

Augusto Croce



Italian Prog

Updated English version

The comprehensive guide to the Italian
progressive music of the 70's

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INTRODUCTION

The purpose of this book

Many people among the readers of this book have probably visited at least once my website *www.italianprog.com*, of which this may be considered the printed equivalent.

The website, created in 2002, initially only in English, originated from my ambition to offer to the followers throughout the world, a reliable source of information and knowledge on the Italian music of the 70's. Being a collector since my youth, I started using Internet as many other people to search for rare records to buy and information on that music, the artists and the labels. I had already noticed before the birth of the site that the information available on the Internet was often incomplete or, in many cases, totally unreliable. Reliability was my first goal, completeness was the second.

For a short time I offered my collaboration to international sites dedicated to progressive music and record collecting, then I decided to start my own website, fully devoted to that musical style, which was by then well-known among serious listeners and collectors and universally known as "Italian Prog".

My initial choice was to release it in English, so it could be accessible to everyone. Later, at the beginning of 2005, after lots of requests from Italian people that couldn't fully understand it (and in some cases couldn't understand my choice of publishing it in English!), the international site was enriched by an Italian language version.

Today the *ItalianProg* website, in the Italian and English versions, exceeds 1,250,000 hits, with an average of just under 90,000 a year, and is considered one of the most influential in the world on the subject.

At the end of 2008, with the collaboration of the AMS label, connected with the Milan record company BTF/Vinyl Magic, the first issue of the *ItalianProg* book was printed. In English, this time for a strategic choice of the publisher that had its best market outside Italy.

The following year, in 2009, a Japanese version was published by Marquee, a well-known record distributor.

This year, I could finally release by myself the first long-awaited Italian language version, delayed for a long time.

All the editions of the book were very well received, with excellent sales and favourable reviews, so a new English issue was needed with fully updated contents, to replace the old one that has been sold out since many months.

So, why this book? To pay homage to a musical genre, the "Italian pop" as it was called back then, that went from the majesty and success of its golden years (the first half of the 70's) to a sudden decline and general indifference (second half of the 70's and early 80's), to be slowly reevaluated (since the mid-80's) thanks to many foreign fans and collectors, especially the Japanese ones, and reached even in Italy (90's and later) the dignity and respect that had been given to the corresponding foreign models that our musicians had chosen, sometimes unconsciously, as inspiration.

The renewed interest for that music brought, in the first decade of the new Millennium, to an unimaginable result: the international tours! So, along with PFM, the only Italian group that had an extensive live experience abroad at the time, even Banco, Le Orme, Osanna and many others (among them Arti & Mestieri, New Trolls, Latte e Miele) have been invited many times to play in Japan and in the always more frequent Prog Festival held in every country, especially in the American continent.

The same interest and enthusiasm shown by many old and new fans of this genre convinced many old groups, broken up many decades ago, to reunite, sometimes for just one or two concerts but in other cases for new recordings. So we had Murple and Latte e Miele, New Trolls and Maxophone, Locanda delle Fate and Raccomandata, E.A.Poe, Metamorfofi, Alphataurus, Biglietto per l'Inferno and many others. New musical experiences that often buried old rivalry and resentment that had caused the dissolution of these bands at the time. And the musical results of these reunions have been interesting and convincing in many cases.

Does this musical style have a future? Judging from its longevity and from the high number of old and new bands that are influenced by the progressive sounds, I think it surely has still many years to live. Undoubtedly the demise in the last two-three years of some key figures of the entire Italian Prog scene, such as Bambi Fossati of Garybaldi, Joe Vescovi of The Trip, Francesco Di Giacomo and Rodolfo Maltese, both from Banco del Mutuo Soccorso, like many others in the previous years, came as a terrible blow to the stability and chance of recovery of this genre, but considering it's over 40 years old there's no doubt that it will revive once again and resist for a long time. The great number of new Italian prog bands' productions, the collaborations between old and young musicians, the album projects that in the last years distinguished the renewed 70's groups all demonstrate that our dear "pop" is still hale and hearty!

From pop to progressive, in search of a name

Many people in Italy still refuse the term "progressive" and are still tied to the old word "pop", honestly rather ambiguous and old-fashioned, to define most of the music from the 70's.

“Pop music” was, at the time in Italy (but not only here) a little bit of everything that music had to offer, from Santana to Led Zeppelin, from Claudio Rocchi to Osanna. Over the years this term was brought back to the right meaning of “popular music”, hence a musical style that requires little attention, very far from most of the music we are dealing with here.

The English term “progressive”, shortened to “prog”, its Italian translation “progressivo”, fit very well that kind of music which became successful in the early 70’s, mixing typical rock instruments, sounds and rhythms with influences from other styles.

This genre had in Italy an original evolution, whose peculiarity is recognized by many international critics, mixing rock with classical and opera music, traditional folk, jazz, with Italian lyrics that, even if not always with memorable results, created a unique style, somehow different from the usual foreign stereotypes, seducing many aficionados throughout the world.

Going back to the word “pop”, at the time it was used for every kind of music that was different from the traditional Italian melody, and only since the 80’s acquired, even in our country, the meaning of a catchy and easy music that still has today. Here in Italy the expressions “pop” and “Italian pop” were so commonly used to define the new groups and artists that populated clubs and theatres during the 70’s, that the open air events held in every part of the country at the time were usually called Pop Festivals or Pop Meetings.

The English word “progressive” made its first appearance in some reviews on the Italian music magazines and was used in some press ads commissioned by EMI in 1973 to launch some of its artists through the “young label” Harvest, among them were Alan Sorrenti and Saint Just. For years the Italian music magazines created many labels to define the new musical style, with rock music described as “Romantic”, “Symphonic”, “Baroque”, but slowly the new definition of “Progressive”, which effectively showed its constant evolution, became a common term.

But it’s not only rock music that becomes progressive! The same adjective has been used during the years to describe every musical style where a long tradition had been renovated by the use of new instruments, rhythms or, generally speaking, new influences. So we can read, in Italy or abroad, of “progressive folk” or “progressive jazz”! Not to forget that the “pop” label used by the young music fans of the 70’s included artists as diverse as Rovescio della Medaglia, Nuova Compagnia di Canto Popolare, Aktuala and Edoardo Bennato, just to mention some Italian names.

For these reasons, and this variety of musical styles and labels, I decided to include, both in the website and this book, many artists that can be hardly described as rock but that, in their career and on their records tried to renovate, through various influences, the folk, jazz, classical music fields. Some artists are included here, for sake of completeness, that only marginally touched the progressive scene, through collaborations with other artists (like Fabrizio De André with PFM or Nada with Reale Accademia di Musica) or simply showing some of those influences in their music (like Pooh, I Nomadi, Equipe 84).

Today the labels “Pop” and “Progressive” are well distinct and usually referred to different kinds of music, but I decided to use both of them in this book for the reasons I explained, even in respect to the great appeal that the expression “Pop Italiano” still has to me.

Pop music, young people, press

In its golden age, approximately between 1970 and 1973 the “Italian pop” had a huge success. In those years, this is to be said especially for young readers, the record sales charts were mainly focused on the singles, the LP format being less popular and mostly reserved to listeners who had a very strong interest in the music scene.

In the Sixties the LP had been mainly used to assemble compilations of songs that had already been issued on singles, but following the success of foreign pop and artists, even in Italy some albums appeared containing new and unreleased songs, sometimes even connected by the same concept. The LP format finally gave the musicians the chance to go over the time limit imposed by the singles, those “fateful three minutes” over which a song was considered impossible to play on the radio or the jukebox. The Italian album charts started to include high-level LP’s and, along with the ever-present Beatles and Rolling Stones, even Jimi Hendrix, Jethro Tull, Emerson Lake & Palmer, Deep Purple, were a stable presence in the early 70’s, so it’s not surprising to find *Concerto Grosso* by New Trolls, *Uomo di Pezza* and *Felona e Sorona* by Le Orme, *Storia di un minuto* and *L’isola di niente* by Premiata Forneria Marconi in the highest positions.

Youth followed with much interest these groups, that it was not difficult to see live in clubs or theatres or during the open-air summer festivals, often playing in the same bill as big foreign names, and who knows if the influences between Italian and foreign groups may have been sometimes bidirectional, if the legend of Peter Gabriel taking the inspiration for his stage costumes with Genesis from the visuals of Osanna, with which they had played in Italy, is true.

Italian pop was commonly played on the radio, at least the more accessible releases in that genre, and on TV, where many programs dedicated to the young audiences often included video clips, always in black & white and with musicians often miming, of many top and lesser-known groups.

Followed with interest and encouragement by the youth press, especially the *Ciao 2001* and *Nuovo Sound* magazines, the Italian Pop was overtly criticized by the politically involved journalists, that strongly disapproved the triviality of the lyrics and the association with foreign models. An example of this ostracism towards many Italian artists can be found in the early books

published in our country on the subject.

The *Libro bianco sul Pop in Italia* [White book on Pop in Italy], by an anonymous author published by Arcana in 1976, has the subtitle *Chronicle of a musical colonization in a Mediterranean country*, and this clearly explains the author's point of view! The description of many artists of the current scene contained such comments as "formal coldness", "incredible boredom", "dullness", "inability to offer something new", and the list even included Orietta Berti, i Balordi, i Corvi, Ricky Maiocchi, Mina and other commercial artists, with the clear intent to degrade the new genre.

Even *Note di pop italiano* by Saverio Angiolini and Enzo Gentile, published by Gammalibri in 1977, had an overall tone of explicit disgust towards most of the musical productions of the recent years, and only some of the most politically involved artists, musically closer to avant-garde than to rock, had positive comments.

A similar position can be found in *La musica rock-progressiva europea*, written by Al Aprile and Luca Mayer and issued by the same publisher in 1980. Just around 20 pages are dedicated to the Italian music, but they are equally negative towards the most commercially successful productions, are accused here to be a "faithful reflection of overseas waves". Good comments are just for the Neapolitan rock (with Osanna, Uno, Napoli Centrale and Tony Esposito), and the rock-jazz from Turin, defined "proud" (Dedalus, Arti e Mestieri, Esagono, Venegoni & Co. are mentioned here along with, for unknown reasons, Rocky's Filj that didn't come from Turin).

Same words and judgements can be found in music magazines like *Gong* or *Muzak*, that always showed an evident dislike of the most popular groups of the Italian scene, being interested in the least commercial productions, more untied from foreign models.

It's odd to notice that, since almost thirty years, the Italian music has been slowly but completely reconsidered, first abroad and then in Italy, so that it gained the rank of a proper sub-genre in the multitude of the "prog" styles, for its original traits, that particular mix of rock, classical music, Mediterranean folk, jazz, opera, traditional melodies, Italian lyrics that has no equal, despite many local music reviewers, then and now, had an opposite thought.

To demonstrate the relevance of this musical style abroad, the ProgArchives site case is to be mentioned: the popular international site, dedicated to every kind of progressive music contains, in its listing of "Prog sub-genres", along with "Prog/Folk", "Heavy Prog", "Neo Prog" and many others, even "Rock Progressivo Italiano" (written in Italiano and often shortened to RPI).

Music in Italy in the 70's

The origins

Italy has been a fertile terrain for musical groups since the 60's, when the traditional song format was slowly renewed adding elements coming from England and United States, like rock'n'roll, rhythm & blues, beat.

It was with the success of the beat that, towards the mid-60's, many English bands came to Italy searching for fame and fortune, and many of these musicians stayed here, giving birth to new rock and later progressive groups.

Hundreds of new groups were formed during these years, along with many new artists working as soloists. The "bands" ("I complessi" as they were called back in the 60's) initially worked on reworkings of foreign hit singles translated into Italian, that were often radically modified due to the lack of the original scores and lyrics, so that most of the Italian beat classics are in fact remakes of English or American hits.

Near the end of the decade a new tendency appeared, with the newly called "groups" (I gruppi" in Italian) trying to create an original image, eccentric names, a musical repertoire of self-composed tracks, always more distant from the foreign models. While the beat bands had short and simple names taken from animals (I Bisonti, I Delfini, Gli Squali,...), youth icons (I Ribelli, I Fuggiaschi, ...), exotic or odd names (I Califfi, New Dada, Quelli, ...) the new pop groups since 1969-70 started using longer and more unconventional names, often meaningless, like Balletto di Bronzo, Banco del Mutuo Soccorso, Quelle Strane Cose Che and a nonconformist look more up-to-date. No more uniforms and good guys look, now the musicians had long hair, shabby wear, aggressive poses often copied from the teenage international idols, but the Italian style had a quick evolution that left away the initial foreign influences to develop a highly original musical alchemy where rock was fused with classical music, as it happened elsewhere, but creatively adding elements of the Mediterranean folk, of the opera tradition and the melodic popular songs.

The birth of a style

It's hard to determine a date of birth, a starting point for the new style, and not all the critics agree to choose the first records that, from today's point of view, can be described as progressive.

As said before, the Italian music scene of the second half of the 60's was dominated by a vast production of singles, most of which were remakes of foreign hits, and the original compositions were very limited. Besides beat music, there were some interesting excursions in a psychedelic-oriented direction by largely unknown groups, among which Chetro & Co. and Le Stelle di Mario Schifano, both mentioned in this book.

The major bands added to their repertoire, near the more catchy tunes, some rock-inspired experiments, so the first LP's to

launch the "Italian Pop" season are usually considered *Senza orario senza bandiera* by New Trolls in 1968 and *Ad gloriam* (with a nice psych-styled cover) the following year. Two different albums, the first one was an early example of concept-LP with classy lyrics by Riccardo Mannerini and Fabrizio De André, though musically not well-defined; the second contained melodic songs mixed with some timid experimentations.

Again in 1969 came the first album by Stormy Six, still with Claudio Rocchi in the line-up, which approached the two LP's mentioned above with the inclusion of a long instrumental track, having the long German title *Schalplattengesellschaft mbh*, mixed with more conventional songs.

Other albums followed in a rock-oriented direction: in 1970 came *Sirio 2222* by Il Balletto di Bronzo, with the predominance of short psyco-pop songs together with the long ambitious suite *Missione Sirio 2222*; the debut of the Genoa group Gleemen featuring Bambi Fossati, the first albums by The Trip and Circus 2000, both inspired by foreign models, *Dies Irae* by Formula Tre and many others.

Slowly the awareness of a change in the musical tastes increased, along with the consciousness that many musicians were ready to create a more original style, less depending on foreign influences. The 1970 Caracalla Pop Festival held in Rome, apart from some alarming organizational flaws (a recurring element for many years) showed the presence of many good level artists and the strong interest demonstrated by the audiences and the record companies, that struggled to have at least one of the new groups in their roster.

The following years marked the triumph of the Italian Pop. With *Collage* in 1971, Le Orme left behind their most melodic and commercial side choosing a more arty image, starting from the cover, and more complex compositions. Panna Fredda from Rome, already dissolved when it came out, managed to release their LP *Uno*, a nice example of Italian progressive although the influences of some British groups can be distinctly heard. New Trolls produced their masterpiece, the *Concerto Grosso* that summarizes the aspects of the progressive rock, mixing modern sounds with classical and orchestral arrangements. Osanna started with *L'uomo* a peculiar style to be fine-tuned in the years to come under the name "Neapolitan sound".

1972 saw what would become the big names of the Italian Pop entering the field: Banco del Mutuo Soccorso and Premiata Forneria Marconi both released two albums in the same year, all being among the cornerstones of the genre. But in the same year Jumbo achieved their full potential with *DNA*, Balletto di Bronzo issued *Ys*, Jet made *Fede, speranza carità* while Le Orme were criticized for their *Gioco di bimba* that was considered too soft by an always more demanding audience.

The following year, 1973, probably represents the peak of the qualitative rise and the full maturation of the Italian Pop, with some masterpieces like *Palepoli* by Osanna, *Zarathustra* by Museo Rosenbach, *Inferno* by Metamorfosi, *Arbeit macht frei* by Area, *Io sono nato libero* by Banco del Mutuo Soccorso, together with the debut LP's (and sadly the only releases they produced) by Alphataurus, Campo di Marte, Cervello, L'Uovo di Colombo.

From here a slow and inevitable decline started that, despite some excellent works (*Biglietto per l'Inferno*, *Alusa Fallax*, *Maxophone* and many others, which probably arrived a bit too late), marked the end of the Pop scene in Italy. The swan song for this genre was in 1977, surely after the time limit, with the dreamy *Forse le lucciole non si amano più* by Locanda delle Fate.

Concerts and festivals

As it happened at the same time in other European countries, Italian fans could see the most important bands play live in the clubs and above all in open-air festivals, starting with the Caracalla Pop Festival in Rome, in October 1970 (probably the first one dedicated for the most part to the new Italian groups) and with many others to follow. Those were the years when many foreign groups used to play frequently in Italy, often being more successful here than in their home country as was the case with Genesis, Gentle Giant and Van Der Graaf Generator, and the experience they gained watching these musicians or playing along with them was essential for many young Italian artists.

Many of the festivals of the early 70's, featuring the big names of the period, were harshly ruined by a mediocre organization, often improvised, the actions of non-professional promoters, the intrusiveness of the record companies that often imposed to include in the bill their artists, the presence of debatable juries to elect the winners in concerts soon transformed into contests. The line-up of these festivals was often changed at the last minute, forcing musicians to shrink their set to 15-20 minutes to stick to the timetable, with PA's usually inadequate to the open-air spaces where the festivals were organized.

An example of this situation was the "I° Festival di Avanguardia e Nuove Tendenze" in Viareggio (May-June 1971). Quickly relocated to a pine forest in Torre del Lago because the established location of the Palazzo dello Sport was declared unavailable by the City Council in fear of riots, the festival was held in a place that was described as "half-flooded" and with many inconveniences, and part of the audience protested against the way the contest was conducted, clearly influenced by the pressure of the record companies.

The political instability and turmoil that characterised Italy in the 70's, the proliferation of terrorist acts in the so-called "years of lead", the general sense of discomfort that was common among young people led to a series of events organized by political movements, that included the performance of music groups mixed with speeches and debates. Music was seen by many left-wing movements as a free way of expression and there were always more frequent protests against the high price of the tickets; this caused a slow reduction of foreign artists' tours in Italy which totally ceased for some years to start again near the end

of the decade.



Pop and politics

Many of the perspectives by former musicians of the Seventies, gathered for the ItalianProg website, agree in asserting that the Italian Pop took its downfall when political movements started managing concerts and festivals, tracing a thick line between groups and musicians that were actively involved in their cause and the artists that simply wanted to promote their music. This stance is obviously more common among the musicians that were somehow excluded from many events due to their non-alignment, but it's a very popular opinion.

