



Bio information: **FORGAS**
Title: **COCKTAIL** (Cuneiform Rune 3396)
Format: DIGITAL
www.cuneiformrecords.com
FILE UNDER: **PROGRESSIVE ROCK / JAZZ-ROCK**

Composer/ drummer Patrick Forgas has been hailed as “the French answer to the Canterbury scene” ever since his debut 1977 release Cocktail (recorded with members of Magma and Zao). Here is that album, with 13 bonus tracks from the same period.

“I'd just turned 20 I decided to write and perform my own music. In 1973, I quit my job and we found a two-room flat on the Sentier de Montézy in Issy-les-Moulineaux, in a house with a garden. I had put enough money aside to afford a little equipment - a guitar and a 4-track tape recorder - and since I was unemployed, I could dedicate myself to music fulltime. I began by recording solo demos, overdubbing myself. Once I'd assembled enough demos, I began shopping them to various labels. I shopped them to Fabrice Cuitade of Barclay, who was in charge of their foreign catalogue, which had music that was closer in style to mine, notably the German groups like Tangerine Dream. He quite liked my demos, and we kept in touch, but after a while, nothing seemed to be happening, so I wrote him a rather virulent letter, saying I was fed up of going nowhere and it was time that somebody gave me a chance. And it worked! He called me to tell me he had booked their studio in the avenue Hoche.

Fabrice played the tape to various people, and it caught the attention of Jean-Marc Bailleux, a journalist at Rock & Folk, which was about to form the label Gratte-Ciel in partnership with José Ferré, who was a publisher at RCAI. One day, I got a call from José, and he told me he and his partners - José Alvarado and Jean- Marc Patra - had found my demo very interesting and were OK to produce an album.

When I listen back to Cocktail today, I'm still proud of it. Of course, I am not objective, but I find that it sounds as good as it did thirty years ago. Not every record from this era has aged as well! It's a music that has its own identity, you can hear the musicians can play, and even though certain details aren't perfect, I think we all did a pretty good job. Some musicians are ashamed when they listen to what they did when they were twenty or twenty-five years old, but I'm not.”

Patrick Forgas, February 2007