Le Temps d'un Slow (1998)

01 - Un homme et une femme (Nicole Croisille & Francis Lai) 02 - Les maris de vende (Anais & Didier Barbelivien) 03 - Amoureux fous (Julie et Herbert Leonard) 04 - Maitre Pierre (Sophie Darel & Pierre Perret) 05 - Lindberg (Robert Charlebois & Louise Forestier) 06 - Besoin de rien, envie de toi (Peter & Sloane) 07 - Comme une histoire d'amour (Michel Fugain & Veronique Genest) 08 - Dream in blue (Francois Valery & Sophie Marceau) 09 - L'enfant de l'univers (Franck & Vincent Fernandel) 10 - Prends une rose (Guy Mardel & Chantal Goya) 11 - Amoureux sans bagages (David Soul & Claire Severac) 12 - Et si tu pars (Art Sulivan & Kiki) 13 - Aime moi (Claude Barzotti & Estelle Esse) 14 - L'aventura (Stone & Eric Charden) 15 - Cet enfant que je t'avais fait (Jacques Higelin & Brigitte Fontaine) 16 - A quoi ca sert l'amour (Edith Piaf & Theo Sarapo) 17 - Si ca fait mal (Fran‡oise Hardy & Alain Lubrano) 18 - Il faut laisser le temps au temps (Gray & Barbelivien)

Slowcore refers to a vaguely-associated 'movement' of acts from the 1990s who played music that was really slow (obviously), really quiet, and really beautiful. For many, this was an act of rebellion against the predominant alternative-music culture that ruled the era; the extent of their not-at-all rocking a deliberate provocation to an era of distortion, sarcasm, aggression, and mosh-pits.

Late-'80s acts like Slint, Galaxie 500, and American Music Club served as forerunners of the slowcore sound, even though none of them can really be confused for slowcore acts. Galaxie 500's melancholy evocations of the Velvet Underground, Television, and Pearls Before Swine were hugely influential on the budding movement; especially on slowcore figureheads Low, and known-only-to-slowcore-lovers Australian outfit Bluetile Lounge.

Slowcore really only persisted as long as it was an 'other.' Founded as an alternative to alternative music, once grunge started to peter out in the '90s, slowcore lost its oppositional

status, and the genre's constraints no longer seemed so liberating (as evidence by how much Low began to experiment once the '00s arrived). Thus, slowcore effectively died, even if people have continued to make slow, quiet, beautiful music in the spirit of the genre.

Given their stylistic choice was a way of not fitting in, it's not surprising that none of the bands dubbed 'slowcore' ever seemed particularly fond of the term; but, in the '90s, the name had a real resonance. Not for the mainstream media or, even, music magazines —slowcore barely caught on, anywhere, ever— but for the fans. Anyone who loved quiet, introspective music suffered greatly for much of the late-'80s and early-'90s, and discovering the slowcore coterie felt like being ushered into a special club. --- altmusic.about.com

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