For sure the strong politicization of the musical events restrained the excessive power of the record companies that manipulated as they wanted the groups, obligating them to take part in festivals that didn't have any logical connection with their style or to release commercial singles very far from their musical path. Yet many "non-aligned" groups and solo artists were often excluded from these events and sometimes even criticized and discriminated. This happened, for example, to Museo Rosenbach, that could easily have had a brilliant career considering the excellent quality of their only album, but were strongly criticized at the time because the collage on the LP cover contained, among others, a bust of Mussolini on an all-black background.

The extreme left-wing movements began around 1971, following the debatable principle of the "free music for everyone" to protest over the price of the concert tickets and Stampa Alternativa, a "counter-information agency" born in those years, organized, always more efficiently, a boycott activity against promoters and concerts, including the musicians themselves. These protests often became real acts of guerilla to allow people to gain free admission to the concerts. Starting with the Led Zeppelin concert at Vigorelli Velodrome in Milan, on 5th July 1971, many shows were interrupted or even cancelled due to the high tension created by the attempts of breaking through the barriers and the reaction by the police forces, often with the use of tear gas indiscriminately shot against paying and non-paying spectators.

Other forms of protest were used, during the years, against the artists for musical choices seen as too commercial (Le Orme were booed for *Gioco di bimba*, Alan Sorrenti for *Dicitencello vuje*) or their fees and the collaboration with the big promoters (as was the case of the famous "trial" held against Francesco De Gregori during a concert at Milan's Palalido in 1976).

It was with a festival organized by the Re Nudo magazine in Ballabio near Lecco in September 1971, that a political movement tried for the first time to fully manage a musical event. The festival was successful, but the initial purity of intents, in contrast with other contemporary festivals that had commercial purposes, strong disorganization and the intrusiveness of the record companies, was slowly lost in the following years, reaching its lowest point with the 6th edition of the Re Nudo Festival, held at Milan's Parco Lambro in 1976, that was ruined by raids and violence and now totally devoid of original contents from a musical point of view.

The end of the cycle and the rebirth of the genre

The golden years of the "Italian Pop" approximately lasted until 1975, when the record production in this genre started to drop and was submerged a couple of years later by the advent of disco-music and punk rock in 1977-78 (the nice album by Locanda delle Fate, issued in 1977 is an exception in an already-vanished progressive music scene).

A new generation of young rock groups blossomed in Italy between 1980 and 85/86, but this time the music movement was totally different: the so-called new wave, that shared with the elder brothers of the previous decade the same enthusiasm, determination, creativity, replaced the technical ability of the prog musicians with spontaneity, showing a completely different approach to the musical composition, more instinctive and less complex and elaborate.

It was only in the second half of the 80's that new interest in progressive music appeared among the young musicians, at the same time as the first good quality reissues of the Italian Prog 70's classic albums. A new generation of groups interested in

progressive rock came out in those years, though often with different traits to the bands of the 70's and stronger influences by contemporary foreign artists (Marillion and the UK neo-prog bands, above all) : it's interesting to notice the high number of 80's Italian groups singing in English, while one of the peculiar aspects of the 70's bands had been their use of the Italian language.

A first prog-wave born near the end of the 80's, among them Ezra Winston, Arcansiel, Nuova Era, Eris Pluvia, Notturmo Concertante, was followed by others in the next decades, many of which are still producing records and playing live in Italy and abroad today. Among these groups Finisterre and Maschera di Cera (both created by the fervid mind of Fabio Zuffanti), D.F.A., Deus ex Machina, A Piedi Nudi, Periferia del Mondo, Mangala Vallis, Il Bacio della Medusa and many others, which contribute to compose a prolific music scene with a huge following in many countries and that has often mixed, with excellent results, the traditional aspects of the classic "Italian Pop" with modern sounds, influences and techniques.

Music in the Italian regions

The relationship between Italian artists of the 70's and their city or region of provenance has been studied with excellent results by Riccardo Storti in his *Rock Map* book, so I'll add here a few observations already exposed in the first version of this book.

To help non-Italian readers in localizing the provenance of each artist, a map of Italy is reproduced below, with the names of the 20 regions and the main cities.



Where possible the town or region of origin of each group or artist has been mentioned, just as a reference for anyone wanting to investigate on the connections between various groups. Almost every part of the country was represented by one or more groups, although some areas, due to the lack of concert halls, venues or clubs, record companies, had very few high level artists.

Obviously, most artists and groups concentrated in the biggest cities, but oddly neither Rome nor Milan had a peculiar style as the one that came out from the collaboration and interchange of musicians between the bands in Naples, Genoa or Turin.

In Naples the particular mixture of rock, jazz, traditional melodic song and Mediterranean rhythms created by Osanna and Showmen gave birth to a high number of groups that shared these common elements immediately recognizable despite some differences in sound. In Genoa a lively musical scene followed the path of New Trolls which themselves, through many line-

up and name changes helped many other young musicians to create new groups.

Even in Turin there were many groups, apart from the forerunners Circus 2000 and Procession, that were often connected and with a certain stylistic homogeneity. Starting with Dedalus and Arti & Mestieri we can mention Venegoni & Co., Esagono, Errata Corrige, Combo Jazz, Gialma 3, Free Wave System.

Sometimes the place of origin of the musicians is totally irrelevant in the story of their group, as in the case of some major names like Formula Tre or Area with the members coming from different parts of Italy and the groups based in other cities due to their recording commitments.

Collecting Italian prog records

The birth of record collecting

Starting from the second half of the 80's, after the exhaustion of the explosive force of those musical styles (disco music and punk/new wave) that from opposite directions had caused the crisis of the music from the previous decades, there was a continuous reborn interest in the Italian 70's music, with particular reference to what was now commonly described as "progressive", by fans and collectors from many countries.

Records that had been discarded some years before as cumbersome relics from the past, were now actively sought-after. First in line were the Japanese collectors, that demonstrated an unexpected knowledge and passionate love for every kind of music produced in Italy during the 70's, then came the enthusiasts from other countries, including again the Italians that only at the end of the 80's started to judge that music at last with open mind and a less negative approach.

Some of the records from the 70's had already been reissued many times in Italy, often in budget series (some records by Le Orme, PFM, Banco in the Successo, LineaTre, Orizzonte series), but this new interest by the buyers led to the production of many rare records in Japan and later in Korea on high quality vinyl reissues. Only at the end of the 80's the Italian labels finally understood the commercial potential of good quality reissues that kept unaltered the main features of the beautiful original covers.

Collectable formats

As said, the music of the Seventies is materially represented by the LP's, the vinyl support that replaced the 7" single in the young music listeners' life. The Italian Pop saw the explosion of concept-albums, records containing a series of tracks connected by common subjects in the lyrics and complex structure compositions, often with a medium-high length that in many cases could never find place on a 45rpm single.

So, contrary to what happened in the Sixties (and again at the end of the Seventies) when the bands introduced themselves to the general public with one or more singles and arrived to an LP only after some time, the Italian Pop groups often made their debut with an album, in many cases with little or no promotion on the music press or with concerts.

For this reason, the most sought-after support by collectors focusing on progressive music is the LP. The size of this format also left a great space to the imagination of many designers, allowing them to create marvelous covers that still today are considered masterpieces and original packaging solutions enriched by inserts, gadgets and gimmicks.

7" singles had a rather marginal role in the prog scene of the 70's. Some groups used the smaller vinyl support to attempt the commercial success as opposed to the more complex compositions contained on the LP (like in the case of Delirium, Osage Tribe, Capsicum Red, J.E.T., often forced by their labels), in other cases the single contained some tracks from the album, sometimes in shortened form. Therefore collectors specialized in singles of this genre are not so common and prices remain low in most cases (contrary to what's happened to the LP's values).

The diffusion of tape cassettes and stereo 8 cartridges is insignificant, and these formats can be often found at risible prices. For a collector's point of view these can be interesting only because in some cases they have different covers from the equivalent LP's or slightly modified contents.

Specialized labels

Some small independent record companies, like Vinyl Magic (now BTF) and Mellow Records were created to satisfy the increasing demand for quality reissues, considering that the major companies had only shown a limited interest in this kind of products.

Currently almost every record by the big names of the Italian progressive and many of the minor ones are available on CD, in many cases with high quality reissues in mini-LP cardboard covers that faithfully reproduce the original packaging. Many of these records also had good quality vinyl reissues, that even in this case are perfect reproductions to have the same appeal as the rare originals.

It was really thanks to the hard work of these labels that fans and collectors could finally hear rare and often forgotten records otherwise unavailable to the general public, and many of them had the chance to create a small collection without spending high sums of money.

Excerpt from the book

ItalianProg: The comprehensive guide to
the Italian progressive music of the 70's

by Augusto Croce

ANAWIM

One of many groups that, in the 70's, mixed Christian-inspired lyrics with a rock musical background, Anawim recorded at least three albums for the Rusty label, all with multi-vocal parts (sometimes embarrassingly out of tune, especially in the first LP) and large use of flute and organ. Probably the most interesting for the prog fans is the third one, containing the side-long 20+ minutes *Concerto di Natale*.



Discography:

LP			
Quattro cristiani in giro per il mondo	Rusty (RRS 303319)	1976 R1	gatefold cover
Missione: uomo	Rusty (RRS 303321)	1977 R1	triple fold cover
Concerto di Natale	Rusty (RRS 303325)	1978 R1	gatefold cover

ANDROMEDA

Line-up:

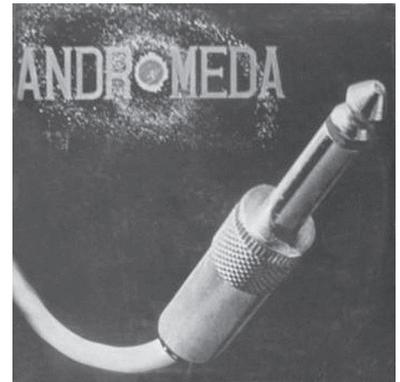
Gianfranco Mentil (guitar, bass, vocals)
Eddy Meola (sax, flute)
Gianfry Lugano (keyboards)
Gianpiero Morsut (drums, percussion)

A group from Friuli, whose 1978 LP was produced by a recording studio from Udine. Even if it suffers from bad recording and performing quality, the album has some interesting moments, and contains original tracks along with two covers.

There's a guest appearance in the album by bassist Piero Pocecco, who also played in concert with the band even if he was not a real member.

Of the band members, Meola and Lugano followed their career as musicians, the latter also played in the *Nascita della Sfera* album.

Meola also collaborated on the *Mister Paperrock Orchestra* album on the same label.



Discography:

LP			
Andromeda	S.R.M. (DA/L 33010)	1978 R4	single cover

ANONIMA SOUND (LTD.)

Line-up:

1967-70 (as Anonima Sound)
Ivan Graziani (guitar, vocals)
Walter Monatti (bass)
Velio Gualazzi (drums)

1971 (as Anonima Sound Ltd.)
Massimo Meloni (guitar, vocals)
Walter Monatti (bass)
Velio Gualazzi (drums)



1972

Richard Ingersoll (vocals, flute)

Massimo Meloni (guitar, vocals)

Lamberto Clementi (guitar)

Peter Dobson (guitar)

Piero Cecchini (bass, vocals)

Velio Gualazzi (drums)

Claudine Reiner (percussion, vocals)

Formed in Urbino, Marche in 1964, Anonima Sound were a beat-pop trio that released four singles until 1970, when their leader **Ivan Graziani** (from Teramo, Abruzzo) left to pursue a very successful solo career that lasted until his death in 1997. Their first single *Fuori piove* was a hit at the time.

The others reformed the band in 1971, changing their name to Anonima Sound Ltd. and with a new member in guitarist Massimo Meloni, and released a good Italian-sung single in 1971, *Io prendo amore*. A year later a radical change in the line-up transformed the band into a seven-piece with two americans, singer/flutist Richard Ingersoll and percussionist Claudine Reiner, and the English guitarist Peter Dobson, and a music heavily influenced by the British prog of the time. Their only album, on Arcobaleno label, is strongly influenced by the likes of Jethro Tull, with a good use of flute and totally sung in English.

Discography:

LP			
Red tape machine	Arcobaleno (ARC 000111)	1972 R5	gatefold cover
	Akarma (AK 1006)	1999 R1	as above
CD			
Red tape machine	Mellow (MMP 178)	1993	reissue of 1972 album
	Akarma (AK 1006)	1999	as above - digipack cover
SINGLES (with picture cover)			
Fuori piove Parla tu	CBS (CBS 3048)	1967	released as Anonima Sound
L'amore mio, l'amore tuo I tetti	CBS (CBS 3418)	1968	released as Anonima Sound
Josephine Mille ragioni	CBS (CBS 4212)	1969	released as Anonima Sound
Ombre vive Girotondo impossibile	Numero Uno (ZN 50006)	1969	released as Anonima Sound
Io prendo amore Cerchi	Arcobaleno (ARC NP 2071)	1971	
PROMOTIONAL AND JUKEBOX SINGLES (with blank cover)			
Fuori piove Parla tu	CBS (JB 3048)	1967	released as Anonima Sound - jukebox issue with white label
L'amore mio, l'amore tuo	CBS (JBH 88)	1968	released as Anonima Sound - jukebox single - backed with Mini Molly/ <i>L'ultima preghiera</i>
Ombre vive	Numero Uno (ZJN 50021)	1970	released as Anonima Sound - jukebox single - backed with Tony Renis/ <i>Canzone blu</i>
VARIOUS ARTISTS COMPILATIONS			
Quelli della Numero Uno (with <i>Girotondo impossibile</i> and <i>Ombre vive</i>)	Numero Uno (CFD 01080-10)	1999	10 CD - box set with tracks from singles

Collector's corner

Red tape machine is a very rare album that commands high prices, being released on the small Arcobaleno label probably in a limited quantity. It came in a gatefold sleeve.

No counterfeits should exist, nor foreign issues.

ANSELMO E GLI ANEMONI

Just a single for this group, on the same label as **Ut**. Their style is melodic prog, the A-side is better than the other track.

Discography:

SINGLES (with picture cover)			
La mente mia L'organista	Erre (RR 3055)	1973	

ANTARES

Line-up:

Joseph Kali (guitar)
Marco Tessitore (keyboards, vocals)
Ennio Barone (bass, vocals)
Lorenz Shulze (drums, guitar)

A little known group that only released an album and a single at the end of the 70's, Antares were an Italian group signed to the Unifunk label, which is notable among collectors for producing one of the rarest items by **Antonius Rex**, the single released in 1971 as **Invisible Force**.

And the connection with Rex leader Antonio Bartocetti is strong in the album, as two of the six tracks are co-written by him and the overall sound of Antares' music is not far from the 1978 album *Ralefun* by **Antonius Rex**.

The album was mainly based on keyboards, an electro-pop album sung in English and with light progressive leanings, and was recorded in Oslo. Nothing is known about the musicians, two of which were surely italians by name, but even the guitarist can be an Italian with a fake foreign name.

As in **Automat**'s case, this is an Italian electronic prog group that has very little in common with the most part of other Italian artists of their time.



Discography:

LP			
Sea of tranquillity	Unifunk (AR 03090)	1979 R2	single cover
CD			
Sea of tranquillity	Mellow (MMP 207)	1994	reissue of 1979 album
SINGLES (with picture cover)			
The leaving part I The leaving part II	Unifunk (4580)	1980	a track from <i>Sea of Tranquillity</i> , split in two parts

Collector's corner

Sea of tranquillity is not particularly rare or expensive. It had a single cover and has been reissued in 1994 by Mellow.

A rare and little known single was taken from the album.

No foreign issues or counterfeits exist.

ANTONIUS REX

Line-up:

1974-77:
Antonio Bartocetti (guitar, vocals)
Doris Norton (keyboards, vocals)
Albert Goodman (drums)
1978:
Antonio Bartocetti (guitar, vocals)
Doris Norton (keyboards, vocals)
Jean Luc Jabouille (drums)

Probably the most charismatic figure of all the Italian prog scene, Antonio Bartocetti (Antonius Rex) began his career going to Milan from the Marche, forming **Jacula**, **Dietro Noi Deserto** (even with a single on Decca in 1971!), and **Invisible Force** (another lonely single in 1971). Not real bands but just a group of musicians working beyond the leading figure of Bartocetti.

After the first two albums, released in 1969 and 1972 as **Jacula**, in 1974 the name was changed to Antonius Rex and an album was produced, called *Neque semper arcum tendit rex*, first official appearance of Doris Norton, long time partner and musical



collaborator of Bartocchetti. According to him, despite a contact to release it on Vertigo, the label considered it to be too outrageous, with the black and white cover reproducing a 17th century "diabolic" letter and strong lyrics, especially in the *Devil letter* track. The album was planned for release on drummer Albert Goodman's Darkness label, but it never went over a promo issue.

So the first real commercially released Antonius Rex album is *Zora* from 1977, on the small Tickle label and, again, with an outrageous cover that was replaced with a different one a year later. *Zora* is not a great album, despite its collectibility, and includes some reworkings of tracks from Jacula's *Tardo pede in magiam versus* (*Morte al potere* is a third revised version of *U.F.D.E.M.*); their main elements are as usual church organ, dark atmospheres, lyrics dealing with occultism. The four tracks on the album were all composed by Bartocchetti along with Franco Mussita and Angelo "India" Serighelli from **I Raminghi**, both also listed among the LP contributors. The second issue includes an extra fifth track.

Ralefun is definitely much less dark than anything else they made, more varied and the sound is richer with the addition of flute and bass guitar (with guest appearances by Marco Ratti and Hugo Heredia), but some ventures into different music styles don't always work very well.

Very mysterious characters, Jacula/Antonius Rex never liked concerts, their only live appearance ever as Jacula has been made in Milan in front of a 45 people audience while Antonius Rex apparently had a tour in 1979, and have always liked to do what they wanted, without the record companies restrictions and obligations.

2001 has seen the official re-release of two of the rarest **Jacula/Antonius Rex** productions, *In cauda semper stat venenum* and *Anno demoni*, both by Italian independent label Black Widow. An official reissue of Antonius Rex' 1974 first album *Neque semper arcum tendit rex* has just been released in late 2002, while a reissue of *Praeternatural* is finally out in late 2003.

In 2005 the first Antonius Rex official video has been released, *Magic ritual*, issued on DVD and CD. Latest studio albums by the prolific artist are *Per viam* issued in 2009, *Pre viam* in 2011, and *Hystero demonopathy* in 2012, all on Black Widow.

