

impossible by trying to fit English words to music designed for surreal flowery poetic Italian! Unfortunately YS was way above the heads of Italian audiences at the time, and it seems they tried to appease Polydor with a more commercial styled single, hoping for some success and possibly a further album. However, this idea backfired, and inevitably the band broke-up shortly afterwards.

Gianni Leone since continued as a soloist (working under the name Leo Nero at one point) releasing a number of albums. He also more recently reformed Il Balletto Di Bronzo along new musicians performing a repertoire from YS and his solo albums, in a more modern heavy style.

Neve Calda / Cominciò Per Gioco

7" ARC-RCA AN 4193 (1969)

> ESPRESSIONI MUSICALI E SUONI D'ATTUALITA'... 2

Si, Mama Mama / Meditazione (1969)

7" RCA PM 3549 (1970)

SIRIO 2222 (1969)

LP RCA PSL 10459 (1970)

CD RCA ND 71819 (1988)

Lino Ajello (guitar), Giancarlo "Gianchi" Stringa (drums), Marco Cecioni (vocals, guitar), Michele Cupaiuolo (bass), + Gianni Leone (keyboards)

Accidente / Eternita

7" RCA Victor 31A-1671 (Argentina, 1970) promo?

Nieve Calda / Si Mama, Mama

7" RCA Victor 94 - 0708 (Chile, 1971)

YS

LP Polydor 2448 003 (1972)

CD Edison/Polydor ERC-32001 (Japan, 1989)

CD Mellow Records/Polydor 519 388-2 (1993)

CD Polydor 523 693-2 (1994) plus bonus track

Vito Manzari (bass), Gianchi Stringa (drums), Lino Ajello (guitar), Gianni Leone (vocals, organ, piano, Mellotron, moog, spinet, celeste)

La Tua Casa Comoda / Donna Vittoria

7" Polydor 2060 053 (1973)

IL RE DEL CASTELLO (1969)

LP Ra Ro! NL 74650 (1990) archives & singles

YS: English Versions (10/1971)

CDS Mellow Records MMP 112 (1992)

Vito Manzari (bass), Gianchi Stringa (drums), Lino Ajello (guitar), Gianni Leone (vocals, organ, piano, celeste)

> POP VILLA PAMPILI

TRYS (6/9/1996)

CD Mellow Records MMP 367 (1999)

IL BALLETTTO DI BRONZO E L'IDEA DEL DELIRIO

ORGANIZZATO (1985-2008)

CD Eclisse ECLY0109 (2009) live recordings (comes with book in Italian)

ON THE ROAD TO YS (10/1971 & 2006)

LP AMS AMSLP42 (2011) demos & live recordings

as **ON THE ROAD TO YS (...AND BEYOND)** (10/1971 & 2005-2007)

CD AMS AMS200CD (2011) plus 7 bonus tracks

Guido Ballo

A cross-genre music and poetry work for an exhibition based on Fritz Lang's Metropolis". Interesting use of electronics, sporadic rock sections, with texts describing the film. Curious, especially in that it features two member of Il Balletto Di Bronzo: Gianni Leone and Gianchi Stringa, some may find it even more interesting because of that.

METRÀPOLIS

LP Rare RAR LP 55019 (1972)

Guido Ballo (poetry), + Danny B. Besquet (bass), Ronnie Jackson (guitar), Gianni Leone (organ, moog, celeste, Mellotron, piano), Gianchi Stringa (drums, percussion), Chiara Riccio, Grazia Fioravante, Ossana Galasso & Paola Di Simone (vocals)

Bambibanda e Melodie

Basically an expanded reincarnation of Garybaldi, Bambibanda e Melodie (Bambi Band & Melodies) were one of many strange twists in the career of guitar wizard Bambi Fossati.

Their sole album was full of surprises, starting in Pink Floyd realms, and often not at all what you'd associate with Italian rock, being complexly percussive with a vibrant fiery style blending jazz-fusion and space-rock elements. There are some songs in the typical Fossati style, yet here his guitar playing evokes Carlos Santana more than Hendrix, with the accent on solos and dazzling instrumentals spurred on by the dual percussion backbone. I could compare early Jade Warrior, Thirsty Moon or Raw Material, cross-bred with some South American Latino Fusion outfits, yet what Bambibanda e Melodie came up with was a unique one-off in Italian prog.

Although they only made the one album, they continued as just Bambibanda for several years. Bambi Fossati also attempted solo work as Bambibanda, but failing to gain interest he instead reformed Garybaldi in the 1990s.

BAMBIBANDA E MELODIE (11/1974)

LP Fonit LPQ 09085 (1974)

CD Fonit Cetra CDLP 431 (1991)

Bambi Fossati (guitars, vocals, maracas), Maurizio Cassinelli (drums, vocals, bongos, maracas, vibraphone, bells), Ramasandiran Somusundaram (tumba, bongos, maracas, bells, tambourine, timbales), Roberto Ricci (bass, vocals), + Roberto Cecconi (flute)

Banco Del Mutuo Soccorso

Banco Del Mutuo Soccorso (Bank Of Mutual Security), were formed in Rome early 1969 by the Nocenzi brothers: Vittorio and Gianni (both accomplished keyboard players) with the Falco brothers: Claudio (guitar) and Fabrizio (bass) and Franco Pontecorvi (drums).

The original incarnation of the band recorded an LP for RCA in 1970, but its release was rejected: DONNA PLAUTILA (not released until 1990), which in retrospect shows their origins as a beat group, toying with classical ideas and compositional experimentation (hints of the Electric Prunes and The Nice) sporting typical Italian balladic vocals of the era (close to early New Trolls). Three other tracks from this era did gain a release on RCA, on the LP sampler SOUND 70 (later released as the maxi single "Vedo Il Telefono") presenting the original band as an almost Eurovision pop progressive. Thankfully this is all just a historical footnote these days, with the documents available for those really interested. Anyone after real prog and the distinctive Banco sound should stay well clear of them.

No sooner had the original incarnation disbanded, that the Nocenzi's decided to try again. The new version of Banco took on three members of Le Esperienze, notably the impressive singer Francesco Di Giacomo, and Marcello Todaro (guitarist from Fiori Di Campo) becoming the first Rome super-group.

Fronted by the bulky Francesco and his most articulate and powerful semi-operatic vocal style, with the dual keyboards of the Nocenzi's, and a rock section of fiendish agility, Banco (for short) were instantly transformed as popular masters of classical rock.

Their debut LP came in an unusual money-box cover, apt for a band whose full name means "Bank of Mutual Assistance" (i.e. "Building Society" to us) and as original as the cover Banco had invented their own original blend of styles, totally Italian, right down to the classical influences and elaborately crafted songs.

With a debut that was such a big success, Banco were urged back into the studio to quickly record a sequel. But, being hurried DARWIN! (a concept album - naturally) lacked some of the finer complex touches of the debut. It's still quite remarkable though, and more diverse, introducing new elements they were to develop further. Featuring a number of shorter songs on the LP's second side, it gave Francesco a little more room to develop and present his vocal talents as well.

Banco were soon spotted abroad and did a short British tour, now with Rodolfo Maltese (formerly of the Florence band Homo Sapiens) replacing Marcello Todaro. Whilst Todaro stayed with Banco for the recording of the third album IO SONO NATO LIBERO (I Was Born Free), Maltese also guested during a period of apprenticeship with the band. This is arguably the finest album of Banco's whole career, most notably the album's 15 minute opener that amounts to a devilishly complex rock symphony (of sorts) and the refined complex tracks that follow all have such power and invention. The reprise of "Traccia" (from the debut) that closes it, seems to imply the closure of a trilogy, aptly wrapping-up the first phase of Banco.

At this time they were very busy on the live front, playing at major festivals, and also abroad, especially due to gaining a record deal with Manticore. The specially recorded 4th album, simply eponymous as BANCO, included new versions of classics from their first and third

Italian releases (with lyrics in English) along with a new song sung in Italian. It went to prove that Banco weren't really interested in compromising their art for the international market, especially with the complex themes and progressions being even more elaborate than the originals. Further evidence of this came in the form of their next release GAROFANO ROSSO (Red Carnation) an instrumental film soundtrack bringing in jazz and folk elements as well as a darker classical avant-garde edge.

This mid-1970s era was to prove a time of uncertainty for Banco, as on one hand they made COME IN UN'ULTIMA CENA (As In A Last Supper) a more conventional concept album for Manticore recorded both in Italian and English versions, yet the English version only ever gained release in Germany. Probably Manticore in the UK weren't interested in promoting an album that controversially reset a Biblical tale in contemporary times? And, after all, the Italian version works so much better. Next, developing their recent move into the arts, with modern ballet, Banco issued ...DI TERRA (...Earthy) an ambitious instrumental symphonic opus complete with full orchestra, and a step further towards the avant-garde with darker Stravinsky type dynamics. Naturally, this bombed with the general rock public at the time, but it's a major artistic success that is still fresh and challenging today, exploring a genre also developed further by the French band Art Zoyd.

So, what next? Their chances on the international market were gone, "prog rock" was now being mocked by the International music press. So, they concentrated back on their home market, and tried to latch-on to current trends with a more lively song-based style. Although quite pleasant, CANTO DI PRIMAVERA (Song Of Springtime) was the start of a steady decline to mainstream rock, with CAPOLINEA (End Of The Line) presenting new funkier live versions of old material. After this Francesco even toned-down his elaborate singing style.

As far as we are concerned, 1980s Banco is best left forgotten, as are many of the more recent reformations. In fact the amusingly titled NON METTERE LE DITA NEL NASO (Don't Stick Your Fingers Up Your Nose) was just mainstream Italian pop. The old magic had been totally lost. Virtually all Banco members have recorded solo works, some interesting, some not so! Also, they more recently tried to reinvent themselves by recording new versions of the original two albums, with mixed results, offering some interesting new twists on these well-worn old classics. And definitely the best Banco since CAPOLINEA.

Selected discography...

BANCO DEL MUTUO SOCCORSO

LP Ricordi SMRL 6094 (1972)
CD Ricordi CDOR 8041 (1988)

Vittorio Nocenzi (organ, clarino, vocals), Gianni Nocenzi (piano, clarinet, vocals), Marcello Todaro (electric/acoustic guitars, vocals), Renato D'Angelo (electric bass), Pier Luigi Calderoni (drums), Francesco Di Giacomo (lead vocals)

DARWIN!

LP Ricordi SMRL 6107 (1972)
CD Nexus K32Y 2052 (Japan, 1987)
CD Ricordi CDOR 8094 (1988)

Vittorio Nocenzi (organ, harpsichord, synthesizer), Gianni Nocenzi (piano, clarinet), Marcello Todaro (electric/acoustic guitars), Renato D'Angelo (electric bass, contrabass), Pier Luigi Calderoni (drums, timpani), Francesco Di Giacomo (vocals)

IO SONO NATO LIBERO (10/1973)

LP Ricordi SMRL 6123 (1973)
CD Ricordi CDOR 8202 (1989)

Vittorio Nocenzi (organ, synthesizers, spinet), Gianni Nocenzi (piano, electric piano), Marcello Todaro (acoustic/electric guitars), Renato D'Angelo (bass, acoustic guitar), Pier Luigi Calderoni (drums, percussion), Francesco Di Giacomo (vocals), + Rodolfo Maltese (acoustic/electric guitars), Silvana Aliotta (percussion), Bruno Perosa (percussion)

Non Mi Rompete / La Città Sottile

7" Ricordi SRL 10713 (1973)

BANCO

LP Manticore K53507 (UK, 1975)
LP Manticore MAL 2013 (1975)
CD Victor VICEP-60815 (Japan, 1999)
CD Manticore MANTCD 1009 (UK, 2010)

Pier Luigi Calderoni (drums, percussion), Gianni Nocenzi (grand piano, clarinet, synthesizer), Renato D'Angelo (bass guitar, acoustic guitar), Rodolfo Maltese (electric/acoustic guitars, trumpet, back vocal), Vittorio Nocenzi (organ, synthesizers, electronic strings), Francesco Di Giacomo (vocals)

GAROFANO ROSSO (11/1975)

LP Manticore MAL 2014 (1976)
CD Virgin MPICD 1005 (1988)

Rodolfo Maltese (electric/acoustic guitars, trumpet, French horn), Pier Luigi Calderoni (drums, percussion, timpani), Renato D'Angelo (electric bass, contrabass, acoustic guitar), Gianni Nocenzi (piano, electric piano, synthesizer, clarino), Vittorio Nocenzi (organ, synthesizers, violins, vibraphone), Francesco Di Giacomo (documentation)

COME IN UN'ULTIMA CENA

LP Manticore MAL 2015 (1976)
CD Virgin MPICD 1001 (1988)

as AS IN A LAST SUPPER

LP Manticore 28004 XOT (Germany, 1976) English vocal version
CD Victor VICEP-64035 (Japan, 2007)
CD Manticore MANTCD1010 (UK, 2010)

Rodolfo Maltese (acoustic/electric guitars, trumpet, French horn, vocals), Renato D'Angelo (electric bass, acoustic guitar), Pier Luigi Calderoni (drums, percussion), Vittorio Nocenzi (organ, synthesizer, Solina, harpsichord), Gianni Nocenzi (acoustic/electric pianos, synthesizer, clarinet, recorder), Francesco Di Giacomo (vocals), + Angelo Branduardi (violin)

...DI TERRA (3-4/1978)

LP Ricordi SMRL 6226 (1978)
CD Virgin MPICD 1002 (1988)

Vittorio Nocenzi (synthesizers, organ, electric piano, orchestra director), Gianni Nocenzi (piano), Rodolfo Maltese (electric/acoustic guitars, trumpet), Pier Luigi Calderoni (drums, timpani, percussion), Renato D'Angelo (electric bass), Alan King (contralto saxophone, concert flute), Francesco Di Giacomo (titles), + Orchestra Dell'unione Musicisti di Roma

Canto Di Primavera / Circobanda

7" Ricordi SRL 10896 (1979)

CANTO DI PRIMAVERA (3/1979)

LP Ricordi SMRL 6247 (1979)
CD Virgin MPICD 1004 (1988)

Francesco Di Giacomo (vocals), Gianni Nocenzi (electric piano, clarinet), Vittorio Nocenzi (synthesizers, electronic keyboards), Rodolfo Maltese (electric/acoustic guitars, charango, bouzouki, trumpet, horn), Pier Luigi Calderoni (drums, percussion), Gianni Colaiacono (electric bass, fretless bass, 6-string bass), Luigi Cinque (soprano saxophone, harmonica, jew's harp), George Aghedo (percussion)

Niente / Sono La Bestia

7" Ricordi SRL 10908 (1979)

> 1979: IL CONCERTO

CAPOLINEA (28-29/11/1979)

LP Ricordi SMRL 6260 (1980)
CD Virgin MPICD 1003 (1988)

Francesco Di Giacomo (vocals), Gianni Nocenzi (electric piano, synthesizers), Vittorio Nocenzi (synthesizers, vocals), Rodolfo Maltese (electric/acoustic guitars, sintar yen, vocals), Pierluigi Calderoni (drums, percussion), Gianni Colaiacono (electric bass, acoustic guitar, vocals), Karl Potter (percussion), + Beppe Cantarelli (electric/acoustic guitars), Dino D'Autorio (electric bass)

Il Ragno / Capolinea

7" Ricordi SRL 10915 (1980)

Il Ragno / R.I.P (live)

12" Ricordi SRML 2011 (1980)

Vedo Il Telefono / La Mia Libertà / Padre Francesco (1970)

12" EP RCA Italiana PT 42926 (1989)

DONNA PLAUTILLA (1970)

LP Ra Ro! NL 74215 (1990)
CD RCA 82876628522 (2004)

DA QUI MESSERE SI DOMINA LA VALLE

2CD Virgin BMSX 1 CD/1/2 (1991) re-recorded LPs 1 & 2
CD1 reissued as **B.M.S.** (10-11/1990)
CD Virgin Dischi 07243 8 390802-8 (1991)
CD2 reissued as **DARWIN!** (5-6/1991)
CD Virgin Dischi 07243 8 39079-2 (1991)

LIVE (27/12/1970)

CD Mellow Records MMP 150 (1993)

PAPAGAYO CLUB (1972)

CD Prehistoric PR 01 (1994)

> POP VILLA PAMPHILI

LIVE IN TOKYO '97

CD Sol & Deneb Records CD SD08 (Mexico, 1997)

EN CONCIERTO MEXICO

CD Sol & Deneb Records CD S&D09/10 (Mexico, 2000)

SEGUENDO LE TRACCE (23/4/1975)

CD Ma.Ra.Cash Records MRC 003 (2005)

BANCO LIVE 1980

DVD AMS ams102dvd (2006)

QUARANTA (6/11/2010)

CD Aerostella/Edel ARS IMM /1007 (2012)

> PROG EXHIBITION 40 ANNI DI MUSICA IMMAGINIFICA

Baffo Banfi

Giuseppe "Baffo" Banfi (born 21/7/1954, in Lecco, Italy) was a keyboard player and synthesist, formerly with Biglietto Per l'Inferno, a favourite band of Klaus Schulze, who intended to sign them to his IC label. However, the band had split in the meantime, and Baffo had recorded GALAXY MY DEAR, a synth album dedicated to Klaus Schulze. So instead, he signed Baffo to IC.

