ME featuring Blacorange
Written by Neil Arthur and Stephen Lascombe
Published by Complete Music Ltd/Universal Music Publishing Ltd
Vocals by Neil Arthur
Backing vocals by Madeline and Slieve Lunge
Contains a sample from "Feel Me" recorded by Blacorange included courtesy of Warner Music. Written by Neil Arthur and Stephen Lascombe. Published by Complete Music/Universal Music Publishing. All rights reserved.

CRAZY BAL'HEADS featuring Jonny 'Blat' Fox
Written by Vincent Ford and Rita Marley
Published by Fifty Six Hope Road Music Ltd/Octave Music Ltd. All rights administered by Blue Mountain Music Ltd.
Vocals by Maxi Jazz, Jonny 'Blat' Fox and Francis Jobe
Maxi Jazz and Francis Jobe vocals recorded by Gripps
Ritch vocals recorded by Pete Miles
Engineered by Gripps and David Pye
Contains a sample from "Crazy Bal'heads" by Johnny Clarke included courtesy of Virgin Records Limited. Interpolates "Crazy Bal'heads" as written by Vincent Ford and Rita Marley. Published by Fifty Six Hope Road Music Ltd/Octave Music Ltd. All rights administered by Blue Mountain Music Ltd.

COMIN AROUND featuring Dougy Mandagi
Written by Vincent Ford and Rita Marley
Published by Imagim, Copyright Control and Warner Chappell
Vocals and lyrics by Dougy Mandagi
Intro words spoken and written by Maxi Jazz
Dougy vocals recorded by Lee Kerr at Music 4 Studios
Maxi vocals recorded by Gripps

TWEAK YOUR NIPPLE
Written by Maxi Jazz, Rollo and Sister Bliss
Published by Copyright Control and Warner Chappell
Vocals and lyrics by Maxi Jazz
Vocals recorded by David Pye

FLYIN HI
Written by Maxi Jazz, Rollo and Sister Bliss
Published by Copyright Control and Warner Chappell
Vocals and lyrics by Maxi Jazz
Vocals recorded by Jon Moon at Sensible Music

LOVE IS MY CONDITION featuring Mia Maestro
Written by Mia Maestro, Maxi Jazz, Rollo and Sister Bliss
Published by Copyright Control and Warner Chappell
Vocals by Mia Maestro
Chorus backing vocals by Daley Gough
Mia vocals recorded by Mia Maestro at Toakum Studio, Los Angeles

FEELIN GOOD featuring Dido
Written by Dido Armstrong, Maxi Jazz, Rollo and Sister Bliss
Published by Warner Chappell and Copyright Control
Vocals by Maxi Jazz and Dido Armstrong
Vocals recorded by David Pye

NORTH STAR featuring Dido
Written by Dido Armstrong, Maxi Jazz, Rollo and Sister Bliss
Published by Copyright Control and Warner Chappell
Vocals by Dido Armstrong and Maxi Jazz
Backing vocals by Sabrina McCulla, Brendon Guyatt, Lawrence Johnson, Ladonna Halsey-Peters and Candice Mimi-Apolah
Dido vocals recorded by David Pye
Maxi vocals recorded by Jon Moon at Sensible Music
Dido's vocals recorded by Neil Acott, assisted by Jeremy Murphy at Apple Studios
Mixed by Polo (Dido chorus vocals and end drums mixed by Steve Dub at Mico Studios)

SUN TO ME
Written by Maxi Jazz, Rollo and Sister Bliss
Published by Copyright Control and Warner Chappell
Vocals and lyrics by Maxi Jazz
Vocals recorded by David Pye and Jon Moon at Sensible Music

SCANDALOUS
Written by Maxi Jazz, Rollo and Sister Bliss
Published by Copyright Control and Warner Chappell
Vocals and lyrics by Maxi Jazz
Vocals recorded by Jon Moon at Sensible Music

NOT GOING HOME Eric Prydz remix
Remix and additional production by Eric Prydz

FEEL ME ATC's Spit Out The Sedative remix
Remix and additional production by ATC. Mixed in the Sun on La Fianza, Javea, Spain.
www.atc.com, www.isspoken.com

COMIN AROUND The Temper Top remix
Remix and Additional production by Toby Dundas and R. Fawcett for The Temper Top.

