

SIMI NAH - BOOTLEG

Today we'll talk about the not very known in Italy French musician and singer **Simi Nah**, who has already two works in her catalogue, **Be my guest** and the deleted debut **Cherchez la femme**; now she has reworked her first album in a new version called **Bootleg**, limited to one hundred copies, and that's what we are going to review. We will find remixes and new versions of songs eleven years old, who at the time weren't noticed by the large alternative public, "because at the time there wasn't an interest in 80's revival music", so says the label behind the issuing of the album **Why2K music**; we don't know if in 2003 there wasn't really this kind of interest (in fact there was already a strong revival thing going on), but for some reason the work was swept under the rug. But enough with the gossip: we are interested in music, and here we'll find an *electro pop* sound where the focus is on the female voice and the *dance floor* rhythms, upon which different influences are played, the majority from the 80's, but even some *house* and 90's *trance* elements find here their way, as well some retro elements (**Kraftwerk** and **Gary Numan** among the others) and a little bit of *dark/post punk*.

Cherchez la femme welcome us with some vintage vinyl-like effects, but then a piano is played with sad arches very close to the *sci-fi* atmosphere of the father of the late 70's - first 80's hit *Cars*; the intro goes into the following song *Je Joue Le Jeu InGènu*, full of *trance bass lines* and *4/4 drum machines*. The *hypnotizing* female voice repeats the verses in a retro way, accompanied by keys and cosmic sounds.

Le passè present futur seems like an homage (a copy someone would bitterly say) to Kraftwerk, but then some *disco* influences (Donna Summer comes to mind) are mixed in with *minimal rhythms* and *grooves*; not very original, but the *loop* works on the *dancefloor*, with all the familiar elements that any lover of *electronic music*, alternative or not, we'll recognize.

Cherchez le garçon reclaims 90's *French house* with **Daft Punk** and **Les Rythmes Digitales** elements, full of *syncopates* and *deep* sounds typical of the style; *snare*s and *four to the floor* are the law here, and the movement is integrated with some diversion and the sound of sirens. A very *lounge* moment that wants to go out of the alternative schemes, but that find itself without a real personality because of the *too much on the wall* influences.

Alice 2183 gives us a cover of the **Sisters Of Mercy** classic full of gothic elements and samples, but then it develops in guitar 'n' bass refrain that is identical to the one in the original version; the *drum machine* goes straight and reverbs and effects envelop the sexy female voice. Ironically in an album full of songs that remind us of other artists and styles the last one is actually a cover version, that follows closely the original; but whoever is familiar with it (and frankly who isn't in the *dark/alternative* scene?) we'll recognize that **Andrew Eldritch's** energy and interpretation is missing here, just like is

So: a work that we'll fill the need of any retro junkie that would listen to anything linked to the 80's

and 90's even if is a repetition of something already heard thousands of times, or the need of any new comers that is just fascinated by the genre and isn't already jaded to ruffian music; it's a well know recipe, this is no high class buffet, but a common meal that should suffice our basic appetite. Nothing is poisoned or indigestible there, and the flavors of old will satisfy someone; but the real exotic and special delicacy are somewhere else. An ultra-limited album that deserves for sure some listening, if you happen to find it, but not something necessary in a scene full of works of this kind; the only warning: be careful and don't be a glutton, and don't feel strange if you think you already have eaten that dish, because yes, you did.

Label: Why2K music

Score: 6

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