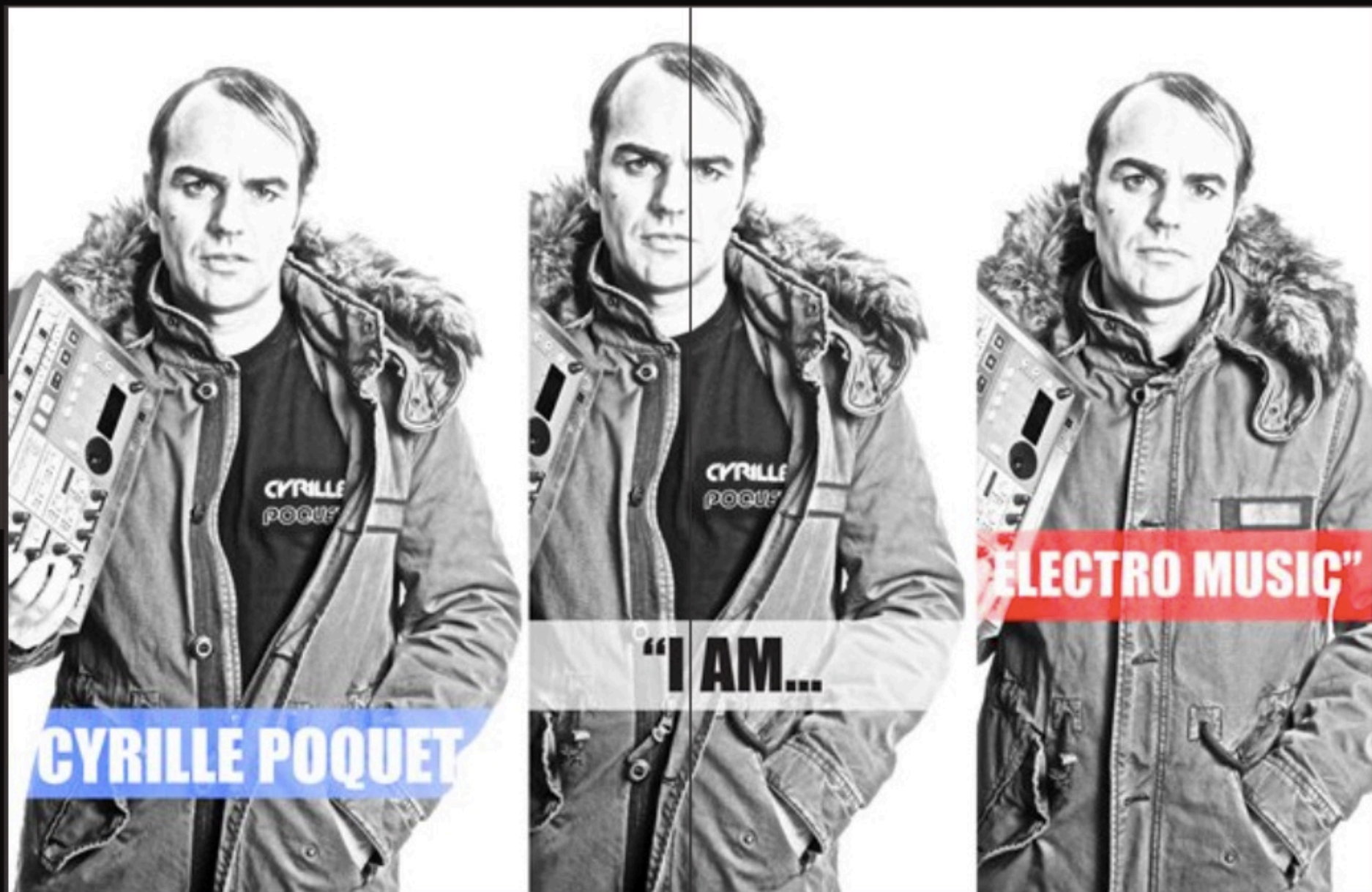


CYRILLE POQUET MR DREAMZ/ FRAIS



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"My music is created in my head, in my body, I want sounds to torture me..."

"I define myself as a machine man, I need about 10 machines around me."

For people who still don't know you very well, where do you come from and how did you get into music?

I'm French. I started music at the age of nine, learning music theory and the guitar. From the age of 15 I worked as a DJ in three discotheques. At this time programming was general, I played Kurtis, Blower or Madonna's first singles. I also worked on the radio where programming was more underground (for example The Savage Rose, Trial in our Native Times). At 18 I had my first group "Songs" and I signed up with Sony and Mosaic. At 21 I went to a rave party and there I discovered Techno, and also bought my first electronic machine. I then created my second group "Songs track" which played in discos for 3 years. After having worked music in a group, in 2006, I decided to create a solo album. In 2009 Cyrille Poquet created Cyrille Poquet, strictly electronic music played and composed on machines. My music is techno played with the American rhythm of 128 bpm.