TWEAK YOUR NIPPLE Crookers remix
Remix and additional production by Crookers.
www.crookers.net

FEELIN GOOD Kyau & Albert remix
Remix and additional production by Ralph Kyau & Steven Moebius Albert.
www.kyauandalbert.com

SUN TO ME Mark Knight Co-production
Co-Produced and additional keys by Mark Knight on behalf of Toadroom.
The Stone / Syfo Management.
www.thestonestonegroup.com

NOT GOING HOME Armin van Buuren remix
Remix and additional production by Armin van Buuren and Benno de Goeij.

NORTHSTAR Calida remix
Remix and additional production by Calida.
calidamusic@gmail.com

FEEL ME Penguin Prison remix
Remix and additional production by Penguin Prison.

TWEAK YOUR NIPPLE Tiësto remix
Remix and additional production by Tiësto.
www.tiesto.com

ANIMATED TRILOGY
Not Going Home, Tweak Your Nipple, Sun To Me
Directed, produced and production house – ME. Editing – Gusa971m

FEELIN GOOD
Directed by Stylewar.

Management: ATC Management
Artwork by M.I.E.
Package design by Jeff Teader © Oskar
Thank you for package production: Mode Production

THANK YOU'S

FAITHLESS:
Faithless would like to thank – ATC and all who have worked so hard for us there – led by the mighty Craig and Brian, ably assisted by Sibiham and Justin, Piu and Care for putting us with us, M.I.E for the art, Dido, Mia Maestro, Ritch, Francis Jobe, Dougy Mandagi and Neil Arthur who have lent us their super duper talents for this album.

Dave Pye, Gripps, Laybourne, Lee Kerr at Music 4 Studios, Steve Dub, Jon Moon at Sensible Music, Martin at Computer Warehouse, Pete Tong and Judge Jules – we lit from the start, Shane, Dan and Natasha at Vinyl Tweak, Damon Hope, Jo Whitty, Rick Pops, Mark, Luke & Ollie at Deon, Dean Chalkley, Michelle Cross, Ivan at Musicalsites Ltd, Andrew Javers, Jake Beaumont, Niccotti and Frank, Washie Lisa at Pluma, Michael Beagleson, Tommy Westbrook, Mark Kennedy, Andy Hirst and Peter, crew, old and new, and last but not least The Band: Andy Treasney, Susan, Stan, L.S.K, Dave Randall and Harry – lets save it!

MAX:
I dedicate this album to my mum.

To all our Faithless Family, you all know well who you are. You've got the music in your car, at the gym, you've danced like a wild thing at the live shows, bonded in clubs and made friends for life. What it is magical. Thank you, you've given me memories that I will take to my grave and beyond. Love is a wonderful thing, and if you love yourself at least as I love you... well, that would be a wonderful thing. Max xx

ROLLO:
To Craig – management as it should be: SHW – invaluable and lovely. Dave Pye – for making my 'nost' studio easy, Henrik – for the Teds and the Sea; and most of all and forever more – the 3 amazing members of my family x

SISTER BLISS:

To all our fans, past and present, Angela and Ludo, my hero Buuren, the Shore-horn Massive: Becky, Neil, Miri, Rafi & baby Marie, The South London Massive: Dan, Dave, Cosmo & baby Stella; Neil, Ellie & baby Anya, Sudha & Monicamoo, Danny Newman, Tom Goodwin, Gav and all at The Gallery – Happy 15th Birthday, Carl O'Connell, James Mac, Erika Thornley, Martin, Semmasa, Phil Buzzeq & Mily, Mery, Sophie, Joki & Evin (no Affel), Matthew Scott at The National Theatre, The East London Massive: Jess, Jen, Talulah, Dylan & baby Mays, The North London Massive: Piers, Sarah & Jean- Claude; Helen, Graham & baby Daisy; Lee Stafford; Kent at Zoo Hair; Libby, Emma & baby Nina; The They-Hills of Muswell Hill; The Armistrengths of Barrie.