Discography:

LP			
Neque semper arcum tendit rex	Darkness (DRK 40-18)	1974 R5	single cover with left-side opening - 400 copies
	Black Widow (BWR 066)	2002 R1	single cover with left opening - inner - 400 copies numbered edition
Zora	Tickle (TLPS 5013)	1977 R4	laminated single cover
	Tickle (TLPS 5018)	1978 R2	single cover - one extra track
	Musik Research	2001 R1	reissue of second edition
	Black Widow (BWR 118)	2010 R1	reissue with the original cover and the bonus track from the second issue - standard version on black vinyl, also exists in a 50 copies limited issue on coloured vinyl
Ralefun	Radio (ZPLRR 34048)	1978 R2	single cover
	Black Widow (BWR 128)	2010 R1	reissue with 1 bonus track
Anno demoni	Musik Research (AR LP 00-499)	1979 R2	499 copies
	Musik Research (AR LP 00-499)	1992 R2	500 copies limited reissue, hand numbered and signed
	Black Widow (BWR 058)	2001 R1	gatefold cover with insert and bonus 7" Invisible Force single
Praeternatural	Musik Research	1980 R3	
	Black Widow (BWR 074)	2003 R1	500 copies limited reissue, first 35 in red vinyl - glossy gatefold cover with inner
Magic ritual	Black Widow (BWR 083 LP)	2005 R1	contains one extra track not on CD - limited pressing of 300 copies on black vinyl and 150 on orange vinyl
Switch on dark	Black Widow (BWR 099)	2006 R1	gatefold cover - limited pressing on black vinyl, also exists in 100 copies on red vinyl
Per viam	Black Widow (BWR 126)	2009 R1	
Pre viam	Black Widow (BWR 135)	2011 R1	
Hystero demonopathy	Black Widow (BWR 153)	2012 R1	

CD			
Anno demoni	Mellow (MMP 118)	1992	reissue of 1979 album - credited to Jacula - now deleted
	Black Widow (BWR 058)	2001	reissue of 1979 album
	Black Widow (BWR 0582)	2003	remastered reissue of the above with 2 bonus tracks
Zora	Mellow (MMP 231)	1994	reissue of 1977 album
	Black Widow (BWR CD 118-2)	2010	reissue with the original cover, the extra track from the second issue and a bonus unreleased track - digipack cover
Ralefun	Mellow (MMP 232)	1994	reissue of 1978 album
	Black Widow (BWR CD 128)	2010	reissue with 1 bonus track
Neque semper arcum tendit rex	Black Widow (BWR 066)	2002	reissue of 1974 album
Praeternatural	Black Widow (BWR 074)	2003	reissue of 1980 album
Magic ritual	Black Widow (BWR DVD 083)	2005	DVD+CD set with unreleased tracks
Switch on dark	Black Widow (BWR CD 099-2)	2006	digipack cover with video tracks
Per viam	Black Widow (BWR 126)	2009	digipack cover
Pre viam	Black Widow (BWR 135)	2011	
Hystero demonopathy	Black Widow (BWR CD 153-2)	2012	contains a video track
SINGLES (with picture cover)			
Agonia per un amore Witch dance	Spark (SR 848)	1978	different versions of tracks from <i>Ralefun</i>

Collector's corner

(NOTE: Details and production quantities mentioned have been supplied by the musicians themselves and it's been often impossible to confirm them.)

All the original **Jacula**/Antonius Rex releases have been issued on very small labels and in strictly limited quantities, hence their rarity and high prices.

Neque semper only had a 400 copies issue, privately distributed. The two Musik Research albums, *Anno demoni* and *Praeternatural*, have also been released by the group in small quantities and only privately distributed and sold.

This reduces the real commercial releases to just three items, Jacula's *Tardo pede in magiam versus* and Antonius Rex's *Zora* and *Ralefun*.

The original 3000 copies issue of *Zora* is very hard to find. If you like the cover this is much more original than the plain black one of the reissue (5000 copies), but the last one has an extra track, *The gnome*.

Ralefun has been only released by **RCA** subsidiary **Radio Records** with a single cover and never reissued. Many of the available copies had the "Campione non commerciabile" (Promo not for sale) writing on the turquoise/silver label.

No counterfeits or foreign issues should exist of both the Antonius Rex albums.

The new 2010 issue of *Zora* released by Black Widow comes with the original artwork and exists on vinyl (the standard black and a limited 50 copies pressing on coloured vinyl) which includes *The gnome* from the 1978 second issue, and on CD with another bonus track, the unreleased *Monastery*.

The 1979 *Anno demoni* album (originally in a 499 copies series individually numbered and signed by the Rex himself) had a first reissue by Musik Research in 1992 in 500 numbered copies, and was later re-released, again by Black Widow, in a gatefold cover including an insert and a reissue of the rare Invisible Force single. It must be pointed out that in the first CD reissue by Mellow in 1992, the album was credited to Jacula and not to Antonius Rex.

Some more records have been released under the name Antonius Rex in the 80's. The 12" single *Pig in the witch* was one of these, described by Antonio Bartocetti as a "techno experiment", and mostly sold in England.

The reissue of *Neque semper arcum tendit rex* (400 numbered copies) has been made in 2002 by Black Widow, that has also released *Praeternatural* in late 2003 (500 unnumbered copies, 35 of which in red vinyl), while a strictly limited compilation of unreleased material, called *Verba non volant* is planned to be released on CD only.

The 2005 released *Magic ritual* was pressed on a special DVD Plus format, with a single disc playing as DVD on one side and CD audio on the other. The video was directed by Doris Norton.

APOLOGIA LUPI

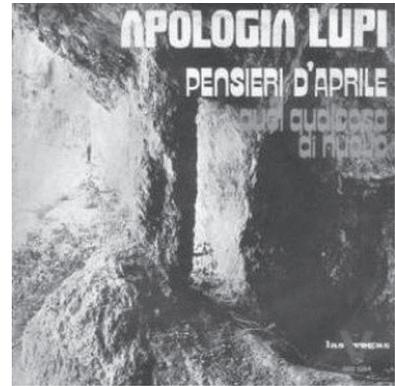
Line-up:

Rosario Brancati (vocals, flute)
Rocco Tolve (guitar)
Enzo Cammarota (keyboards)
Stefano Rubino (bass)
Franco Sileo (drums)
Filippo Parisi (percussion, vocals)

A group from Potenza (Basilicata) that only released a good single in 1974. For the use of flute they have been compared with **Osanna**.

Some of the musicians came from I Lupi, active since the 60's that had released a single, *Cercare una donna* in 1969.

Bass player Stefano Rubino had a solo career in the late 70's, with many singles and LP's, the first two of which on Radio Records.



Discography:

SINGLES (with picture cover)			
Pensieri d'aprile	Las Vegas (5001 064)	1974	
Quel qualcosa di nuovo			

GLI APOSTHOLI

Line-up:

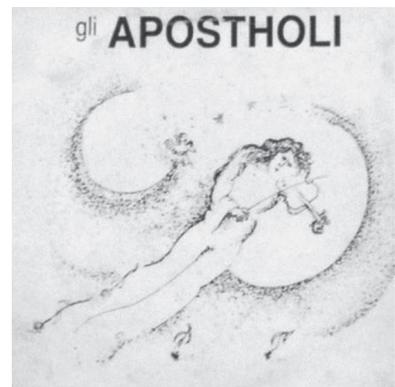
Walter Bottazzi (vocals)
Tullio Mazzaretto (guitar)
Gigi Terzo (keyboards)
Ivano Aldighieri (bass)
Roberto Trentin (drums)

A beat group from Vicenza, together since 1964, Gli Apostholi broke up at the end of the Sixties, to reform as a trio in 1970 with just one of the original members, bassist and singer Walter Bottazzi, along with keyboardist Gigi Terzo and drummer Roberto Trentin.

Their live repertoire included self-penned songs and covers of British and American artists, but their albums, released in 1979 and 1981 are in pop style with very light prog influences (especially *Un'isola senza sole*); both are very rare and expensive.

On the first LP, *Ho smesso di vivere*, the three musicians were helped by guitarist Franco Marchiori, who had been in the group in the 60's. The line-up was expanded for the following album with newcomers Tullio Mazzaretto and Ivano Aldighieri.

The group is still active with a five-piece line-up, featuring Paolo Savegnago (vocals, already in the band during the Sixties), Walter Bottazzi (guitar, vocals), Alcide Ronzani (guitar), Gigi Terzo (keyboards) and Roberto Trentin (drums, vocals).



Discography:

LP			
Ho smesso di vivere	Delfino (DF 01)	1979 R5	laminated gatefold cover
Un'isola senza sole	Casedil (RGRLP 003)	1981 R5	single cover with inner
CD			
Ho smesso di vivere	MP (MPRCD 042)	2002	reissue of the 1979 LP
Un'isola senza sole	MP (MPRCD 051)	2007	reissue of the 1981 LP

APOTEOSI

Line-up:

Silvana Idà (vocals)
Massimo Idà (keyboards)
Franco Vinci (guitar, vocals)
Federico Idà (bass, flute)
Marcello Surace (drums)

Coming from Palmi, Calabria, in southern Italy, Apoteosi were one of those minor bands that only released a single album before disappearing.

The group was built on the nucleus of the three brothers Silvana, Massimo and Federico Idà, and their music was strongly based on the keyboards of Massimo (just 14 at the time!) and the thin voice of Silvana.

Though its members were very young, the group had played together for a long time, but the LP was only released in 1975 by the small local label Said and allegedly only had limited pressing and distribution, being now very hard to find. Apoteosi had a very good sound, reminding of some English bands such as Julian's Treatment but still retaining the typical Italian prog touch. Very nice piano playing all over.

The beautiful album includes eight tracks, but the first side is a long suite with no breaks.

After the band split, keyboardist Massimo Idà has moved to Rome, and worked as session musician and TV music producer, he also plays in a funky/disco band, called Frankie & Canthina Band. He produced and played on **Tito Schipa Jr.'s Dylaniato** LP in 1982.

Silvana Idà still lives in Palmi and has left the music (but her son plays in a rock band), while bassist Federico Idà died in 1992. Guitarist Franco Vinci has kept playing and is still active in the blues field, a CD with the Bootleg Band came out in 2003, *Boot tip*. His current group is Franco Vinci Blues Band.

Drummer Marcello Surace is still working as session musician in Italy and France, he also plays with Massimo Idà in the Frankie & Canthina Band.

Discography:

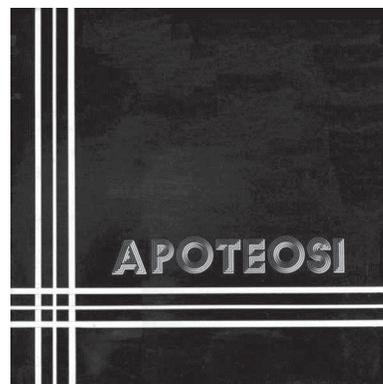
LP			
Apoteosi	Said (MAP 145)	1975 R5	single cover - lyric inner
	AMS/BTF (AMS LP 100)	2015 R1	as above
CD			
Apoteosi	Mellow (MMP 139)	1993	reissue of 1975 album
	AMS/BTF (AMS 244CD)	2015	new reissue with mini-LP gatefold cover

Collector's corner

Original copies of *Apoteosi* are very hard to find due to poor distribution by small local label Said. This company, based in Palmi, near Reggio Calabria, was owned by the father of the group members, Salvatore Idà, who released on the label dozens of singles with traditional folk songs from all over Italy. Silvana Idà also sang in some of these singles.

The album has been reissued on CD by Mellow in 1993 and again by AMS in 2015 with mini-LP cover.

The first vinyl reissue appeared in 2015, also on AMS. No counterfeits or foreign issues exist.



AQUARIUM SOUNDS

A mystery group that released a very rare LP, probably only issued in promotional form, and two singles. Under the name Aquarium Sounds hid Filippo Trecca, a well-known film and TV music composer, but some say that important musicians of the Rome progressive area may have helped him. The album includes 10 short instrumental tracks, mostly based on keyboards and closer to pop than to prog.



Discography (selected):

LP			
Aquarium Sounds	RCA (SP 10075)	1979 R3	single cover – probably only issued as promo

LE AQUILE

Line-up:

Roberto Marini (vocals, guitar)
Arnaldo Biondi (keyboards, vocals)
Giorgio Merli (bass, vocals)
Antonio Merli (drums, vocals)

After a first melodic pop debut with the original line-up featuring drummer Bruno Bizzi, this group from Sorano, near Grosseto released a second good single on the collectible Picci label. Their style is not far from **Blocco Mentale**, with organ-led sound and melodic vocals. The group disbanded soon after the release of the second single.



Discography:

SINGLES			
Sonia E lei	Pony (X 3005)	1971	
Il tuo splendido amore Agnus Dei	Picci (LG 3016)	1973	

MAURIZIO ARCIERI

The former leader of I New Dada, a very popular beat group that even supported The Beatles in their legendary Italian tour, Arcieri left his old band for a highly successful solo career, and even had an interesting progressive release with the *Trasparenze* LP from 1973, an album with good instrumental parts.

Subsequently he formed in 1976 the Chrisma (later Krisma) duo with his wife Christina Moser, influenced by the punk image and veering toward electronic pop music.

After leaving the scenes, Arcieri passed away in January 2015.

Trasparenze has been reissued on CD in 2010 by Universal as part of the *Progressive Italia* - *Gli anni '70 vol.5* box set.



Discography (selected):

LP			
Trasparenze	Polydor (2448 014)	1973 R2	gatefold cover

AREA

Line-up:

1973:
Demetrio Stratos (vocals, organ, percussion)
Paolo Tofani (guitar, synth)
Victor Busnello (sax)
Patrizio Fariselli (keyboards)
Patrick Djivas (bass)
Giulio Capiozzo (drums, percussion)

from 1974:

Busnello and Djivas left, added:
Ares Tavolazzi (bass)



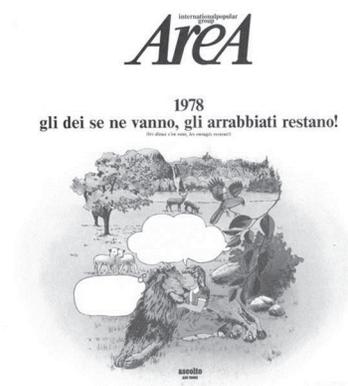
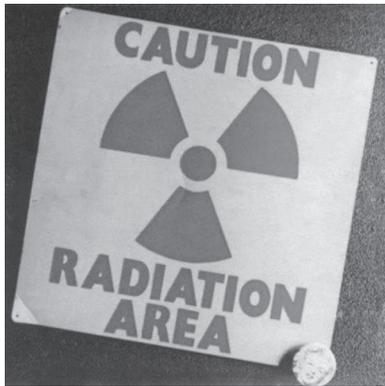
Area were in fact an "international popular group", as the cover of their first album says, with greek singer **Demetrio Stratos** coming from the beat group I Ribelli, French bass player Djivas and belgian sax player Busnello.

The first line-up, in 1972, also included pianist Leandro Gaetano and the guitarist of Hungarian origin Johnny Lambizi, the latter soon replaced by Paolo Tofani, a musician with the longest experience in the group, having played in 60's bands Samurai along with **Formula Tre** keyboardist Gabriele Lorenzi, **I Califfi** and for a short time with Noi Tre, that also included future **Triade** bass player Agostino Nobile.

Arbeit macht frei was an essential album in the Italian rock of the 70's, full of different influences yet totally original in its sound. **Stratos'** voice is stunning, used like an instrument, and the backing band is powerful, formed by top quality and inventive musicians. Some jazz and eastern folklore influences are easily distinguished, and the music is not easy to categorise. The group image was characterised by the style of **Cramps** label designer Gianni Sassi, that added a distinctive visual style to their music.

Second LP, *Caution radiation area*, was more experimental with tracks like *Lobotomia* and *ZYG (Crescita zero)* that show strong free-jazz influences.

The following album, *Crac*, released the same year, returned to a more prog style, with some of their best rock tracks in *Gioia e rivoluzione* and *L'elefante bianco*, yet retaining the long instrumental parts that were the group's trademark.



The strong political influences in Area music emerged in their rendition of the popular socialist hymn *L'internazionale*, released as a single in 1974 and a concert classic, as demonstrated in the 1975 live LP *Are(a)zione*.

1976 saw a radical turn in the group's style, with the help of external musicians such as sax player Steve Lacy and percussionist Paul Lytton, playing in *Maledetti*. The band was turning toward jazz and even the posthumous live recordings from 1976 concerts seem to demonstrate it.

Maledetti was the last chapter in the long Area/**Cramps** connection, with the group signing a recording deal with Ascolto and releasing less successful albums at the end of the 70's.

1978, *gli dei se ne vanno gli arrabbiati restano*, their first on the new label, contained a couple of interesting prog-inspired tracks, like the opening *Il bandito del deserto* and *Hommage à Violette Nozières*, mixed with others in a stronger free-jazz direction.

Demetrio Stratos died in 1979, probably one of the most important singers and music researchers of all the Italian (and maybe European) musical scene. The day after his death a big concert, with 60000 people, was held at the Arena Civica in Milano to honour him (this had been originally organised to collect funds to support **Stratos** expensive medical therapy), and a double album was taken from the event.

Another group called Area II appeared in the mid 80's, this was in fact a group built by original Area drummer Giulio Capiozzo with session musicians. Much closer to jazz than any previous Area incarnation, the group lasted for two albums in 1986-87.

A new CD by Area, *Chernobyl 9771* was released in 1997, the line-up included this time another original member, Patrizio Fariselli, along with Capiozzo.

This was probably the last time the Area name has appeared on an album of new recordings, the group kept playing until 1999 then split. Drummer Giulio Capiozzo has sadly died in August 2000.

The name Area has been resurrected by Patrizio Fariselli, Ares Tavolazzi and Paolo Tofani with Tuscan drummer Walter Paoli for a series of concerts since 2010, including dates in New York and Japan. This line-up produced a double CD, entitled *Live 2012*, featuring a guest appearance on one track by singer Maria Pia de Vito. The quartet continued the long reunion tour in 2013.

