



A new roof for MUTINE

The Refuge that Brings about New Life

In the French language, a "mutine" is a mutineer — a person who refuses collectively and openly to submit to authority (military, police . . .). Mutineers, rebels, insubordinates, the unyielding . . . these may well be the apostles who preach the good word, just outside the mainstream.

CLAUDE CORBEIL

Mutine is a North-American company that represents the brands Mimetism, C.E.C., Actinote, Audiomat, Atlantis Acoustique, Mosquito and Équation. They've just moved to new quarters in the Blainville industrial park, in a suburb north of Montreal. As luck would have it, the only space available and capable of serving Mutine's needs was through the accommodation, both literal and figurative, of a famous commercial developer. Occupying such a space was not Mutine's goal, but even though the company promotes a high fidelity philosophy that is

closely tied to old ways and traditional values, it happily embraces the many useful aspects of technology and modernity. Therefore this new shelter in Blainville enables every aspect of the company to evolve, from building and warehousing of components, to data processing, to critical listening in a new, purpose-built *auditorium* (listening room).

The mutineers have a leader, and there isn't a whiff of the suburban about him. Pascal Ravach is closer to being a world citizen — eclectic and cultured, with international sensibilities. Born a few feet from the Pissing Statue of Brussels, he has seen it all, heard it all, and done it all during his thirty years in the business. Since the grand old days of high fidelity, he has been a designer, builder, distributor, dealer, acoustical consultant, comrade of several of the biggest names in the business, charging into the fray in America, in Europe, in Asia, by land and by sea.

As Pascal talks to us about Mutine, it's as if we're hearing Aznavour (the great French singer) interpreting La Bohème. He speaks of a time and an art that many of us can never know. Nostalgia plays a part in this, of course, but the real message is his dedication to preserving a forgotten art, his scrupulous adherence to remaining authentic, and his defiant stand against the ways and means of modern commerce. Mutine exudes a kind of spiritual quest, a search for the Transcendent to be found in all forms of art, including life and Creation itself.

This is unusual: as we observe a few moments of Mutine's typical day, it seems that for these people certain things simply do not exist, such as month-end, crashing bores, income statements, road ragers who cut you off on the highway. These people seem to live apart from the world, outside of time, beyond the economic system.

Mutine is also a team of individuals dedicated to the company's philosophy, and to the art of music: Sylvain Montreuil, Jean-François Gravel, Mohamed Ibouchichene and Michel Bérard. They go about their business in their new environment, which for the moment seems too large, too widespread. In this temple merchants are replaced by passion driven apostles. When they immerse you in their memories and experience, and Good Word, this new baptism, just like listening itself, makes you come to life anew. And music has everything it needs to fill you up . . . physically, emotionally and spiritually.



Which brings one to ask, "But, then, how does Mutine live?" It seems, in reply to our questions, that Providence watches over its flock at the important moments.

Mutine takes no pride in its commercial success, the number of its dealers or brands. Its deepest pride is in standing loyal to a way of life, an art of living where musical emotion determines all choices, all decisions and all relationships. Of course Mutine is in the business of high fidelity components, but it measures its real successes in the number of its customers who are happy to savor the art of music in a particular way of listening that can be described as follows:

To listen implies vigilance. It implies being focused on this sole action. Not distractedly surfing the Net, or reading or anything else. Listening implies using all the senses. Listening means more than to perceive sounds; it implies decoding them. It also implies assigning significance to them, seeking their deeper meaning and letting resonances blossom deep down inside us. To listen is to be available. Opening ourselves to the music. Dropping our masks, leaving our worries behind. Being truthful with oneself.

To listen is to learn. Every day, listening to discover new sounds, new harmonics, from around the world. To listen is to share.

More than words, music is a universal language. It creates a bridge between objects and human beings. To listen is to understand. The music, the sounds of humans, of objects and nature, connects us to the deepest mysteries of existence.

To listen is to live again.

(Excerpt from the website www.mutine.com)

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