Is Surveillance Recordings your own label? What is behind this company? And how was the name chosen?

The beginnings of Surveillance Recordings label goes back to 2002. At that time, I started an underground club with DJs who

played deep house, techno. When the club closed, Anne Laun (who was the press agent for my group) undertook to form the Machine collective and so the DJs from the club were able to continue. In 2010, Anne Laun became the director of Surveillance Recordings label, she formed a partnership with a production company and Wachs/Wach release, who mainly work on films and television programs, also with Spicy Publishing who work with French musicians such as Patti (Hip-Hop). Concerning the name Surveillance Recordings, it comes from an idea I had for another club, an idea based on the surveillance cameras. Actually, I took the idea from my first live performances (they can be found on YouTube). The track "Spinal" is a good example of this idea.

What is your opinion of the current music industry today? It seems like everybody wants to work with French artists now? Have you noticed this development?

I think there are important changes in electronic music, a new era! DJs have been very good interpreters. Today people are ready to listen to electronic music, they don't just want to listen to DJs anymore, they want to see the composers of this music on stage. Discos and festivals program more and more musicians with their ma-

chines. People aren't afraid to say "I love techno" anymore, that's the change. The audiences are asking for something new and also the artists are looking for new sounds.

How do you create your music? What sort of material do you use?

My music is created in my head, in my body, I want sounds to torture me, I count on the rhythm which backs me up and which accompanies me in this "travelling of techno". When I get this balance, when I feel it's good, a piece is born. My team makes in this traverse are the bass lines L.A.J and rhythm boxes ERI.

It seems to be very technical, doesn't it?

I define myself as a machine man, I need about 10 machines around me. Researching sound, the composition of a track needs to be mastered, so that the machines sound as I want, without my intervention they are dumb and timid.

Do you consider yourself as a poet? An underground artist? I think of myself more as a poet, like a poet. We are born underground, we live underground, we die underground.

Do you work a lot with other DJs and artists and beyond borders?

Yes I have worked with DJs and other artists, and with my groups.

Any highlights so far in your career?

I think what impressed me the most, is when I played my album L-A for the first time in public, live with all my analogical machines and I felt the force of the audience saying "ok go on". That's unforgettable (public live/you tube/cyrille poquet).

Can you share the story of the L-A album with us? Tell us more about the composition...

It was in 2009, after creating 6 entirely analogical pieces, that I asked Anne Laun from Surveillance Recordings to find a country where techno wasn't as popular as in France. I wanted to find a new aspect to this music. We left for Los Angeles in 2010. After having been to several places, we noticed that there wasn't any underground techno structure in L.A., so we got together with people from L.A. We went to teenage parties, we went to see lift's who sell their albums in the street, we at Macdonald's and in the student restaurants in Sunset Boulevard. After one month in a hotel, we

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"I want future generations to remember our culture."



"The studios that had mastered Michael Jackson's Thriller, 50 Cents, 2 Pac... So the 12 tracks of the L-A album were mastered at the Bernie Grundman Studio, each of the tracks finish by LA so that people won't forget where the album comes from."- Cyril POQUET

We decided to stay and found an apartment in Hollywood. It was in this apartment that I composed the track "Are you Techno". It was able to give Melrose a live performance, finding dates turned out to be almost impossible because without a suitable visa, no possibility of playing. As we didn't have a visa which allowed us to work, we decided to find a mastering studio to complete a track, before leaving for France. Forty eight hours after I had asked, Anne L. announced that I had an appointment for a trial with the Bernie Grundman Studio. I went to the appointment with a track, I met Patricia Sullivan, the sound engineer who mastered the track. After listening for 40 seconds, she turned to my smiling and asked where the other pieces went. At that moment I understood that I had got into the Bernie Grundman Studio. The studio that had mastered Michael Jackson's Thriller, 50 Cents, 2 Pac... So the 12 tracks of the L-A album were mastered at the Bernie Grundman Studio, each of the tracks finish by L.A so that people won't forget where the album comes from.

What is the main message behind that tape?
I love electronic music!

How did your fans welcome it?
I would summarize my fans reaction like this, "I lost them, I shocked them but I never disappointed them".

Who is Cyril Poquet as a man?
My music, I am my music.

What are your projects now for 2012?
The American adventure will continue, because of working with Bernie Grundman, Anne L. looked for an attorney to put a visa dossier together which would allow me to produce my music in the United States. The dossier is now on going, backed by the Bernie Grundman Studio, also by our producers and our French editor Web-Wish company. We are busy searching for an artistic agent to be able to complete the dossier. I also want to collaborate with American rap singers. The addition of my sounds and their voices is explosive. For example put the sound of "Nolite" and an American rapper, you get the new Techno Rap sound.

What are you trying to accomplish through your art?
I want future generations to remember our culture.

Any particular messages for our readers?
You are reading a very good magazine with real artistic and underground values. You can discover artists like I did before they become overground.

Interview by John MO

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