Discography:

LP			
Arbeit macht frei	Cramps (CRSLP 5101)	1973 R3	gatefold cover with lyric inner first copies include a cardboard revolver - early copies distributed by Ricordi, later by Baby Records
	Cramps (5205 101)	1978 R1	as above, but with no insert
	Get Back (GET 5101)	2000 R1	same as the original with insert
	Akarma (AK 394)	2011 R1	as above
	Sony/BMG (88883 77543 1)	2013 R1	numbered box set with LP, CD, poster and gun insert
Caution radiation area	Cramps (CRSLP 5102)	1974 R1	single cover with lyric inner - early copies distributed by Ricordi, later by Baby Records
	Cramps (5205 102)	1978 R1	same as above
	Get Back (GET 5102)	2000 R1	same as above
	Akarma (AK 395)	2011 R1	as above
	Sony/BMG (88883 77555 1)	2013 R1	numbered box set with LP, CD and 5 cards
Crac	Cramps (CRSLP 5103)	1974 R1	gatefold cover - first copies had a sticker on the shrinkwrap - early copies distributed by Ricordi, later by Baby Records
	Cramps (5205 103)	1978 R1	same as above, no sticker
	Get Back (GET 5103)	2000 R1	same as above
	Akarma (AK 396)	2011 R1	as above
Are(a)zione	Cramps (CRSLP 5104)	1975 R1	gatefold cover with inner
	Cramps (5205 104)	1978 R1	same as above
	Get Back (GET 5104)	2000 R1	same as above
	Akarma (AK 397)	2011 R1	as above
Maledetti	Cramps (CRSLP 5105)	1976 R1	gatefold cover with inner
	Cramps (5205 105)	1978 R1	same as above
	Akarma (AK 1009)	2000 R1	same as above
	Akarma (AK 398)	2011 R1	as above
Anto/logicamente	Cramps (CRSLP 5106)	1977 R1	compilation - single cover with inner
	Cramps (5205 106)	1978 R1	same as above
1978, gli dei se ne vanno gli arrabbiati restano	Ascolto (ASC 20063)	1978 R1	rough gatefold cover
	BTF/Vinyl Magic (VM 142LP)	2009 R1	as above
Event '76	Cramps (5205 107)	1979 R1	gatefold cover with inner - recorded live in 1976
	Akarma (AK 1038)	2002 R1	gatefold cover
Tic & tac	Ascolto (ASC 20224)	1980 R1	single cover with inner
	BTF/Vinyl Magic (VM 141LP)	2009 R1	as above
Area '70	Philips/Cramps (9279 594)	1980 R1	compilation - single cover - released in the Polygram "Successo" mid-price series
CD			
Arbeit macht frei	Cramps/Artis (CRSCD 001)	1989	reissue of 1973 album
	EMI/Cramps (72438 57424 2)	1998	as above
	Edel (CRA 0136472)	2002	as above - digipack cover
	Cramps (CRSCD 001)	2009	new reissue with mini-LP gatefold cover and revolver insert
Caution radiation area	Cramps/Artis (CRSCD 002)	1989	reissue of 1974 album
	EMI/Cramps (72438 57425 2)	1998	as above
	Edel (CRA 0136482)	2002	as above - digipack cover
	Cramps (CRSCD 002)	2009	new reissue with mini-LP cover
Crac	Cramps/Artis (CRSCD 003)	1990	reissue of 1974 album
	EMI/Cramps (72438 57426 2)	1998	as above
	Edel (CRA 0136492)	2002	as above - digipack cover
	Cramps (CRSCD 003)	2009	new reissue with mini-LP gatefold cover and sticker
Are(a)zione	Cramps/Artis (CRSCD 004)	1990	reissue of 1975 album
	EMI/Cramps (72438 57427 2)	1998	as above
	Edel (CRA 0136502)	2002	as above - digipack cover
	Cramps (CRSCD 004)	2010	new reissue with mini-LP gatefold cover

1978, gli dei se ne vanno gli arrabbiati restano	CGD (74033-2)	1992	reissue of 1978 album
	Warner/CGD (9031 74033-2)	199?	as above
Tic & tac	CGD (74033-1)	1992	reissue of 1980 album
	Warner/CGD (9031 72211-2)	199?	as above
Maledetti	Cramps/Artis (CRSCD 005)	1993	reissue of 1976 album
	Akarma (AK 1009)	2000	as above - mini gatefold cover
	Edel (CRA 0136512)	2002	as above - digipack cover
	Cramps (CRSCD 005)	2009	new reissue with mini-LP gatefold cover
Anto/logicamente	Cramps/Artis (CRSCD 006)	1994	reissue of 1977 album
	Edel (CRA 0142032)	2002	as above - digipack cover
	Cramps (CRSCD 006)	2010	new reissue with mini-LP cover
Event '76	Cramps/Artis (CRSCD 007)	1994	reissue of 1979 album
	EMI/Cramps (72438 57430 2)	1998	as above
	Edel (CRA 0136522)	2002	as above - digipack cover
	Akarma (AK 1038)	2002	as above - mini gatefold cover
	Cramps (CRSCD 007)	2010	new reissue with mini-LP gatefold cover
Concerto Teatro Uomo	Cramps (CRSCD011/12)	1997	2CD - recorded live in 1976
	Edel (CRA 0153222)	2004	as above - digipack cover
Parigi-Lisbona	Cramps (CRSCD018)	1997	recorded live in 1976
	Edel (CRA 0138582)	2002	as above - digipack cover
Chernobyl 7991	Sony (486862 2)	1997	new studio album from 1997
Live concerts box	Akarma (AK 1033/3 CD)	2002	3CD box set including <i>Concerto Teatro Uomo</i> and <i>Parigi-Lisbona</i> , both with mini-LP gatefold covers
Revolution box set	Akarma (AK 1036/4 CD)	2002	4CD box set including <i>Arbeit macht frei</i> , <i>Caution Radiation Area</i> , <i>Crac</i> , and <i>Are(a)zione</i> , all with mini-LP gatefold covers and also sold separately
Live 1977	Akarma (AK 1042/2 CD)	2002	2CD - unreleased live recordings in Turin
Live 2012	UpArt (UPA CD003)	2012	2CD box set with poster - live recordings from the Reunion Tour 2011/2012
BOOTLEG CD (relevant issues)			
Acrostico in memoria di Demetrio	Le Matango (LM 97003)	1997	live recording from Florence, 1978
La mela di Odessa	Black Hole (BH 001/2)	1998	2CD - live recordings from 1976 and 1977
SINGLES (with picture cover)			
L'abbattimento dello Zeppelin <i>Arbeit macht frei</i>	Cramps (CRSNP 1701)	1973	both tracks from <i>Arbeit macht frei</i>
L'internazionale Citazione da G.L.Jackson	Cramps (CRSNP 1703)	1974	unreleased tracks
PROMO-ONLY AND JUKEBOX SINGLES (with blank covers)			
Luglio, agosto, settembre nero	Cramps/Bla Bla (JB56)	1974	jukebox single coupled with <i>Aktuala/Miña</i>
L'internazionale	Cramps (CRSNP 1703/1802)	1976	jukebox single, coupled with Eugenio Finardi/ <i>Musica ribelle</i>
Diforisma urbano	Cramps (CRSJB 5105/1602)	1977	jukebox single coupled with Alberto Camerini/ <i>Gelato metropolitano</i>
Hommage à Violette Nozières	Ascolto (YD 521)	1978	jukebox single coupled with Pierangelo Bertoli/ <i>Rosso colore</i>
VARIOUS ARTISTS COMPILATIONS			
Parco Lambro (with <i>Gerontocrazia</i>)	Laboratorio (LB/LP 201)	1976 R1	live recordings from the 1976 Parco Lambro festival - also features Sensations' Fix, Ricky Gianco, Agorà, Canzoniere del Lazio, Toni Esposito, Paolo Castaldi, Eugenio Finardi.
	Stampa Alternativa (RP 02)	2005	CD reissue of the above with different mini LP cover - only sold with the book <i>Area/Musica e rivoluzione</i> by Gianpaolo Chiaricò

1979: Il concerto (with <i>Danzanello</i> and <i>L'internazionale</i>)	Cramps (5203 001)	1979 R1	2LP - gatefold with inner - from the Demetrio Stratos tribute concert - also features Banco del Mutuo Soccorso, Angelo Branduardi, Francesco Guccini, Antonello Venditti, Roberto Vecchioni, Roberto Ciotti, Eugenio Finardi and others
	Edel (CRA 0136532)	2002	single CD reissue of the above - digipack cover
	Akarma (AK 1026)	2002	single CD reissue of the above - mini gatefold cover
	Cramps (CRS BOX001)	2009	2CD + DVD box set with 40 page book

AREA II			
LP			
Area II	Gala (GLLP 91005)	1986 R1	single cover with inner
City sound	Gala (GLLP 91011)	1987 R1	single cover with inner
CD			
City sound	Gala (CDGLP 91011)	1987	original CD issue
	Platinum (PLCD 021)	2002	reissue of 1987 album
Area II	Platinum (PLCD 020)	2002	reissue of 1986 album

Collector's corner

All the albums by Area are still easy to find in Italy, as they have been issued in large quantities. Around 1977-78 the **Cramps** label changed distribution and adopted a different numbering system replacing the CRSLP-5 prefix with 5205 (CRSLP 5101 became 5205 101 and so on). Many of the albums released until then were reissued with the new catalogue numbers, but are easily identified for this reason.

Hardest to find are the first album in original form with the gun insert, and *Crac* with the sticker. The first issue of *Arbeit macht frei*, *Caution radiation area* and *Crac* have a "Distribuzione Dischi Ricordi Spa" credit on the back cover, they were later distributed by Baby Records.

Some say that early copies of *Caution radiation area* contained a cardboard insert reproducing the radiation danger sign that's in the cover picture.

The shaped revolver insert included in the debut album has been seen in two different versions, with text "Corpo DI reato" or "Corpo DEL reato" and it seems impossible to determine which was released first.

The same insert was present in the various reissues of the album, but can be identified by the back colour of the insert cardboard (the original was grey and rough, copies are white and smooth), the green coloured parts are darker (the original has pale colours) and the slimmer shape of the revolver's hammer.

A vinyl reproduction of the first album was released in late 90's and also included the gun insert, this is very similar to the original but can be identified with a side to side comparison, having a slightly miscoloured label and different matrix writings on vinyl. This reissue was released in 500 numbered copies for Italy and 500 non-numbered ones for abroad. Even the vinyl reissues made by Get Back and Akarma included the shaped gun insert.

A vinyl reissue of *Caution Radiation Area* was released at the same time as the one of *Arbeit Macht Frei*.

SonyMusic issued in 2013 two numbered edition box sets containing the LP and CD versions of *Arbeit macht frei* and *Caution radiation area* along with various inserts.

The single *L'internazionale/Citazione da G.L.Jackson* contained two tracks unreleased at the time of its release. Both tracks later appeared on compilations, *L'internazionale* on *Area 70* (the same track appears on other compilations, but always in the live version taken from *Are(A)zione*) and *Citazione da G.L.Jackson* on *Anto/logicamente*.

A very rare promotional compilation featuring a track by Area (*Antes de hablar abra la boca*, taken from *Tic e Tac*) is *SIM Hi-Fi* (CGD 15049), promoted by Radio Studio 105 and issued to launch the 1980 hi-fi and electronics exhibition in Milan.

Japanese issues exist of *Arbeit macht frei* (Pioneer-Warner P-10286C), *Are(A)zione* (Pioneer-Warner P-10393C), *1978, gli dei se ne vanno gli arrabbiati restano* (King GXF2053) and *Tic & Tac* (King K22P116).

A French issue (on Cramps, distributed by Barclay) exists of their 1974 single *L'internazionale* (no.640 068) and their albums *Crac* (no.940.512), *Are(A)zione* (no.940.528, with glossy gatefold cover) and *Maledetti* (no.940.803, with liner notes in French), and it's likely that other Area records have been issued in that country.

Anto/logicamente (Cramps P5205 106 - single cover with inner) and *1978, gli dei se ne vanno gli arrabbiati restano* (CBS 83142-gatefold cover) were also issued in Portugal.

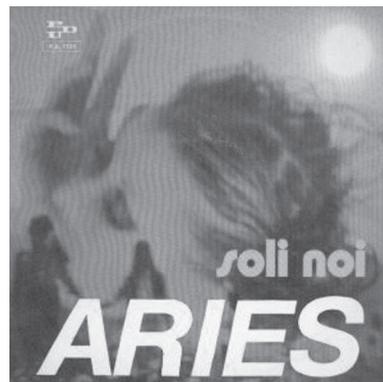
Strange Days Records issued in Japan in 2007 as part of the series "CRAMPS Label Collection" the CD's *Arbeit Macht Frei* (POCE-1156), *Caution Radiation Area* (POCE-1157) *Crac!* (POCE-1158) *Are(A)zione* (POCE-1159) *Maledetti (Maudits)* (POCE-1160), *Anto/Logicamente* (POCE-1161), *Event '76* (POCE-1162), *Parigi-Lisbona* (POCE-1168) *Gioia e Rivoluzione* (POCE-1169), all with mini-LP covers.

Both Area II albums are not easy to find, though their value is low. They have been reissued on CD by Platinum Records, the first one with a different artwork.

An odd version of *Area II* is the original cassette, containing an extra track not on the LP, *Play the music*.

ARIES

A pop group from the late 70's, they only released some singles on the PDU label, in a melodic prog style not far from **Odissea** (with a voice similar to that group's singer).



Discography:

SINGLES (with picture cover)			
Soli noi	PDU (PA 1121)	1977	
Donna straniera			
Vivere come noi	PDU (PA 1127)	1978	
Io adesso			

ARS NOVA

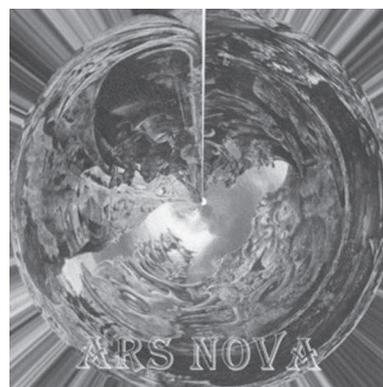
Line-up:

- Luigi Piergiovanni (vocals)
- Pietro Eugeni (guitar)
- Stefano Piergiovanni (bass)
- Stefano Riccioni (drums)

Quartet from Rome, formed in 1974 by the Piergiovanni brothers, coming from Cassa del Comune Accordo, Ars Nova only recorded two singles during their career, which has been documented by Mellow with a posthumous CD, which includes studio and live tracks and a cover inspired from the legendary **Picci** LP's. Musically the group is often compared with **Officina Meccanica**, with progressive-inspired tracks along with more pop-oriented songs.

Since the end of 1978, when the original guitarist and drummer left, the group became a six-piece, with brothers Luigi and Stefano Piergiovanni joined by the guitarist Romano Carboni, twin keyboardists Riccardo Gnerucci and Pasquale del Duca, drummer Stefano Falcone, and this line-up survived until the break up at the end of 1980.

Luigi Piergiovanni still works in the record business with the independent label Interbeat created with his brother, sadly passed away in 2001.



Discography:

CD			
Ars Nova	Mellow (MMP317)	2002	
SINGLES (with picture cover)			
Who are you kidding?	Mia (M1518)	1977	
A virgin case			
Due corpi in armonia	Mia (M1530)	1978	
Moquette			

ART FLEURY

Line-up:

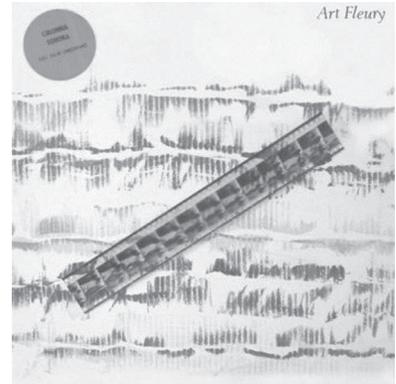
Augusto Ferrari (keyboards)
Maurizio Tomasoni (trumpet, horns)
Giangi Frugoni (bass, guitar, clarinet)

Though their record debut came in the new wave era, Art Fleury from Brescia can now be considered much closer to some avantgarde groups of the progressive era than anything else released in Italy in 1980.

The beginnings of the group are from the mid 70's, when AMG (from the initials of the group members), still in their teens, had the chance of playing before **Area** at Milan's Parco Lambro Festival in 1976, and then opening some Italian dates of Henry Cow, thanks to their collaboration with Cooperativa **L'Orchestra**.

The name Art Fleury was adopted around 1977, but their first record came out only in 1980, through Italian Records, a small label from Bologna aimed at promoting new wave groups.

I luoghi del potere can easily be compared to early Faust, and their later works oscillated between electronic wave and avantgarde music with no commercial decline. Their debut album has finally been issued on CD in 2007 in a deluxe box set with booklet and poster.



Discography:

LP			
I luoghi del potere	Italian Records (EXIT 903)	1980 R2	single cover with sticker - foldout insert - early copies on white vinyl - includes a short film
The last album	No Sense (AA 001)	1981 R1	single cover with inner
Hard fashion girls	No Sense (AA 002)	1981 R1	mini LP - single cover
New performer	Suono (SR 33126)	1983 R1	single cover
CD			
I luoghi del potere	Die Schachtel (DS 14)	2007	reissue of 1980 in box set with different cover, includes booklet, poster - 1 bonus track
SINGLES (with picture cover)			
L'overdose part 1,2 L'overdose part 3,4,5	Italian Records (EXIT 705)	1980	all unreleased tracks
UK is dead The seven of birdland	No Sense (AA 003)	1981	both tracks from <i>Hard fashion girls</i>
New performer Moonlight	Suono (SR 7122)	1983	both tracks from <i>New performer</i>
VARIOUS ARTISTS COMPILATIONS			
Italia Viva (with <i>Over-tour</i> and <i>Lilith</i>)	Suono (SR 33121)	1983 R2	Italian 80's groups compilation - also features Ruins, Lunar Sex, Bisca, Illegal Coiffeur, Nai-Lon, Frenetic, Avion Travel, Litfiba, Naif Orchestra, Al Aprile & the Electicart

Collector's corner

I luoghi del potere is rare in its original vinyl issue, containing a foldout insert. Early copies were pressed on white vinyl, contained a short strip of negative film and had a red sticker on the shrink with the text "Colonna sonora del film ononimo" (Soundtrack of the eponymous film). The film was in fact conceived as a soundtrack for an imaginary movie.

It has been reissued for the first time on CD in 2007 by the Die Schachtel label as a box set with a new cover design, and containing a booklet and a poster. The CD reissue also includes *L'overdose*, originally split in two parts on a single.