Baffo's German recordings MA, DOLCE VITA and HEARTH couldn't have been more different to each other, with the former being very spacious and enigmatic in a Schulzian way, but with Italian classical flair and a romantic edge, whereas HEARTH played on techno-disco styles and is best avoided! Another contribution to the German scene was a big jam at the IC studios involving Robert Schroeder, Manuel Götttsching and others, only documented by a grotty video tape, of which an extract is included on the recent Biglietto Per l'Inferno documentary DVD.

GALAXY MY DEAR (1978)

LP Red Record VPA 123 (1978)

CD VM2000 VM CD 099 (2005) plus bonus track

J.B. Banfi (synthesizers, rhythm machine, sequencer, string ensembles, effects)

MA, DOLCE VITA (1979)

LP Innovative Communication IC 58.066 (Germany, 1979)

as **THE SOUND OF SOUTHERN SUNSETS "The Best Of Baffo Banfi"**

CD Innovative Communication 710.065 (Germany, 1988) plus 3 bonus tracks

J.B. Banfi (synthesizers, vocoder)

HEARTH

LP Innovative Communication KS 80 008 (Germany, 1981)

Baffo Banfi (synthesizers, keyboards), + Bruno Bergonzi (drums), Maurizio Gianni (guitar), Maurizio Anessa (bass)

> 21ST CENTURY MUSIC

FRONTERA

CD AMS AMS248CD (2015)

credited to: Baffo Banfi & Matteo Cantaluppi

Barabba

A slightly interesting and varied gospel rock concept album project, sung in Italian with symphonic arrangements and choir. It was the project of Marcello "Spooky" Quartarone (from Circus 2000), aided by Giovanni Vigliar and Arturo Vitale (Arti+Mestieri), and other musicians from Living Life.

CANTI DAL VANGELO SECONDO BARABBA

LP LDC AZ 332 (1977)

Marcello "Spooky" Quartarone (guitars), Gianni Bianco (bass), Max Aimone (drums), Arturo Vitale (saxophone, clarinet), Maurizio Gianotti (saxophone), Giovanni Vigliar (violin), Percarlo Bettini (electric piano, organ), Marita Rainero (vocals), Genevieve Rainero (vocals), Teresa Sessia (vocals)

Mario Barbaja

Mario Barbaja (real name Barbaglia) is a singer/songwriter from Milan who decided to expand into more progressive realms. His earlier work is said to be in the vein of more song-based Claudio Rocchi, however the tracks found from ARGENTO sounded more like an Italian Simon & Garfunkel! Good songwriting, but certainly not prog at all.

After that Mario got a little more ambitious on MEGH, becoming quite a multi-instrumentalist on this ambitious concept opus, which amounted to an interesting mixture of styles, largely folky stuff with prog touches, sitars and symphonic elements. It is also notable for its prestigious guest cast.

The later albums are apparently more mainstream and pop styled, although NEW YORK BAZAR, often quoted as "Zappa like", is quite a varied and eccentric one.

Il Mondo Di Giulietta / Il Cammino

7" Ariston AR 0521 (1971)

Argento / Il Cammino

7" Ariston AR 0522 (1971)

ARGENTO (...Quando Il Nostro Amore Diventa Libertà...)

LP Ariston AR/LP/12062 (1971)

Sono Stato / Non Dire Mai

7" Ariston AR 0550 (1972)

MEGH

LP Ariston Progressive AR/LP/12076 (1972)

Mario Barbaja (vocals, acoustic guitar, sitar, banjo, Moog), + Gigi Belloni (bass), Tullio De Piscopo (drums, percussion), Pasquale Venditto (drums), Gianni Cazzola (drums), Riki Belloni (acoustic/electric guitars, percussion, choir), Alberto Camerini (acoustic/electric guitars), Eugenio Finardi (acoustic guitar, harmonica), Franco Fabbri (acoustic guitar), Maurizio Cancellara (electric guitar), Viktor Bacchetta (piano), Pepè Gagliardi (piano), Franco Orlandini (piano, organ, Mellotron), Lucio Fabbri (violin), Marco Marilli (tenor saxophone, flute, choir), Lino Castriotta (percussion), Paolo, Laila, Flavia & Massimo (choir)

NEW YORK BAZAAR (3/1974 & 9/1975)

LP Ariston AR/LP/12273 (1975)

Super Supermarket / Lady Drive-In

7" Ariston AR00705 (1975)

MADE IN HONG KONG (7-9/1978)

LP Ariston AR/LP/12341 (1978)

Mario Barbaja (vocals, electric guitar, percussion, synthesizer), + Andrea Paravicini (keyboards, vibraphone), Flaviano Cuffari (drums, percussion), Paolo Donnarumma (electric bass), Claudio Bazzari (electric guitar), Hugo Heredia (saxophone, clarino), Raffaella Esposito, Jan Marva Marrow & Nainy Hackett (choir)

Il Baricentro

The name Il Baricentro (The Centre Of Gravity) was actually a play on words referring to the "Bari Centrale" train station, Bari being their hometown. They were established circa 1975 by the multi-instrumental Boccuzzi brothers, formerly of Festa Mobile and many other groups.

Amongst the proliferation of new jazz-rock forms in the mid-1970s, Il Baricentro were at the cutting-edge of trendier styles, with synthesizers and American Latino influences, making a lively and tuneful blend with the accent on rhythm and solos. Their fusion brand was sans winds, with lots of keyboards, plus a wealth of percussion (from all members on SCONCERTO) with renowned Argentinean percussionist Luis Agudo featuring on TRUSCIANT. So, elements as diverse Samba/Calyppo influences and modern electric funk featured in their music. As such they never really resembled anyone else before them.

Il Baricentro had the talent to be successful, and also did some TV soundtrack work, but never managed to survive the 1970s. A 1983 reformation as Baricentro was disco-styled techno-jazz.

SCONCERTO (12/1975-1/1976)

LP EMI 3C 064-18 152 (1976)

CD Mellow Records MMP 210 (1994)

Francesco Boccuzzi (electric/acoustic keyboards, synthesizer, electric guitar, percussion), Vanni Boccuzzi (electric/acoustic keyboards, strings keyboard, percussion), Tonio Napoletano (bass, percussion), Piero Mangini (drums, percussion), + Assoli (keyboards, synthesizer, bass)

Endless Man / Flox

7" EMI 3C 006-18 327 (1978)

TRUSCIANT (12/1977-1/1978)

LP EMI 3C 064-18 322 (1978)

CD Mellow Records MMP 211 (1994)

Francesco Boccuzzi (electric/acoustic keyboards, electric/acoustic guitars), Vanni Boccuzzi (electric/acoustic keyboards), Tonio Napoletano (bass), Piero Mangini (drums), + Luis Agudo (berimbau, cuica, agogò, African percussion), Max Rocci (congas)

Tittle Tattle (vocal / twice)

12" Superdance SD 3802 (1983)

7" GV Music GV 8405 (1984)

Luciano Basso

Luciano Basso (born in Venice) is probably better known nowadays as a concert pianist and contemporary classical composer, with a number of light instrumental/classical albums.

Back in the early 1970s though he delved into rock, particularly instrumental prog symphonic. His debut album VOICI (Voices) is

amongst the most finely crafted and truly symphonic instrumental progressive albums. A magically crafted suite, with complex themes, variations and diversions, centred around Basso's organ and piano mostly (and Mellotron), with violin and cello taking the music towards Banco's similarly majestic album ...DI TERRA, occasionally topped-off by some superb Dave Gilmour styled guitar. COGLI IL GIORNO also blended a similar array of prog, symphonic and classical rock styles, broadening the range with flute, saxophone and sitar.

After that Luciano Basso pretty much gave up on rock altogether, moving to light classical styled music for piano and strings mostly. Of his later albums (not listed here) his AZYGOS QUARTET was nice laid-back classical music, NOTTURNI is piano solos in the Erik Satie vein, and tracks from FREE FLY are just as one reviewer quoted "like Michael Nyman without the systemic element" thus nice but not the "return to his roots" expected!

Selected discography...

VOCI

LP Ariston AR/LP 12288 (1976)

CD Vinyl Magic VM 043 (1994)

Luciano Basso (piano, organ, Mellotron, electric piano, harpsichord), Luigi Campalani (violin), Riccardo Da Par (drums), Massimo Palma (cello), Mauro Periotto (contrabass, electric bass), Michele Zorzi (guitar)

COGLI IL GIORNO

LP Ariston AR/LP 12333 (1978)

CD Vinyl Magic AMS AMS142CD (2008)

Luciano Basso (piano, synthesizer, vibraphone, clarinet), Massimo Palma (cello, sitar), Gilberto Giusto (soprano saxophone), Franco Scoblan (guitar), Oscar Dupré (contrabass), Leonardo Dosso (bassoon), Giorgio Baiocco (flute), Uerea Tonetta Badelucco (soprano voice), Stefano Guardì (violin), Rossane Szamko (violin)

Franco Battiato

Franco Battiato (born in Jonia, near Catania, Sicily in 1945, moving to Milan around 1965) had some success as an Italian "cantor", originally in the duo Gli Ambulanti, and as a soloist, akin to other pop artists like Lucio Battisti, Umberto Balsamo, or Fabrizio De Andre. This early era is documented on the album FRANCO BATTIATO (issued on Curico in 1982). The 1967 single "Le Reazioni" is a better example of this style, a strong ballad with Mediterranean flavour, and lush breezy strings. Other singles heard all feel too Eurovision pop to these ears. But, even at this time Battiato's voice is quite distinctive.

But, in the early-1970s, Battiato made a career move that startled the Italian music scene! No sooner had he established Osage Tribe, he left during the sessions of their debut album, and formed his own new flexible outfit simply called Battiato. Apparently, disillusioned with the pop/rock scene and fascinated by the avant-garde, he saw possibilities in the subculture of progressive rock to create an altogether different music. He came up with a concoction that rode across the genres of rock, folk, jazz, classical, avant-garde and electronics, a music that was innovative and highly original. In essence he took the Futurist ethic and applied it to modern music.

The 1972 debut FETUS, housed in a cover featuring a grossly enlarged aborted foetus on the front, centred on the trio of Franco Battiato (vocals, electronics, effects), Gianfranco D'Adda (drums) and Gianni Mocchetti (bass, guitar, etc.), with the aid of many guests. It amounted to a patchwork of ideas, an amalgam of styles that didn't fit comfortably anywhere. Subtitled "Return to a New World" - An opera for Aldous Huxley, it blended folk songs (Franco Battiato has a remarkable voice and style that is unique), along with progressive rock elements, electronics, bizarre collage and much more. The songs rarely go where you expect them to, and sometimes the most unexpected things happen, yet nothing is out of place! The shock waves of such a revolutionary album were even felt in America, with Frank Zappa notably declaring Battiato 'a genius' - high praise indeed!

The second album POLLUTION had much more money spent on it. Franco had been to London and gained tuition in using VCS3 synthesizers and the new expanded line-up, featuring Ruby Cacciapaglia (VCS3, piano) and Mario Ellepi (guitars) in addition to the original trio, made for a bigger rock sound, a little towards Goblin, or instrumental Pink Floyd, but with tape collage and electronics, bizarre intros, changes and interludes, adding up to something unique.

After this the Battiato quintet went on a North American tour, gaining a mixed response from the US music press. Franco also met Terry Riley, and Stomu Yamash'ta was so impressed that he put Franco in touch with Island Records in the UK. Ruby Cacciapaglia was also quite obviously impressed by the encounter with Terry Riley and went off to explore his own visionary music as Roberto Cacciapaglia, notably his cosmic symphony SONANZE and the radical hybrid of Riley, Reich and Glass styles on SEI NOTE IN LOGICA.

Again a trio (plus guests) SULLE CORDE DI ARIES (Following Aries) was notably different. Gone were the rock and folk songs, replaced by systemic and ethnic structures, in much longer works, like the side-long "Sequenze E Frequenze", a mix of drones, operatic voices, an ethnic intoned poetic song, all over a growing wedge of synth and organ melodies, to a pulsing mass also involving guitars and percussion. The closing track, "Da Oriente Ad Occidente" offered yet another diversion, akin to another band on Bla Bla: Aktuelle, it offered a concoction of medieval and ethnic musics not dissimilar to the Third Ear Band.

Complimentary in many ways, yet different in focus, and drawing on an even wider range of musical genres, CLIC is curiously dedicated to Karlheinz Stockhausen. Aptly, after having experienced Stockhausen's AUS DEN SIEBEN TAGEN Franco was in the mood to experiment even further. As a result, there's much less here that could really be called rock, especially on experimental collage pieces like "Rein Na Va Plus: Andante" (an obvious dedication to Stockhausen's HYMNEN) and "Ethika Fon Ethika" (a strange mixture of radio sounds and location recordings), and then there's also further developments on Riley inspired systemic music.

Now signed up with Island Records in the UK, Franco's first thought was to do an English vocal version of his acclaimed debut, as FOETUS, re-recorded in London, with some very different new arrangements. However, Island declined to release it. From Vinyl Magic's recent CD issue of this, it is easy to see why, as Franco singing in English was a definite no-no! The album that eventually appeared on Island Records, with the title CLIC was not the same as the Italian release, but instead a compilation of alternative recordings from the SULLE CORDE DI ARIES and CLIC sessions. A highly electronic and systemic selection, whilst being an excellent more accessible introduction to Battiato, it still bore the dedication to Stockhausen on the cover, which wasn't really relevant to the album at hand!

The British CLIC LP wasn't released in Italy. Instead Bla Bla issued FEED BACK, a double LP set of alternative recordings and different mixes from the four Battiato albums. LP 1 had material from the FETUS and POLLUTION sessions, whilst LP 2 was basically the UK CLIC album plus 2 extra tracks. An essential album for the Battiato fan, it was reissued as two separate LPs - 1972: FETUS/POLLUTION and 1974: SULLE CORDE DI ARIES/CLIC.

To promote the British CLIC release, Franco came over to England as a soloist for a few concerts, performing his more systemic and keyboard based works, featuring extensive use of VCS3 synths and tapes. What these concerts were like I've no idea, (he supported Magma in Birmingham!) yet maybe there was hints of his next work M.ELLE LE «GLADIATOR» (Miss "Gladiator") which he recorded as a soloist. Arguably this was Franco Battiato at his most radical and innovative. "Goutez Et Comparez", which filled side A, starts as a bizarre sonic collage, transforming into a mass of electronic drones and ethnic intoned singing. In contrast, side 2 is mostly church organ, and is unlike any Battiato heard before, abstract, mysterious and very gothic.

