Martian Melodies

Cosmowav(e) Music Disk
by Resistance & Orion

“My job? To capture emissions.
Signals from outer space.”

RajioBoy^Orion, circa 2000.



Pick up the signals.

Cosmowave, 20 tracks, and a few demoscene stories.

No.	Track	Runtime credit	Year	Duration	Page
01	Part 1: Halcyon Drift	theBBO / WillBe	2026	04:37	3
02	Part 2: Inverse Square	theBBO / WillBe	2026	03:12	3
03	Part 3: Signal from the Noise	Elsie / theBBO / WillBe	2026	03:39	4
04	Feeding on lunar's light	Skyrunner	2026	04:34	5
05	Partir	med	2015	02:48	6
06	The Race	GliGli	2025	03:17	7
07	Ethereal	SoDa7	2026	03:26	—
08	Brown Baby	med featuring Nina Simone	2026	04:03	8
09	Spacy Loopy Amby	Okio	2026	03:41	9
10	Synaptics	Doctor Gekil	2019	03:16	12
11	Solar Flare	Lluvia	2021	06:34	10
12	Stairway to the Void	Riddlemak	2026	02:47	11
13	Aeroplane	WillBe	2000	04:31	3
14	Waves to the Stars	Doctor Gekil	2025	04:24	12
15	Takeoff	WillBe	2000	04:20	3
16	Lost Cargo	Xtrium	2026	04:52	13
17	Anemoia	theBBO	2026	01:53	—
18	Qasar M8	Michael Carlos	1978	06:27	14–15
19	Eta Carina	Erk	2014	05:52	16
20	Midnight	Angaros	2026	03:08	17

Line-up

Angaros, Doctor Gekil, Elsie, Erk, GliGli, Lluvia, med, Michael Carlos, Nina Simone, Okio, Riddlemak, Skyrunner, SoDa7, theBBO, WillBe, Xtrium.

Foreword

I started getting involved in the demoscene in 1998, after discovering Orange Juice, a website that listed upcoming parties. The internet was starting to become widespread, and my view of the demoscene had broadened considerably, thanks to Ojuice but also IRC. In 2000, while attending the Very Important Party near Lyon, I had the chance to contribute to an Orion production: a trailer announcing their forthcoming music disk, called "Cosmowave" (the Pouet entry, primary key 27, spells it without the e). Making the most of the few dozen hours we had left before the deadline, we worked flat out to put together 3D scenes that matched Splif's illustrations, while showing off Jaylee and Niakool's 3D engine. I'm generally happy with the result, even if the last scene, which was supposed to be an alien clock, doesn't look like much. The prod was well received, and I carried on with my life as a freelance scener, after Mandarine, Mutant Inc, and before Couloir 14. Over at Orion, the Cosmowave project kept getting pushed back and never saw the light of day... the sort of thing that happens.

In 2022, recycling a 3D scene originally designed for a Wii game that never was, I made use of Harfang 3D's *AAA* renderer to create Marine Melodies, a contemplative underwater scene made up of 9 electronic tracks. Although it was met with muted enthusiasm, the feedback I got made me want to prepare a follow-up, with space as its backdrop. Space... Cosmowave... things had come full circle. I contacted WillBe to ask his permission to reuse the trailer's track as the intro to this new music disk... he agreed, but went one better, bringing his old friend theBBO on board to deliver three Cosmowave tracks for us. Fourteen other artists join them. Time to tune in to transmissions from the cosmos!

The first version of our PC music disk, Marine Melodies, told the story of the project and its music in the form of a scrolltext. Besides the fact that the scrolltext didn't fit well with the visuals, it wasn't particularly easy to read. For Cosmowave - Martian Melodies, we wanted to accompany the listening experience with the pleasure of reading about our stories and encounters.

Fra^Resistance, 2026.

Twenty-five years of shared projects

Cosmowave Parts 1-2

WillBe & theBBO, 2026 (Duration 07:49)

There would be a lot to say about my encounter with WillBe, which is more like a series of disconnected pages, like the ones we write in the demoscene, made up of IRC conversations, trips to the local fast-food place on the second day of the party, or emotions shared during the competitions.

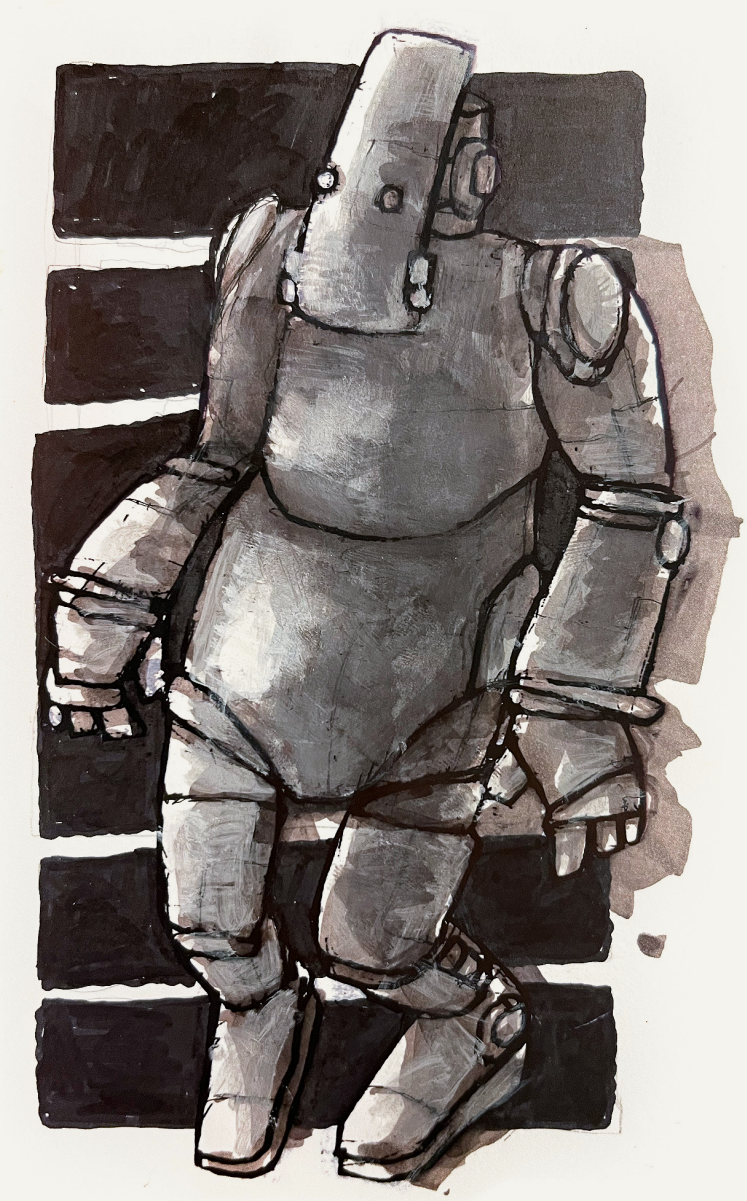
I crossed paths with WillBe at Wired98, in Belgium, but without really knowing him, and it was after returning from the party that I stumbled upon his podcasts (in reality, just a few minutes of field recording at most) where he got gamers talking (a species that coexists with the demoscene, in a strange mix of contempt and attraction).