ARTE 2000

A Sicilian group that released at least two singles around the end of the 70's, the first one being in a **Ping Pong** style with very light progressive influences. One of the songs is sung in Italian, the other in English.

Discography:

SINGLES (with picture cover)			
Ritratto di una donna in preman Beatles' song	ASA (MC 3-001)	197?	
Vuoi proprio me Serenità	ZIZ (ZZ 1002)	1978	

ARTI & MESTIERI

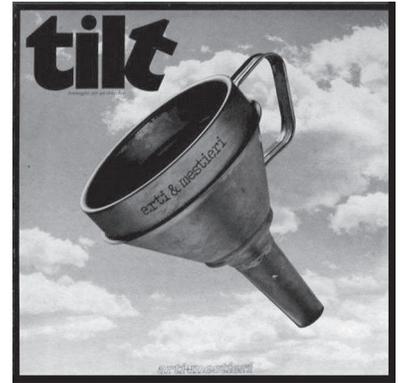
Line-up:

1974:

Gigi Venegoni (guitar, synth)
Beppe Crovella (keyboards)
Giovanni Vigliar (violin, vocals, percussion)
Arturo Vitale (sax, clarinet, vibes)
Marco Gallesi (bass)
Furio Chirico (drums, percussion)

1975:

Gianfranco Gaza (vocals) added



One of the bands from the **Cramps** label, Arti & Mestieri from Turin were formed around 1974 by ex-**Trip** drummer Furio Chirico (he had previously played with I Ragazzi del Sole and Martò e i Judas) with other musicians from various musical experiences. Venegoni, Vigliar and Vitale had previously played with Il Sogno di Archimede, a jazzy-prog group.

Often playing with **Area**, they shared with them the same interest in fusing jazz-rock with prog elements, and their first album, *Tilt*, is a very good result, even if the limited vocal parts were their weakest point. The album includes only two vocal tracks, and the rest is mainly instrumental.

The group had a good live activity, supporting the likes of **PFM** and even Gentle Giant, as demonstrated by the good and now deleted *Live* CD released in 1990 (another live CD with a different 1974 recording has been released in 2002).

On the second album, 1975's *Giro di valzer per domani*, a singer was added, Gianfranco Gaza from **Procession**, and the album has a much better sound and production than the previous one, in a similar style as the previous one but with stronger jazz rock influences. Two of the album's best cuts, the instrumental *Valzer per domani* and the vocal *Saper sentire* were also released as a single.

In 1979 another Arti & Mestieri album was released, *Quinto stato*, with an open line-up featuring only Chirico and Gallesi from the original group, with Marco Cimino (keyboards - from **Errata Corrige** and **Esagono**), Claudio Montafia (guitar and flute) and other collaborators, more in a mainstream jazz-rock vein, while subsequent releases strongly veered towards fusion.

Fourth album, *Acquario*, is not a live album as declared on the front cover, just a live-in-studio recording. Like its follower, *Children's blues*, it was released on a small label with local distribution only.

Guitarist Venegoni also released two solo albums on **Cramps** as **Venegoni & Co.**, always in the same jazz-rock style as later Arti & Mestieri.

Drummer Furio Chirico has continued playing and teaching his instrument, also releasing solo albums and some drum playing tutorials. He was the first Italian drummer ever playing at the Modern Drummer Festival in USA (2002 edition).

Keyboardist Crovella has played and taken production role on new prog bands' albums such as Romantic Warriors, Tower, Mosaic.

In 2001 a revived Arti & Mestieri led by original members Venegoni, Crovella, Gallesi and Chirico aided by Marco Cimino (from **Errata Corrige**, he had already joined the band on *Quinto Stato* and was with Gallesi also in **Esagono**) and violinist Corrado Trabuio released a new CD *Murales* on the Electromantic label. Mostly instrumental and somehow influenced by jazz and world music, the CD also included reworkings of a couple of tracks from the early albums, *Gravità 9,81* and *Nove lune prima*. In the same year another CD release called *Articollezione* was issued, a compilation of unreleased tracks from their first period, more in a progressive style than later works.



The double *Live 1974/2000* CD, released in 2002 included, as suggested by the title, a whole 1974 concert (all the tracks from the previous Vinyl Magic *Live* CD are included here along with others from a different concert) with a second CD containing 1999 and 2000 live recordings.

In the summer 2003 the group, now stably active, appeared at ProgDay 2003, in North Carolina, at the end of August. Founder members Furio Chirico and Beppe Crovella were now helped by Corrado Trabuio (violin, vocals), Slep (guitar, vocals) and Roberto Cassetta (bass, vocals), with a powerful live show entirely based on their 1974-75 albums. The 2004 album *Progday special*, with the new line-up, was a 4-track CD collecting old tracks recorded live in studio to promote the band in their new journey abroad. The Electromantic label also released in 2004 the first solo album by the original bass player Marco Gallesi, entitled *Riff*.

In 2005 another new studio work, called *Estrazioni*, strongly connected with the earlier productions starting with its cover design. The record included some tracks written for a never released third album in 1977 along with more recent compositions, and is on a varied level. The line-up now included Marco Roagna (guitar) replacing Slep, and Alfredo Ponissi (sax), along with a guest appearance by the original guitarist Gigi Venegoni. The band was augmented in concert by guests Warren Dale on sax and flute and singer Iano Nicolò, frontman of the group Cantina Sociale, from Piedmont.

In the same year the band played in Japan, at Tokyo's Club Città, and a live CD taken from those concerts, entitled *First live in Japan*, was released at the end of 2006.

A box set meant to celebrate the first album *Tilt* and the entire group's career, entitled *33* was released in early 2008, a nice package including an LP, a CD, 2 DVD's and various inserts.

In 2009 Arti e Mestieri started working on a concept album entitled *Piramidi - Quadri di un'esplorazione*, inspired from the life of the explorer Giovanni Belzoni. An EP, *Il grande Belzoni*, was released, taken from this project, but the album was never issued.

The new studio album by Arti & Mestieri was finally released in 2015, after many international tours, entitled *Universi paralleli*.

Discography:

LP			
Tilt	Cramps (CRSLP 5501)	1974 R2	single cover with lyric inner - distributed by Ricordi some copies with insert and poster
	Cramps (CRSLP 5501)	1975 R1	single cover with lyric inner - Baby Records distribution – different label layout
	Cramps (5205 501)	1978 R1	as above
	Akarma (AK 1024)	2001 R1	single cover with lyric inner
Giro di valzer per domani	Cramps (CRSLP 5502)	1975 R1	gatefold cover with lyric inner
	Cramps (5205 502)	1978 R1	as above
	Akarma (AK 1025)	2001 R1	gatefold cover with lyric inner - reissue contains 2 bonus tracks
Quinto stato	Cramps (5205 505)	1979 R1	gatefold cover with lyric inner
Acquario	Studio (SMS 1002)	1983 R1	single cover
Children's blues	Edizioni Augusta (MS 1009)	1985 R1	single cover
Murales	Electromantic (ARTLP 2001)	2001 R1	single cover - also on CD (ART 401) with 4 extra tracks
33	Electromantic (AEM 33)	2008 R2	limited issue box set including LP, CD, 2 DVD's, booklet and inserts
Universi paralleli	Sony/BMG (88875 12693 1)	2015 R1	new studio album

CD			
Tilt	Vinyl Magic (VM 004)	1989	reissue of 1974 album - now deleted
	Cramps/Artis (CRSCD 016)	1994	as above - now deleted
	Edel (CRA 0136542)	2000	as above - digipack cover
	Akarma (AK 1024)	2001	as above - mini gatefold cover
Giro di valzer per domani	Vinyl Magic (VM 005)	1989	reissue of 1975 album - now deleted
	Cramps/Artis (CRSCD 017)	1994	as above - now deleted
	Edel (CRA 0136552)	2000	as above - digipack cover
	Akarma (AK 1025)	2001	as above - mini quadruple foldout cover
Live	Vinyl Magic (VM 018)	1990	now deleted
Quinto stato	Cramps/Artis (CRSCD 014)	1995	reissue of 1979 album -now deleted
	Cramps (300 045-2)	1995	as above - now deleted
	EMI (857433-2)	1997	as above -now deleted
	Edel (CRA 0138672)	2000	as above - digipack cover
Murales	Electromantic (ART 401)	2001	mini-LP gatefold cover - 4 bonus tracks
Articollezione	Electromantic (ART 403)	2001	compilation of 1972-75 unreleased recordings - mini-LP gatefold cover
Live 1974/2000	Electromantic (ART 4078)	2002	2CD - live recordings from 1974 and 1999/2000
Progday special	Electromantic (ART 4101)	2003	4-track mini album recorded live in studio
Acquario	Electromantic (TJRS 1961)	2004	reissue of 1983 album
Children's blues	Electromantic (TJRS 1962)	2004	reissue of 1985 album
Estrazioni	Electromantic (AEM 95251)	2005	new studio album
First live in Japan	Electromantic (AEM 95253)	2006	live album recorded in Tokyo in 2005
The live	Ma.Ra.Cash (MRC 033)	2013	CD recorded in Japan in 2011 + bonus DVD live in Verona - digipack cover
Universi paralleli	Sony/BMG (88875 12694 2)	2015	new studio album
SINGLES (with picture cover)			
Valzer per domani Saper sentire	Cramps (CRSNP 1901)	1975	two tracks from <i>Giro di valzer per domani</i>
Managua Lemon vodka	Edizioni Augusta (MS 2011)	1984	both unreleased tracks
Il grande Belzoni	Electromantic (AEM 3391)	2009	CD-EP with four unreleased tracks
Trema	Electromantic (ECM SNG 962)	2012	CD single with two unreleased tracks
VARIOUS ARTISTS COMPILATIONS			
La musica dissennata degli anni '70 (with <i>Gravità 9.81</i> , <i>Valzer per domani</i> , <i>Saper sentire</i>)	Cramps (5208 004)	1980 R1	released in the "Successo" series by Polygram - also includes tracks by Bella Band, Canzoniere del Lazio, Venegoni & Co.
Dedicato a Marilyn (with <i>Marilyn</i>)	Fonit (9031-72346-1-1)	1990 R2	box set - available on LP and CD - the vinyl version contains 2 LP's, a picture disc and a 40 page book

Collector's corner

The Arti & Mestieri albums are still easy to find, the first two were also reissued on Akarma.

The first two LP's originally came out with CRSLP catalogue numbers and were later repressed around 1978 with new **Cramps** numbering. The first issue of *Tilt* has the "Distribuzione Dischi Ricordi Spa" credit on the back cover, the label credits Chirico/Venegoni/Crovella as composers for all the tracks and has the *Tilt* logo centered with the song titles. In 1975 the album was reissued with the same catalogue number with Baby Records distribution credit on the back cover; the label has the name of the actual composers under each song title and *Tilt* is written on the left side.

Like most LP releases on that label, all the **Cramps** albums contain a black & white inner with typed lyrics and pictures.

The very first issue of *Tilt* contained a funnel-shaped cardboard insert, and some copies also included a poster with the same design as the cover. Both these inserts are very rare.

On *Giro di valzer per domani* a track, *Rinuncia*, is sung by **Eugenio Finardi**, though his name doesn't appear on the cover. It had been recorded during the *Tilt* sessions but wasn't included on that LP.

2001's album *Murales* has been released both on vinyl and CD, the latter including four extra tracks, among which a reworking of Arti's classic *Gravità 9.81*, originally on *Tilt*.

New CD reissues include the two jazzy works *Acquario* and *Children's Blues*, both never before on CD and now in the TJRS (Turin Jazz Rock School) series on the Electromantic label.

A Japanese vinyl issue exists of *Tilt* (Warner-Pioneer P-10303C) and *Acquario* (Nexus/King K22P 412).

Giro di valzer per domani was issued in France with the title *Tour de valse pour demain* (Cramps 940 518).

Quinto stato was issued in Portugal on Cramps/EMI Valentim De Carvalho label (no.P-5205-505)

No counterfeits exist on vinyl, but there are some CD reissued of the first two albums released in Russia which are probably unofficial.

ASH

Line-up:

Monica (vocals)
 Guitar Duck (guitar, vocals)
 Mike Arge (keyboards, vocals)
 Emil Horse (bass)
 Roby Benedini (drums)

An obscure Italian group that only released a rather inconsistent English-sung rock album with strong foreign influences under false names. A rare single under their name, sung in Italian but without a release date. also exists.

Drummer Benedini, from Brescia, had been in **La Bottega del Fabbro** and also played with singers Marcella and Gianni Bella.



Discography:

LP			
Ash	Lasapa (LSP 85002)	1979 R2	single cover with insert
SINGLES (with picture cover)			
Lei città Foto di gruppo	Jezabel OR 1465	19??	

GLI ASPIDI

Line-up:

Emilio Mondelli (vocals)
 Franco Cassina (guitar)
 Maurizio Vergani (keyboards)
 Tino Fontanella (bass)
 Glauco (drums)

A group from Lombardy which included most of the future members of **I Ricordi d'Infanzia**. They were formed in 1970 and played together as Gli Aspidi until 1972 when they changed name after the entrance of the new drummer Antonio Sartori. They only appeared with *Forse amore non è* on the Fonit compilation LP *Nuovi complessi d'avanguardia da Radio Montecarlo*, and as backing band of the singer Graziella Ciaiolo on *Svegliarsi una mattina* (B-side of the 1972 single *Lontano vicino*, Cetra SP-1472).

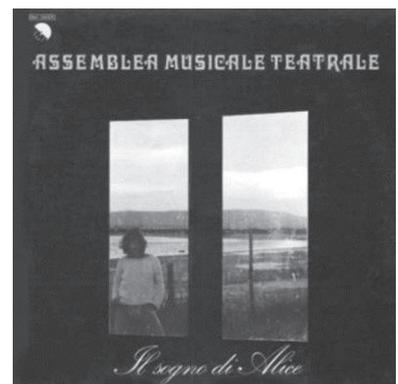
A beat group named Gli Aspidi released a single, around 1967, containing *Una chiesa vuota* and *Cerco l'amore* for the Z Records label (Z COM 517), but it's unknown if they were the same musicians as these.

ASSEMBLEA MUSICALE TEATRALE

Line-up:

Giampiero Alloisio (vocals, guitar)
 Enzo Cingano (keyboards)
 Gianni Martini (guitar)
 Bruno Biggi (bass)
 Mauro Arena (percussion, vocals)
 Alberto Canepa (percussion, vocals)

More progressive in its intentions than in its record production, this group from Genova was created to mix music and image giving their concerts a strong theatrical appearance. Musically speaking their LP's are rather thin and far from the rock-inspired taste.



Discography:

LP			
Dietro le sbarre	Dischi dello Zodiaco (VPA 8325)	1976 R1	single cover with insert
Marylin	Alternativa (ALT 001)	1977 R1	single cover
Il sogno di Alice	EMI (3C064 18424)	1979 R1	single cover with inner
CD			
La rivoluzione c'è già stata	L'Alternativa	2002	

ASTERIX

Though its title, cover and label (the same as **Antonius Rex's** *Zora* album) can give the impression of a progressive record, this is in fact the work of a rock inspired singer-songwriter.



Discography:

LP			
Poligrafici, pensionati, trombai e santi	Tickle (TLPS 5014)	1977 R1	single cover with inner

ASUMA RIMNA

Line-up:

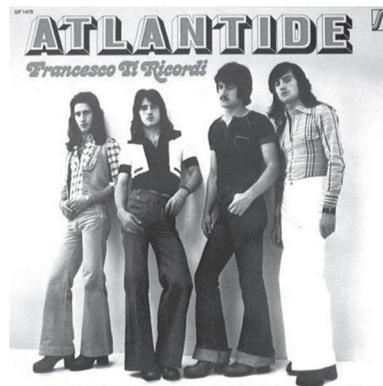
- Giorgio Di Paolo (bass, flute)
- Mario D'Amicodatri (keyboards)
- Armando Gasbarri (violin, viola)
- Maurizio Toto (drums)

Asuma Rimna from Chieti were formed in 1973 and played together until 1978 with an intense live activity mainly in their area. Their style was strongly inspired by the Canterbury groups.

ATLANTIDE

Line-up:

- Mimmo Sanseverino (guitar, vocals)
- Leonardo Sanseverino (organ, synth)
- Mario Sanseverino (bass)
- Matteo Sanseverino (drums)



Coming from Cirigliano, Basilicata, in Southern Italy, the four brothers Sanseverino already used to play together in Italy, before moving to Germany, in Rottweil, since 1973. In that country they supported such major bands like Message, Atlantis, Scorpions, gaining a good live experience and press reviews.

Despite all this they decided to release their self-produced album, only issued in Germany in 1976, singing in Italian, and with a very different style from the typical production of the time, being a hard-rock album with very small prog influences and based on the good fuzz guitar playing of Mimmo Sanseverino. Italian listeners may find the singer's strong dialect accent a bit disturbing, but the record is very well played and includes six long tracks varying in length from 5 minutes to the 11:15 of the long *La luna*.

The album had no commercial success at all, and was sold in very few copies, most of them directly from the band members.

The Sanseverino brothers all stayed in Germany, where they still live. One of them, Leonardo, died in 2006.

This group has nothing to do with another band called Atlantide from France, that released an eponymous LP in 1976.

Discography:

LP			
Francesco ti ricordi	S (SP 1476) - Germany	1976 R3	laminated single cover - lyric insert
	Mellotron (MRLP 005)	2014 R1	reissue of the above
CD			
Francesco ti ricordi	Mellow (MMP 260)	1994	reissue of 1976 album

Collector's corner

Francesco ti ricordi was originally self-produced by the group in Germany. Apart from the original issues on red label with the "S" (for Sanseverino) logo, a small number of copies came with a white label issue used for promo reasons.

The album includes a 12"x12" cardboard insert, with lyrics printed on both sides.

Very few copies also include an A5 four page promo booklet with two b/w pictures of the band, information and management address. This booklet is very difficult to find.

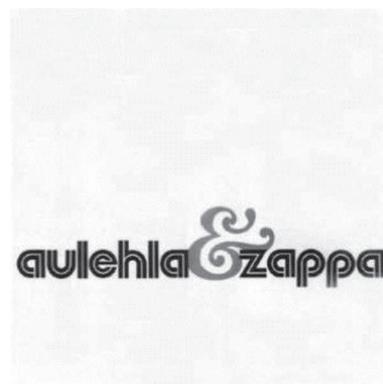
Until the mid 90's this seemed a very hard to find album, but later many copies appeared, sold by German dealers in Mint condition, so it's likely that the album had been pressed in not so small quantities, though very few were sold at the time.