The other releases from this era: ZÂ / CAFÉ-TABLE-MUSIK, JUKE BOX and L'EGITTO PRIMA DELLE SABBIE, are classical avant-garde works that Franco had composed sometime earlier. These are all performed by other musicians and do not feature Battiato himself. Those and few others were issued in tandem with his production work for Cramps Records.

Apparently disgruntled and very disappointed at the reaction to his performances at concerts in the UK, Franco returned to Italy and gave up the idea of going further along this musical route. So, that was the end of Franco Battiato's progressive/experimental phase. Later he would sign up to EMI, record a few ambitious pop concept works in the manner of Alan Parsons Project and eventually return to being a pop singer. He also entered the Eurovision Song Contest, as a duo with his wife, and has more recently recorded some more experimental concept / rock-opera albums.

As a prolific artist and session musician, Franco Battiato has used many aliases over the years. Here are a few of them: Ed De

Joy (with Osage Tribe and IXO), Franc Ionia (with Eugenio Finardi), Astra (solo), Martin Kleist (with Giusto Pio and Manlio Sgalambro), Albert Kui (with Alice, Giusto Pio, Catherine Spaak, Ombretta Colli, Farida), Kilim (A 'Sciara), Springfield (solo), Colonel Musch (in collaboration with Pino Massara), Süphan Barzani (for painting credits) and Joe Patti.

selected discography...

Energia / Una Cellula

7" Bla Bla BBR 1330 (1972)

FETUS

LP Bla Bla BBXL 10001 (1972)

CD Artis ARCD 025 (1991)

Franco Battiato, Sergio Almangano, Gianfranco D'Adda, Alberto Mompellio, Gianni Mocchetti, Elisabetta Pezzera, Riccardo Rolli, Rossella Conz

La Convenzione / Paranoia

7" Bla Bla BBR 1333 (1972)

POLLUTION

LP Bla Bla BBXL 10002 (1973)

CD Artis ARCD 026 (1991)

Franco Battiato (vocals, VCS 3), Roberto Cacciapaglia (VCS 3, piano, effects), Gianfranco D'Adda (drums, timpani, effects), Marco Ellepi (acoustic/12-string electric guitars, effects, vocals), Gianni Mocchetti (bass, effects, vocals)

SULLE CORDE DI ARIES

LP Bla Bla BBXL 10003 (1973)

CD Artis ARCD 036 (1992)

Franco Battiato (lead vocals, VCS 3, guitar, prepared piano, kalimba), Gianni Mocchetti (guitar, mandola, vocals), Gianfranco D'Adda (percussion), + Gianni Bedori (tenor saxophone), Jane Robertson (cello), Daniele Cavallanti (clarinet, soprano saxophone), Gaetano Galli (oboe), Rosella Conz (soprano vocals), Jutta Nienhaus (soprano vocals, voice), Conservatorio di Milano (winds)

CLIC

LP Bla Bla BBXL 10006 (1974)

CD Artis ARCD 037 (1992)

Franco Battiato (lead vocals, piano, organ, VCS3, mandola, crystals, metals), Gianni Mocchetti (bass, guitar), Gianfranco D'Adda (percussion), + Juri Camisasca & Pietro Pizzamiglio (vocal effects), Quartetto Ensemble del Conservatorio di Milano directed by Luciano Bianco

M.ELLE LE «GLADIATOR»

LP Bla Bla BBXL 10008 (1975)

CD Artis ARCD 041 (1993)

CLIC

LP Island ILPS 9223 (UK, 1975)

Note: versions of tracks as on FEEDBACK set below.

FEED BACK

2LP Bla Bla ABBXL 210010 (1976)

LP1 reissued as **1972**

LP Orizzonte ORL 8127 (1978)

CD Ricordi CDOR 8127 (1990)

LP2 reissued as **1974**

LP Orizzonte ORL 8128 (1978)

CD Ricordi CDOR 8128 (1990)

Franco Battiato (lead vocals, prepared piano, organ, VCS3, mandolin, kalimba, special effects), Gianfranco D'Adda (drums, percussion), Gianni Mocchetti (bass, guitar, mandolin, vocals), + Sergio Almangola (violin), Roberto Cacciapaglia (VCS3), Juri Camisasca (vocal effects), Rosella Conz (soprano vocals), Mario Ellepi (guitar), Pino Massara (keyboards), Jutta Nienhaus (voice), Jane Robertson (cello), Riccardo Rolli (guitar), Conservatorio di Milano (winds, strings), Luciano Bianco (conductor)

Note: retrospective with alternative recordings

ZÂ / CAFÉ-TABLE-MUSIK

LP Ricordi SMRL 6201 (1977)

CD Artis ARCD 046 (1993)

Antonio Ballista (piano), Claudio Rocchi (sounds), Alide Maria Savelta (soprano voice)

JUKE BOX

LP Ricordi SMRL 6218 (1978)

CD Artis ARCD 048 (1993)

Roberto Cacciapaglia (direction), Alide Maria Savelta (soprano voice), Giusto Pio (violin), Antonio Ballista (piano), Juri Camisasca (voice), Franco Battiato (choir, piano)

L'EGITTO PRIMA DELLE SABBIE

LP Ricordi SMRL 6220 (1978)

CD Artis ARCD 049 (1993)

Antonio Ballista (piano), Bruno Canino (piano)

FOETUS (1974)

CD VM 2000 VM CD 065 (1999) English vocal version

LP Vinyl Magic/Bla Bla VM LP 065 (2012)

Franco Battiato, Pino Massara, Riccardo Rolli, Sergio Almangano, Gianfranco D'Adda, Gianni Mocchetti, Alberto Mompellio, Rossella Conz

Bauhaus

A little-known but excellent short-lived fusion outfit. Bauhaus were formed by three former Buon Vecchio Charlie members: Calabrò, Sangiorgio and Damiani. Apparently they won the "Best Italian band" prize at the 1974 Villa Pamphili festival in Rome, and used the prize money to record their album. It seems though that it remained unreleased until the CD issue by Akarma in 2003. Certainly a lost gem, it has many of those Colosseum trademarks as heard in Buon Vecchio Charlie, but with much more jazz than prog, elements of Dedalus and Perigeo notably, and also a little bit of the Nucleus/Soft Machine type sound.

STAIRWAY TO ESCHER (5/1974)

CD Akarma AK 1043CD (2003)

LP Akarma AK 1043 (2013)

Rino Sangiorgio (drums), Paolo Damiani (bass), Luigi Calabrò (guitars), Claudio Giusti (saxophone), Alberto Festa (keyboards)

Beia Come Aba

Of the many jazz-rock groups from Turin, Beia Come Aba (meaning unknown) were one of the most unique, in that they never featured any of the usual acoustic solo instruments. Instead they focused on the swirly string synths, electric piano and other keyboards of Sergio De Francesco. The guitar tends to take a back seat mostly, usually in a nimble jazzy noodle vein against the more present bass and complex percussives. The album also features some unaccredited wordless vocals (hinting at Perigeo and Agorà) and many unusual touches, not least the classical and jazz mixture of "Quadri Di Napoli".

BEIA COME ABA

LP Mu UM 107 (1979)

Antonio D'Ambrosio (percussion), Sergio De Francesco (keyboards), Antonio Lombardi (electric guitar), Giuseppe Massaglia (bass)

Bella Band

Lively jazz-rock from Florence, Bella Band (Beautiful Band) drew in a plethora of influences, touches of Perigeo and Dedalus, along with the recklessness of Area. Bella Band both dazzled and startled, with fiery flights topped with solos from various winds and guitar, rarely letting-up until the more introspective ending.

Their drummer Mauro Sarti was previously with Campo Di Marte, and he soon left them going on to the bands Dennis & the Jets and Panama. He was replaced in 1979 by one Daniele Trambusti. A new bassist Fabrizio Federighi also came in. This line-up is documented on the FIRENZE SOGNA! compilation.

BELLA BAND

LP Cramps Records 5205 601 (1978)

CD Mercury Cramps 522 565-2 (1994)

Riccardo Cioni (clavinet, electric piano, Omni ARP, ARP 2600), Roberto Buoni (flute, saxophone, electric clarinet), Luigi Fiorentini (guitars), Mauro Sarti (drums), Tonino Camiscioni (electric bass)

> FIRENZE SOGNA! (1979)

Roberto Buoni (alto saxophone), Luigi Fiorentini (guitar), Daniele Trambusti (drums), Riccardo Cioni (keyboards), Fabrizio Federighi (bass)

Belve Dentro

A beat band breaking into prog, Belve Dentro (probably: Inner Beauty) released just the one single. An air of Vanilla Fudge, Uriah Heep, a bit Metamorfosi / Formula 3 and such-like in this highly produced sympho prog-beat single, which has a nice instrumental freak-out extension towards the end of the A-side instead of the usual repeat chorus to fade.

Cronaca Nera / Subito Dopo

7" First FR 5025 (1970)

Dario Baldan Bembo

A singer and multi-instrumental talent, Dario Baldan Bembo (born in Milan, 15 May 1948) started in beat, the joined Equipe 84 during the early 1970s, moving into symphonic pop with ARIA and then a little

more into prog with CRESCENDO (Growing) which amounted to a mellow symphonic rock opus with majestic ballads and songs, a little like lighter Formula 3 or Barclay James Harvest if they'd been Italian! His releases since 1975 (lots of albums, collaborations and chart singles) are not listed here.

Selected discography...

ARIA

LP Come Il Vento ZSCVE 55742 (1975)

Maurizio & Popy Fabrizio (guitars, choir), Gigi Cappellotto (bass), Andrea Surdi (drums), Furio Bozzetti (drums, choir), Dario Baldan Bembo (keyboards, flute, choir), Edda Dell'Orso (lead vocals)

Aria / Nico

7" Come Il Vento ZCVE-50420 (1974)

7" Fresh Air 6121 125 (UK, 1975)

CRESCENDO

LP Come Il Vento ZSCVE 55744 (1975)

Andrea Surdi & Furio Bozzetti (drums), Paolo Donnarumma (bass), Dario Baldan Bembo (keyboards, flute, choir), + Babayaga (choir), Michela Bardotti (vocals), Maurizio Fabrizio (guitar)

Crescendo / Gabbiani

7" Come Il Vento ZCVE 50422 (1975)

Pierpaolo Bibbò

A singer/songwriter from Sardinia, his DIAPASON amounted to a varied mix of Italian "cantor" songs fleshed-out in a prog-rock setting, with some very nice instrumental sections, hints of PFM, and lots of multi-keyboard/synthesizer passages. Nothing special, although those that like the more mellow end of prog may well like it.

After a 30 year hiatus Pierpaolo Bibbò surfaced again issuing at least two albums in a modern rock style, unlikely to interest anyone reading this publication.

DIAPASON (5+12/1979)

LP La Strega LSP 801 (1980)

CD Mellow Records MMP 201 (1994)

Pierpaolo Bibbò (bass guitar, electric guitar, 12-string guitar, synthesizer, vocals), + Adriano De Murtas (organ, synthesizer, Solina, piano, electric piano), Franco Medas (drums, percussion), Giacomo Medas (violin), Antonello Severino (flute)

Biglietto Per l'Inferno

Originating from Lecco (north east of Milan) in 1972, Biglietto Per l'Inferno (Ticket To Hell) may never have quite lived up to their name, yet they did come up with one of the most praised of Italian prog albums. Like many such bands, their roots went back to 1960s beat, and the union of two local bands: Gee and Mako Sharks, moving gradually from a covers band to a repertoire of their own. In 1972 they played at the Be-In club in Napoli and caught the attention of Trident Records boss Maurizio Salvadori.

By this time Biglietto Per l'Inferno featured two exceptional keyboard players (one, the notorious J.P. "Baffo" Banfi) and played a complex classical spiced progressive, a kind of heavy rock twist on the Banco type sound, but with a strong bluesy singer, powerful dynamics, lots of solos and instrumentals. It's a sizzler of an album, arguably in the territory that Deep Purple may have gone (after IN ROCK) if they'd become more classical and progressive, but didn't.

Although they continued for a number of years, this sole LP was their only release at the time. Many years later, Klaus Schulze reported (in interviews) that he had signed up an excellent Italian cosmic band for his new Innovative Communication label called Biglietto Per l'Inferno. But nothing came of that, except that connection led to the release of Banfi's second solo album. The more recently released IL TEMPO DELLA SEMINA (The Season Of Sowing) is basically rehearsal tapes of a planned second album (from 1974) and is a logical development from their debut, being even more refined and unique, not so heavy, but more in the way of poetic Italian lyric, and a wider range of keyboards. In all, one of the finest "lost" albums. The LIVE 1974 release also documents them on fine form with one track from the second, followed by a live version of the whole debut LP.

One can only guess at where they went musically after this, as a lot can happen to a band over 4 years. In 1978 Baffo Banfi went solo, recording synth music inspired by his "hero" Klaus Schulze! 30 years

later two founding members: Giuseppe Cossa and Mauro Gnecci established a new very different version of the band under the name Biglietto Per l'Inferno.folk. The suffix was obviously to warn that the album TRA L'ASSURDO E LA RAGIONE (Between Absurd And Reason) was not like the old heavy sound of the 70s band, in fact this new 9-piece incarnation were a mini-orchestra, largely re-recording old Biglietto Per l'Inferno material with completely different largely acoustic arrangements. It was an interesting exercise, and 6 years later most of the same band got together again for a sequel VIVI.LOTTA.PENSA (Live.Fight.Think) although it wasn't as successful, and not the "mature" album that it was touted to be.

BIGLIETTO PER L'INFERNO

LP Trident TRI 1005 (1974)

CD Vinyl Magic VM 006 (1989) plus bonus track (incomplete version)

CD Vinyl Magic VMB 006 (1993) plus bonus track (complete version)

Fausto Branchini (bass), Mauro Gnecci (drums), Giuseppe Banfi (keyboards), Marco Mainetti (guitars), Claudio Canali (vocals, flute), Giuseppe Cossa (keyboards)

Una Strana Regina / Confessione

7" Trident TRN 1005 (1974)

Vivi Lotta Pensa / L'arte Sublime Di Un Giusto Regnare

7" Trident TRN 1009 (1975) promo?

IL TEMPO DELLA SEMINA (1974)

LP Mellow Records MMLP 103 (1992)

CD Mellow Records MMP 106 (1992)

Giuseppe "Baffo" Banfi (Gem organ, mini moog), Fausto Branchini (bass guitar), Claudio Canali (vocals, flutes, tenor flugelhorn), Giuseppe Cossa (piano, Hammond organ), Mauro Gnecci (drums, percussion), Marco Mainetti (electric/acoustic guitars)

> POP VILLA PAMPHILI

LIVE 1974 (9/5/1974)

LP btf.it BG003 LP (2003)

CD btf.it BG 003 CD (2005)

Claudio Canali (vocals, flute, tenor flugelhorn), Fausto Branchini (bass, bass guitar), Giuseppe "Baffo" Banfi (keyboards, Gem organ, mini-moog synthesizer), Giuseppe Cossa (keyboards, Hammond organ, piano), Mauro Gnecci (drums), Marco Mainetti (electric/acoustic guitars)

TRA L'ASSURDO E LA RAGIONE

CD AMS 175 CD (2009)

LP AMS LP43 (2010)

credited to: Biglietto Per l'Inferno.folk

VIVI. LOTTA. PENSA.

LP AMS Records AMS LP 65 (2015)

CD AMS Records AMS 257 CD (2015)

Black Blowing Flowers

We had this album without realising it was by an Italian band! It in fact is an Il Volo related project (apparently featuring Alberto Radius and Mario Lavezzi), though you'd never guess it. The music was a little bit prog, but more American rock and funk styled, a little towards Chicago or Blood Sweat & Tears. Some places list it as soul/psych/funk. So, exactly what you'd expect from CBS, but not what you'd expect from an Italian band!