My first collaboration with WillBe on a demo came about somewhat at short notice, when I offered to help with the 3D models for the Cosmowav(e) trailer, during one of those "at the party place" productions typical of our community. So it seems to me that this collaboration comes to fruition 25 years later, and that in between we have kept exchanging ideas, drawn together by a similar sensibility and an interest in each other's work.

If I decided to include some of WillBe's older, already well-known tracks in this music disk, it's because they have been with me for several decades. When I worked on that little technical demo with XBarr's engine, it was the track "TakeOff" that inspired me. Impossible, too, not to mention his DemoVibes. It was in that same spirit that we decided to mix previously unreleased compositions with some already known to the demoscene (or other communities).

I was, of course, among the admirers of Orion's productions, from "This Is", which I discovered at TakeOver in Eindhoven, an incredible party held on the university campus, through to Purple (which I had promised myself I would reboot, there, I've said it) or, of course, "Amour", a surrealist monument of the French scene. I'll also mention WillBe's collaboration with the group Cocoon, which allowed them a (brief) foray beyond the winding paths of the realm of infinite pain, with a prod driven by his music and bearing the mark of his talent for motion design (his second job?).

Thank you WillBe and theBBO for giving me the chance to finish this incredible project, started on a good old PC running Windows 2000 (those were the days...).



Robot (felt-tip pens, acrylic and Posca)

The voice behind the signal

Cosmowave Part 3

Elsie, theBBO & WillBe, 2026 (Duration 03:39)

Elsie may have joined the project in the home stretch, but her contribution completely blows open the sound world of the first three tracks. Here's what theBBO told me:

> I met Elsie through a musician friend who knew I had a soft spot for that kind of voice, and sure enough, I was hooked! This is her first time taking part in an EP, and our first completed collaboration. The lyrics are hers, and they round off our triptych by putting us in the shoes of the person picking up the signals. Signals from our own planet, rising up so it can dream! (At first) I explained the concept running through our three tracks to her. Since I'm furious about everything that's going on right now and she's at the heart of the protests, we felt that the idea of being the one sending the very message we're picking up really captured how we felt.

Elsie's vocals were recorded in fairly DIY conditions, on her own smartphone, according to theBBO:

> She lives far away from me and has no other way to record. But it fitted the aesthetic we were after on this track, and phone microphones really aren't that bad these days. It's pretty wild! We're making do with very little, and working with real people! Thank you, Fra, for sparking all this creative energy around the project!

Signal from the Noise

Some wear black, some wear flags, some wear mask.
Everybody here for the same long march
too young to fight, they say
but the future is ours anyway

they don't listen, they don't care,
the high and mighty stand and stare

they don't listen, they don't listen,
they don't listen

the headlines burn across the night,
another city lost from sight
children hiding, sirens cry,
the truth is drowning in the noise
of children crying and bombs exploding

they don't listen, they don't care,
the high and mighty stand and stare

another attack
another kid scared for their life
they spread hate
and blame someone else
for the murder they helped create

they don't listen, they don't care,
the high and mighty stand and stare

Lyrics and vocals: Elsie



Metal drone (Lightwave 3D, pen, Photoshop)

In the composer's words

Feeding on lunar's light

Skyrunner, 2026 (Duration 04:34)

I've never met Skyrunner, and we didn't know each other before we started the Martian Melodies project. He reached out to me through the long chain of connections in the demoscene. The best thing I can do is probably to let him tell his own story about this collaboration:

> Okeanos asked me if I wanted to participate on the project. And so I contacted you because I wanted to contribute. I like musicdiscs and I liked the predecessor (note: Marine Melodies) with the animations. I stared at the screenshots you´ve sent me for quite a while. There was a rough specification what style was wanted for the project. And so I started after I had stared enough. It gave me some inspiration. I wrote down some notes and just started with what the screenshot made me feel like. I wanted to make a song that fits the ambience the UI creates.
>
> I worked on the track for about one and a half months in several sessions. I used RENOISE. I used free samples and free VST-plugins. Nothing fancy. Over time I wrote down more notes and added new song parts and details. Finally I applied my personal way of mixing and mastering and you are now listening to the result =D
>
> Finding a name was quite hard. I wanted to have "moon" or something related in the title. But many names of that term had already been taken. The idea of something feeding on moonlight is not new. But the title I chose has not been taken yet. So I took it.^^
>
> I´d like to greet some people: Brain Control, Vantage, Retroguru, MEGA, The Solaris Agency, One, K2, Fulcrum, Encore, Xayax, TRSI and of course Resistance.



Lunar creature (pencil, pen, India ink)

A sonic journey

Partir

med, 2015 (Duration 02:48)

I first met med in the car park at ArfParty 1999, with each of us trying as best we could to sleep in our car. I can't quite remember how I got there, probably in a rental car, or with other sceners.

I have a few memories of ArfParty, among them the screening of Shad2, whose overwhelming power gave the PC used for projection a hard time. I also remember WillBe, playing *air guitar* (or *air bass*, or *air drums*) while the music tracks were playing. This party was also a LAN party in the literal sense, with all the machines connected to the same local network through Windows Workgroup file sharing, at a time when viruses went trembling from one PC to another.

According to the result.txt, med had released two tracks there, in two categories, both earning a respectable ranking. med, I think, has always lived in a family environment driven by music, and this passion has never left him. He also belongs to that category of musician-coders (or coder-musicians), and you have to acknowledge his fierce determination to compose grooves that probably draw as much from his personal history as from his own musical tastes.

I had the opportunity to work with him on an Amiga prod (the invitation demo for Deadline 2015 in Berlin), and he bent over backwards to make his composition fit the constraints of my really, really crappy C code... :)

At that same time, we had planned to make a big 3D demo together; the storyline is still in my head and his track exists, but in the meantime he chose to return to another of his unfinished compositions, which he delivers here. The theme fits the spirit of the music disk perfectly, and the sounds he summons take us further than I would have thought at first. So I invite you to *partir* with med, on this sonic journey.

