

Bertrand Burgalat Pr Sente Tricatel Universalis

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As we worked with Tricatel on digitizing our catalog for Comateens 1980-1985, we were also able to have some of our music videos restored from the original analog video tape! Here's the restored version of "Get Off My Case" filmed in the Hoboken NJ train station in 1983. ilmed in the Hoboken NJ train station in 1983.

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Comateens. 776 likes. Vanguard of the New Wave. We are thrilled and honored to be included in fashion designer Vanessa Seward's music playlist, entitled "Not All Roses", that she created especially for Air Mail, the shimmering new online magazine created by Graydon Carter, previously the editor for 25 years of Vanity Fair Magazine.We are thrilled and honored !

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Lab Notes Guida Agli Esami Di Laboratorio E Diagnostici

Le couleur genre: Pop 80's Ville: Montréal On vous compare à Gainsbourg et Bertrand Burgalat. Est-ce que ce sont vraiment des influences pour vous au niveau musical? M-A : Moi je ne dirais pas ...

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Ye-Ye means Yeah Yeah! and is best known as a style of ‘60s pop music heard in France and Quebec."

The autobiography of America’s greatest living record man: the founder of Sire Records and spotter of rock talent from the Ramones to Madonna. Seymour Stein is America's greatest living record man. Not only has he signed and nurtured more important artists than anyone alive, now sixty years in the game, he’s still the hippest label head, travelling the globe in search of the next big thing. Since the late fifties, he’s been wherever it's happening: Billboard, Tin Pan Alley, The British Invasion, CBGB, Studio 54, Danceteria, the Rock n Roll Hall of Fame, the CD crash. Along that winding path, he discovered and broke out a skyline full of stars: Madonna, The Ramones, Talking Heads, Depeche Mode, Madonna, The Smiths, The Cure, Ice-T, Lou Reed, Seal, and many others. Brimming with hilarious scenes and character portraits, Siren Song's wider narrative is about modernity in motion, and the slow acceptance of diversity in America – thanks largely to daring pop music. Including both the high and low points in his life, Siren Song touches on everything from his discovery of Madonna to his wife Linda Stein’s violent death. Ask anyone in the music business, Seymour Stein is a legend. Sung from the heart, Siren Song will etch his story in stone.

Nobel laureate Naguib Mahfouz mines the riches of his homeland’s ancient past in Rhadopis of Nubia, an unforgettable love story set against the high politics of Egypt’s Sixth Dynasty. While the ravishing courtesan Rhadopis is bathing, a falcon lifts one of her golden sandals and drops it into the lap of the Pharaoh Merenra II. Upon hearing Rhadopis described as “beauty itself,” the young pharaoh decides to return Rhadopis’s sandal himself. When the two meet, they are immediately seized by a passion far stronger than their ability to resist. Thus begins a love affair that makes them the envy of Egyptian society. But blinded by their love and the extravagant attentions they lavish on each other, they ignore the growing resentment of the world around them in this extraordinary tale of star-crossed love.

Two iconic bands. An unforgettable life. One of the most dynamic groups of the ‘70s and ‘80s. Talking Heads, founded by drummer Chris Frantz, his girlfriend Tina Weymouth, and lead singer David Byrne, burst onto the music scene, playing at CBGBs, touring Europe with the Ramones, and creating hits like “Psycho Killer” and “Burning Down the House” that captured the post-baby boom generation’s intense, affectless style. In Remain in Love, Frantz writes about the beginnings of Talking Heads—their days as art students in Providence, moving to the sparse Chrystie Street loft Frantz, Weymouth, and Byrne shared where the music that defined an era was written. With never-before-seen photos and immersive vivid detail, Frantz describes life on tour, down to the meals eaten and the clothes worn—and reveals the mechanics of a long and complicated working relationship with a mercurial frontman. At the heart of Remain in Love is Frantz’s love for Weymouth: their once-in-a-lifetime connection as lovers, musicians, and bandmates, and how their creativity surged with the creation of their own band Tom Tom Club, bringing a fresh Afro-Caribbean beat to hits like “Genius of Love.” Studded with memorable places and names from the era—Grace Jones, Andy Warhol, Stephen Sprouse, Lou Reed, Brian Eno, and Debbie Harry among them—Remain in Love is a frank and open memoir of an emblematic life in music and in love.

The singer, guitarist, and songwriter—best known for his work with Wilco—opens up about his past, his songs, the music, and the people who have inspired him in this personal memoir. This ideal addition to your Wilco collection also makes a perfect gift for music lovers. *A New York Times Bestseller* *A Rolling Stone Best Music Books of 2018 selection* *A Pitchfork Pick: Best Music Books of 2018* Few bands have encouraged as much devotion as the Chicago rock band Wilco, and it’s thanks, in large part, to the band’s singer, songwriter, and guiding light: Jeff Tweedy. But while his songs and music have been endlessly discussed and analyzed, Jeff has rarely talked so directly about himself, his life, or his artistic process. Until now. In his long-awaited memoir, Jeff will tell stories about his childhood in Belleville, Illinois; the St. Louis record store, rock clubs, and live-music circuit that sparked his songwriting and performing career; and the Chicago scene that brought it all together. He also talks in-depth about his collaborators in Uncle Tupelo, Wilco, and more; and writes lovingly about his parents; wife, Susie; and sons, Spencer and Sammy. Honest, funny, and disarming, Tweedy’s memoir will bring readers inside both his life and his musical process, illuminating his singular genius and sharing his story, voice, and perspective for the first time.

There’s No Bones in Ice Cream, by Sylvain Sylvain, is the inside story of glam heroes the New York Dolls – outrageous, defiant, sleaze kings, transgender posers, drug casualties and victims, not just of their own excess but of an unsympathetic music industry that simply didn’t know how to process them. Sylvain, one of only two surviving members of the original New York Dolls, offers a fly-on-the-wall, sincere and often hilarious account of the rise and fall of the Dolls, the group that flew so close to the sun that they exploded in a fireball that lit the touch paper under punk rock. Though their brief, sensation-filled yet doomed career produced just two albums, the Dolls exerted an influence on rock that changed it forever. A cross between the Rolling Stones and the Sex Pistols, the Dolls became the link in the chain between them, offering a crash course in mischief, cross-dressing and anarchy, but like unheralded prophets of Biblical times they were cast aside until the world finally caught up. “Other people turned the New York Dolls into legends. We just went along for the ride.”

This title focuses on silence and its implications for memory, and also the implications of silences that extend beyond memory. Silencing is a means by which self and group become aligned in their views of the past. The contributions here make a strong case for memory researchers to consider what is not recalled and what is.

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