



HENRI SALVADOR Homme Studio

Label

BORN BAD RECORDS

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NORTH AMERICAN EXCLUSIVE

Genre

FILE UNDER - S - ROCK



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FORCED EXPOSURE

60 Lowell St, Arlington, MA 02476
ph: (781) 321-0320 • fx: (781) 321-0321
fe@forcedexposure.com

DESCRIPTION

A pop star who turned his back to show business to become an independent artist, steered by the revolutionary ideas of his wife **Jacqueline** in 1960s France; these are the outlines of **Henri Salvador's** unusual musical career. At 50, Salvador starts experimenting with synths and drum machine, multi-track recorders and altered voice collages. He takes up editing and mixing, and solitarily makes songs for young and old from his home in Paris' Place Vendôme. Seventy years of music, a thousand of creations of all styles. Sometimes associated to ye-ye singers, he's also known to have brought rock to France (in 1956, with **Boris Vian**). As a kid he picks up the guitar without any theoretical basics and becomes so talented he plays with **Django Reinhardt**. The 30s are the years of his training; the 40s of his emancipation within musical ensembles which are to see his talents flourish. He finds his public and perfects his tricks: laughter and seduction. In the 50s he rediscovers the songs of the islands where he grew up, revisits jazz, swing, blues and sings for children. Jacqueline shapes and emancipates him. When they marry in 1950, she's a quiet and cultivated young lady who's to progressively take charge of his career. Ever reinventing themselves, the Salvadors intend to do without studios, engineers, producers and musicians altogether. "Siffler en travaillant" ("Whistle While You Work") is a brilliant reinterpretation of one of *Snow White's* theme song, which a young Salvador had already performed with **Ray Ventura's Orchestra** in the 40s; "Hello Mickey", a catchy, spirited ska; "J'aime tes g'noux", a great cover of **Shirly and Co's** "Shame shame shame"; on "Un jour mon prince viendra", he makes a beat borrowed from **Suicide** and a **Les Paul** solo collide. Meanwhile Rigolo also releases less family-oriented singles. Salvador takes up eroticism, the financial crisis, and the negotiations between the US and Vietnam. In 1975 Jacqueline is diagnosed with a cancer. As she manages, decides and initiates everything, Rigolo starts idling. Weary and beat, Henri doesn't feel like playing in his empty house anymore. He lets all of their projects die out: the TV show, the label, the musical editions, the PAM. Together with Jacqueline, Henri Salvador should've set an example for other artists: one of independence against an unfair and unyielding system. An inspiration not to end up enslaved by contracts signed too early, or to feed a bunch of comatose owners clenching onto millions of publishing rights. Includes liner notes French and English by **Guido** from **Acid Arab**.

TRACKLISTING

01. Thème Du Bateau (1971)
02. Siffler en travaillant (1971)
03. Et Des Mandolines (1974)
04. L'amour, va, ça va (1977)
05. Kissinger le duc Tho (1973)
06. J'aime tes genoux (1975)
07. Sex man (1972)
08. On n'est plus chez nous (1969)
09. Hello Mickey (1971)
10. Pauvre Jesus Christ (1972)
11. Le bilan (1971)
12. Marjorie (1971)
13. Le Temps Des Cons
14. Rock star (1977)
15. Un jour mon prince viendra (1973)
16. On l'a dans l'baba (1978)

HIGHLIGHTS

- A pop star who turned his back to show business to become an independent artist, steered by the revolutionary ideas of his wife **Jacqueline** in 1960s France; these are the outlines of **Henri Salvador's** unusual musical career.
- Together with Jacqueline, Henri Salvador should've set an example for other artists: one of independence against an unfair and unyielding system.
- Includes liner notes French and English by **Guido** from **Acid Arab**.
- LP version includes printed under sleeve and download code.

Press Contact: publicity@forcedexposure.com