> med's greetings flying to : bomb, alkama, logon, kaneel, ps enough, stil, lordk, jylam



UFO (pencil, acrylic)

From demos to instruments

The Race

GliGli, 2025 (Duration 03:17)

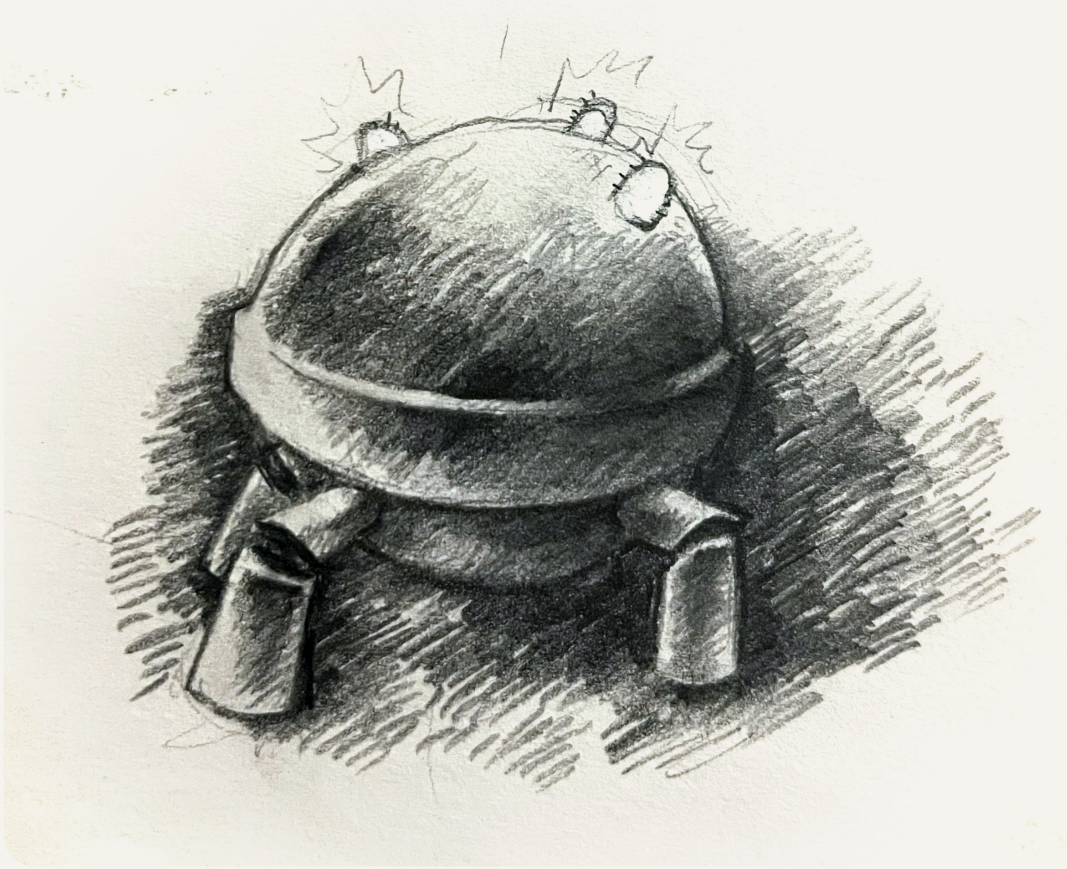
Strangely enough, I couldn't say when or how I met GliGli. The answer might be somewhere in my Discord history, or lost forever in the fleeting *logs* of my IRC client.

We made several demos together, mainly on the Mega Drive, which I had already started exploring on my own. I have very fond memories of it: we worked together easily and enjoyed it, with GliGli being down-to-earth, a good listener, very clear in his communication, and deeply knowledgeable about technology and music.

The high point of our collaboration was Masiaka, for the Mega Drive, which took a respectable second place at Evoke 2017. Afterwards, I got drawn into the Athanor 2 project on the Amiga, while GliGli focused on his R&D projects.

Alongside his knowledge of the Mega Drive, GliGli's contribution to the demoscene includes developing a multimodal compression algorithm designed for both images and sound. We first used it for an adaptation of a Mad Max: Fury Road fan film found on YouTube, whose visual style seemed tailor-made for the specifications of SEGA's console. His algorithm works by reducing clusters, and works wonderfully well both on audio chunks and on the tiles that make up the images on that whole generation of Japanese machines. Anyway...

GliGli is also known for devising and building a circuit in the form of a hack (or a hack in the form of a circuit) that transforms the capabilities of the Prophet synthesizer. He has continued this exploration of sound with a dedicated groovebox based on the Mega Drive's audio architecture. This venture into music is obviously not his last, and his track "The Race" immediately won me over with its lively rhythm.



Armoured robot (pencil)

For our children

Brown Baby

med, 2026 (Duration 04:03)

It's not every day you get to meet an astronaut. In 2003, during the Fête de l'internet, Equinoxe took place: a demoparty organised by the group Mankind at the Cité des Sciences et de l'Industrie under the patronage of Claudie Haigneré, Minister Delegate for Research and New Technologies and the first French woman to fly aboard the ISS.

I worked with med on a prod we released at Equinoxe. It was a collection of 3D scenes I'd made in Lightwave (and a little in Maya, which I was learning at the time), with quite a bit of baking and simple animations. As usual, I'd recycled scenes from old projects that had never come to anything.

So we arrived at Equinoxe with around ten scenes, NoRecess's 3D engine, which Jylam was also working on, and two minutes of music composed by RR and med. I didn't have enough material to fill that time, so med rolled up his sleeves and churned out dozens of quick-cut shots in Lightwave, valiantly synchronised using Notepad.exe.

In an absolute rush, we wrapped up the prod, barely finding the time to properly greet Claudie Haigneré, who had come to see what 300 people gathered to code looked like, in an unlikely mix of hardware, creativity and junk food bought at the kebab shop around the corner.

The camaraderie of the demoscene probably feeds on moments like these. Twenty-three years after that prod, right in the middle of a protest against the far right, I see a guy making his way through the crowd towards me to say hello: it was Jylam...

Back to *Brown Baby*: here is what med would like to share about this second track, which borrows the voice of the wonderful Nina Simone:

> I made this track in Renoise using the a cappella from Brown Baby, written by Oscar Brown Jr. and recorded by Nina Simone in 1961.
>
> I love Nina Simone. Her voice, and the life she led, move me every time. In this song, she sings to a Black child: she wants him to grow up proud, to dare to speak up, to have what she never had, and to live in a better world than hers.
>
> That was in 1961. Today in France, with the far right gaining ground and racism openly on display, these words are still just as necessary. This one's for our children.



Officer W. Mandella's suit, inspired by Joe Haldeman's novel *The Forever War*.

