



**LIZZY
MERCIER
DESCLOUX**

Press Color
(reissue, 1979)

LIGHT IN THE ATTIC

7/10

Post-punk debut from
late French polymath

Though she hung out

with Richard Hell and Patti Smith, Lizzy Mercier Descloux seemed to cut quite a different figure to these more self-consciously serious personalities on New York's arty Downtown scene in the late '70s. Rather than taking influence from Symbolist poets, beat writers and free jazz, the young Parisian singer, guitarist, painter and writer, who died in 2003, was instead inspired by more diverse and mainstream pop culture. This patchwork of influences is reflected in her playful debut, *Press Color*, the first installment in a full reissue of her catalogue by Light In The Attic. The opening "Fire" takes Arthur Brown's hit and drastically reimagines it as a scratchy disco-funk workout, "Tumor" adds gallows humour to Peggy Lee's "Fever", and there's also an entertaining though strangely faithful take on Lalo Schiffrin's *Mission Impossible* theme. Mercier Descloux's originals, mainly instrumental, are a little more serious and convincing, "Torso Corso" awash with swirling atonal organ, and the nimble "Aya Mood" a throw-forward to her later experiments with African music.

EXTRAS: 10 extra tracks including the "Rosa Yemen" EP, and "Morning High", written and performed with Patti Smith.

TOM PINNOCK