

Patricia Kaas - Super Hits Collection (2015)

Written by bluelover

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01. Mon Mec a Moi 02. Venus Des Atribus 03. Des Mensonges En Musique 04. Mademoiselle Chante Le Blues (Version live) 05. Quand Jimmy Dit 06. D' Allemagne 07. Les Hommes Qui Passent 08. Quand J'ai Peur De Tout 09. Ceux Qui N' Ont Rien 10. If You Go Away (remix) 11. Where Do I Begin (Love Story) 12. Autumn Leaves (Les feuilles mortes) 13. What Now My Love (Et maintenant) 14. Si Tu Reves 15. J'attends De Vous 16. Les Hommes Qui Passent 17. Il Me Dit Que Je Suis Belle (Version single) 18. Je Voudrais La Connaitre 19. Ou Sont Les Hommes 20. Je Le Garde Pour Toi

5 December 1966, Forbach, Moselle, France. The top female performer in France in the 90s, Kaas had already sold over five million albums by her mid-twenties. Those who suggested she was the French Madonna gained further credence for their claims with each successive platinum disc.

Kaas was one of seven children to a French coal miner and amateur dancer father, and German mother. The latter was devoted to the world of showbusiness, and as a result Patricia was pushed relentlessly into a singing career. She performed widely at fairs and country balls, mainly addressing torch singer standards drawn from the songbooks of Liza Minnelli, Joni Mitchell and even Eurovision songs. Her debut release came in 1985, when she recorded a single, 'Jalouse', produced by Gallic film star Gérard Depardieu and written by his wife Elisabeth and Francois Bernheim. 'Jalouse' built Kaas a big reputation, and successive singles and albums, initially for PolyGram Records, pushed her irrepressibly into the limelight. Touted as the new Vanessa Paradis, she enjoyed her first hit with 'Mademoiselle Chante Le Blues'. The songwriting team of Bernheim and Didier Barbelivien composed that, and other stronger material such as 'Les Hommes Qui Passent', for her.

Kaas took to the world of celebrity with aplomb, displaying the wherewithal to leave her original

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record company and management, despite a welter of accusations and counter-accusations. In the process she established her own company, Note de Blues. Like Paradis, she was initially marketed more on image than talent, and her voice is noticeably mannered. Conversely, there seemed to be no lack of ambition or character beneath the commercial surface, with the singer embarking on several global tours. She also began to experiment with different music styles and work with different producers. The Robin Millar-helmed *Je Te Dis Vous* spawned an unlikely US dance hit with a remix of 'Reste Sure Moi', and in 1997 Kaas teamed up with New York-based producer Phil Ramone on the album *Dans Ma Chair*, which featured songs by American artists including James Taylor and Lyle Lovett.

In 2002, Kaas co-starred alongside Jeremy Irons in *And Now... Ladies And Gentlemen*. The same year saw the singer teaming up with Michel Legrand on the English language chanteuse album *Piano Bar*, tackling songs by composers such as Charles Aznavour and Jacques Brel. In marked contrast, the following year's *Sexe Forte* saw Kaas rocking out on a predominantly upbeat collection. --- Colin Larkin, oldies.com

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