A conversation with Mankind

Spacy Loopy Amby

Okio, 2026 (Duration 03:41)

My correspondence with the Mankind group followed the migration of their mailing list to a Discord group. During one of our regular late-night discussions, Okio shared a draft of this piece, which immediately won me over. At my request, he very generously agreed to describe his creative process:

> At first, I simply wanted to create some atmospheric music to accompany one of my demoreels. But as I built the piece, I let myself be drawn in a direction I hadn't necessarily expected. The first ideas came very spontaneously, without trying to pull off any technical feats. I let myself be carried along by an almost childlike feeling: the pleasure of trying things out, of following an intuition. In the end, the piece evolved so much that it no longer has much to do with what I imagined at the beginning.
>
> Then I began organising this raw material, to give it structure and depth, with some work on the *sound design*. I went back over each sample and instrument, adjusting or tuning them to one another by ear, looking for cohesion, a shared colour. The harmonic structure stayed simple: the originality, if there is any, comes mainly from this work on the sound material.
>
> When mixing, I introduced a contrast between the gentleness of the piece and the very dynamic drums, allowing calm and energy to coexist.

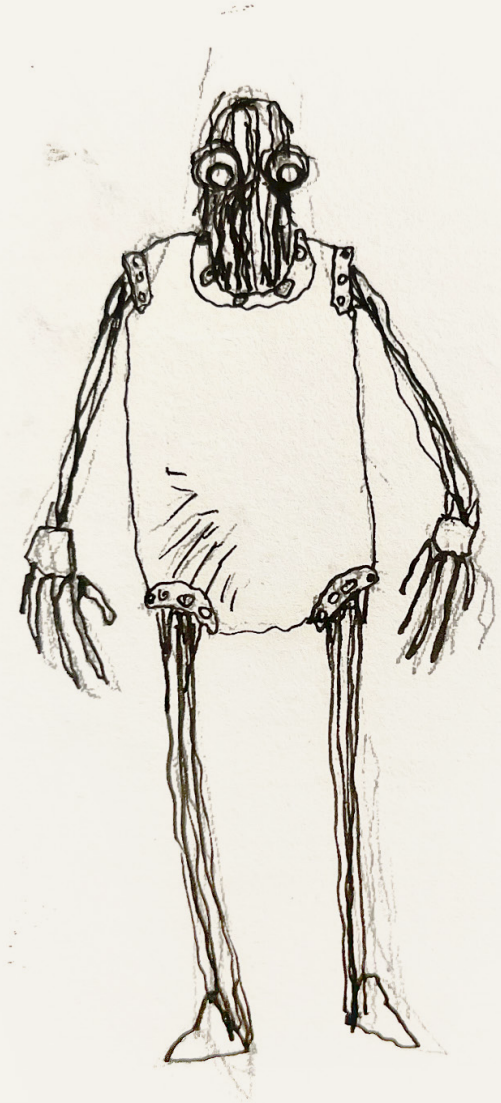
About three quarters of the way through the piece, however, a dissonance disturbs this balance. It's something that came up late on: introducing a break, like an evocation of chaos, immediately after which the piece regains its balance, while retaining traces of this sonic accident.

This break has a symbolic meaning for me: our lives are made up of trials that take us out of our comfort zone. In the moment, it's obviously unpleasant, but with hindsight, something remains that helps us move forward. I offer a musical translation of this: passing through a zone of turbulence and emerging changed, as though having learnt to live with a form of discomfort.

It's a personal point of view, of course, and I hope everyone will hear the piece in their own way.

Technically, I mainly used a European program running on Linux, which matters to me, even if it means making a few sacrifices in terms of the tools available to me. *Less is more.*

Although I have devoted these last few years to acoustic music, this piece allowed me to return to composing in the studio. I enjoyed it a great deal and I hope those who listen to it will too.



Robot mounted on cables (pencil, pen)

From a party to a solar flare

Solar Flare

Lluvia, 2021 (Duration 06:34)

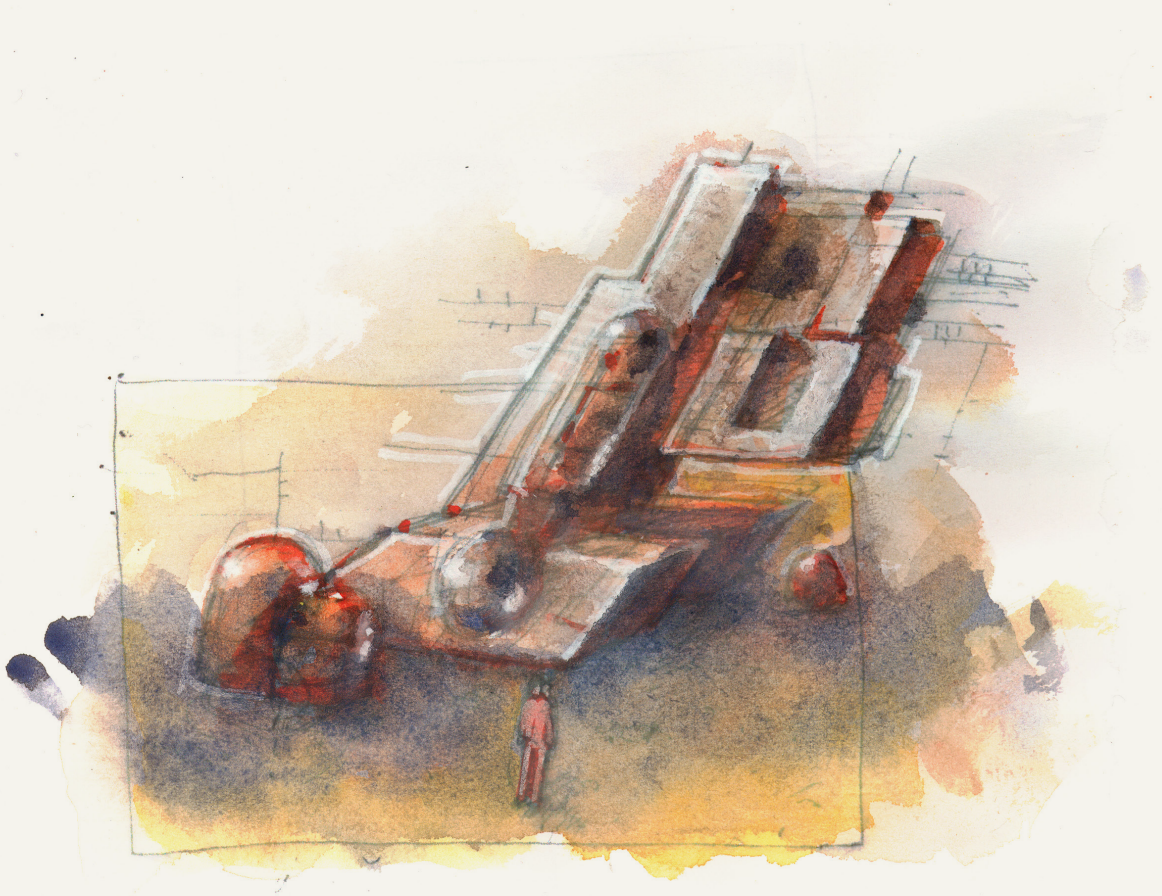
Lluvia was one of the organisers of an LTP demoparty I attended as I was discovering the demoscene (which I knew from afar, having seen, like so many others, Atari ST and Amiga prods making the rounds on floppy disks).