HUMAN GLOW

LP CBS S 69124 (1975)

Human Glow / Uskudarra

7" CBS S 3196 (1975)

Black Sound

Basic heavy-rock/pop with nice chunky organ. Their organist (Donato Cuzzato) later turned up in Bella Blues Band. Seems they only made the one single.

Smog / Chissà Chi, Chissà Che

7" Bang!! Bang!! BG 024 (1974)

Blocco Mentale

A varied classical-spiced progressive, with heavy and psychedelic touches, Blocco Mentale (Mental Block) came from Viterbo (50km north of Rome). They were typical of the pop band trying to do

progressive music, yet not really trying hard enough. So, as such their music was a little too song-based, with beat and pop-ballad influences making them feel like an Italian Moody Blues. The album is nice, but nothing special.

The band broke up after a more melodic single failed to gain any attention. They reformed later with the new name Limousine, winning music talent contests in 1978 and 1979, and issuing a couple of singles. Bernardo Finocchi has since worked under the guise of Bernardo Lafonte.

PIOA

LP Titania BM 2301 (1973)

CD Vinyl Magic VM 032 (1993)

CD Mellow Records MMP 143 (1993) vinyl transcription, has 2 bonus tracks
Aldo Angeletti (lead vocals, bass), Michele Arena (vocals, percussion), Gigi Bianchi (vocals, guitars), Filippo Lazzari (vocals, keyboards, harmonica), Dino Finocchi (lead vocals, saxophone, flute)

L'amore Muore A Vent'anni / Lei È Musica

7" Titania TIT 0024 (1973)

Blue Morning

A highly creative jazz-fusion combo, Blue Morning came from Rome, and featured already well-known jazz saxophonist Maurizio Giammarco. They combined elements comparable to early Dedalus, bits of Area, and much in the way of more jazzy grooves (some Canterbury, i.e. Soft Machine like touches are also evident), often topped by a powerful saxophone lead, some nice hooks, and quite a few freaky improvised sections. In all, what they left behind is an excellent and little-known gem of an album.

BLUE MORNING (9-12/10/1972)

LP Tomorrow ZSTOM 2000 (1973)

Maurizio Giammarco (soprano/tenor saxophones, flute, ottavino, piano, electric piano), Roberto Ciotti (guitars), Sandro Ponzoni (electric bass), Alfredo Minotti (drums, percussion), Alvise Sacchi (gadgets)

The Blues Right Off

Not at all your typical 1970s Italian progressive, and befitting their name, this blues-rock group from Venice fronted by Danish guitarist/singer Claes Cornelius were almost certainly Canned Heat fans. A year later members Claes and Paolo turned up in Venetian Power. After that Claes became a producer/engineer, most notably recording the Buon Vecchio Charlie album.

OUR BLUESBAG

LP Paplirnaplano MLP 004 (1970)

CD Vinyl Magic AMS AMS137CD (2009) #500

Claes Cornelius (guitar, vocals), Giancarlo "G.C. (Jesus)" Salvador (bass), Roberto "Fuffi" Panciera (drums), Paolo Zanella (flute)

I Boom

One of the many average Italian prog/beat crossover bands of the early 1970s, about on par with Laser. I Boom came from Rome and had existed since 1967. Apparently released after the band had split, their LP would seem to be a collection of demos and planned singles. Excepting the one track "Improvvisamente Notte" which is a pretty good prog outing akin to The Trip, most of the rest is very lyrical and song based, and oh-so very dated!

I BOOM

LP Smash Original Cast SM 905 (1973)

Alan (vocals, bass), Marcello Saccucci (vocals, keyboards), Salvatore Deni (guitar), Bracco (drums)

La Bottega Del Fabbro

A group from Lombardia. La Bottega Del Fabbro (The Blacksmith's Shop) released just the one single, and it's a not bad one, it's a bit Vanilla Fudge / New Trolls like, given the Italo psych/beat feel.

Perché Tu Non Vuoi / Solo Con Te

7" ALE 002 (1973)

Francesco Buccheri

Francesco Buccheri is a keyboardist and composer from Bologna. The album reissued on CD by Mellow Records was originally credited to: "Complesso F.B.M.R." a band name comprised from the initials of the four musicians involved, but was reissued as a Buccheri solo augmented by a previously unreleased album.

JOURNEY itself is difficult to appreciate from the CD release, as the tapes seem to have been damaged, and as the original production is only of amateur studio quality, there are good moments that stand out, yet the mixture is more like solos from British rock keyboard players, and some late 1970s Krautrock and/or synth based music.

HAND MADE is typical low-budget synth music of the 1980s, very much the light and tuneful stuff heard on many a Sky Records release or innumerable British bedroom synthesists of the era.

Since the Mellow Records releases he has issued a few other albums, but we have not encountered them as yet. Seems these later releases are download or CDRs.

Annalia / Jesus Christ

7" Edizioni Musicali 2000 (1979)

JOURNEY

LP Edizioni Musicali 2000 AL/79 (1979)

as JOURNEY/SECOND JOURNEY

CD Mellow Records MMP 114 (1992)

Francesco Buccheri (piano, synthesizers, Mellotron, electric/acoustic guitars, 12 strings guitar), + Roberto Mingozi (keyboards), Danilo Forni (acoustic violin, keyboards), Marco Raimondi (drums)

HAND MADE (1984, 1985 & 1989)

CD Mellow Records MMP 266 (1995)

Buon Vecchio Charlie

A formation from Rome circa 1970, Buon Vecchio Charlie (Good Old Charlie) were one of those myths of Italian rock, a band who recorded an album in 1971 that was only known to a few with cassette copies. A so-called "holy grail" it remained unreleased until 1992, after which it became revered as a lost classic of the era.

Opening with theme from Edvard Grieg's "Peer Gynt" it is immediately recognisable as a jazz/classical prog hybrid, almost certainly inspired by Colosseum's VALENTYNE SUITE, especially with its patently Dick Heckstall-Smith style saxophone, complex arrangements and dynamics. Largely instrumental, with a rich array of keyboards and dual guitars, it amounts to a lost jewel re-found.

Little is actually known about the band's history, except that they also collaborated on an album with one Beppe Palomba (of which two tracks are featured as bonus on a later reissue), also recorded material for a second album, and would seem to have split-up circa 1974. Their keyboard player: Sandro Centofanti formed the band Logan Dwight, and was later in Libra. He has since worked as keyboard session man with the likes of Claudio Baglioni, etc. Three of Buon Vecchio Charlie: Calabrò, Sangiorgio and Damiani, later formed a jazz-rock group called Bauhaus, whose album also remained unreleased until decades later.

BUON VECCHIO CHARLIE (1971)

CD Melos 001 (Japan, 1990)

LP/CD Akarma AK 1011 (1999) plus 2 bonus tracks

Luigi Calabrò (acoustic/electric guitars, vocals), Richard Benson (lead vocals, 12-string guitar), Sandro Cesaroni (tenor saxophone, flute), Paolo Damiani (bass), Sandro Centofanti (keyboards), Rino Sangiorgio (drums)

Francesco Cabiati

A mixture of synth and synth-fronted funky instrumental music, typical of the Italian sound of late-1970s soundtracks, with classical edges, hints of Vangelis, Wavemaker, Tomita, et al. He was later involved in Thango an Italo-disco outfit with a minor hit "Fashion Love".

MIRAGE (6-7/1979)

LP Mu Records UM 108 (1979)

Francesco Cabiati (synthesizers, string ensemble, electric piano, rhythm box, metronome), + Gigi Calò (guitar, bass), Daniele Albertini (drums), Marco Cimino (special effects), Arturo Romano (rullate)

Roberto Cacciapaglia

Educated musically, at the Conservatorio Giuseppe Verdi di Milano, "Ruby" Cacciapaglia (as he was known) made his first steps into rock as a member of Franco Battiato's band. Whilst on tour with Battiato, Roberto's keyboard talents caught the attention of Kosmische Kuriere producer Rolf-Ulrich Kaiser, who was wanting to broaden the palette of his then German only roster of Cosmic acts, and was also looking for someone to take over from Klaus Schulze.

His debut SONANZE (Resonance) was released only in Italy due to Kaiser's German label being shut-down, and in many ways did follow from the early Schulze electronics and orchestra works, except that Roberto's style was distinctly Italian. The culture behind it was totally different, with a mystical classical feel, and otherworldly trippiness that only other Italians like Battiato, Rocchi, Leprino or Stalteri have explored. Timeless, surreal, and strangely mutated music SONANZE rides the edge of the avant-garde uniquely.

Since then, Roberto has moved more into the systemic field. His SEI NOTE IN LOGICA (Six Notes in Logic) is a very Steve Reich type opus of system repletion, with keyboards, percussives and vocals, the latter (and the unusual computer electronics) adding a Futurist type edge that would have fitted in well on Cramps "Nova Musicha" series. His third, GENERAZIONI DEL CIELO (Generation of The Sky) was an ambitious double opera, in the tradition of Philip Glass, but with more classical and romantic song leanings.

His other credits include: conducting the orchestra on the Franco Battiato JUKE BOX album, forming an ensemble to perform Terry Riley's IN C (in the late-1980s), and at least four more albums (which we haven't heard), working as a session musician and producer with all sorts of people, and nowadays he works mostly as a studio engineer.

As to his other releases, well even in 1979 he was working with Ann Steel of Telex, since re-released as Cacciapaglia's THE ANN STEEL ALBUM which is real tacky electro-pop! No doubt this means his ANGELUS ROCK - credited as "Tribute to 10 rock Stars that have past away" is not going to be at all interesting either. There are many more albums in addition to those below. All out of the scope of what we are interested in here. Mind boggling how some people's careers change!

Selected discography...

SONANZE (1972 & 1974)

LP PDU Pld.SQ 6025 (1974)

as **SONANZE/SONANCES & OTHERWORKS**

CD Proper SP004 (2001) plus 15 bonus tracks

Roberto Cacciapaglia (piano, guitar, harpsichord, organ, vibraphone, vcs 3, synthi A, moog), + Elfriede Demetz & Francesco Minghinelli (vocals), Giuseppe Ferreri, Giuseppe Merli & Alfredo Arcobelli (horns), Bruno Ferrari & Giuseppe Mauri (trombones), Gianni Berlindis, Giuseppe Cantoni, Elsa Parravicini, Franco Rossi & Marco Ravasio (strings), Mario Arcari (oboe), Luciano Tessari (clarinet), Luciano Bianco (piano), Walter Morelli (symphonic tympany)

SEI NOTE IN LOGICA

LP Philips 6323 081 (1979)

as **SEI NOTE IN LOGICA / SIX NOTES**

CD Proper SP005 (2001) plus 2 bonus tracks

Roberto Cacciapaglia (computer), + Ensemble Garbario directed by Giuseppe Garbario, Elfriede Demetz, Alexandra Althoff, Cettina Cadelo & Eloisa Francin (voices)

GENERAZIONE DEL CIELO

2LP Fonit Cetra LPX 155 2 (1986)

CD Proper SP006 (2001)

Sara Stowe, Ulrike Wurdach, Giuseppe Zambon & Cinzia Alessandrini (vocals), Michele Fedrigotti (piano), Orchestra "Carme"

I Cadmo

A jazz fusion trio from Sardinia formed by the much travelled pianist Antonello Salis. The LP debut BOOMERANG only had a few more fusion moments, and is often almost Keith Jarrett like in the "ramble on the piano" department. Only the album's final track "Sa Morra" gets anywhere adventurous, featuring lots of percussive and expressive vocal cries from all three musicians, sounding like some crazed ritual! The mouthful that is FLYING OVER ORTOBENE MOUNT ON JULY SEVENTY-SEVEN has little in common with its predecessor and is even more jazz, sounding like something from the mid 1960s, with way too much of Massimo Urbani's squawking free jazz saxophone.

> NUOVE TENDENZE DEL JAZZ ITALIANO - VOL 2

BOOMERANG

LP Vedette Records VPA 8335 (1977)

CD Vinyl Magic AMS AMS129CD (2008)

Antonello Salis (piano), Riccardo Lay (contrabass), Mario Paliano (drums)

FLYING OVER ORTOBENE MOUNT IN JULY SEVENTY-SEVEN

LP Edizioni dell'Isola EIJ 2026 (1979)

credited to: **Cadmo with M.Urbani**

Antonello Salis (piano), Riccardo Lai (bass), Mario Paliano (drums), + Massimo Urbani (alto saxophone)

I Califfi

Formed in 1966 by Franco Boldrini and Paolo Tofani (later of Area), with Giacomo Romoli (keyboards), Carlo Felice Marcovecchio (drums, vocals), I Califfi (The Caliphs) were reputedly the most inventive pop band on 1960s Florence scene. They are said to have played both classical rock and psychedelia, although most of their material we've encountered from this era was Italian versions of Anglo-American hits. Even their debut COSÌ TI AMO is half covers, but it has its moments (one of them being a version of The Nice's "Thoughts Of Emerlistdajack"), though it is very very dated and only of minor interest really. After Paolo Tofani left (he'd gone to Noi Tre) the band eventually fell apart.

After reforming in 1973, it was a musical all-change, Tofani only stayed around briefly composing a few tracks for their album, leaving Franco Boldrini as the sole original member. The album FIORE DI METALLO (Metal Flowers) was extraordinarily seminal (pre-empting the projects: Electric Frankenstein and Crystals) and was one of the few to successfully turn 1960s beat into complex classical-spiced progressive rock. The Italian vocals are really clichéd in the nicest possible way, and put the music into an otherworldly frame (similar to Metamorfoosi). The two instrumentals are even more surprising, complex and dazzling organ fronted extravaganzas in the vein of the best instrumental Le Orme or Banco.

It would seem that the band fell to bits after the LPs release. In December 1992 Califfi reformed for a one-off commemorative concert again featuring Paolo Tofani.

Selected discography...

COSÌ TI AMO

LP Rifi RSF-ST 14030 (1968)

CD On Sale Music 52 OSM 004 (1996)

FIORE DI METALLO (9/1973)

LP Cetra LPX 23 (1973)

CD Fonit Cetra CDLP 420 (1991)

Vincenzo Amadei (lead guitar, acoustic guitar, vocals), Franco Boldrini (contrabass, synthesizer, vocals), Sandro Cinotti (organ, piano, synthesizer), Maurizio Boldrini (drums, vocals, percussion)

Felicità, Sorriso E Pianto / Col Vento Nei Capelli

7" Cetra SPD 660 (1973)

Camisasca

Guitarist and singer Roberto "Juri" Camisasca (from Melagnano, near Milan) was presented to the world by his friend Franco Battiato, and the album LA FINESTRA DENTRO (The Window Inside) which is a very experimental prog album that covers a wide range of styles, from folk, via progressive rock through to weird jazz and elsewhere, showcasing his unique vocal style (sometimes sounding like a vaguely operatic Roger Chapman with laryngitis), and featuring much of Battiato's band and Aktuala's Lino "Capra" Vaccina as supporting musicians. In turn, Juri has also worked on Battiato and Vaccina albums and was involved in the Telaio Magnetico project. Most further releases recorded under his own name are unlikely to interest to the prog or experimental music fan. Not that his Bla Bla singles are terrible, for example "La Musica Muore" is most odd in that it sounds like a slightly reggae tinged symphonic Banco! After that he went for a more Gothic style, mixing baroque and renaissance elements into a symphonic ballad style.

