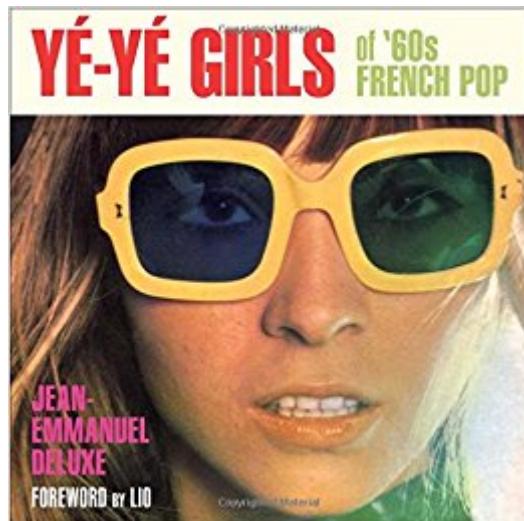


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YÉ-YÉ Girls Of '60s French Pop



Synopsis

Yéti-Yé is a delightful style of pop music featuring young female singers that influenced France and many other countries, as says Susan Sontag, with its particular "camp" style throughout the 1960s. Yéti-Yé pop had secondary explosions in the 1970s and 1990s in Japan and Europe through the likes of Lio (who provides this book's foreword), and in the United States through singers like April March, whose Yéti-Yé number "Chick Habit" was heard in the Quentin Tarantino film *Death Proof*. Interest in Yéti-Yé revived again recently during the fifth season of the mega-popular television series *Mad Men*, when Don Draper's young, sexy wife sang the Yéti-Yé number "Zou Bisou Bisou," originally made famous in the 1960s by blonde actress Gillian Hills. The most famous Yéti-Yé practitioners include the glamorous Sylvie Vartan (married to rock star Johnny Hallyday), French lolita France Gall, beautiful actresses Brigitte Bardot and Chantal Goya, and the statuesque Françoise Hardy. This collection by French pop music expert Jean-Emmanuel Deluxe includes many interviews with the original singers and producers, visual excerpts of record covers, both 45s and LPs, and remarkable excerpts from a children's fan diary of the period. Yéti-Yé means "Yeah Yeah" and many music lovers are ready for an immersion in this beloved but little-known genre. This lavishly illustrated compendium is like a passport to another time and place—a window into an era in which one could switch on the TV & see Bridget Bardot singing about Harley Davidson motorcycles while wearing thigh-high boots and a black leather mini-skirt. This book may well be the Bible of Yéti-Yé. —Boyd Rice

Book Information

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Customer Reviews

As the previous reviews state, what's there is very well done. The one unfathomable flaw is that Sheila, the biggest star of the Ye-Ye girls, is all but ignored, mentioned in name only. Sheila certainly has her detractors (I'm not a huge fan), but would you write a book on 50's rock and roll and only mention Elvis as an afterthought? Still, this book is the only thing I can find in English, so for that alone I still give it 4 stars. But the definitive Ye-Ye book in English is still waiting for someone to write it. A translation of Barsamian & Jouffa's "L'age d'or du Ye Ye" would be much appreciated...

5 Stars for the wealth of beautifully reproduced photos alone! Seriously, this fantastic genre of French musical history has been hidden in the margins (at least for US audiences) for far too long. Bravo for producing a gorgeous, informative book on the Yé-Yé girls. (The translations of lyrics are a real eye-opener! oh, the naughty, naughty double entendres!)

This is one of the best music books, and books in general I have ever seen! The book is laid out beautifully with tons of gorgeous images, graphics, anecdotes, and lyrics that make reading it a total joy-ride. The book also covers a vast spectrum of Yé-Yé history, one of the milestones of psychedelia and pop, with chapters on the mademoiselles we all know and the ones we don't. It makes a fantastic coffee table book and is also a great definitive history lesson.

This book is a real gem, and a must-have for anyone interested in French pop, French culture or 60s music. I have never come across a similarly well-researched book on this music genre, written in English. Some song lyrics are translated into English here as well, eg. France Gall's Baby Pop and Les Sucettes. And the colour photos are amazing. I've just started reading this yesterday, but it's evident that the author put in a lot of research, as each chapter has some weight. I can't gush enough about this book.

This book is groundbreaking, beautiful, and one of the gems of my bookshelf. I find the authorial POV entertaining, his scholarship & research very informative, and the end result is a magnificent document chronicling one of the most vibrant eras in the popular artistry of any country in the world. All of this does not deter me from hoping that a 2nd edition will address the glaring omissions of certain artists (Sheila) who certainly deserve recognition for the influence their body of work had over the emerging style, even if not a revival of their popularity :)

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