I can't remember how we ended up working on the same prod, at RTS 1998. That prod, "Bonjour Madame", was not particularly memorable for its inspiration, which, with hindsight, could be said to have bordered on a mild form of sexism, fairly characteristic of the demoscene in the late 90s.

So, having set off by train for an obscure demoparty at the other end of France, I came home with a first demo on my CV and a collaboration with an extraordinary musician, which was completely unexpected. Back then, laptops were also out of reach, and it was on my tower PC that Lluvia had composed the theme for that demo. She may have subjected herself to using a 14-inch black-and-white cash register monitor, the only CRT I had been able to take on the train along with my tower.

Lluvia's work within the demoscene traces a very rich continuum, made up of chiptunes, multitrack soundtracker music, and "studio" pieces mixing vocals and electro arrangements. I kept following Lluvia's work, occasionally chatting on IRC, then listening to her SoundCloud a few decades later.

This music disk was almost wrapped up when fate nudged me into going back to listen to her latest music. I love "And now, dive", but "Solar Flare", with its theme and sounds, was a perfect fit for the project. Thank you Lluvia for agreeing to join this incredible line-up, and for adding more depth to this reunion of demoscene veterans.



Power station (pencil and watercolour)

Family correspondences

Stairway to the Void

Riddlemak, 2026 (Duration 02:47)

Some families have no shortage of artists. One of my aunts is a filmmaker, my uncle was a painter, and his daughter is a musician. Another cousin is a photographer. One cousin is a comic book artist, and his brother makes backing tracks for rap and hip-hop groups.

I knew Riddlemak wrote music, but it took me about ten years to think of getting in touch with him for a demo project: the music disk Marine Melodies. I loved his composition. When I started looking for a piece to build my next demo around, to replace a commercial track by C418 (hey Daniel!), Riddlemak once again brought exactly the right touch to our collaboration.

The way home computers found their way into households between 1980 and the late 1990s has something to do with how the demoscene spread. I have quite a few memories in common with my cousins, tied to those successive generations of machines, from the Amstrad to the Amiga via the Atari ST, whether it was *Le Manoir de Mortevielle* on a grown-up sound engineer's monochrome ST, which we hogged for a whole week, or more colourful games like *Beyond the Ice Palace*, which inspired Riddlemak's brother to create the remarkable comic book *Le Palais de Glace* (Aseyn, 2012, published by l'Employé du moi). Needless to say, quite a few of our games on floppy disks opened with an intro full of scrolling text, chiptunes and raster effects :)

All of which is to say, there could be no sequel to Marine Melodies without a third track by Riddlemak. Thank you, cousin, for finding the time to compose this piece!



Berlin-inspired architecture (acrylic)

Radio waves & inner networks

Waves to the Stars

Doctor Gekil, 2025 (Duration 04:24)

I met Doctor Gekil during a conference I gave in his city, and he did me the honor of coming to see me. I had already recognized his talent as a musician, and his collaboration with Cedric on the 64K intro "Equiratis Rodentus" confirmed his status as one of the major musicians in the demoscene (though his musical range is by no means limited to that)

I asked him to describe his compositions for Cosmowave, with a text that I present here just as it is.

> The concept behind "Waves to the Stars" (composed in September 2025) is the desire to create a cosmic atmosphere deeply connected to technology, blending ambient and electronic music, while incorporating sounds reminiscent of audio waves propagating through space (such as radio transmissions, various signals, or alien communications). This is the reason why somewhat strange sounds punctuate the track. The title itself is intended as a message directed toward the stars, for anyone who might hear it.
>
> Regarding "Synaptics" (composed in December 2019), I wanted to create some music that would be soothing, both for the listener and for me while I was composing it, with a kind of introspection for the mind. It allows various emotions to emerge, along with the expression of mental processes such as reflection, recollection, doubt, nostalgia, ultimately leading to a renewed energy to move forward. The conclusion of the track blends a sense of calm with a positive momentum, as the mind becomes ready to engage once more following this entire journey of thought. The title is a nod to the synaptic network that makes up our cortex—the hub of our reflections.



Levitating robot (pen and acrylic on red paper)