The first vinyl reissue of this LP appeared in 2014.

AULEHLA & ZAPPA

The record debut by **Riccardo Zappa** was with an album issued by **PDU** in 1974 in a guitar duo with Italo-Austrian Klaus Aulehla.

The record was not particularly successful; it mostly contained acoustic ballads and the duo soon broke up.



Discography:

LP			
Aulehla & Zappa	PDU (PLD 6008)	1974 R2	gatefold cover with 12 page booklet glued in the inside
SINGLES (with picture cover)			
Tu giovane amore Quando è sera	PDU (PA 1104)	1975	both tracks from <i>Aulehla & Zappa</i>

Collector's corner

The *Aulehla & Zappa* LP is difficult to find, but not expensive.

The LP has a delicate white background gatefold cover with a 12 page booklet with pictures and lyrics glued in the inside.

AURORA LUNARE

Line-up:

1977-1981

Mauro Pini (vocals, keyboards, flute, percussion)

Corrado Pezzini (keyboards)

Simone Catellacci (guitar)

Luciano Tonetti (bass, acoustic guitar)

Marco Santinelli (drums)



1982-1987

Mauro Pini (vocals, keyboards, flute, percussion)

Antonio Salina (keyboards, vocals)

Luciano Tonetti (bass, acoustic guitar)

Riccardo Billeri (drums)

Giacomo Salina (percussion, vocals)

One of many Italian bands that never had the chance of releasing an album in their lifespan, Aurora Lunare from Livorno were formed in 1977 and had a good live activity in their first period, even supporting some big names like **Alan Sorrenti**, **PFM** and Ivan Graziani, though their concerts were only held in Tuscany.

A radical change in the band line-up around early 1982 turned their progressive sound towards a more melodic style. Various musicians played in the line-up, among them shortly Alessandro Corvaglia, now singer with La Maschera di Cera.

In 2002 two CD's containing old recordings by the band were sold through a website:

Evasione di un'idea contains eight tracks recorded in 1981, half live and half studio, and though the recording quality is not perfect, this can be an interesting chance to hear a good group (sadly unknown outside their home town, at the time).

The second one, *Sorgenti di energia*, is a 12-track compilation of track recorded between 1982 and 1991, but the drum machine and more synthetic sounds make it far from their prog roots.

Around 2003 the group reunited with some of the original members (Pini, Tonetti and later Santinelli), with keyboardist Stefano Onorati, who already played with them in the 80's and newcomers Valentina Cantini (violin), Greta Merli (vocals) and Daniele Pistocchi (guitar).

With these musicians Aurora Lunare appeared with new recordings on some tribute CD's published in 2010-12, and a new album, has been finally released in 2013 on the Lizard label.

The record has been released with help from Alessandro Corvaglia, and the final result is very good. The album also includes a cover of *Ritorno al nulla* By Le Orme with a guest appearance by Tolo Marton.

Discography:

CD			
Evasione di un'idea	Vitaminic ()	2002	1981 live and studio recordings by original line-up
Sorgenti di energia	Vitaminic ()	2002	1982-1991 recordings by second line-up
Aurora Lunare	Open Mind/Lizard (LDV 006)	2013	digipack cover
VARIOUS ARTISTS COMPILATIONS			
Recital for a season's end - A tribute to Marillion (with <i>The party</i>)	Mellow (MMP 507)	2010	3 CD - also includes Marco Masoni, Yleclipse, Conqueror, Goad, Garden Wall and others
Cani arrabbiati - Opening themes...A tribute (with <i>Connexion</i> and <i>Gamma</i>)	Musea (FGBG 4527) - France	2010	2 CD - A tribute to the soundtracks to Italian movies of the 60's and 70's - also includes The Samurai of Prog, Anima Morte, The Conspirators of the Occult, Ozone Player, Kate, Mist Season and others
A flower full of stars - A tribute to The Flower Kings (with <i>Trading my soul</i>)	Musea (FGBG 4887) - France	2011	4 CD - also includes Argos, Tinyfish, Marco Lo Muscio, Pandora, Phaedra, Vanilla Project and others
Tales from the edge - A tribute to the music of Yes (with <i>Don't kill the whale</i>)	Mellow (MMP 519)	2012	2 CD - also includes Tempus Fugit, The Samurai of Prog, Greenwall, Alessandro Corvaglia, Periplo and others

Collector's corner

Both the Aurora Lunare 2002 CDr's were only available for order through the Vitaminic website, now closed.

AUTOMAT

Line-up:

Romano Musumarra (keyboards)
Claudio Gizzi (keyboards)

Rather unusual choice for an Italian 70's band, Automat were a studio group from Rome, featuring two keyboardists and a third member, Mario Maggi, helping on keyboard programming. Maggi was also the builder of the MCS70 synth used on this record, and the new instrument's sounds and capabilities were the main source of inspiration behind this album.

During their short life Romano Musumarra also had a very different musical career being a member of the well known pop group **La Bottega dell'Arte**, that was active between 1975 and 1984 with many chart hits. The other musician, Claudio Gizzi, had a classical background.

Their 1978 album is a rather unique example of instrumental electronic music from Italy, totally built on synthesized sounds and rhythms, it's in the same rank as contemporary works by Kraftwerk and Jean Michel Jarre, whose *Oxygene* was recorded in the same period and released just a few months before this, so it can be an interesting surprise for fans of this musical style.

Side A is totally taken by the long *Automat* suite by Claudio Gizzi, while the B side contains three shorter tracks by Musumarra. One of these, *Droid*, was a leading theme on the brazilian Globo TV.

Musumarra has kept composing keyboard music in the 80's, with soundtracks (he's particularly active in France) and production works.

Claudio Gizzi appeared with a single track, as arranger and conductor in the *My favourite tones* LP, issued in 1973 by the legendary **Picci** label.



Discography:

LP			
Automat	EMI (3C064-18323)	1978 R2	single cover

Collector's corner

Not particularly rare and expensive, the *Automat* LP has never been reissued in any form in Italy nor counterfeited.

With cover notes totally written in English the album was probably aimed at foreign markets, but as far as we know it was only released in 1978 by EMI in France and Argentina (the latter had no. 6926) and Harvest in Brazil (no. 31C064-18323, this was also re-released in 1985 as part of an EMI Odeon/Harvest reissues series).

Also in Brasil, a 7" single with picture sleeve containing *Droid* and *Automat* was released on Harvest (no.31C006-18469).

A 12" promo single with three tracks, *Rise*, *Advance* and *Genus* was released in Canada by Capitol (no.75031).

A 7" single containing *Androide (Droid)* and *Mecadence* was also released in Argentina (EMI DIF 127).

A CD reissue exists on Barclay (141.5.341) from Germany (though it's sold by russian dealers). This has been released in 2003 and has a lighter cover than the original, its cover having probably been scanned from an LP.

A russian CD reissue also exists (cat.no DG056Z), on unknown label.

AZIENDA TRANVIARIA

→Charisma

BABA YAGA

Only one single to mention, with tracks composed by **Maurizio Bigio**, for this female trio, whose career lasted until 1980. The style is rather commercial and can hardly be described as progressive.

Baba Yaga also played in the soundtrack composed by **Albert Verrecchia** for the movie *Roma drogata: La polizia non può intervenire*, from 1975, but only issued on CD in 2007.

Another single under the name Le Babayaga was issued in 1979, with *Che gatta!* (main theme of the TV show *Discoring*) and *Flop*, on the Disaster label (DIS 1501), and the same group released other singles with the names Le Camomilla and Le Sorelle Bandiera.

Excerpt from the book

ItalianProg: The comprehensive guide to
the Italian progressive music of the 70's

by Augusto Croce

Apri le braccia	Cetra/Numero Uno (JB 465)	1974	credited to Ivano Alberto Fossati & Oscar Prudente - Cetra/Pull jukebox single backed with Cugini di Campagna/ <i>Anima mia</i>
VARIOUS ARTISTS COMPILATIONS			
Commenti musicali – Attualità 3 (with <i>Filodiffusione</i>)	Fonit Cetra (NFC 30??)	1988 R2	library music album, unreleased instrumental track

Collector's corner

All the Ivano Fossati albums have been released in large quantities and are still easy to find both on vinyl and CD. The rarest of them all are the first two in their original issues.

Second album *Poco prima dell'aurora*, along with two singles taken from it, came on an unique **Cetra/Numero Uno** joint label. The only album released abroad is *Poco prima dell'aurora*, issued in France by Vogue (LDM 30527) with single cover.

No counterfeits exist.

FOURTH SENSATION

Line-up:

- Vince Tempera (organ)
- Ares Tavolazzi (guitar)
- Angelo Vaggi (bass)
- Ellade Bandini (drums)



Another of those mystery groups that were so common in Italy at the end of the 60's, Fourth Sensation only appeared on an album released on the **Ricordi** International label, as if they were a foreign group.

No names are mentioned on the cover but pictures on the back reveal the identity of the three musicians from **The Pleasure Machine**, along with, quite probably, Angelo Vaggi (later a well-known producer).

All the tracks are composed by Massimo Catalano (that was one of The Flippers, a very popular beat band of the early 60's). Musically speaking the album has the same style as **The Underground Set** or **Blue Phantom**, a totally instrumental psych-influenced acid-jazz sound, with the Hammond organ in evidence. The ten tracks have all women names.

Discography:

LP			
Fourth sensation	Ricordi International (SLIR 22046)	1970 R5	glossy single cover

Collector's corner

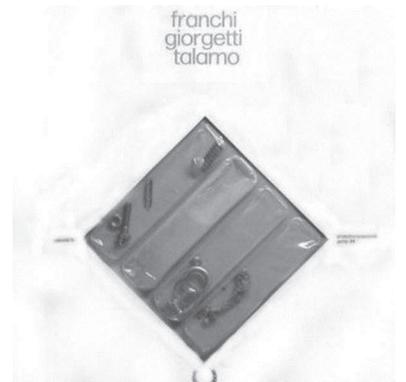
A very rare album, *Fourth Sensation* has never received a reissue of any kind. No counterfeits exist, nor foreign issues.

FRANCHI GIORGETTI TALAMO

Line-up:

- Danilo Franchi (classical guitar, vocals)
- Vittorio Giorgetti (acoustic guitar, vocals)
- Oliviero Talamo (acoustic and electric guitar, vocals)

More progressive for its packaging than for its musical content, *Il vento ha cantato per ore tra i rami dei versi d'amore* was the one and only album by Franchi Giorgetti Talamo, a trio of guitarists whose musical style has strong influences by the West Coast singer-songwriter sound. They were based near Varese, but Franchi came from Fiume and Talamo from Naples, and had previously played with future **PFM** keyboardist Flavio Premoli in the beat group I Cuccioli, releasing in 1967 a single with a version of The Who's classic *The kids are alright* entitled *Tu non sai*.



The album is made by eleven songs connected into four separate movements, entitled *Oppressione*, *Liberazione mancata*, *Intolleranza* and *Amore*, musically is based on acoustic guitars with harmony vocals, but there is an electric rhythm section on most tracks and interesting keyboards and orchestral arrangements by Nicola Piovani (Oscar winner for the score of Roberto Benigni's *Life is beautiful*).

The album is beautiful in its style, an unconventional singer-songwriter album with good lyrics and complex musical themes. After an early single taken from the LP, the group released a second one, *In cinque m'han legato le mani*, that also participated in the *Disco per l'Estate 1973* contest, before disbanding.

A nice CD including 16 unreleased recordings of the trio has been privately released in 2006 and freely distributed at the Varese Record Fair.

An odd tribute to the album by Franchi Giorgetti Talamo came from a group from Parma, called FGT Project, that rearranged some of the tracks from the 1972 LP in their CD *Il mistero di Franchi Giorgetti Talamo*.

Discography:

LP			
Il vento ha cantato per ore tra i rami dei versi d'amore	Produttori Associati (PA/LP 44)	1972 R4	gatefold cutout cover with plastic insert including screws, springs, pepper, chili etc... - lyric inner
CD			
Il vento ha cantato per ore tra i rami dei versi d'amore	On Sale/ Off (2861-1)	1997	reissue of 1973 album with 1 bonus track - now deleted
	Area96 (AREA96 003)	2011	new reissue with digipack cover - 2 bonus tracks - limited issue of 1000 copies
Buongiorno felicità, bentornata tristezza	Area96 (AREA96 001)	2006	unreleased recordings - limited issue of 500 copies given free to the visitors of Varese Record Fair
SINGLES (with picture cover)			
L'amore racconta Troppo fredda la notte	Produttori Associati (PA/NP 3215)	1972	both tracks from <i>Il vento ha cantato per ore tra i rami dei versi d'amore</i>
In cinque m'han legato le mani Lettera bianca	Produttori Associati (PA/NP 3221)	1973	Side B from <i>Il vento ha cantato per ore tra i rami dei versi d'amore</i>
PROMOTIONAL AND JUKEBOX SINGLES (with blank cover)			
Tu guardi una donna	Produttori Associati (PA/JB 8007)	1972	juke box white label single - backed with Santo & Johnny/Raindrops keep falling on my head

Collector's corner

A very rare album, *Il vento ha cantato per ore tra i rami dei versi d'amore* has never been reissued on vinyl and had a very limited distribution. It came with an odd gatefold cover with a large cutout in which a thin plastic box appeared, containing hardware and spices. This was very delicate and often found with the plastic broken and bits missing.

The Off label CD reissue includes an extra track, *In cinque m'han legato le mani*, from their second single, but it's unfortunately now deleted. The new reissue from 2011, made by Associazione Area96, contains as bonus the same track along with another one, the unreleased *Primavera*.

No counterfeits exist of this album nor foreign issues.

The jukebox single *Tu guardi una donna* was used as main theme for the TV show "Pokerissimo". The song is on the LP with the title *L'amore racconta*, and with this title was also commercially issued as a single.

The CD *Buongiorno felicità, bentornata tristezza* has been released in a limited pressing of 500 copies by Associazione Culturale Area96 and only freely distributed to anyone attending the April 2006 edition of Varese Record Fair.

FREE LOVE

Line-up:

Steve Stogel (guitar, vocals)
John Picard (violin)
Stefano Sabatini (keyboards)
Carl Stogel (bass)
Gianni Caia (drums)

Born at the end of the 60's in Rome, Free Love only released two good rock singles in their short career, one of which was used as soundtrack to a spaghetti-western film. The original line-up featured the US-born brothers Carl and Steve Stogel, Gianni Caia and the singer Tony Gizzarelli, and it recorded both the band's singles, being pictured on their covers. Later, towards the end of 1969, the group was joined by Canadian violinist John Picard and, for a short time, singer/percussionist Ricky Cellini. The line-up became more stable in 1970 with new keyboardist Stefano Sabatini (after Gizzarelli and Cellini had left) and various concerts in Northern Italy, Switzerland and



Sardinia. They seemed to have a very promising career ahead, as demonstrated by their participation in Rome's Caracalla Pop festivals in 1970 and 1971, but before the last of these two events had to suffer a line-up change when Sabatini left, replaced by Fabio Cammarota. A few months later Picard quit, moving to France.

This group broke up towards the end of the year and Caia and Steve Stogel, along with bass player Mauro Montaldo, reunited with Stefano Sabatini to tour as backing band of **Mia Martini**. It was in February 1972, while coming back from a concert in Sicily, that the musicians' van was involved in a road accident: two of them, Gianni Caia and Steve Stogel, died while the others, Stefano Sabatini and Mauro Montaldo were severely injured.

A concert was held at Rome's Piper to commemorate the musicians and collect some money to support their families.

A new line-up with the name Free Love was assembled in the summer, and this included Stefano Sabatini, Carl Stogel, drummer Giovanni Liberti and saxophonist Stefano Cesaroni, later replaced by Massimo Balla for the Caracalla-Wembley concert in Rome in Autumn 1972.

From this line-up, with newcomer bassist Franco Tallarita, derived the new group **Kaleidon**, more jazz-inspired and whose only album in 1973 was in fact entitled *Free love*.

Discography:

SINGLES (with picture cover)			
Sandy Il tempo di pietra	Vedette (VVN 33190)	1970	
Roy Colt Dove	Cinevox (MDF 019)	1970	A-side included in the soundtrack of the film <i>Roy Colt e Winchester Jack</i>
PROMOTIONAL AND JUKEBOX SINGLES (with blank cover)			
Sandy Il tempo di pietra	Vedette (VVN 33190)	1970	same as standard single, jukebox version with white label and blank cover
Dove	Cinevox (MDF JB023)	1971	jukebox single, backed with Augusto Martelli/ <i>Il dio serpente-Djamballà</i>
VARIOUS ARTISTS COMPILATIONS			
Roy Colt e Winchester Jack (with <i>Roy Colt</i>)	Cinevox (MDF ???)	1970 R3	soundtrack to the film of the same name, music by Piero Umiliani
	Cinevox (CD MDF 331)	2001	CD reissue of the above album

FREE WAVE SYSTEM

Line-up:

- Luca Morandi (keyboards)
- Mauro Ravizza (sax)
- Luciano Devietti (bass)
- Enrico Morandi (drums)

A quartet from Turin that was formed in the second half of the seventies, playing their instrumental jazz-rock all over northern Italy. The brothers Luca and Enrico Morandi had previously played in Assoluto Naturale, a band closer to progressive rock.

Mostly influenced by **Perigeo**, Free Wave System only released an album in 1981, on the small local label Drums, including 10 tracks, but it went unnoticed and is now rare. It features a blend, interesting though not always convincing, of jazz and progressive rock sounds, with sax and keyboard soloing over a solid and powerful rhythm section.

Only in 2004 the album has been discovered for a CD issue by Mellow.

Of the four band members only Luciano Devietti still plays in a bluesy jazz band.



Discography:

LP			
Nonostante tutto	Drums (EDL 2094°)	1981 R3	gatefold cover
CD			
Nonostante tutto	Mellow (MMP 410)	2004	reissue of the 1981 album

CLAUDIO FUCCI

Claudio Fucci, from Milan, was the only singer/songwriter signed with the legendary **Trident** label. He started writing protest songs around 1968, and collaborated with other artists such as **Yu Kung** and **Come Le Foglie**. He also supported **Banco del Mutuo Soccorso** in 1972.

His album, released in 1974, is notable for being the only LP in that label's production by a solo artist and not a group. It is in fact a song-oriented album, including eight songs built on the acoustic guitar and vocals by Fucci and with a good backing band that features Attilio Zanchi (**Come le Foglie** and **Maad**) on guitars, Tullio Granatello (**Jumbo**) on drums, session player Hugh Bullen on bass and **Eugenio Finardi**, that also produced the LP, on moog, vibes and harmonica.