LA FINESTRA DENTRO

LP Bla Bla BBXL 10005 (1974)

CD Artis ARCD 259 (1991)

Juri Camisasca (lead vocals, guitar), Franco Battiato (VCS 3, keyboards), Pino Massara (keyboards), Maurizio Petrò (guitar), Gianni Mocchetti (guitar, bass), Mario Ellepi (guitar), Gianfranco D'Adda (drums, percussion), Lino "Capra" Vaccina (percussion), Marco Ravasio (cello), Antonella & Rosella Conz (voices)

La Musica Muore / Metamorfosi

7" Bla Bla BBR 1339 (1975)

Himalaya / Un Fiume Di Luce

7" Bla Bla BBR 1341 (1975)

La Musica Muore / Himalaya

7" EMI 2C 010-14.255 (France, 1975)

credited to: Juri Camisasca

Campo Di Marte

An obscure band from Florence, rooted in a pop band in 1970, Campo Di Marte (literally Parade Ground, and a part of Florence) were officially formed in 1971, with members also coming from the bands Senso Unico and La Verde Stagione. By the time of their LP in 1973 they had obviously progressed in leaps and bounds, becoming a refined and special progressive.

What an LP it is! The start is quite deceptive, restrained with as much space as music feeling like a pensive Osanna, waiting to burst out with increasing tension until it finally does, a classical piano motif/run in the manner of Festa Mobile (this returns a few times) introducing a majestic song spurred on by even more majestic dramatic music. For a moment after that it goes all Bach - and why not? Shades of RDM's "Contaminazione" leading into all sorts of things. Comparable to other classics by the likes of Semiramis or Procession, it fuses flowery Italian ballads and complex symphonic prog into a new dazzling form, full of solos, unexpected twists and turns galore. Lots of flute (sometimes dual flutes), a wealth of keyboards including some wonderful majestic Mellotron all add to the brew. The long apprenticeship and classical training of a number of the musicians was well worth it, for a music of breathtaking dexterity and complexity

Apparently, shortly after the release of their sole album, Campo Di Marte played at the Festival Di Mestre (summer 1973) and then promptly disappeared without a trace! Bass player Paul Richard Ursillo reappeared later in Sensations' Fix. Drummer Mauro Sarti later played with Bella Band.

Thirty years on Campo Di Marte reformed, with original members Enrico Rosa and Mauro Sarti, and three other musicians. The concert recordings are documented on CONCERTO ZERO, and are not bad really, capturing the spirit of the old band pretty well. CD 1 of this set is a 31 minute disc of an old 1972 gig which is of historical interest only due to the rather poor quality.

CAMPO DI MARTE (1/1973)

LP United Artists Records UAS 29497 (1973)

CD Mellow Records MMP 181 (1994)

Enrico Rosa (acoustic/electric guitars, Mellotron, vocals), Mauro Sarti (drums, bongos, flute, vocals), Alfredo Barducci (French horn, flute, piano, organ, vocals), C. Felice Marcovecchio (drums, bongos, vocals), Paul Richard (bass, vocals)

CONCERTO ZERO (1972 & 13/7/2003)

2CD VM 2000 VM CD 088 A-B (2004)

Alfredo Barducci (organ, flute, French horn), Carlo Felice Marcovecchio (drums, vocals), Paul Richard Ursillo (bass, vocals), Mauro Sarti (drums, flute, vocals), Enrico Rosa (electric/acoustic guitars, vocals), Maurizio Rossi (bass), Alexander Matin Sass (piano, organ, keyboards), Eva Rosa alto/soprano/bass recorders, wind synth)

Canzoniere Del Lazio

Canzoniere Del Lazio (Songbook Of Lazio) aptly started as a band rediscovering and reinventing Mediterranean folklore and popular song, largely as a vocal ensemble with acoustic instrumentation. They were formed in Rome in 1972, playing "canzoni tradizionali del Lazio, apre la propria indagine, dapprima alle tradizioni di altre regioni Italiane come Puglia, Campania e Sardegna" and as such their debut QUANDO NASCETI TUNE was fine for what it was, but it wasn't at all prog or experimental, and didn't at all hint at where they would go later.

Their second LASSA STÀ LA ME CREATURA was a huge step-on, still very folksy but also with a lot of avant-garde flavour, churning rhythms and crazed vocals, in a raga folk of sorts with strong Mediterranean flavour. SPIRITO BONO took this all a step further, with just four big excursions into folk/unfolk invention - a musical world of their own making. Excellent stuff that's not so easy

to describe. Think of the Third Ear Band, with an edge of Comus, infused with copious amounts of ancient culture, percussion, flutes, chanting and absolutely riddled with solos.

Best-known, because it was released on Cramps Records, MIRADAS took the experimental spirit of the label as a cue to go further again, with an excellent folksy fusion, full of creativity and invention. If I were to compare their concoction to anyone it would be the German band Radio Noisz Ensemble, but with distinct Mediterranean edges, akin to Gruppo Folk International, especially with the violin and punchy systemic edge. MORA 1978 took all this even further, largely leaving their folk roots behind, with a complex fusion full of solos and unique innovation, hinting at instrumental Area.

The East German live album, also known as ITALIEN, finds the band re-creating some album classics at the "7. Festivals des politischen Liedes" February 1977 in East Berlin, but on a lighter level, aptly with a stronger folk song presence with more lead female vocals, but it is still rather good.

Proving to be extremely seminal, after their demise, four members: Carlo Siliotto, Clara Murtas, Maurizio Giammarco, Piero Brega formed Carnascialia. Siliotto (the only consistent member throughout) later pursued a solo career, and has since become internationally known as a film music composer. He debuted with the varied solo album ONDINA (1979). Two founder members, Brega and Giannattasio, played in Malvasia who mixed Italian and Celtic folk. Luigi Cinque went on to record a solo album on Cramps Records. His replacement Maurizio Giammarco also went on to New Perigeo and later formed Blue Morning.

QUANDO NASCETI TUNE

LP I Dischi Del Sole DS 1030/32 (1973)

CD Bravø Records BR 128553751-2 (1989)

Piero Brega (vocals, guitar, tambourine), Francesco Giannattasio (vocals, organetto, tambourine), Sara Modigliani (vocals, flute, tambourine), Carlo Siliotto (vocals, guitar, violin)

LASSA STÀ LA ME CREATURA (4-13/7/1974)

LP Intingo ITGL 14003 (1974)

SACD Fonè SACD192 (2018)

Carlo Siliotto (violin, guitar, percussion, vocals), Francesco "Bubù" Giannattasio (organetto, tenor saxophone, percussion, flute, vocals), Gianni Nebbiosi (soprano/soprano saxophones, percussion, vocals), Giorgio Vivaldi (drums, percussion, jaw-harp, vocals), Luigi Cinque (tenor saxophone, clarinet, percussion, vocals), Pasquale Minieri (bass, electric guitar, vocals), Piero Brega (vocals, guitar, electric bass, tabla), + Glauco Borrelli (bowed contrabass), Sara Modigliani (vocals), Andrea Piazza (?)

SPIRITO BONO (11/1975)

LP Intingo ITGL 14006 (1976)

CD Arnoldo Mondadori Editore (2019)

Piero Avallone (drums, putipù, vocals), Piero Brega (vocals, electric bass, acoustic guitar), Luigi Cinque (soprano/tenor saxophones, clarinet, piccolo flute), Francesco Giannattasio (percussion, organetto, accordion, vocals, tenor saxophone), Pasquale Minieri (electric/acoustic guitars, electric bass, contrabass, mandolin), Carlo Siliotto (violin, mandolin, vocals, tenor flugelhorn), + Giorgio Vivaldi (percussion)

Su Ballu / Ballo In Re (Festa)

7" Intingo ITG 406 (1976)

Spirito Bono (Coccodè) / Morte Di Pulcinella

7" Intingo ITG 407 (1976)

Tarantella Dei Baraccati / Su Ballu

7" Intingo ITG 410 (1976)

> PARCO LAMBRO

MIRADAS

LP Cramps CRSLP 5351 (1977)

CD Mercury/Cramps 522 568-2 (1994)

Clara Murtas (vocals), Carlo Siliotto (vocals, violin, piano, percussion), Pasquale Minieri (electric/acoustic guitars, electric bass), Marcello Vento (drums, percussion, timbales, vocals), Giorgio Vivaldi (percussion, timbales), Maurizio Giammarco (tenor/soprano saxophones, flute, piano, percussion)

CANZONIERE DEL LAZIO (2/1977)

LP Amiga 8 45 142 (1977)

Clara Murtas, Giorgio Vivaldi, Marcello Vento, Pasquale Miniere, Mauro Pagani, Carlo Siliotto

MORA 1978

LP Intingo ITLM 14503 (1978)

Clara Murtas (vocals), Carlo Siliotto (violin, vocals), Pasquale Minieri (electric/acoustic guitars, electric bass), Marcello Vento (drums, percussion, timbales, vocals), Giorgio Vivaldi (percussion, timbales), Maurizio Giammarco (tenor/soprano saxophones, flute, piano)

> FESTIVAL DES POLITISCHEN LIEDES

Capitolo 6

Starting as a pop combo, with origins in the beat bands Gli Eremiti (from Viareggio) and I Rangers (from Livorno), they became Capitolo 6 (Chapter 6) setting up base in Rome in 1970. The early band is documented as: Riccardo Bartolotti (vocals, guitar, flute), Luciano Casa (acoustic guitar, drums, vocals), Jimmy Santerini (keyboards, vocals), Maurizio Romani (bass), and Lorenzo Donati (drums, vocals). The 1971 single is beat and balladic pop stuff, nothing like the LP. The next one is two cover versions of popular hits by Delirium and Ricky Gianco and is marginally more interesting. This just goes to show how some bands so radically changed from pop to prog, in this case in less than a year!

By the time of their LP, later in the same year, the line-up had changed to a leaner quartet with new keyboard wiz Antonio Favilla and drummer Giovanni Galli, whose style of angular beats was more what you'd expect from a Krautrock band. The strangely titled FRUTTI PER KAGUA (Fruit For Kagua - Kaguanes were apparently a pre-Columbian North American Indian race, hence the Indian on the cover) is one of those really infectious unique albums. It's partly classical prog, with moments of powerful hard-rock, and occasionally almost tribal in that Krautrocky Neu!/Kraftwerk fashion, especially so in the lengthy rhythmic section of the album's eponymous one side opus, with heavy rhythms spurred on by flute solos galore. Hints of I Teoremi, New Trolls, and let's not forget the obligatory Jethro Tull mention. In all a classic album!

Their last release was another single, with the A-side from the LP, and a unique B-side "Sole Di Notte" which is rather good. Nothing is known of the musicians after 1972.

M'innamoro Di Te / L'amavamo In Tre

7" It ZT 7015 (1971)

Jesahel / Ti Voglio

7" RCA Victor 74-16165 (Germany, 1972)

FRUTTI PER KAGUA

LP It ZLST 70014 (1972)
CD Mellow Records MMP 257 (1994)

Il Grande Spirito / Sole Di Notte

7" It ZT 7034 (1972)

> POP VILLA PAMPHILI

Marcello Capra

Originally known as the guitarist with Procession. The debut solo he came up with was quite a surprise. A beautifully fragile album of multi-guitars and other instruments ARIA MEDITERRANEA has a lot to commend it to those that like such cleverly arranged music. There are elements comparable to some of the best instrumental Anthony Phillips, Paul Brett or even fellow Italian Riccardo Zappa, although there's an edge of Dave Gilmour/Pink Floyd in there as well.

Later Marcello went on to record further solos (many in the 1990s plus, not listed here) and also played in Zauber reformations.

ARIA MEDITERRANEA

LP Mu UM 103 (1978)

as IMAGINATIONS

CD Mellow Fruit Salad Division MMFS 1009 (1994) plus 10 bonus tracks

Marcello Capra (guitars), + Claudio Montafia (flute), Giovanni Vigliar (violin), Angelo Girardi (bass), Mario Astarita (percussion, vibraphone)

> FAFNIR

Capricorn College

A lesser note in Italian prog, Capricorn College were about as progressive as someone like Procol Harum. Band leader Mario Barigazzi (aka "Barimar") had a history in music going back decades as an accordion player before he changed with the times taking up other keyboards instead. He formed Capricorn College in the late-1960s with the aid of session musicians at the record company studio he was working at.

Of the singles, the A-sides were typical borderline light pop-prog of the era, whereas some of the B-sides stood out a little. Their finest moment however was their debut LP called ORFEO 2000 a concept album based around the legend of Orpheus, with unusual diversions and classical touches notably in some of the instrumentals. The later

LP DI PRIMAVERA (LP of Springtime) was credited to: Barimar & Capricorn College. It was a step back to mainly borderline m-o-r songs and a few quirky TV theme like instrumentals, but for 1974 it felt quaint and very dated.

After their demise Mario Barigazzi went on to other projects, and worked as a musical director before returning to his accordion music.

Capricorn College / Junius

7" Bentler BE-NP 5060 (1971)

credited to: The Capricorn College Brass

Story / Mab, Mystic Woman

7" Bentler BE STR 8018 (1972)

Oramai / Domani È Festa / La Città / Prayer

7" EP Kansas K 507 (1972)

Donna / Gill

7" Kansas DM 1158 (1972)

ORFEO 2000

LP Kansas LDM 17004 (1972)

CD Moon Witch ERC 29240 (Japan, 1991)

CD Mellow Records MMP 234 (1994)

Nino Costantino (guitar, flute, bongos, vocals), Pino Ferro (guitar, vocals), Oreste Ferro (bass, vocals), Adamo Biello (drums, percussion, vocals), Franchini Guerrino (flute, tenor saxophone), Mario Barigazzi (piano, organ, harpsichord, Eminent 310, tumba)

Ho Incontrato Lei / Amore Dammi La Mano

7" Kansas K 525 (1974)

credited to: Barimar & his group

LP DI PRIMAVERA (1974)

LP Kansas 5300 502 (1974)

CD Vinyl Magic VM 026 (1991)

credited to: Barimar & Capricorn College

Nino Costantino (guitar), Oreste Ferro (bass, vocals), Pino Ferro (second guitar, vocals), Adamo Biello (drums, percussion, vocals), Antonio Balsamo (alto saxophone, piccolo, recorder), Barimar (piano, Eminent)

Una Donna Come Te / La Vita (Ha Solo Un'ora)

7" Kansas 5100 407 (1974)

credited to: Barimar & Capricorn College

Capricorno

It would seem that this jazz fusion band ended up on the normally folk and protest music label l'Orchestra due to Guido Mazzon's work with Stormy Six on their CLICHÉ album. Also, Salvatore Garau and Pino Martini had just joined Stormy Six. So maybe the album's release was more a courtesy. Being more jazz than anything else, and pretty old-school sounding for 1977, with the only prog factor being the extended nature of the tracks. But Guido was always much more of a jazzer! A borderline case for inclusion here.

Capricorno / Vernaccia E Piriciou

7" Gong N.° 5 ANNO 4° (1977)

credited to: Capricorno con Guido Mazzon

CAPRICORNO (12-13/5/1977)

LP l'Orchestra OLP 10014 (1977)

Salvatore Garau (drums), Pino Martini (electric bass), Guido Mazzon (trombone, flugelhorn, piano, crack-box), Sebastiano Piscicelli (congas, balafon, percussion)

Capsicum Red

Originating from Treviso, apparently these started as mystery group, with a single "Ocean" (used as a TV theme) which became a big hit. It introduced the vocal talents of Bruno "Red" Canzian. Their second single (a Stone The Crows cover) "Tarzan" presented a competent heavy rock band, but never hinted at what they would become.

Their LP was entirely different, APPUNTI PER UN'IDEA FISSA (A Fixation Of Sorts) was partly based on Beethoven's "Pathétique", and it presented a classical rock group with strong The Nice influence, yet still very Italian, with a dreamy atmosphere, fragile keyboard orchestrations, delicate songs and many unusual touches. There's only one album I can think of that is more esoteric than this, and that is Celeste's debut, however that had an underlying power that this never attempts to aspire to, it just languishes beautifully.