A cinematic memory

Lost Cargo

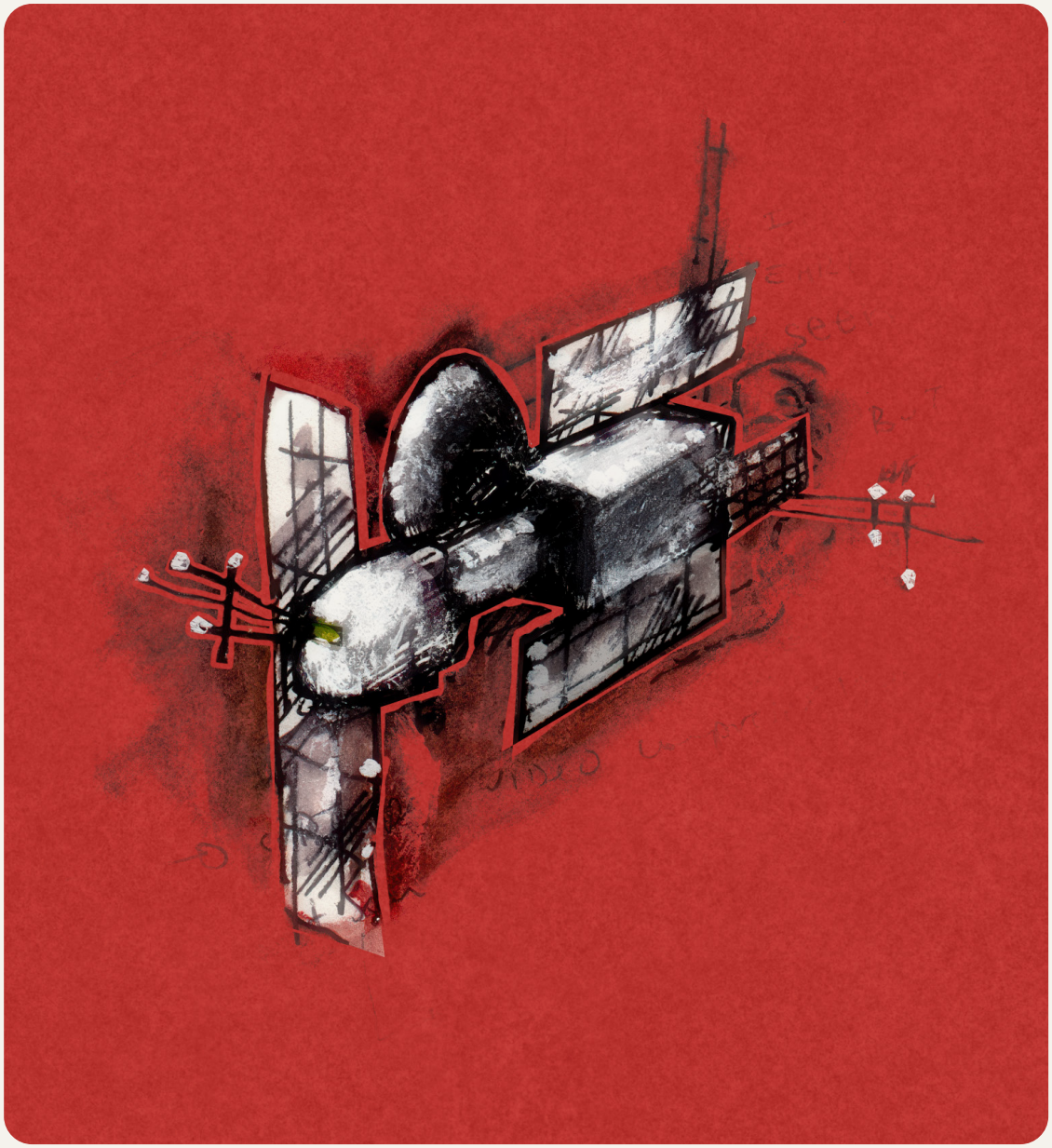
Xtrium, 2026 (Duration 04:52)

In 2010, I had the chance to attend the Gérardmer International Fantastic Film Festival, in the snow-covered Vosges mountains. It was a special moment, suspended in time: a week spent with fellow fans of fantastic cinema, discussing films before, during and after every screening. One of the features shown out of competition was a science-fiction film telling the story of humanity embarking on one last voyage towards a hypothetical "Planet B", aboard the freighter that gives the film its title: Cargo.

When Xtrium sent me his composition for our music disk, I immediately pictured the overwhelming bulk of that freighter, in its desperate flight towards a place that might take us in. The way the piece settles into a kind of melancholy before taking on the driving rhythm of interstellar machinery instantly swept me away.

Xtrium, besides being a great musician, is a well-known coder in the demoscene. A member of the LNX trio (Lycan, Nnorm, Xtrium), he is the architect of every 2D or 3D engine that powers each of their demos. He also teaches computer science, with the aim of passing on his knowledge as much as his passion for the demoscene. I long thought this musician-programmer profile was more common in the demoscene than that of graphics artists who also code, with musical rigour imposing a form of logic close to that of code. But as I write these lines, I'm no longer so sure about this intuition. My thesis project, which has led me to do some *data mining* on Pouet's data, seems to suggest the opposite... numbers are stubborn things. In any case, for posterity, I insist that it is the artist speaking here, and not the aspiring researcher :)

Xtrium, thank you again for your contribution, which I listened to on repeat while making this music disk... it inspired and motivated me a great deal.



Space station (pen, watercolour, acrylic)

An electronic memory / 1 / 2

Qasar M8

Michael Carlos, 1978 (Duration 06:27)

The history of Fairlight instruments sits at the crossroads of so many cultural and musical artefacts in my development as an artist-programmer that I don't know where to begin. Born in the 1970s, I grew up listening, without knowing it, to music composed on the Fairlight CMI. Released commercially in 1979, this instrument helped popularise audio sampling, particularly in pop music[1]. The way it plays back sampled sounds at different pitches reminds me of trackers, those composition programs that appeared on the Amiga. While *Ultimate Soundtracker*, created by Karsten Obarski in 1987, was the starting point for this lineage[2], I have found no source establishing any direct influence of the Fairlight. Obarski simply mentions having previously used Chris Hülsbeck's Soundmonitor on the Commodore 64[3].

While the history of the Fairlight CMI remains fascinating, that of the Qasar M8 is even more so to me. Designed by Tony Furse in the 1970s, the Qasar M8 predates the CMI, with the ambition of offering a digital instrument that could create timbres and program musical sequences[4]. The stability of digitally produced sounds is, in fact, one of the strengths Peter Vogel highlights in his archives[5]. Browsing through them, I had come across a retrospective page of the first pieces created on the CMIs and their predecessor. While these pioneers were obviously breaking new ground in their exploration of sampled sounds, the few examples from the Qasar M8 with its additive synthesis are astonishing. The piece I chose to include in Martian Melodies under the title Qasar M8 appears in this archive as "QASAR 2". Peter Vogel attributes it to Michael Carlos and dates it to August 1978[5]. This sound, with its nostalgic tones, imbued with a texture somewhere between classical and electronic, struck me immediately. I saw in it a translation of the world of 1970s science fiction, like that of the first Alien film, Silent Running or Dark Star. No doubt the subtle echo heard throughout the piece, the deep chords and the organ texture contribute to this impression.

What is most surprising, in relation to the other pieces on the music disk, is that Peter Vogel's description calls this piece a multitrack recording[5], implying an analogue process made up of a succession of live takes, layered one on top of another directly on magnetic tape.

Yet the Qasar's features already anticipated certain aspects of future DAWs: two Motorola 6800s (the 8-bit ancestor of the 68000), a graphical display, a light pen and a system for programming sequences[4, 6]. Vogel also highlights Bruce Williams's work on the first FFT-based synthesis software[6]. This mix of synthesis, graphical editing and sequencing seems particularly visionary to me.

It had therefore long been a dream of mine to include this piece in my science-fiction world, and Martian Melodies turned out to be the perfect opportunity. Thanks to Peter Vogel, I was finally able to exchange messages with Michael Carlos, who recognises this recording as an improvisation made on eight tracks to demonstrate the Qasar M8's capabilities. He authorised its inclusion in Martian Melodies for strictly non-commercial use. I am happy to be able to share this piece with his permission.

© 1978 Michael Carlos, composer and performer. Used with permission in the strictly non-commercial context of Martian Melodies.