The country-styled songs have some CSNY vocals influences, like in *Notte*, and there are some few rockier exceptions like the 7-minute long *Viaggia la speranza*, but the album never reaches particularly high levels, and most songs are in the 3-4 minute range.

In 1974 he played a short tour with **Battiato** and some dates with **Pooh**, along with the Re Nudo festival in Milan, then he was in the group **Le Mani** before disappearing, but he's kept writing songs since then.

The return of Claudio Fucci to a record was with his 2006 album *Synkretiko*, ideal prosecution of his 1974 LP recorded with help from various guests among which **Eugenio Finardi**.



Discography:

LP			
Claudio Fucci	Trident (TRI 1007)	1974 R3	single cover
CD			
Claudio Fucci	BTF/Trident (TRI 1007)	2002	reissue of 1974 album
Synkretiko	BTF (VM 113)	2006	mini-LP gatefold cover
SINGLES (with picture cover)			
La tua vita	Trident (TRN 1007)	1974	both tracks from <i>Claudio Fucci</i>
Loro sanno dove?			

Collector's corner

A very rare album, this had never been repressed in Italy in any form before the 2002 CD reissue by Trident. The LP was also originally issued on cassette by Trident with cat.no. TRD 1007.

A CD reissue also exist from Japan (Arcangelo ARC-7033) with mini-LP cover.

The single is also so rare that it has never been mentioned in any book before being discovered through Fucci's own website.

In Fucci's production there is also an 1983 LP released along with Enzo Ruffo, entitled *Peter Pan nei giardini di Kensington* (Taqua TQ 34701, gatefold cover), containing the music score for the youth theatre play of the same name.

FUNGO CINESE

A group from Gioia Del Colle (Apulia), formed in 1965 as Gli Scacchi, changed to Fungo Cinese in 1967, whose activity lasted until 1976.

Guitarist Valerio Tango, one of the group founders, died in 1971 in a car accident, the others went on and recorded their only single in Rome. The new line-up included singer/guitarist Sandro Corsi, drummer Peppe Procino and newcomers Vanni Procino and Antonio Da Costa (Antonio Pellicoro).

The single is on a good level, influenced by **Osanna** and other contemporary groups, and contains an English-sung track on the A-side, backed with an Italian-sung one.

In the sky, on the A side, is a hard-rocking song, while *Perché l'uomo* is on a quieter mood with some flute parts. Both have good guitar solos.

Discography:

SINGLES (with picture cover)			
In the sky	Autori Associati (AI 8008)	1972	
Perché l'uomo			



GARYBALDI / GLEEMEN

Line-up:

1969-72

Pier Niccolò "Bambi" Fossati (guitar, vocals)

Lio Marchi (keyboards)

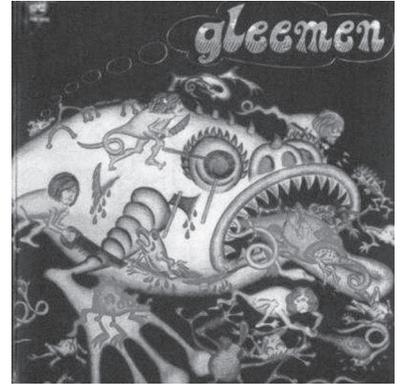
Angelo Traverso (bass)

Maurizio Cassinelli (drums)

1973

Marchi and Traverso quit, replaced by:

Sandro Serra (bass)



A band from Genova, Gleemen were formed around 1965 by Pier Niccolò "Bambi" Fossati, guitarist extraordinaire and Hendrix lover, and also included long time members Cassinelli and Traverso along with guitarist Marco Zoccheddu (later with **Nuova Idea**).

Their only album, issued in 1970, is a good rock album, with strong 60's influences and some typical elements of later Garybaldi work: the wild, Hendrix-inspired guitar playing of Bambi, the organ background and a solid rhythm section.

Some bluesy tracks are present, like the longest track on the LP *Chi sei tu uomo*, and the album has a very good average level, though by no means a progressive work.

The same line-up changed name to Garybaldi in 1971, the only difference being a slightly more progressive oriented sound, keeping the same style as previous band, and the wild Hendrix-inspired guitar playing of Bambi Fossati above all.

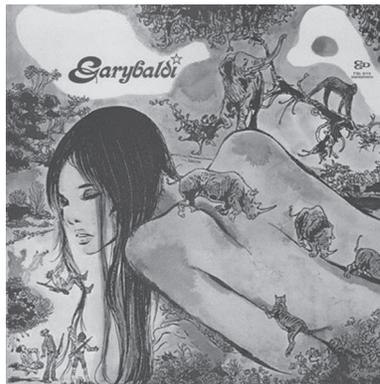
They had a very interesting debut with the single *Marta Helmuth* in 1971, the back cover of it stating "*from now on we're not Gleemen, we're Garybaldi*" to declare their change of style.

Nuda, a year later, is a much more mature album than *Gleemen*, with the long beautiful suite *Moretto da Brescia* taking the whole of side two and the four tracks on side one also on a very good level. A very important album, housed in one of the best covers of the era, designed by cartoonist Guido Crespax.

The band had an intense live playing, supporting the likes of Uriah Heep, Van der Graaf and even Santana in their Italian tours, and theirs was a constant presence at the most important Italian pop festivals in the early 70's.

Second album, *Astrolabio*, released on **Fonit** label, is a lesser work than *Nuda*, with just two side-long tracks, *Sette?* (recorded live) and *Madre di cose perdute*, both tracks also issued on a promotional single in shortened form. The tracks contain long improvised parts that confirms the high level of Fossati's playing but seem less inspired and can't be compared with the first album. Keyboard player Lio Marchi is also present on the album though not a member of the band, that kept playing as a trio until the end of 1973.

In 1974 a new incarnation of Garybaldi was formed by Bambi Fossati along with old cohort Maurizio Cassinelli, bassist Roberto Ricci and indian percussionist Ramasandiran Somusundaram as **Bambibanda & Melodie**.



Bambi Fossati kept playing under the name of Bambibanda for some years before reforming the old group in late 80's with a new line up including Marco Mazza (guitar) and Carlo Milan (bass) along with Maurizio Cassinelli, and they released an album, more song-oriented, in 1990, as Bambi Fossati & Garybaldi. A new album was then released in 2000, called *La ragione e il torto*.

In 2010, after the live appearance of Garybaldi at the ProgVention held at Bloom in Mezzago (without Fossati, replaced by Ricky Pelle), a CD/LP including unreleased tracks was issued, entitled *Note perdute*. The ProgVention concert recording was

issued in 2011 as *Live in Bloom*.

The name Gleemen was revived in 2013 by Maurizio Cassinelli and Angelo Traverso for a new studio album entitled *Oltre...lontano, lontano*, with help, among the others, from Bambi Fossati, Marco Zoccheddu (**Nuova Idea**), Martin Grice (**Delirium**).

Bambi Fossati, leader of these two legendary groups in the Italian pop scene, absent from the scenes since many years due to health reasons, died after a long illness in June 2014.

The other musicians involved in the last concerts kept on as Garybaldi, with a new studio album, *Storie di un'altra città*, issued in 2016 and containing a track recorded with Bambi Fossati.

Discography:

GLEEMEN			
LP			
Gleemen	CGD (FGS 5073)	1970 R4	laminated gatefold cover with inner opening
	BTF/Vinyl Magic (VM LP132)	2009 R1	reissue of the 1970 album with glossy gatefold cover
CD			
Gleemen	Mellow (MMP 168)	1993	reissue of 1970 album
	BTF/Vinyl Magic (VM 132CD)	2008	as above with mini LP gatefold cover and two bonus tracks from the <i>Martha Helmuth</i> single
<i>Oltre...lontano, lontano</i>	Black Widow (BWR 164-2)	2013	new studio album
SINGLES (with picture cover)			
Lady Madonna Tutto risplende in te	RiFi (RFN-NP 16271)	1968	
Shilaila dea dell'amore Un'amica	CGD (CGD 119)	1971	both tracks from <i>Gleemen</i>
PROMOTIONAL AND JUKEBOX SINGLES (with blank cover)			
Vieni a Cavareno Da Paolino	Polydor (1361/45)	1967	100 copies only with custom cutout cover - promotional single released and distributed by the Royal Hotel Paolino in Cavareno TN
Shilaila dea dell'amore Bha-tha-hella	CGD (CGD 909)	1971	black/silver label - both tracks from the album - probably a promo-only single with blank cover

GARYBALDI			
LP			
Nuda	CGD (FGL 5113)	1972 R3	laminated triple gatefold cover
	BTF/Vinyl Magic (VM 114LP)	2007 R1	new reissue with glossy triple gatefold cover; initially on white vinyl, later black vinyl
	BTF/Vinyl Magic (VM 114LP-B)	2011 R1	as above on blue vinyl
Astrolabio	Fonit (LPQ 09075)	1973 R3	laminated gatefold cover
	Fonit / Vinyl Magic (LPP 415)	1991 R1	available as gatefold as above or single cover with inner
	BTF/Vinyl Magic (VM 116LP)	2007 R1	new reissue with gatefold cover and red vinyl
Bambi Fossati & Garybaldi	Artis (ARLP 009)	1990 R1	single cover
Note perdute	AMS/BTF (AMS 41LP)	2010 R1	compilation of unreleased tracks - triple gatefold cover with poster - also issued in a limited 100 copies pressing on multicolour vinyl with a second poster signed by Matteo Guarnaccia
Live in Bloom	AMS/BTF (AMS 51LP)	2011 R1	live recordings from 2010 - gatefold cover - also issued in a limited 100 copies pressing on multicolour vinyl with a print signed by Pietro Spica
Storie di un'altra città	AMS/BTF (AMSLP 125)	2016 R1	gatefold cover - yellow vinyl
CD			
Astrolabio	Fonit Cetra (CDM 2036)	1989	reissue of 1973 album - now deleted
	Warner/Fonit (28187-2)	1999	as above - now deleted
	BTF/Vinyl Magic (VM 116CD)	2006	as above with mini LP gatefold cover
Bambi Fossati & Garybaldi	Artis (ARCD 014)	1990	now deleted
Nuda	CGD (75262-2)	1992	reissue of 1972 album - now deleted
	BTF/Vinyl Magic (VM 114CD)	2006	as above with mini triple gatefold cover
Bambi comes alive	Mellow (MMP 174))	1993	1993 live recording
Blokko 45	Musicando (MUS 020)	1996	

La ragione e il torto	Private pressing	2000	
Note perdute	AMS/BTF (AMS 179CD)	2010	CD+DVD - compilation of unreleased tracks - triple gatefold mini-LP cover
Live in Bloom	AMS/BTF (AMS 206CD)	2012	mini-LP gatefold cover
Storie di un'altra città	AMS/BTF (AMS 269CD)	2016	mini-LP gatefold cover
SINGLES (with picture cover)			
Marta Helmuth Corri, corri, corri	CGD (CGD 130)	1971	both unreleased tracks
PROMOTIONAL AND JUKEBOX SINGLES (with blank cover)			
Sette? Madre di cose perdute	Fonit (SPS 0430)	1973	excerpts from <i>Astrolabio</i>
VARIOUS ARTISTS COMPILATIONS			
Festival di successi n.2 (with <i>Marta Helmuth</i>)	CGD (FG 5095)	1971 R1	label sampler, also includes tracks by Marcella, I Camaleonti, Le Particelle and others

Collector's corner

Gleemen is a very rare in its original issue, and had a CD reissue by Mellow in 1993 and BTF in 2008. The latter also reissued it for the first time on vinyl in 2009.

It originally came with a laminated gatefold black cover with the record inserted from the inside centre of the sleeve. The record still had the 60's black/silver **CGD** label design.

In the *Gleemen* production the rarest item is surely the 1967 promo single issued for the Royal Hotel Paolino in Cavareno. This was apparently released in 100 copies only and distributed to the hotel guests, and had a red cutout cover with the **Polydor** logo and the hotel name.

Also on **CGD**, *Nuda* was released in a stunning laminated triple gatefold sleeve, one of the best covers of the Italian prog of the 70's, designed by Guido Crepax (father of the erotic cartoon character *Valentina*). It's a highly regarded album, though not among the most expensive ones, reissued for the first time on LP in 2007 by BTF with an early pressing on white vinyl and later copies on black vinyl.

Astrolabio was originally released on the **Fonit** LPQ series in a very dark looking laminated gatefold cover, and it's rarer than *Nuda*. It's been re-released in the **Fonit** / Vinyl Magic series in 1991 both in gatefold and single cover (in this case with an inner sleeve reproducing the inside part of the original gatefold), and again in 2007.

No counterfeits or other vinyl issues exist.

Japanese CD's exist, on *Strange Days* (1008 and 1009), with mini-LP cover, of both *Nuda* and *Astrolabio*.

The compilation of unreleased tracks *Note perdute* has been issued in 2010 by AMS in various versions:

-CD with triple gatefold mini-LP cover and bonus DVD;

-LP with triple gatefold cover and photographic poster;

-LP in limited 100 copies pressing on multicolour vinyl with an extra poster with drawings by Matteo Guarnaccia signed by the author, who also designed the album cover.

This last version has also been released in a limited 24 copies numbered edition, only sold by the author, in a box containing the LP, the CD and the DVD, all the inserts and one of the 24 original drawings that Matteo Guarnaccia made for this record.

The *Live in Bloom* album from 2011 was also released in a limited pressing along with the standard black vinyl version. This 100 copies edition came on multicolour vinyl and included a print with the same cover painting, signed by the author Pietro Spica.

GATTI ROSSI

Based in Milan, the backing group of popular singer/songwriter Gino Paoli also had its own career, with an LP and two singles between 1968 and 1969 and a nice progressive-styled single issued in 1972. The original line-up included **Ninni Carucci**, but this single, the last in their career, was played by Santino Rocchetti (vocals, guitar), Alberto Rocchetti (keyboards, ex-**Seconda Genesi**) and the founding members Roberto Stefanel (bass) and Eugenio Rebuszi (drums).



Discography (selected):

SINGLES (with picture cover)			
E dire che a maggio Se ne va	Philips (6025 076)	1972	

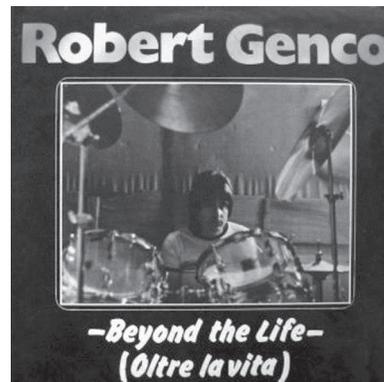
ROBERT GENCO

Drummer from Calabria, Roberto Genco recorded and privately released his only album, *Beyond the life (Oltre la vita)* in 1977.

With an excellent technical and recording quality, considering it's a private production, the LP is in the jazz-rock style, and contains five long tracks with English lyrics, sung by Genco himself, helped from very good musicians like guitarist Giorgio Cocilovo and sax and flute player Hugo Heredia.

A very nice record, sadly little known, that's been finally reissued on CD in 2011.

Genco was not able to release any other records; after a life of struggle he passed away in December 2014.



Discography:

LP			
Beyond the life (Oltre la vita)	RG Production (RG 27000)	1977 R3	single cover
	PG (PGL 1002)	1977 R3	as above - slightly different cover design
CD			
Beyond the life (Oltre la vita)	AMS/BTF (AMS 182CD)	2011	reissue of 1977 album in mini-LP gatefold cover with two bonus tracks taken from the single
SINGLES (with picture cover)			
Rock and rock Una notte per danzare	RG Production (RG 35000)	1977	both unreleased tracks

Collector's corner

A rather rare record, probably only issued in limited pressing, *Beyond the life* has never been reissued on vinyl. The LP exists in two different issues, the first one on Genco's own label, RG Production, the second for the PG label, owned by singer Peppino Gagliardi and distributed by **Durium**. It's likely that the album has been first issued in private pressing, and later with the **Durium** distribution.

The covers of the two issues have small differences on front, while the back cover is black for the first one, and red in the second pressing, both with the lyrics.

No counterfeits exist, nor foreign pressings.

The CD reissue, made by AMS in 2011 contains as bonus tracks the unreleased songs which only appeared on single.

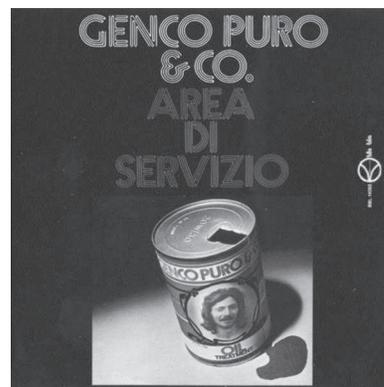
GENCO PURO & CO.

Despite the name Genco Puro & Co. was not a group, but a solo artist from Sicily, whose real name was Riccardo Pirolli.

Under the name Riccardo Rolli he released three singles for Durium and Decca in the late 60's, then was in Cristalli Fragili with **Gianni Mocchetti** and Gianfranco D'Adda and along with them played on *Fetus*, the first album by **Franco Battiato**, who, in return, helped him for the release of the *Area di servizio* LP.

The album is mainly song based, built on keyboards and guitars, with **Battiato** singing in the best tracks *Giorno d'estate* and *Nebbia*, and seven of the 12 tracks on the LP composed by one Ed De Joy, who was, according to many sources, **Franco Battiato** himself.

After a later single taken from the LP, Pirolli has stayed in the musical world as arranger and sound engineer. He is not to be confused with the similarly named drummer **Roberto Genco** that released a jazz-rock LP in 1977.



Discography:

LP			
Area di servizio	Bla Bla (BBL 11053)	1972 R4	single cover

CD			
Area di servizio	Artis (ARCD 040)	1992	reissue of 1972 album with two bonus tracks from the first single - now deleted
	BTF/VinylMagic (VM CD 119)	2007	as above - new reissue with mini-LP cover
SINGLES (with picture cover)			
La famiglia Beato te	Bla Bla (BBR 1324)	1972	both unreleased tracks
Frontiere A San Francisco	Bla Bla (BBR 1335)	1973	both tracks from <i>Area di servizio</i>
PROMOTIONAL AND JUKEBOX SINGLES (with blank cover)			
Sahara Annamaria	Bla Bla (BBR 1328)	1972	both unreleased tracks - only released as promo

Collector's corner

A very rare album, one of the very few on **Bla Bla** to be housed in a rather poor single sleeve, *Area di servizio* was never reissued on vinyl.