Mum, Dad, Nona Mia, Marlon, Mike and all my family, and Claudia for helping to make it all possible.

Special love to my boys – Nicholas Egg and Nate the mini-man with his mini ways.

VINYL

Side 1

- 01 NOT GOING HOME
- 02 FEEL ME
- 03 CRAZY BAL'HEADS
- 04 COMIN AROUND

Side 2

- 05 TWEAK YOUR NIPPLE
- 06 FLYIN HI
- 07 LOVE IS MY CONDITION
- 08 FEELIN GOOD

Side 3

- 09 NORTH STAR
- 10 SUN TO ME
- 11 SCANDALOUS
- 12 FEEL ME Penguin Prison remix

CD 1

- 01 NOT GOING HOME
- 02 FEEL ME
- 03 CRAZY BAL'HEADS
- 04 COMIN AROUND
- 05 TWEAK YOUR NIPPLE
- 06 FLYIN HI
- 07 LOVE IS MY CONDITION
- 08 FEELIN GOOD
- 09 NORTH STAR
- 10 SUN TO ME
- 11 SCANDALOUS

CD 2 enhanced

- 01 NOT GOING HOME Eric Prydz remix
- 02 FEEL ME ATC's Spit Out The Sedative
- 03 COMIN AROUND The Temper Top
- 04 TWEAK YOUR NIPPLE Crookers
- 05 FEELIN GOOD Kyau & Albert
- 06 SUN TO ME Mark Knight Co-prod
- 07 NOT GOING HOME Armin van Buuren
- 08 NORTH STAR Calida
- 09 TWEAK YOUR NIPPLE Tiësto

Videos:

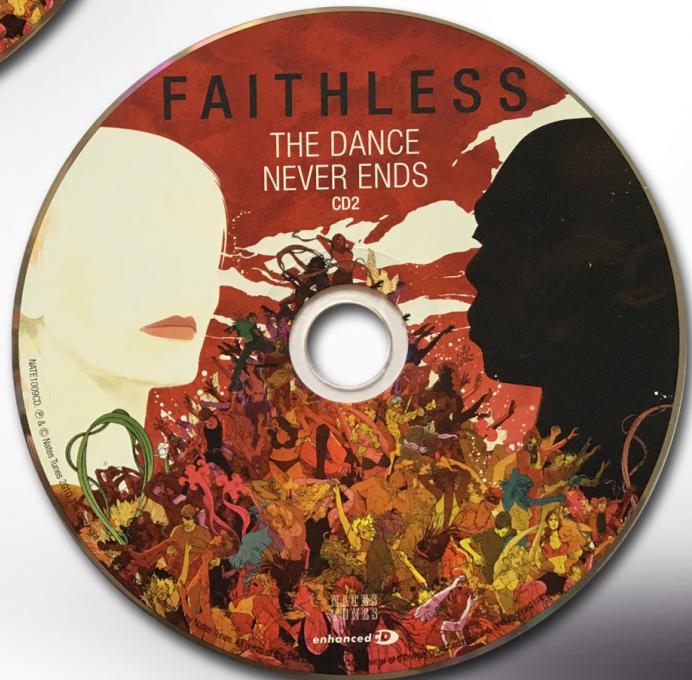
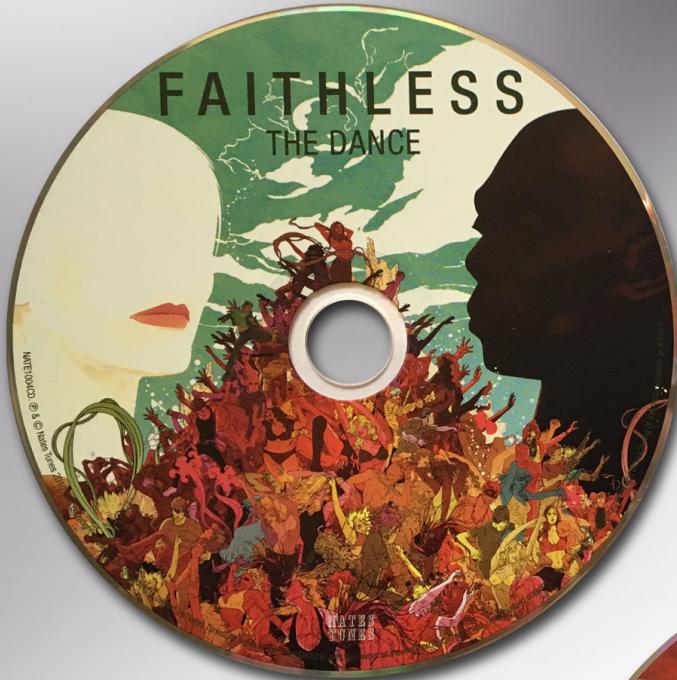
- 10 NOT GOING HOME (part 1 of an)
- 11 TWEAK YOUR NIPPLE (part 2)
- 12 SUN TO ME (part 3)
- 13 FEELIN GOOD