Apparently Capsicum Red were something to do with the history of Genco Puro & Co., however we cannot find any connection, except for Red Canzian's involvement as composer. He then joined Osage Tribe briefly, before becoming famous by joining I Pooh for

their "million selling" PARSIFAL album. Paolo Steffan also moved into the safer world of pop with the duo Genova & Steffan.

Ocean / She's A Stranger
7" Bla Bla BBR 1306 (1971)

Tarzan / Shanrgj-là
7" Bla Bla BBR 1322 (1971)

APPUNTI PER UN'IDEA FISSA

LP Bla Bla BBL 11051 (1972)
CD Artis ARCD 029 (1991) poor quality vinyl transcription
CD Vinyl Magic VM 050 (1995) plus 4 bonus tracks
Red Canzian (vocals, lead guitar), Paolo Steffan (vocals, bass, piano), Mauro Bolzan (organ, piano, moog), Roberto Balocco (drums)

Carnascialia

A super-group project, formed and hosted by Pasquale Minieri and Giorgio Vivaldi, aided by other Canzoniere Del Lazio members.

Carnascialia (meaning something like "Squandered Flesh") took the more developed fusion side of the later Canzoniere Del Lazio sound and vastly fragmented and diversified it, covering a remarkably wide range of styles. In addition to the above mentioned musicians, the CARNASCIALIA album also extensively featured Demetrio Stratos and Mauro Pagani. For the 1979 Demetrio Stratos commemorative festival they were supplemented by Area members Ares Tavolazzi and Giulio Capiozzo.

CARNASCIALIA

LP Mirto 6323 750 (1979)
CD Mercury 522 837-2 (1993)

Pasquale Minieri (bass guitar, acoustic bass, contrabass, vocals), Giorgio Vivaldi (percussion, marranzano, flute), Demetrio Stratos (vocals), Nunzia Tambara (vocals), Piero Brega (vocals), Luciano Francisci (accordion), Pablo Romero (panpipes), Danilo Rea (piano), Maurizio Giammarco (saxophones), Marcello Vento (drums), Tommaso Vittorini (saxophones), Carlo Siliotto (violin), Clara Murtas (vocals), Mauro Pagani (violin, mandolin)

> 1979: IL CONCERTO

Carpineta

An experimental folk band from Cosenza, in Calabria southern Italy. Their sole album roughly sits somewhere between the very different styles of the first and second Canzoniere del Lazio albums, with a touch of Stormy Six in the song department.

CARPINETA

LP Mu.Co. MC 6021 (1978)
Roberto Leonetti (electric piano, keyboards, acoustic guitar, organetto), Mario Lauria (tenor/soprano saxophones, clarinet, flute, bagpipe), Francesco Fortunato (electric/acoustic guitars, mandolin, vocals), Francesco Tarantino (bass, vocals), Franco Bozzi (drums, percussion, cowbells)

Il Castello Di Atlante

Around since 1974, Il Castello Di Atlante (The Castle Of Atlantis) came from Vercelli, and led a very long apprenticeship before they ever got to release anything. In fact the band previously existed under the names Hydra and Stato d'Allarme before that.

Apparently, the first recorded documents of their music appeared as a demo cassette LA GUERRA DEI TOPI in the late 1970s, on which the line-up is documented as: Aldo Bergamini (guitar, keyboards, vocals), Massimo Di Lauro (violin, keyboards), Giampiero Marchiori (flute), Dino Fiore (bass), Paolo Ferrarotti (drums, vocals). For the single (in 1983) Marchiori had gone and Roberto Giordano (keyboards, vocals) joined.

Despite lurking in obscurity for so many years the band kept on going with a consistent line-up developing the material that eventually appeared on their 1992 debut SONO IO IL SIGNORE DELLE TERRE A NORD (I Am The Lord Of The Northern Lands), an album pretty much in the typical Italian symphonic prog style, akin to softer PFM, with elements of Genesis and Gentle Giant, and sometimes comparable to fellow 1990s proggers Nuova Era. PASSO DOPO PASSO (Step After Step) followed with a collection of early recordings (1976-84) proving the authenticity of their history, although it was of very variable recording quality.

Hereafter, with releases every three (or more) years apart, they've managed to continue with a series of ambitious concept albums with no let-up in creativity involving complexly composed

works as ably showcased on the DVD from CAPITOLO 8: LIVE. Amazingly the band managed to stay together with the same line-up for 40 years, only adding an extra drummer later on. After that though, a change of keyboard player (who was the band's main composer) and a new violinist meant that ARX ATLANTIS had a very different sound to previous releases.

Tirando Le Somme / Semplice Ma... Non Troppo
7" private 1956 (1983)

Aldo Bergamini (guitar, vocals, keyboards), Massimo Di Lauro (violin, viola, keyboards), Paolo Ferrarotti (keyboards, percussion), Dino Fiore (basses)

SONO IO IL SIGNORE DELLE TERRE A NORD (1/1992)

CD Vinyl Magic VMNP 03 (1992)
Roberto Giordano (piano, organ, synthesizers, vocals), Dino Fiore (basses), Aldo Bergamini (guitars, organ, synthesizers, vocals), Paolo Ferrarotti (drums, cymbals, rhythm computer), Massimo Di Lauro (violin, organ, synthesizers)

PASSO DOPO PASSO (1976-84)

CD Vinyl Magic VM 045 (1994)
Roberto Giordano (keyboards, vocals), Dino Fiore (bass), Aldo Bergamini (guitars, vocals), Paolo Ferrarotti (drums, vocals), Massimo Di Lauro (violin)

L'IPPOGRIFO

CD Vinyl Magic VMNP 013 (1995)
Aldo Bergamini (guitars, vocals), Massimo Di Lauro (violin), Paolo Ferrarotti (drums, vocals), Dino Fiore (basses), Roberto Giordano (keyboards, vocals)

COME IL SEGUITARE DELLE STAGIONI

LP Electromantic Music ARTLP2002 (2000)
CD Electromantic Music ART 402 (2001) plus bonus track
Aldo Bergamini (guitars, vocals), Massimo Di Lauro (violin), Paolo Ferrarotti (drums, vocals), Dino Fiore (basses), Roberto Giordano (keyboards, piano, vocals)

> KALEVALA (A Finnish Progressive Rock Epic)

QUINTESSENZA

CD Electromantic Music ART 112 (2004)

CONCERTO ACUSTICO

CD Electromantic Music ART 417 (2006)

TRA LE ANTICHE MURA

CD Electromantic Music ARTP 504 (2009)

CAPITOLO 8: LIVE (3/2012)

CD+DVD Azafrán Media AP 1419 (Mexico, 2009)
Aldo Bergamini (guitar, vocals), Massimo Di Lauro (violin), Paolo Ferrarotti (drums, vocal, synthesizer), Dino Fiore (basses), Mattia Garimanno (drums), Roberto Giordano (keyboards, vocal)

ARX ATLANTIS

CD Aenima Recordings AE2024 (2016)
Aldo Bergamini (guitars, vocals), Dino Fiore (bass), Andrea Bertino (violin), Davide Cristofoli (piano, keyboards), Massimo Di Lauro (violin), Paolo Ferrarotti (keyboards, vocals, drums), Mattia Garimanno (drums), + Tony Pagliuca (keyboards)

Ivan Cattaneo

One of those typically offbeat artists of the Ultima Spiaggia label, (Ivanhoe Emilio) Cattaneo played a really strange form of folk music, and sang in an eccentric high pitched manner (i.e. a little like Thomas Diethelm, or slightly Jon Anderson), and his songs would seem to be of a political nature.

Of his Ultima Spiaggia releases, UOAEI is quite original and inventive, hinting in some ways at Camisasca's first, albeit an acquired taste for sure! The clumsily titled PRIMO SECONDE & FRUTTA (IVAN COMPRESO) is basically mad pop music, very eccentric and totally odd, blending in all sorts of music, topped by crazy vocals. With SUPERIVAN he ventured into the new-wave, kind of from the viewpoint of a Zappa inspired satirist.

Ivan Cattaneo later became quite popular as a singer-songwriter, and sought the aid of Roberto Colombo on some of his albums. From what we gather, even his major label releases of the 1980s and 1990s have some unusual creative touches to them, although they're certainly not at all prog or of interest to us!

Selected discography...

UOAEI (6/1975)

LP Ultima Spiaggia ZLUS 55182 (1975)
CD RCA 82876592502 (2004)

Riccardo Ciagni (bass, acoustic guitar, maldurja, vibraphone), Ivan Cattaneo (vocals, 12-string guitar), Pepé Gagliardi (keyboards), Walter Calloni (drums), Mario Lamberti (percussion), + Lorenzo Vassallo (percussion), Paolo Donnaromni (bass), Gianni Bedori (flutes, saxophone), Massimo Villa (bass, keyboards), Kelvin Bullen (electric guitar), Mauro Pagani (violin)

PRIMO SECONDO & FRUTTA (IVAN COMPRESO)

LP Ultima Spiaggia ZPLS 34010 (1977)

Ivan Cattaneo, + Roberto Colombo (piano, moog, backing vocals), Mino Martelli (guitar, mandolin), Flaviano Cuffari (drums), Stefano Cerri (bass), Mino Fabiano (bass), Roberto Haliffi (percussion), Stelio Licudi (baritone saxophone), Claudio Pascoli (tenor saxophone), Marco Pellacani (trombone), Doriano Beltrame (trumpet), Gustavo Bregoli (trumpet), Nanni Ricordi (backing vocals)

SUPERIVAN

LP Ultima Spiaggia ZPLS 34064 (1979)

Celeste

Originating from the Sanremo band Il Sistema, Celeste had a long complex history behind them before coming up with their debut album: CELESTE (Principe Di Un Giorno) a record that is a unique island in Italian progressive rock, widely lauded as one of the finest classics of the 1970s.

In retrospect, the period of 1973-75 complicates Celeste history, in that their reputed 1974 soundtrack to Enry Fiorini's film "I Suoni In Una Sfera" (Sounds In A Sphere) didn't really exist as a film or soundtrack at all, as it was culled from various library records that Celeste had contributed to. Still, the 1992 CD release presents a beautiful dreamy instrumental progressive, featuring lots of keyboards, flutes, etc. Also included on the CD (but taken from a different source) are three instrumental demos of tracks from the sessions of the debut LP.

When "discovered" by New Trolls' Aldo De Scalzi, he promptly signed them up to his new Grog label, and Celeste recorded the now famous album CELESTE, aka "Principe Di Un Giorno" (Prince of the Day). A largely acoustic prog album, except for the bass guitar, Mellotron and synths that is, all held together by delicate webs of acoustic guitars, flutes, violin, and fragile Italian lyrics. In the region of the most sedate early King Crimson and PFM, it is also remarkable for its power and dynamics. Originally, even on a fine Japanese LP pressing, it was difficult to appreciate just how good it was, as it was too muffled and the pressing noise was sometimes louder than the music. On CD however, the music is presented with pristine clarity, revealing it as the wonderful gem that it is.

CELESTE 2, released well over a decade later, but actually dating from 1976, amounted to demo sessions for an unreleased second album. What it lacked in recording quality it surely made up for in musical quality! Much less focused on song structures, it also had a much jazzier "Canterbury" type edge to it, that is a little bit Caravan like and a little like Picchio Dal Pozzo. Being more powerful/varied and with virtually no King Crimson elements remaining, it still retained that uniquely fragile Celeste feel. The CD version, titled SECOND PLUS added seven more tracks, all in a more moody fusion soundtrack-like mode.

By 1977, with only three Celeste members continuing (Ciro Perrino, Giorgio Battaglia, and Francesco "Bat" Dimasi) the band transformed into the space-rock group St. Tropez (see own entry) changing line-up almost entirely by 1978 (with only Perrino remaining). From that band three members (Perrino, Alex Magazzino and Lady Mantide) continued as La Compagnia Digitale (see own entry). Since that Piero Perrino went solo, moving into the new-age and classical fields. He also worked as an engineer, and was a partner in Mellow Records.

In 2019 Piero Perrino composed a new Celeste album, playing a lot of the instruments himself, aided by a number of session musicians. The results were pretty good, and definitely hearkening back to the old Celeste sound. As such IL RISVEGLIO DEL PRINCIPE is definitely one of the better reformation albums. Encouraged by the response he promises the next one will be even better!

CELESTE (Principe Di Un Giorno)

LP Grog GRL 02 (1976)

CD Nexus K32Y 2059 (Japan, 1987)

CD Vinyl Magic VM 039 (1994)

as PRINCIPE DI UN GIORNO (The Definitive Edition)

CD Mellow Records MMP 546 (2020) plus 9 bonus tracks

Giorgio Battaglia (bass, pedals, xylophone, choir, electric guitar), Leonardo Lagorio (acoustic/electric pianos, flute, alto/contralto/tenor saxophones, Mellotron, Eminent, spinet, ARP Odyssey, ARP 2600, choir), Piero Perrino (percussion, flutes, Mellotron, vocals), Mariano Schiavolini (guitar, violin, vocals), + Aldo De Scalzi (sounds)

CELESTE II (1976)

LP MM Records MAC 1001 (1991) #300

as SECOND PLUS

CD Mellow Records MMP 154 (1993) plus 7 bonus tracks

Giorgio Battaglia (bass, choir, xylophone), Francesco "Bat" Dimasi (drums), Leonardo Lagorio (soprano/tenor/contralto saxophones, flute, electric piano), Piero Perrino (Eminent, ARP Odyssey, lead vocals, choir, marimba, flute, percussion), Mariano Schiavolini (electroacoustic guitar, choir, Eminent)

I SUONI IN UNA SFERA (2/1974)

CD Mellow Records MMP 113 (1992)

Giorgio Battaglia (bass), Leonardo Lagorio (acoustic piano, flute, harmonica, keyboards), Piero Perrino (percussion, keyboards, flute), Mariano Schiavolini (guitars), Marco Tudini (tenor saxophone, flute, percussion, vocals)

IL RISVEGLIO DEL PRINCIPE

CD Mellow Records MMP 540 (2019)

FLASHES FROM ARCHIVES OF OBLIVION (Just A Collection Of Antiques And Curios)

CD Mellow Records MMP 554 (2020)

Fabio Celi e Gli Infermieri

An obscure band from Naples, the bizarrely named Fabio Celi e Gli Infermieri (Fabio Celi And The Male Nurses) never really lived up to that, nor the title of their debut album FOLLIA (Madness). Basically, the dual keyboard fronted quintet never quite made the leap into prog either, but had an easy going rock-ballad style, very 1960s in sound (although not beat) with psychedelic embellishments.

Fabio Celi (real name: Antonio Cavallaro) had fronted the aptly named Fabio Celi & I Pop years earlier, and then after the band's demise he continued solo.

FOLLIA (1969)

LP Studio 7 LP 1101 (1973)

CD Mellow Records MMP 255 (1994)

Fabio Celi (organ, piano, moog, vocals), Piero Ciscognetti (pipe organ, moog, piano), Roberto Ciscognetti (drums, percussion, effects), Rino Fiorentino (electric bass), Luigi Coppa (guitars, harmonica)

Andrea Centazzo

A highly creative avant-garde percussionist, Andrea (born 1948 in Udine) had roots in the free-jazz scene, but he has also worked in the experimental combo Musica Elettronica Viva, and as a collaborator with both rock and jazz musicians.

He debuted as a soloist with the album ICTUS (in 1974) a remarkable collection of multi-instrumental (drums, flutes, synths, etc.) and/or percussive work-outs, some of them duets together with Armando Battiston (keyboards), and a guest bassist on two tracks. These duo and trio works amounted to some trippy psychedelia (akin to the French band Catharsis) and some smooth (now nicely dated) German style jazz fusion. It's an all-round varied and impressive debut that is well worth the attention prog and fusion fans.