Post-industrial structure (pencil, Posca)

An electronic memory / 2 / 2

Sources & notes

Michael Carlos, 1978 (Duration 06:27)

1. Powerhouse Museum, Jill Chapman, *Tony Furse Archive Collection,* biographical note, pp. 3–4 of the PDF: Fairlight's commercial release in 1979. See also the NFSA entry, *Fairlight CMI by Peter Vogel and Kim Ryrie*, on its spread through popular music.

2. Markku Reunanen, *Trackers: The Rise, Bloom and Later Developments of a Paradigm*, 2024, pp. 7–10: modules, how trackers work and Ultimate Soundtracker (1987).

3. Interview with Karsten Obarski, *Amiga Music Preservation*, answers 4 and 5: software used on the C64 and the origins of Soundtracker. This interview does not mention the Fairlight as a source of inspiration.

4. Powerhouse Museum, *Tony Furse Archive Collection*, biographical note and descriptions of documents 96/382/2-5/12 and 96/382/2-5/14: design of the M8, graphical display, light pen, two Motorola 6800s and MUSEQ 8. The catalogue also documents the use of a Motorola development system to create MUSEQ 8.

5. Peter Vogel, *Fairlight Audio Archives*, introduction and entries "QASAR 1" and "QASAR 2". The latter links to fa053.mp3, described as "multitracked", with no composition title. Comparing the signal of the project's audio file with the "QASAR 2" and "QASAR 3" archives confirms its match with "QASAR 2".

6. Peter Vogel, *Fairlight picture gallery*, captions for the photographs of Tony Furse and Bruce Williams: two 6800 processors, a clock speed of 1 MHz and FFT synthesis software.



Post-aquatic structure (pencil, Posca)

The Mankind years

Eta Carina

Erk, 2014 (Duration 05:52)

At the invitation of Okio, who had come across my steampunk visual experiments with GameStart, I joined the Mankind demogroup's mailing list. What followed was several years of correspondence with a small team scattered across the Périgord, the Gers, Brittany, the Paris region and Japan.

Eventually, these exchanges gave rise to *Interstase*, a demo made by Erk and Okio, which placed sixth at the Revision demoparty ("should have ranked higher"). We had even chipped in to help fund Erk's trip to Saarbrücken, in the Federal Republic of Germany.

Alongside all these written exchanges, we swapped all kinds of digital material: source code, 3D scenes and music. Through a shared cloud folder, we made our files available to one another, mostly drawing on projects that were still in progress or had never been finished.

That was how I got my hands on a huge collection of tracks composed by Erk, in formats ranging from classic ProTracker modules to OGG files. Many of them caught my ear, enough to inspire a first Amiga demo, *Unusual Suspect*, made with the equally brilliant Ptoing.

When I started work on this music disk, which you are probably listening to right now, I naturally went back to that treasure chest and picked out two compositions.

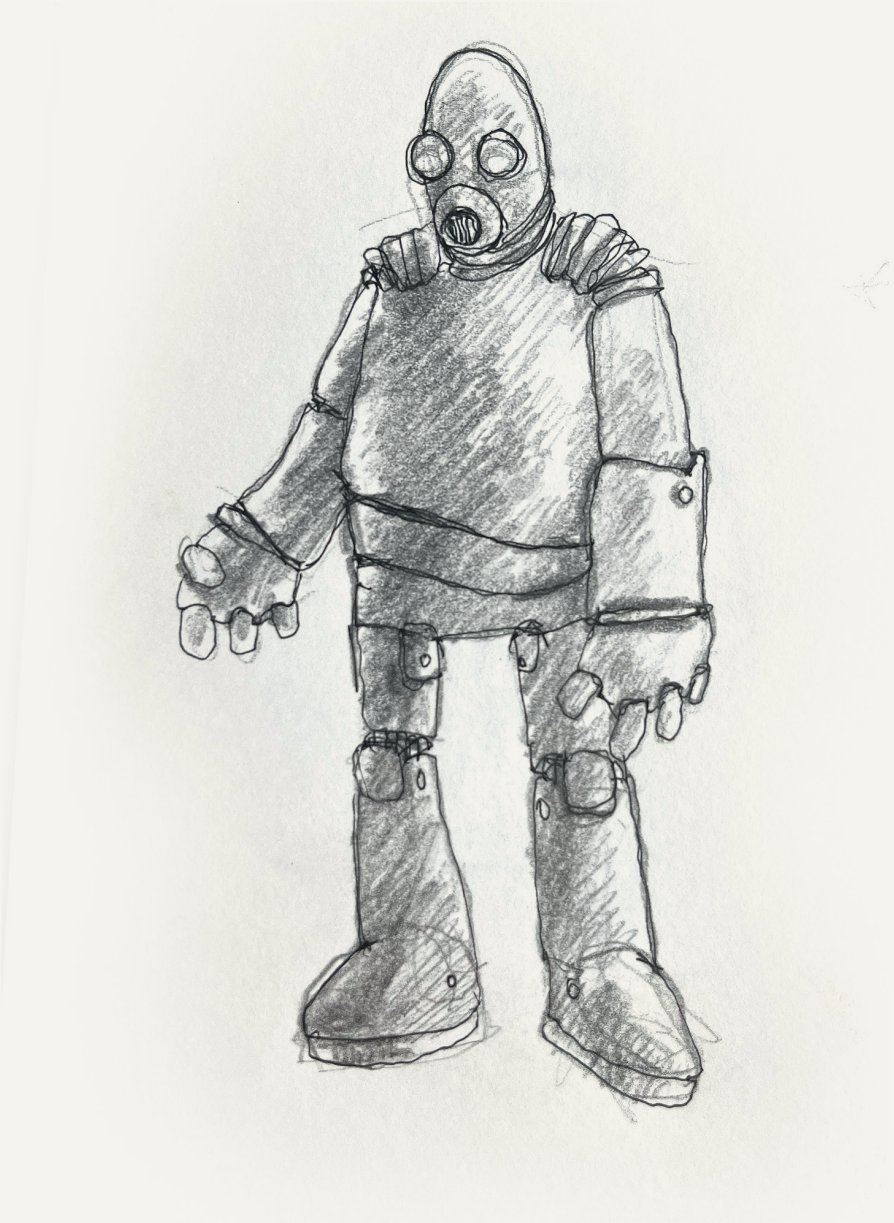
"Avoid Oblivion" first drew me in because it had no percussion. This is how Erk remembered it:

> (...) I took advantage of a cold, which temporarily let me do a bit of overtone singing, like the Tibetans.