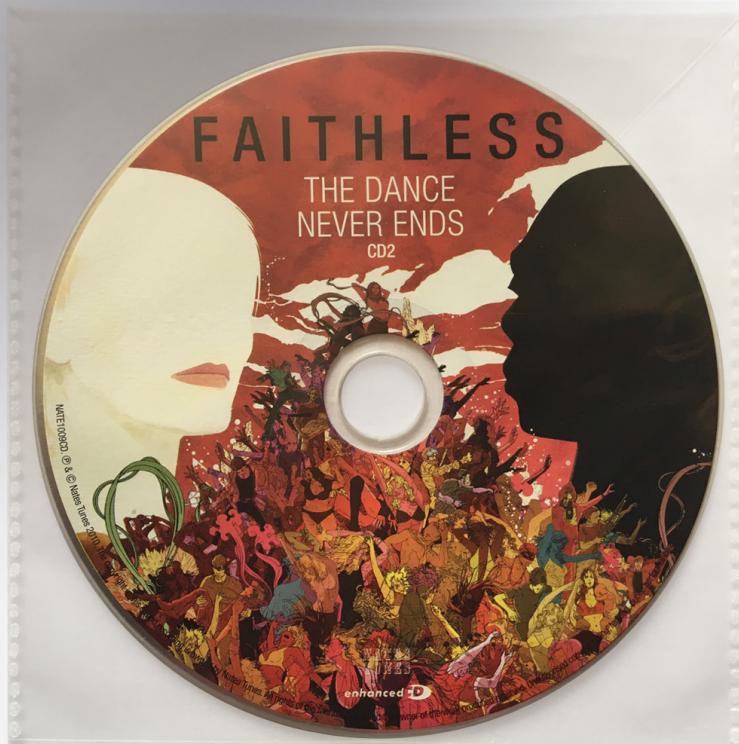
Intérieur du vinyle gatefold de l'album "The dance", avec les CD dans leur emplacement.



Photographie de Maxi Jazz.



CD 1 ("The dance") et CD2 ("The dance never ends", mauvais pressage).



CD 2 de remplacement ("The dance never ends").



Sous-pochette du vinyle 1, face avant.



Sous-pochette du vinyle 1, face arrière.



Sous-pochette du vinyle 2, face avant.



Sous-pochette du vinyle 2, face arrière.



Disque 1, face A.



Disque 1, face B.



Disque 2, face A.



Disque 2, face B gravée.

SOUNDAMENTAL®

Photos : Ygrek © Soundamental, à l'exception des pages 1 et 27.

REPRODUCTION ET VENTE INTERDITES.