Since then, Andrea named his own independent label "Ictus" after his debut LP, but never again achieved that magnificent fresh inventive spirit. Excepting his unlikely diversion into space-synth music under the guise of Elektrikus, he mostly went on to working in the experimental jazz field. He has also collaborated with the likes of David Moss, Alex Cline, and even Peter Frohmader, as well as making solo percussion albums. The best of these further releases are documented in his jazz entry.

ICTUS (4/1974)

LP PDU Pld.A 5090 (1974)

Andrea Centazzo (drums, percussion, wooden flutes, synthesizer, vocals), Armando Battiston (keyboards), + Franco Feruglio (double bass, electric bass)

Il Cerchio d'Oro

Il Cerchio d'Oro (The Circle Of Gold) originated from Savona (on the Italian Riviera) circa 1974, as a Le Orme type trio blending majestic and heavy rock styles into a classical spiced progressive, with hints of Garybaldi and New Trolls. They had potential that was never realised. The only documents of such early work is included as rough demo/live recordings on the 1999 Mellow Records CD, which also contained their three singles (all mediocre). Proving their influences, the more recent Psych-Out LP features unreleased rehearsal tapes including covers of Le Orme, New Trolls and The Trip material.

In the late 70s they moved with the times and tried their hand at disco. Obviously not a satisfying direction as much later they returned to doing mostly dreamy/majestic keyboard bolstered prog, with symphonic arrangements, acoustic guitars and Italian vocals, including some multi-vocal chorales blending folk and obvious Gentle Giant touches.

The 2008 reformation resulted in a reasonably good album. IL VIAGGIO DI COLOMBO amounted to an ambitious concept opus, of keyboard bolstered prog, with symphonic arrangements, sometimes dreamy or majestic, sometimes heavy. A nice blending of old and new, bridging Men Of Lake, Standarte, Nuova Era realms, with good Italian vocals too.

Quattro Mura / Futuro Prossimo

7" Playphone ABN 22 (1977)

Funky Dream / L'amore Mio

7" Golden Record FC 1052 (1978)

Too Many Nights / Dolce Strega

7" Golden Record FC 1060 (1979)

IL CERCHIO D'ORO

CD Mellow Records MMP 334 (1999)

Giuseppe Terribile (bass, vocals), Gino Terribile (drums, vocals), Franco Piccolini (keyboards), Giorgio Pagnacco (keyboards), Roberto Giordana (guitar), Piuccio Pradal (lead vocals, guitar), Maurizio Bocchino (lead guitar)

LA QUADRATURA DEL CERCHIO (1974-1975)

LP Psych-Out PO-33018 (2005) #300

Franco Piccolini (keyboards), Gino Terribile (drums, vocals), Giuseppe Terribile (bass, guitar, vocals), + Giorgio Pagnacco (keyboards), Roberto Giordana (guitars)

IL VIAGGIO DI COLOMBO

LP Black Widow BWR 109 (2008)

CD Black Widow BWRCD109-2 (2008) plus 2 bonus tracks

DEDALO E ICARO

LP Black Widow BWR 150 (2013)

CD Black Widow BWR 150-2 (2013) plus 3 bonus tracks

IL FUOCO SOTTO LA CENERE

CD Black Widow Records BWR 204-2 (2017)

LP Black Widow Records BWR 204 (2018)

Cervello

Cervello (Brain, i.e. Cerebellum) was an apt name for a band that were launched onto the scene with a series of festival appearances and an album produced by Naples associates Danilo Rustici and Emilio D'Anna of Osanna. The novelty cover of their LP is unique and bizarre. Apt for a band whose music was also unique.

Cervello's MELOS amounted to a feverishly complex progressive rock, fronted by powerful keyboards, guitar, and a symphonic, sometimes Gothic twist on the Osanna sound, complete with classical and jazzy angles, extraordinarily rich multi-instrumental sound, and that unique Naples vocal style. Unfortunately, Cervello were to become a one album wonder, as soon after its release divisions set in, and they lasted barely a year. But, as it is, if you're looking for a quintessential album of the genre MELOS is the ideal meal for your ears!

Front man Corrado Rustici (brother of the Osanna member) later got together with two ex-Osanna / Uno members forming Nova (see own entry). He later went on to work with Zuccherò, and with various other people as a session musician.

MELOS

LP Ricordi SMRL 6119 (1973)

CD Crime K32Y 2145 (Japan, 1988)

CD Contempo CONTEDISC 002 (1991)

Antonio Spagnolo (bass, acoustic guitars, pedals, flute, vocals), Giulio D'Ambrosio (contralto/tenor electric saxophones, flute, vocals), Corrado Rustici (lead guitar, flutes, vibraphone, vocals), Gianluigi Di Franco (lead vocals, flute, piccolo, percussion), Remigio Esposito (drums, vibraphone)

> POP VILLA PAMPILI

Charisma

Band from Vignola (near Modena) formed in 1971, who were only ever documented by one not bad single, which is a bit Atomic Rooster like on the A-side, plus Dalton or Delirium touches, with flute

and synth lead. They released a further record under the name: Azienda Tranviaria.

L'ultimo Fiore / Da Ora Senza Te

7" Bambara VB 7778 (1974)

Cherry Five

Cherry Five were born out of the band Il Ritratto Di Dorian Gray (The Picture Of Dorian Gray), the roots of the Rome based band Goblin, remarketed with the hope of gaining an international audience. Apparently the initial working name of the project was Oliver, which was to feature English singer Clive Haynes, but that didn't work out. But why the name Cherry Five? No one seems to know!

The music on their eponymous album was composed by Goblin members Claudio Simonetti and Massimo Morante, although the only musicians credited on the cover were Tony Tartarini (vocals) and Carlo Bordini (drums). Many elements of the Goblin sound can be heard in this album (a notable curiosity being the link piece between "The Swan Is The Murderer" Parts 1 & 2, which features the wailing voice and musical box also heard on Goblin's PROFONDO ROSSO, yet the use of English vocals and classical keyboard arrangements make for a much more British rock sound with hints of ELP, Yes and Gentle Giant. An excellent album that went by largely unnoticed at the time, no doubt due to its release on what was chiefly a soundtrack label.

After the creation of Goblin, Tony Tartarini went on to front another project: Reale Impero Britannico, a short-lived soundtrack session group that also featured Goblin members.

CHERRY FIVE (4-6/1975)

LP Cinevox SC 33/27 (1975)

CD Nexus K32Y 2054 (Japan, 1986)

CD Vinyl Magic VM 035 (1993)

Chrisma

The duo of **Christina Moser & Maurizio Arcieri** (= Chrisma) aided by other musicians and guests. These are perhaps best known outside Italy for their contributions to the Vangelis album SEE YOU LATER.

Their 1977 debut CHINESE RESTAURANT was produced and featured Vangelis' brother Niko, who often takes the music well away from the "Italo-Kraftwerk with female vocals" style, to a more progressive music, and the results are a pretty good album.

After some commercial success, notably with a name-change to Krisma, they continued as a mainstream electro-pop outfit. Their discography is quite extensive (7 further albums and 20+ singles), but only their debut and their appearance as guests with Vangelis are likely to be of interest to anyone reading this!

Selected discography...

CHINESE RESTAURANT (7-11/1977)

LP Polydor 6323 059 (1977)

CD Polydor 523 687-2 (1994)

Gianni Durini (drums), Ezio Vevey (acoustic/electric guitars), Maurizio (polymoog, vocals), Christina (acoustic guitar, vocals), Niko Papathanassiou (drums, bass, synthesizers, keyboards, timpani, percussion), Keith Spencer Allen (computer narration programming)

Cincinnati

Cincinnati (apparently named after Cincinnatus - a Roman General) came from near Varese (in northern Italy), with their roots in the band Eros Natura (formed in 1970). They were not exactly the prog band one would expect from their LP cover, but were mostly a jazz fusion band, blending Latin and American jazz styles, into a uniquely esoteric blend. Occasionally adding melodic rock leanings, fronted by piano and guitar, the mixture is overall unclassifiable.

Their drummer Donato Scolese went on to work with Battiatto in the 1980s.

CINCINNATO

LP PDU Pld.A 5091 (1974)

CD AMS AmsCD 102 (2006) plus 3 bonus tracks

Gianni Fantuzzi (guitar), Giacomo Urbanelli (keyboards, vibraphone), Annibale Vanetti (bass), Donato Scolese (percussion)

Luigi Cinque

An obscure multi-instrumentalist. Luigi's earliest known work is in the band Canzoniere Del Lazio. After that he briefly joined Banco, before working solo. His Cramps "DIVerso" release NOTE DI ATEMPORALITA (Notes Of Timelessness) is a very experimental one, and not at all what you'd expect.

The TARANTULA release from 1981 was some sort of crossover fusion (we had it, but never kept notes). More recently Luigi has issued a number of other releases, one of them by Luigi Cinque & Tarantula Hypertext O'rchestra - an oddball ethno fusion outfit.

NOTE DI ATEMPORALITÀ

LP Cramps "DIVerso" 5206 211 (1979)

CD Strange Days Records POCE-1203 (Japan, 2007)

Luigi Cinque, Umberto Mosca & Antonello Neri (soprano saxophone, water, keyboards, flutes, voice, bells, chen, prepared piano, bagpipe)

TARANTULA

LP In-Contro IN 12002 (1981)

Peppe Caporello (contrabass, piano), Luigi Cinque (saxophones, bass clarinet, keyboards, organetto), Enzo Ciotola (violin, guitar), Alessandro Giandonato (electric guitar, flute), Patrizia Nasini (vocals), Silvia Pizzolato (bassoon), Nicola Raffone (drums, keyboards), + Giorgio Guidarelli (trumpet, accordion), Marco Massaccesi (percussion, keyboards), Oretta Orenco (oboe), Carlo Rizzo (tambourine), Andrea Toschi (contrabassoon)

Circus 2000

Originating as a jazz combo in the 1960s, the Turin band Circus 2000 apparently surprised everyone when they released their debut of American influenced psychedelic rock featuring female vocals in English from the talented Silvana Aliotta, popularly compared to Grace Slick of Jefferson Airplane circa "White Rabbit" which Circus 2000 do resemble stylistically.

The eponymous debut is amazingly mature for a 1970 Italian album, featuring ten short but complexly composed/arranged tracks full of intricate instrumental work and memorable songs. Obviously to secure a financial footing they also recorded Italian vocal singles for the home pop market, and were a reasonable success. In fact their talents were sought for the backing band on pop singer Eduardo Bennato's album NON FARTI CADERE LE BRACCIA. Thankfully, however, the band didn't let this success go to their heads, and after playing at various prog festivals they returned with the even more successful and instrumentally developed AN ESCAPE FROM A BOX, a title that seemed to symbolize their escape from the pop world to a more creative music. With longer tracks and more progressive/experimental touches this took Circus 2000's style much further. Marcello "Spooky" Quartarone proved to be a dazzling guitarist (elements of both Popol Vuh's Danny Fichelscher and UFO's original guitarist Mick Bolton), and it all adds up to a uniquely international prog twist on Italian 1960s beat.

After their demise, Silvana went solo, Franco Le Previte joined Duello Madre, and "Spooky" Quartarone later joined up with former Circus 2000 drummer Johnny Betti in Living Life.

CIRCUS 2000

LP Rifi RFL-ST 14049 (1970)

CD Vinyl Magic VM 014 (1989)

CD Akarma AK 1021 (1999) plus 4 bonus tracks

Io, La Strega (I Am The Witch) / Pioggia Sottile (I Can't Believe)

7" Rifi RFN NP 16424 (1970)

as **I Am The Witch / I Can't Believe**

7" Rifi RFN NP 16443 (1971)

Regalami Un Sabato Sera / Ho Regalato I Capelli

7" Rifi RFN NP 16444 (1971)

I Am The Witch / The Lord He Has No Hands

7" Explosion DEX 01 (Holland, 1971)

AN ESCAPE FROM A BOX

LP Rifi RDZ-ST 14215 (1972)

CD Vinyl Magic VM 015 (1989)

CD Akarma AK 1022CD (2001) plus 2 bonus tracks

Silvana Aliotta (lead vocals, percussion), Marcello "Spooky" Quartarone (electric/acoustic guitars, vocals), Gianni Bianco (electric bass, vocals), Franco "Dede" Lo Previte (drums)

Hey Man (Parte Prima E Seconda)

7" Rifi RFN NP 16466 (1972)

Exotic Nights / Il Rosso

7" Diskotür DT 6016 (Turkey, 1972)

Mañana / Little Bitty Pretty One

7" Diskotür DT 6016 (Turkey, 1972)

BOXING CIRCUS (Rare And Unreleased)

10" Akarma AK 2014 (1999)

note: singles & alternative versions

Città Frontale

Città Frontale (Frontier City) was a historical Naples band, formed in the late-1960s. It was both the roots of Osanna and of Gianni Leone, who went on to take over Il Balletto Di Bronzo.

After Osanna split in 1974, lead singer Lino Vairetti and drummer Massimo Guarino got together a new version of the band, taking on four musicians from another band. However this new Città Frontale are said to be nothing like the old one, as EL TOR is basically a lighter twist on the Osanna sound, blending in much more Mediterranean folk and cultural elements, together with some more mainstream American rock stylisms. In all, it's a good album but not as good as one would expect from the musicians at this time.

EL TOR

LP Fonit LPX 45 (1975)

CD Fonit Cetra CDM 2028 (1989)

Enzo Avitabile (flute, recorder, soprano/tenor/contralto saxophones, vocals), Massimo Guarino (drums, percussion, marimba, vibraphone, tambourine, maracas, vocals), Gianni Guarracino (electric/acoustic guitars, moog synthesizer, vocals), Paolo Raffone (piano, electric piano, harpsichord, organ, Mellotron, glockenspiel), Lino Vairetti (lead vocals, electric/acoustic guitars, Mellotron, harmonica, bells), Rino Zurzolo (bass), + Annalisa Colarusso, Carla Colarusso & Diana Maffei (choir)

I Cocai

An obscure band from Veneto (the Venice region), made all the more faceless by all the members hiding behind pseudonyms. Their sole LP seemed to be aimed at the midway between pop and prog, a field that bands like I Nomadi and I Pooh were having some success in, but never really gains any identity. The flute is the album's key plus point, and PICCOLO GRANDE VECCHIO FIUME (Small Long Old River) is good overall, if not that memorable!

PICCOLO GRANDE VECCHIO FIUME

LP Style CT 7185 (1977)

CD Mellow Records MMP 186 (1994)

Theo Byty (lead/rhythm guitars, moog, lead vocals), Stheny (keyboards), Paul Blaise (bass guitar, congas, vocals), Tury (percussion), Gigi Pandi (second guitar, flute, vocals)

Roberto Colombo

A key figure in both the underground and pop scenes, Roberto's first step onto the Milan scene was with the seminal band Smog, who also featured Alberto Camerini and Eugenio Finardi. They eventually split-up due to musical and political differences, whilst Roberto had also been gaining considerable ground in session, production and technical work.

Reputedly, he financed his debut album: SFOGATEVI BESTIE (slang, meaning "give vent to the beast") from working with pop singer Patty Pravo. With a considerable cast, it collected a diverse array of styles into an album of highly creative jazz-rock and much more. Full of surprises, and a great sense of adventure, its unlikely concoctions are often close to the spirit of Area, with fiery riffs, off-the-wall electronics, and jazz-rock dynamics crossing Perigeo and Mahavishnu Orchestra. A hot melting potpourri, awash with solos, and unexpected diversions, with snatches of styles through from Zappa, to Canterbury and RIO.

The sequel, BOTTE DA ORBI (slang "Fists were flying") sported a terrible cover, but was well worthy of its reputation as the Italian answer to classic Zappa & the Mothers, with a very experimental big band fusion, mixing psychedelic and avant-garde styles seamlessly. One for fans of such albums as BURNT WEENIE SANDWICH or THE GRAND WAZZOO.