In the end, though, it was "Eta Carina" that I chose for the playlist, and that became the starting point for this project:

> Eta Carina came out of my experiments with an old synth (and MadTracker).
>
> The waves of chords at the end were a proper exercise in writing five-note chords, and playing around with them a little.
>
> The weirdest piece I made with that synth is this one: Eagle Nebula.
>
> There was a little white noise in the sounds, probably from the circuitry. When I layered them in MadTracker, the hiss could sometimes get pretty loud...

The texture of that "old synth" seems to echo the story told by Michael Carlos's composition, and this music disk offers an opportunity to bring these relatively little-known pieces together.



Spacesuit (pen, pencil)

A shared passion, again

Midnight

Angaros, 2026 (Duration 03:08)

I met Angaros through Xtrium, who had recommended him to me. Angaros belongs to that younger generation who discovered the demoscene through someone older, in this case Xtrium.

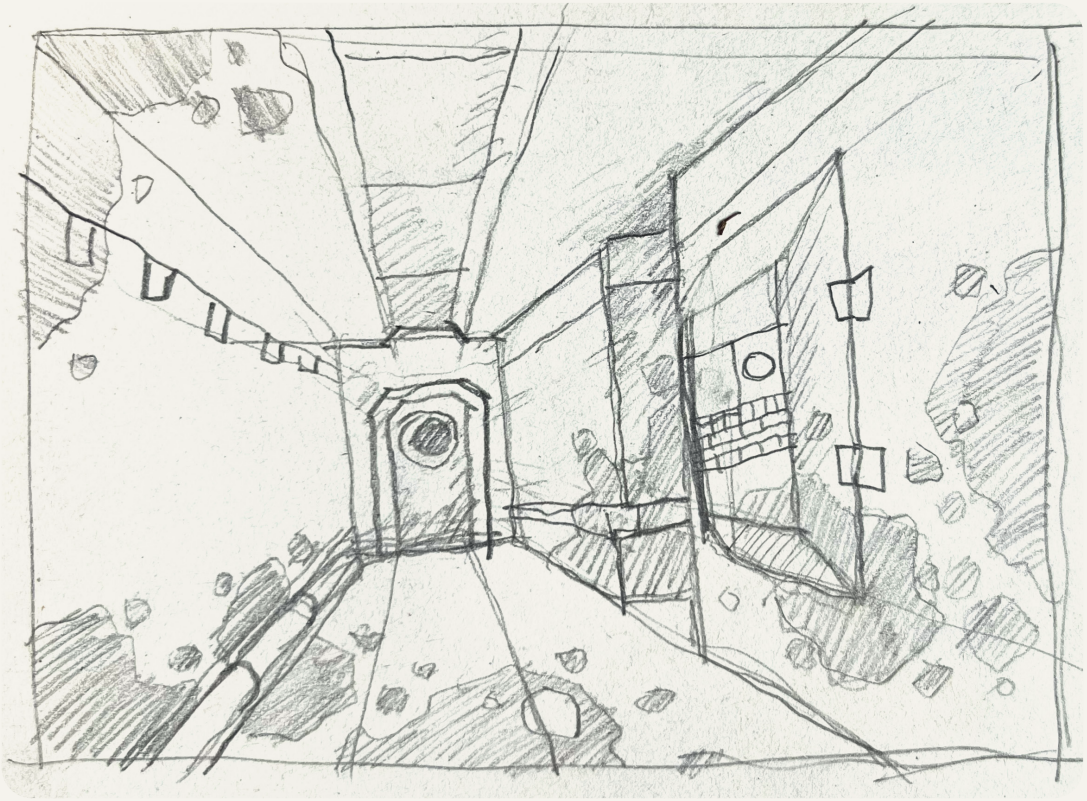
I worked with Angaros for more than a year, as he joined the Harfang team while also pursuing his studies in software engineering applied to 3D pipelines. But Angaros is also a musician, and I had been planning to invite him to collaborate on a future music disk.

And then things got out of hand for Harfang, in a bad way, and the company closed down.

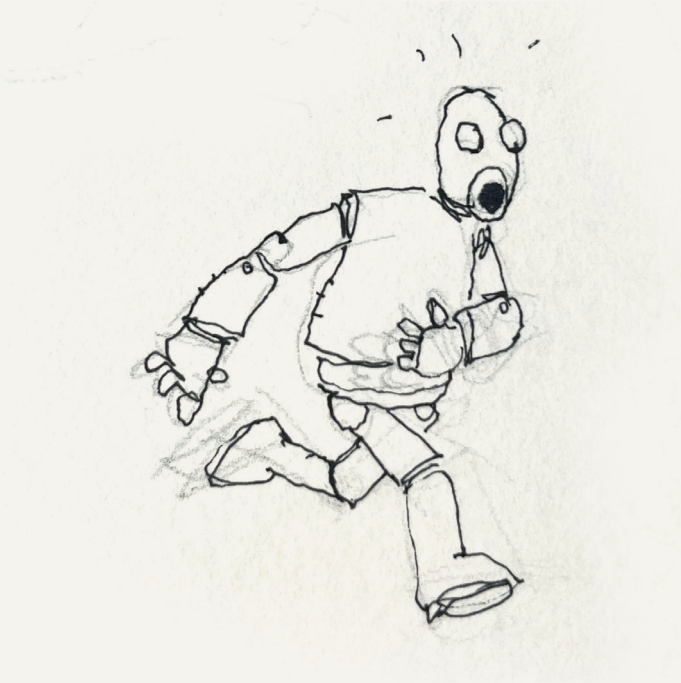
Working with Angaros on this music disk project was therefore a chance for us to get talking again around a shared passion. I had thought of giving him a short brief, the story of my plan to reboot Cosmowave, along with a vague moodboard... But by the time I got around to it, the music disk was already well advanced, with a third of the line-up and the music already in place. When I sent all this to Angaros, he very cleverly ran the prototype with the sound turned off, taking inspiration only from the visuals without being influenced by the compositions already there.

The result is quite unique within the music disk as a whole, because he found both a very gentle rhythm, which fits RajioBoy's walk through the 3D scene perfectly, and a very subtle sound texture that stands out for its almost complete lack of percussion (if we leave out the piano). This distinctiveness compared with the other pieces is reflected in the choices made by the playlist calculation algorithm, which systematically places this track at the very end, offering a lovely conclusion to the set of 20 tracks.

In quite a subtle way, I also sense a possible kinship between this piece and Xtrium's. I know these two musicians work together... perhaps what we hear is a tangible trace of that connection.



Space station, corridor (pencil)



Credits

Texts and illustrations (pencil, watercolor, acrylic, Posca and Photoshop) : fra^resistance.

With accounts and contributions from Doctor Gekil, Elsie, Erk, med, Okio, Skyrunner, theBBO.

Qasar M8: © 1978 Michael Carlos, composer and performer. Used with the author’s permission for strictly non-commercial purposes.

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