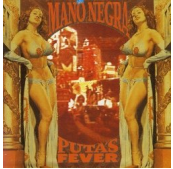


Mano Negra - Puta's Fever (1989)

Written by bluelover

Tuesday, 15 November 2011 19:15 - Last Updated Sunday, 22 November 2015 13:53

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1. *Mano Negra* 2. *Rock 'N' Roll Band* 3. *King Kong Five* 4. *Mala Vida* 5. *Indios de Barcelona* 6. *Sidi H' Bibi* 7. *Rebel Spell* 8. *Peligro* [play](#) 9. *Pas Assez de Toi* 10. *Magic Dice* 11. *Mad House* 12. *Guayaquil City* 13. *Voodoo* 14. *Patchanka*

[play](#)

15. *Rancon du Succes* 16. *Devil's Call* 17. *El Sur* 18. *Patchuko Hop*
Band line-up Oscar Tramor (Manu Chao) – Lead Vocals & Guitar Tonio Del Borño (Antoine Chao) – Trompet & Vocals Santiago "El Águila" Casariego – Drums & Vocals Garbancito (Philippe Teboul) – Percussion & Vocals Roger Cageot (Daniel Jamet) – Lead Guitar & Vocals Jo (Olivier Dahan) – Bass & Vocals Helmut Krumar (Thomas Darnal) – Keyboards & Vocals Krøpöl 1er (Pierre Gauthé) – Trombone & Vocals + Mme Oscar (Anouk) – Vocals Napo "Chihuahua" Romero – Vocals Alain "L'Enclume De Choisy" Wampas – Double Bass & Vocals Zofia – Vocals

The highly influential *Puta's Fever* opened the door for a flood of young rock bands outside the English-speaking music world to fashion new hybrids that reflected their own musical cultures blended with popular worldwide sounds like rock and reggae. Manu Chao and company started from patchanka, a fast-paced French music hall style that sounds like speeded-up ragtime or hot jazz, and started singing songs in Spanish, French, and Arabic. The motor driving all the disparate elements on *Puta's Fever* is Santiago el Águila Casariego's fierce drumming. And what an array of styles -- calliope-like keyboards, a Latin groove on "Patchanka," Tex-Mex on Joe "King" Carrasco's "Patchuko Hop," and dub reggae on "Peligro" -- pass through *Mano Negra's* manic mix. "*Mano Negra*" sounds like soundtrack music for a spaghetti western surf movie (really), while "Rebel Spell" marries a gospel chorus and hard rock guitar to a rapped street tale of shooting Brother Rasta dead. *Puta's Fever* is a triumph of eclecticism as a style where each song shifts into a different musical gear, and one key jumping-off point for the rock en español (or Latin alternative) school. Which doesn't mean that *Mano Negra* abandoned their original inspiration -- English lyrics dominate and there's a strong identification with a classic rock & roll outlaw stance in "Rock 'N' Roll Band" and the '50s-rooted "Devil's Call." ---Don Snowden, AMG

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