A third solo appeared around 1980, but we haven't encountered that yet. It will obviously be quite different, as in the meantime, Roberto had furthered his reputation as a whiz at synthesizer programming (he guests on PFM's PASSPARTU playing synth) and increasingly as a producer with the likes of anyone from Le Orme to Eurovision stars Matia Bazar!

Selected discography...

SFOGATEVI BESTIE (11-12/1975)

LP Ultima Spiaggia ZLUS 55185 (1976)
CD Ultima Spiaggia 82876639532 (2004)

Roberto Colombo (metronome, voices, piano, electric piano, modulator, moog, percussion), + Pepè Gagliardi (piano), Alberto Mompellio (violins, organ, moog programming), Claudio Fasoli (tenor/contralto/soprano saxophones), Gigi Belloni (bass), Paolo Donnarumma (bass, electric bass), Flaviano Cuffari (drums), Walter Calloni (drums, metronome), Mario Lamberti (tuba, timbales, percussion, gadgets), Maurizio Martelli (guitar), Ricky Belloni (lead guitar), Gianni Zilioli (xylophone), Marco Ferradini (voice), Nanni Ricordi (voice)

BOTTE DA ORBI (2-3/1977)

LP Ultima Spiaggia ZLPS 34012 (1977)
CD [mju:zik] C3 P8 (1999)

Roberto Colombo (bass, moog, percussion, keyboards, voice), + Gigi Belloni (bass), Stefano Cerri (bass, voice), Maurizio Martelli (guitar), Ronnie Jackson (guitar), Walter Calloni (drums), Flavio Cuffari (guitar), Tullio D'Episcopo (drums), Tony Rusconi (drums), Roberto Haliffi (percussion), Gianni Zilioli (xylophone), Giuliano Beranicchi (trumpet), Doriano Beltrami (trumpet, horn), Luciano Biasutti (trumpet, horn), Umberto Monetti (trumpet), Emilio Soara (trumpet), Marco Pellacani (trombone), Rodolfo Migliardi (trombone), Giuseppe Cnott (horn), Luigi Astoni (tuba), Sergio Rigoni (clarinets), Attilio Donadio (clarinet), Giorgio Baiocco (soprano saxophone), Giancarlo Barigozzi (alto saxophone, flute), Glaucia Masetti (alto saxophone), Hugo Heredia (alto saxophone), Leandro Priete (tenor saxophone), Mario Gioventu (flutes), Renata Ferri (flute), Marcello Masi (oboe), Lino Brandolini (bassoon), Lucio Fabbri (violin), Maurizio Pagani (violin), Franco Rossi (cello), Paolo Salvi (cello), Bruno Crovetto (contrabass), Patty Pilavo (voice), Ricky Gianco (voice), Ivan Cattaneo (voice), Massimo Pezzera (voice), Nanni Ricordi (voice), Alias Paperilio (voice)

Colonnello Musch

A mad novelty single from Pino Massara, with marching rhythm and wonky synth, and very oddball jazz that goes Hawaiian!

Cacao / Colonnello Musch
7" Bla Bla BBR 1331 (1972)

La Compagnia Digitale

After Celeste, Ciro Perrino went on and formed his own band St. Tropez, who then became La Compagnia Digitale (The Digital Company), with a change of focus being virtually instrumental with long improvised tracks in the tradition of space-rock Pink Floyd, Gong, et al, in many ways pre-empting the music of the Ozric Tentacles. Not documented at the time, and not of professional recording quality, the Mellow Records CD release is however a nice collection of jams and freak-out instrumentals.

LA COMPAGNIA DIGITALE (1979)
CD Mellow Records MMP 109 (1992)

Ciro Perrino (synthesizers, Eminent, sequencer), Roby Rossi (bass guitar), Marco Tudini (drums), Alex Magazzino (guitars, vocals), Lady Mantide (electric piano)

Consorzio Acqua Potabile

An obscure prog band from Boffalora Ticino (16 miles west of Milan), Consorzio Acqua Potabile (Drinking Water Consortium) existed for two decades (on and off) before they got to release an album!

Their roots go back to a 1971 and a theatrical production / rock opera out of which the group grew as an independent unit. Although actually formed in 1973, the earliest document of C.A.P. is the CD documenting a concert in 1977, where they prove to be exceptionally creative, in spite of the not too brilliant recording. Elements of Banco and Le Orme are notable in their classical influenced blend, with the accent on rich keyboard arrangements and some slightly operatic vocal touches.

Their actual studio debut ...NEI GORGHI DEL TEMPO (...In The Whirlpool Of Time) wasn't recorded until 1992, apparently the band reformed specially to record it. No doubt due to the new instruments, and lengthy hiatus, it found them wrapping-up their repertoire in a more neo-prog twist on their 1970s style. They have recorded others since in a similar vein, all pretty good, mixing 70s prog influences with their own style, and were later joined by Jumbo's lead singer Alvaro Fella who gets main billing on CORAGGIO E MISTERO.

SALA BORSA LIVE '77 - NOVARA (5/5/1977)
CD Kaliphonia KRC 002 (1993)

Pippo Avondo (drums), Romolo Bollea (acoustic/electric pianos, string synthesizer, mini moog, lead voice), Massimo Gorleza (electric/acoustic guitars), Giancarlo Morani (electric bass), Maurizio Venegoni (electric organ, string ensemble, mini moog)

...NEI GORGHI DEL TEMPO (12/1992)

CD Kaliphonia KRC 003 (1993)

Massimo Gorleza (electric/acoustic guitars), Romolo Bollea (synthesizers, digital piano), Maurizio Venegoni (electric organ, string synthesizer, mini moog), Alessandro "Pippo" Avondo (drum machine, electronic drums, cymbals), Paul Rosette (vocals), Riccardo Roattino (electric/acoustic guitars)

> FAFNIR

ROBIN DELLE STELLE

CD Kaliphonia Records KRC012 (1998)

IL BIANCO REGNO DI DOOAH

CD Robin & T Records RBN 001 (2003)

DA ODISSEO A KATAYAMA GOROEI (Per Asilah-EI Hedei)

CD Robin & T Records RBN 003 (2008)

IL TEATRO DELLE OMBRE

4CD '70 "Do Not Forget Them" DNFT01 (2014)

LP '70 "Do Not Forget Them" DNFT05 (2015) selected tracks

CORAGGIO E MISTERO

2LP Black Widow Records BWR 196 (2016)

CD Black Widow Records BWRCD 196-2 (2016) 1 track omitted

Corte Dei Miracoli

Formed in Savona in the mid-1970s, Corte Dei Miracoli (Court of Miracles) are seen as a latecomer to the original prog era, although they originated as ex-members of Il Giro Strano (see elsewhere).

The CD archive document DIMENSIONE ONIRICA (Dreamlike Dimension) collects live recordings circa 1973-74. It features a few tracks they would later develop on their debut LP, plus several unique works, showing the transformation from Il Giro Strano to Corte Dei Miracoli, notably being more classical rock inclined, with the interplay of the two multi-keyboard players (like Banco) acting as the footing for lengthy instrumental work-outs.

Quite rightly, New Trolls leader Vittorio De Scalzi saw their potential and signed them up to his short-lived progressive label Grog. Typical of the sophisticated mid-1970s Italians, their style had become a complex mixture of obvious influences in a concoction of their own. Kind of like a fleshed-out Le Orme with Yes influences, the fragile lyrical quality rides beautifully against the complexity of the music. In all it makes for an accessible album with many nice surprises.

Disappointingly the LIVE AT LUX CD is of mediocre bootleg quality and not really worth bothering with. The group kept going until the summer of 1976, with various line-up changes along the way. After this a new short-lived version of Il Giro Strano was formed, and Riccardo Zegna later formed Gialma 3.

CORTE DEI MIRACOLI

LP Grog GRL 04 (1976)

CD Seven Seas KICP 2003 (Japan, 1990)

CD Vinyl Magic VM 040 (1994)

Gabriele Siri (bass), Flavio Scogna (drums, percussion), Graziano Zippo (vocals), Riccardo Zegna (keyboards), Alessio Feltri (keyboards), + Vittorio De Scalzi (guitar)

DIMENSIONE ONIRICA (1973-1974)

CD Mellow Records MMP 104 (1992)

Alessio Feltri (electric organ, Davoli synthesizer, electric piano), Michele Carlone (Solina, piano, lead vocals), Mario Alessi (bass guitar), Alessandro Della Rocca (electric guitars), Flavio Scogna (drums)

LIVE AT LUX (1974)

CD Mellow Records MMP 138 (1993)

Gabriele Siri (bass), Flavio Scogna (drums), Graziano Zippo (vocals), Michele Carlone (keyboards), Alessio Feltri (keyboards)

> PROGRESSIVE VOYAGE

Count Down

Unusual instrumental single from this unknown band, it mixes Goblin style beats with elements of Ennio Morricone and funky brass-rock with synth lead.

Raptus / Vampire

7" Spark SR 838 (1976)

Crash

Crash, from Rome, collaborated with composer Emilio Locurcio in his Eliogabalo rock-opera. In its long history the group included keyboardist Gianni Nocenzi, guitarists Claudio and Fabrizio Falco and drummer Mario Achilli, all in the very first line-up of Banco Del Mutuo Soccorso. As Crash they only released a single in 1977, which is light easy going sympho-soundtracky stuff, with wordless vocals on the B-side.

Meditation / Ekstasis

7" Valiant ZBV 7073 (1977)

> RINO GAETANO LIVE & RARITIES

2LP RCA 88697545061 (2009)

Crema

Another of those bands only ever documented by the one single. Crema (Cream) had a heavy but dreamy/majestic prog style, vaguely Le Orme like and largely instrumental, fleshed out with synths/strings/keys.

Sei Sempre Tu / Se Io Fossi...

7" New Star Records NSR 1138 (1976)

Crystals

A super-group of sorts: Nanna Civitenga (ex-Raccomandata Ricevuta Ritorno), Giorgio Piazza (ex-Quelli, pre-PFM), Giorgio Santandrea (ex-Alphataurus), Marcello Todaro (ex-Banco), with singer Carlo Degani. A project instigated by Paolo Tofani to try and produce a rock album in English that would sell well internationally.

The album was largely a revamp of material from the I Califfi and Electric Frankenstein albums, but with a more hard-rock edge, towards the more Anglo styled heavy stuff from New Trolls (and, unusually, a hint of Led Zeppelin). For some unknown reason, despite being specially commissioned by Cramps Records, its release was abandoned, only later appearing on CD thanks to Mellow Records..

CRYSTALS (3-4/1974)

CD Mellow Records MMP 120 (1992)

Carlo Degani (lead vocals, percussion), Giorgio Piazza (bass guitar), Giorgio Santandrea (drums, percussion), Marcello Todaro (acoustic/electric guitars), Nanni Civitenga (guitars)

Dallaglio

Named after bandleader: Gianni Dall'Aglio (formerly of I Ribelli), this short-lived band made just the one album: SERA-MATTINA (Evening-Morning), which amounted to a light and lyrical blend of rock ballads and progressive elements, with a very soft easy going feel. As Gianni Dall'Aglio went on to Il Volo, it's not surprising that there's a primordial hint of that sound heard here as well.

SERA-MATTINA

LP Love 5360 001 A (1972)

CD Mellow Records MMP 233 (1994)

Alberto Valli (electric/acoustic guitars), Walter Bravi (bass guitar), Gianni Dall'Aglio (drums, piano), Gaetano Leandro (moog, Mellotron, organ)

Ogni Sera Così / Il Cielo E La Terra

7" Love 9000 101 (1972)

Dalton

Originating from Brescia and Bergamo (ancient towns north-east of Milan), Dalton are not to be confused with a beat band with the same name from the same two towns.

The debut album RIFLESSIONI: IDEA D'INFINITO (Reflections: Idea Of Infinity) often felt like a lightweight Jethro Tull transcribed to Italian, notably because of the baroque style flute along with medieval and classical edges. Pretty much casting aside the Jethro Tull references, ARGITARI featured a mixture of segued tracks amounting to prog suites and a couple of more poppy numbers, showing that they almost had a good album in them, although it is totally over-produced.

After Dalton split, lead singer Aronne Cereda also recorded a solo album: VIVO in 1977 and Walter Locatelli went on to Mo.Do.

RIFLESSIONI: IDEA D'INFINITO

LP Music LPM 2011 (1973)

CD Vinyl Magic VM 012 (1989)

Temistocle Reduzzi (piano, organ, Mellotron, moog, vocals), Aronne Cereda (acoustic/electric guitars, vocals), Rino Limonta (bass, vocals), Tati Locatelli (drums, vocals), Alex Chiesa (flute, vocals)

La Donna E Il Bambino / Il Vuoto

7" International Audio Film IA 1902 (1974)

ARGITARI

LP International Audio Film IAF-LP 29001 (1975)

CD Giallo Records SAF 032 (1998) plus bonus track

CD VM 2000 VM CD 098 (2005) plus 4 bonus tracks, remastered with overdubs

Aronne Cereda (acoustic/electric guitars, lead vocals), Giancarlo Brambilla (organ, piano, moog, Mellotron), Tati Locatelli (drums, percussion), Rino Limonta (electric contrabass)

Monia / Mama Dog

7" International Audio Film IAF 1908 (1977)

Presto Tornerò / Mama Dog

7" Rifi RFN NP 16787 (1979)

> ORIZZONTI LONTANI

Data

A largely acoustic trio from Milan, aided by session musicians. Data featured Umberto Tozzi, later a popular solo artist in Italy, and Damiano Dattoli of Flora Fauna E Cemento. Their 1974 eponymous album was reputed to be a classic of Italian rock, however with most of the tracks around 3 minutes in length it never gets much beyond light prog with some nice symphonic arrangements.

STRADA BIANCA

LP Numero Uno ZSLN 55668 (1974)

CD RCA ND 74852 (1990)

Umberto Tozzi (vocals, guitar), Damiano Dattoli (vocals, guitar), Massimo Luca (vocals, bass), + Mario Argittu (flute), Euro Cristiani (drums), Gigi Mucciolo (trumpet), Claudio Pascoli (saxophone)

Compleanno / Attore Di Varietà

7" Numero Uno ZN 50330 (1974)

Dedalus

A very wide-ranging experimental jazz-fusion outfit from Turin, Dedalus were almost like two different bands on their two very different albums! For us the debut is their classic, whereas free-jazz avant-garde fans will no doubt go for the second.

Their eponymous debut LP took Italian progressive rock styles, fused them jazz improv aesthetics, and wrapped it all into a dazzling fusion fronted by cello, guitars, saxophone and electronics. A key moment on the album is the wonderfully esoteric cello and echo devices sequence of the opening "Santiago". The album's style, overall, is dark but melodic, with lots of atmospheres and powerful hypnotic grooves, often akin to other Italians like Kaleidon, Perigeo or the earlier jazzy instrumental Area or the jazzy side of New Trolls TEMPI DESPARI. The album it mostly closely resembles though due to its mix of restraint and power, and underlying esoteric influences must be the debut DIUMENGE from the Spanish band Companyia Electrica Dharma.

As has more recently been revealed, Dedalus were in fact always an avant-garde band, and it was the label Trident Records that wanted them to do a fusion album. So, left to their own devices, the second: MATERIALE PER TRE ESECUTORI E NASTRO MAGNETICO (Material for three performers and magnetic tape) was entirely different, totally avant-garde and freeform, even more so than its title would suggest! Squawky winds, rhythmical dissonance and all sorts of studio trickery are involved, with hardly a jazz-rock reference remaining, sounding more like a weird Incus or FMP product really. The PEZZI INEDITI 75-76 recordings are more material in this vein.

The later release PIA VISIONE amounts to a very varied mixture of arty neo classical elements and other obscure things, plus some jazzy diversions, soundtracky bits, and suchlike. There are more recent documents of Dedalus and related projects that can be found on the web, moving from free-jazz and avant-garde fields to more contemporary classical material.