The Artis CD reissue also included both tracks from the first single *La famiglia*, but it's been deleted long ago. A new reissue has been made by BTF/Vinyl Magic in 2007 with mini-LP cover, and this also contains the same extra tracks as the previous CD.

No counterfeit exists, nor foreign issues.

A rare oddity, the *Sahara* single, only released as a promo, contains two tracks clearly sung by **Franco Battiato!**

GENERAZIONE '73

Line-up:

- Cesare Beccalossi (vocals)
- Oscar Parolari (guitar)
- Enrico Torri (guitar)
- Gianbattista Fiammetti (keyboards)
- Domenico "Miki" Tignonsini (bass)
- Valentino Maffi (drums)

The real name of this group from the Brescia area was I Nipoti, but their record company, Milan-based Metropole, decided to change it for their only single in 1973.

The group was formed in the mid 60's as Equipe 2000, becoming I Nipoti in 1970 with a musical evolution from beat to rock and a repertoire which included Italian and foreign bands' covers. Original bass player Tignonsini (who had played on the single) was replaced by Efrem Garda around 1972-73.

Their only single is not particularly interesting and has religious-inspired lyrics on the A-side. I Nipoti broke up in 1975, but reformed in 2000 with the original musicians.



Discography:

SINGLES (with picture cover)			
Pensaci tu Un fiore nascerà	Metropole (SM 014)	1973	

GENFUOCO

Line-up:

- Marco Borgogni (vocals, flute, guitar)
- Tarcisio Bratto (sax, guitar)
- Franco Cecchi (keyboards)
- Paolo De Luca (guitar)
- Giovanni De Luca (bass)
- Marco Naldini (drums)

A band from Tuscany, formed in the mid-70's in Siena, they released a self produced nine-track tape, *Antichi confini*, in 1976, and being part of the international Gen christian movement they were invited to play in various European Genfest festivals.



Their first and only album in 1979 was on the religious Città Nuova label that had also produced bands with similar names like **Gen Verde** and **Gen Rosso**.

Dentro l'invisibile had a limited distribution mainly in bookshops, and is rare to find now, though not a particularly interesting album for prog fans. Acoustic, soft atmospheres are prevalent with good use of flute, sax, keyboards, like in the opening *Ouverture*, but the tracks have limited instrumental interludes and are mainly built on the vocal parts.

The album marked the end of the band, that split around 1980. The group reunited in 2000 with all the original members, playing in Florence, and managed to release a self-produced live CD recorded in 1976-78.

A well recorded CD with eight-tracks (though none of the album tracks are included here), this is a good document of the live activity of the band, with two tracks over 10 minutes.

The cover doesn't mention any recording details, but the tracks included surely come from different concerts with different lineups, and the musicians involved include the six members that were on the LP along with percussionist Marco Scala and drummer Marco Masotti.

Discography:

LP			
Dentro l'invisibile	Città Nuova (GFL 7901)	1979 R3	single cover with inner
	AMS/BTF (AMS 28LP)	2010 R1	as above
CD			
Dentro l'invisibile	Mellow (MMP 116)	1992	reissue of 1979 album
Live	Proposta Genfuoco (GF/2002)	2001	1976-78 recordings

Collector's corner

A rare album, due to the small pressing and limited distribution, *Dentro l'invisibile* has been reissued on vinyl for the first time in 2010. It had a delicate dark blue cover with gold lettering and an inner sleeve.

The *Live* CD was privately released by Associazione Proposta Genfuoco, that includes many past members of the band, and was only sold through their website.

GEN ROSSO / GEN VERDE

These are different bands to **Genfuoco**, but working with the same label, the religious-oriented Città Nuova.

Both groups, made up of people from various nations (Gen Rosso is a male group, Gen Verde an all-female one) are active since the 60's and released some albums during the 70's, mostly in a folk ballad style and far from a progressive sound.

Some interesting moments for the prog fans can be found in Gen Rosso's LP *Das Leben aller Dinge* (only issued in Germany in 1977, Neue Stadt Verlag GRL 7703) and for Gen Verde in *Il mondo, una casa* (Città Nuova GVL 8203) from 1982.

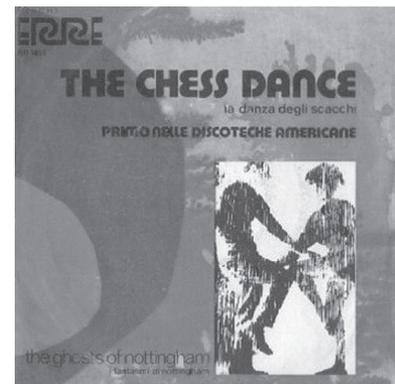
GENS

A commercial pop group from Messina (Sicily), that released many albums and singles since the late 60's and throughout the 70's. Though it doesn't contain a definitely progressive sound, their eponymous debut album from 1974 (Philips 6323 031) has been included in 2010 in the 6 CD box set *Progressive Italia - Gli anni '70 vol.8* (Universal). After the group's break singer Filiberto Ricciardi formed **Opera**.

THE GHOSTS OF NOTTINGHAM

A mystery group that released two singles on Erre, the same label as **Ut**, and it's likely that behind the name The Ghosts of Nottingham hid the musicians of that band. The first single contains *The chess dance* with Hammond organ solos to the fore, the second one has a good B-side with a flute that sometimes brings to mind **Delirium**.

Moonchild, written by Tomassini and Tallarita, was also included as B-side of a single by **Ut**.



Discography:

SINGLES (with picture cover)			
The chess dance Canterbury	Erre (RR 3051)	1973	
Varsawa concert Moonchild	Erre (RR 3070)	1974	

GIALMA 3

Line-up:

1976

Giulio Camarca (guitar)

Aldo Sperti (bass)

Mauricio J. Chiappeta (drums)

1979-1980

Riccardo Zegna (keyboards)

Aldo Sperti (bass)

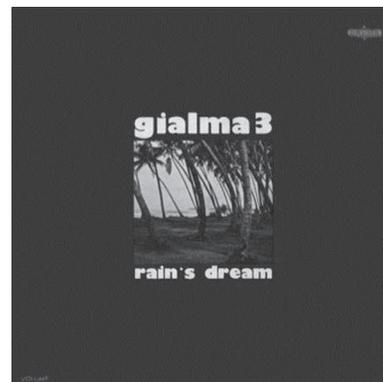
Giancarlo Pillot (drums, percussion)

since 1982

Pillot replaced by:

Claudio Endimione (drums, percussion)

Piero Cotto (vocals)



A Turin trio whose name derives from the initials of the three original members, Gialma 3 played jazz with Brazilian influences, very far from most the groups mentioned in this website.

In the second album the line-up changed, with the entrance of the former **Corte dei Miracoli** keyboardist Riccardo Zegna, though the musical style remains the same as their first album, with instrumental-only compositions and large use of piano and upright bass.

While their first two albums are similar, the third one saw the entrance of a new drummer and the singer Piero Cotto from **Piero e i Cottonfields**, with a musical style closer to this artist's own releases.

Around 1990 the original line-up reunited with the name Gialma for an album with the same title as their second LP.

Original guitarist Camarca released in the 70's a bossa-styled album entitled *Samba do amigo* (American Records AMRLP 001) under the name Giulio Camarca & Trinidad.

Discography:

LP			
Rain's dream	Drums (EDL 2010)	1976 R2	single cover
L'isola del Tonal	Drums (EDL 2043)	1979 R2	gatefold cover
Gialma planet	Drums (EDL 2072)	1982 R2	single cover with inner
Isola del Tonal	Drums (EDL 2248)	1990 R1	single cover - released as "Gialma"
CD			
L'isola del Tonal	Mellow (MMP 146)	1993	reissue of 1979 album
Rain's dream	Mellow (MMP 364)	2000	reissue of 1976 album

Collector's corner

All the Gialma 3 albums are rather scarce, though not particularly expensive. No foreign issues exist.

THE GIANNI FOUR

Line-up:

Gianni Gnesutta (keyboards, vocals)
Luigi Tessarin (guitar, vocals)
Albionte Tessarin (bass)
Bruno Perosa (drums)

A little known group outside the north-east Italy area, this quartet from near Udine had a good live activity and only left two very good and terribly rare singles. The Gianni Four had a powerful live act mostly based on covers of foreign rock songs, by the likes of Deep Purple, Jethro Tull, Led Zeppelin.

The group leader was keyboardist Gianni Gnesutta, whose previous band was called Gianni Quattro and released a single in 1965, *Shany shake/Si può ancora* on Melody.

The new group was active between 1968 and 1973, and both their singles were issued by the small Unifunk label that also released in 1971 the only single by **Invisible Force**, one of the names chosen by Antonio Bartocetti of **Antonius Rex/Jacula** fame.

The tracks on the singles demonstrate a very good technical level, with organ and a good voice in evidence like in the English-sung *I can't satisfy you*, and the group was in touch with producer Carlo Alberto Rossi that was going to release something on his **Car Juke Box** label, but nothing happened.

After the split Gnesutta and Luigi Tessarin formed the jazz group Macedonia, that made many concerts in North-east Italy even supporting big names such as Billy Cobham. Gianni Gnesutta has kept playing in piano-bars, and has released in 2001 a CD called *Flying with the piano* including solo piano arrangements of popular 60's and 70's songs.

Bass player Albionte Tessarin is still a music teacher, while drummer Bruno Perosa collaborated with **Banco del Mutuo Soccorso** on *Io sono nato libero* and moved to Germany to play with the groups Bullfrog, Tritonus and Propaganda.

Discography:

SINGLES (with picture cover)			
Brano triste La prima volta che...	Unifunk (AR 0111)	1968	red label
Sinfonia d'estate I can't satisfy you	Unifunk (AR 02106)	1970	tan label

Collector's corner

Two very rare singles never re-released in any form, these are much sought-after by international collectors and hard to find even in Italy.

FRANCO MARIA GIANNINI / FOLKALDO

An artist from Rome (real name Aldo Parente), he started his career in the beat group I Baronetti, then with **Under 2000** and as soloist, with the nickname Folkaldo, he released an odd single in 1972 and played at various festivals, always accompanied by a distinctive puppet, produced for him by Furga, that could even be ordered by the fans through the *Ciao 2001* magazine.

He made an album in 1974 on the small Aris label that's among the rarest and most expensive in the whole Italian production of the 70's.

Affresco, released with help from good musicians such as **Quella Vecchia Locanda** violinist Claudio Filice and guitarist Nicola Di Staso from **Libra**, is in fact a good singer-songwriter album with some orchestral arrangements (like in *Il cane Duc*) or American inspired arrangements (*Per la tua strada*), while only here and there some similarities with a real prog sound can be heard (like in the opening *Affresco*, also on single). All the eight tracks are in the 3-5 minutes range and there are generally only very short instrumental breaks and long vocal parts.

Giannini, disappeared from the musical scenes after the LP release and despite personal troubles, kept playing and released a few self-produced CD's sold through his site.



Excerpt from the book

ItalianProg: The comprehensive guide to
the Italian progressive music of the 70's

by Augusto Croce

SENSATIONS' FIX

Line-up:

1974-75

Franco Falsini (guitar, keyboards, vocals)

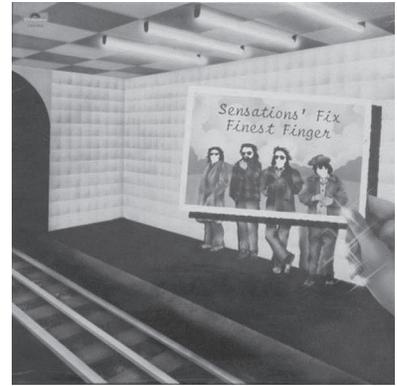
Richard Ursillo (bass)

Keith Edwards (drums)

1976

enters:

Stephen Head (keyboards)



Franco Falsini had been in 1966 one of the founder members of the legendary power trio Noi Tre, that also featured a future member of **Triade**, Agostino Nobile and drummer Pino Pini. The group, equally influenced by the British models of the time, only released a single, *Un posto dove*, in 1966, after which Falsini left them, replaced by another future legend of the Italian progressive rock, Paolo Tofani, later with **Area** and also known as **Electric Frankenstein**. Relocating in England, Falsini formed Flying with bassist Dave Anderson (later with Hawkwind and Amon Düül II) and a drummer whose name was Chris and came back to Italy with this group after a year in London, but the trio soon broke up. After another short-lived group, Le Madri Superiori, Falsini moved to the USA with the American wife and knew here drummer Keith Edwards, starting his experiments with multitrack recording and electronic instruments. Back in Italy, he had some solo concerts at the Space Electronic in Florence, then he had an offer for a recording deal by Polydor, that had received his demo tapes and formed Sensations' Fix, calling Edwards and former **Campo di Marte** Italo-American bass player Richard Ursillo. The record company published the demo recordings made by Falsini, releasing in 1974 a first album entitled *Fragments of light* and another with no title with the name of the group wrongly spelt (*Sensation's Fix*) only issued as a promo.

In the same year, the first proper album by the group was issued, entitled *Portable madness*. The group was based in a farm near Florence, and had a krautrock-like attitude that leaves them as a unique band in the Italian prog field. Mainly an electronic band, based on keyboards and with very little use of voice, their albums were self-produced and recorded in the band's own studio, often with an amateurish sound quality. In 1975 Falsini also released a solo album, *Cold nose*, soundtrack to a short film called *Naso freddo* by Filippo Milani, producer of the group and designer of their albums' covers. This album contains long tracks based on keyboards and space guitars effects.

Issued in 1976, with the entrance of keyboardist Stephen Head, the fourth album *Finest finger* is their first containing many vocal parts, a more accessible work than their previous ones. In the same direction their next LP, *Boxes paradise*. Falsini and Edwards went back to the USA, where another album, *Vision's fugitives*, was released, with no success by a small Californian label. The most American-sounding of their album, this also includes former **Campo di Marte** drummer Carlo Felice Marcovecchio (credited as Marco Marcovecchio) in a couple of tracks. Their last album in Italy was *Flying tapes*, released in 1978 and including reworkings of tracks from their earlier LP's.

Changing name to Sheriff and now firmly based in Virginia, the group, composed by Falsini, Ursillo and Edwards, helped by second guitarist Frank Filfoyt, issued an US-only LP, with a much rock-inspired sound. When Ursillo left the band to go back to Italy, the group went on as a trio nearly all of 1979 with new bassist Gary Falwell, but only playing live once. The break-up followed, at the end of that year, when Falsini decided to move to New York to work as studio engineer.

Later, in 1983, Falsini reappeared as guitarist and producer of the electro-pop group The Antennas, that released an LP and a single in France. He's been a techno music producer in London in the early 90's and always playing and producing music throughout the world. Keith Edwards stayed in the USA where he played for many years, before being diagnosed an incurable disease which took him to suicide. Bass player Richard Ursillo has kept playing in various groups in the Florence area after the band's demise, and was briefly involved in **Campo di Marte** 2003 reunion.

Two albums with unreleased recordings have appeared in 2012 showing a growing interest in this group throughout the world. *Time to decide*, issued by the Russian label Mirumir, contains recordings from the last days of the group, while *Music is painting in the air*, on the American RVNG label, documents their most creative period, between 1974 and 1977.

Discography:

LP			
Sensation's Fix	Polydor (AS 273)	1974 R4	promo-only - laminated single cover
Fragments of light	Polydor (2448 023)	1974 R1	single textured cover - exists with 2448 023L and 2448 023A catalogue numbers
Portable madness	Polydor (2448 034)	1974 R1	single textured cover
Finest finger	Polydor (2448 048)	1976 R1	laminated gatefold cover

Boxes paradise	Polydor (2448 064)	1977 R1	single cover
Vision's fugitives	All Ears (SF 11478) - USA	1977 R1	US-only album - single cover with lyric insert
Flying tapes	Polydor (2448 074)	1978 R1	single cover
Time to decide	Mirumir (MIR 100701LP)	2012 R1	LP with bonus CD - unreleased live and studio recordings from 1978-80
Music is painting in the air	RVNG (RERVNG02LP) - USA	2012 R1	2 LP - unreleased live and studio recordings from 1974-77 - single cover with inners and booklet
CD			
Antidote	Hablabe (HBCD 101)	1989	unreleased live and studio recordings from 1978-80 - now deleted
	Get Back (GET 3)	2003	reissue of the above CD with different cover
Fragments of light	Polydor (517 854-2)	1992	reissue of 1974 album - now deleted
	Polydor (523 696-2)	1998	as above
	Universal (0602527319384)	2010	mini-LP single cover - part of the box set <i>Progressive Italia - Gli anni '70 vol.4</i>
Portable madness	Universal (0602527121802)	2009	reissue of 1974 album - mini-LP single cover - part of the box set <i>Progressive Italia - Gli anni '70 vol.1</i>
Finest finger	Universal (0602527122052)	2009	reissue of 1976 album - mini-LP single cover - part of the box set <i>Progressive Italia - Gli anni '70 vol.2</i>
Boxes paradise	Universal (0602527316482)	2010	reissue of 1977 album - mini-LP single cover - part of the box set <i>Progressive Italia - Gli anni '70 vol.3</i>
Flying tapes	Universal (0602527339603)	2010	reissue of 1978 album - mini-LP single cover - part of the box set <i>Progressive Italia - Gli anni '70 vol.5</i>
Sensation's Fix	Universal (0602527382470)	2010	reissue of 1974 album - mini-LP single cover - part of the box set <i>Progressive Italia - Gli anni '70 vol.6</i>
Music is painting in the air	RVNG (RERVNG02) - USA	2012	2 CD - unreleased live and studio recordings from 1974-77 - mini LP covers in slipcase with booklet
VARIOUS ARTISTS COMPILATIONS			
Parco Lambro (with <i>Just a little bet on the curve</i>)	Laboratorio (LB/LP 201)	1976 R1	live recording from the 1976 Parco Lambro festival - also features Agorà, Ricky Gianco, Area, Canzoniere del Lazio, Toni Esposito, Paolo Castaldi, Eugenio Finardi.
	Stampa Alternativa (RP 02)	2005	CD reissue of the above with different mini LP cover - only sold with the book <i>Area/Musica e rivoluzione</i> by Gianpaolo Chiaricò
Firenze sogna (with <i>Music is painting in the hair</i>)	Materiali Sonori (MASOCD 90055)	1993	CD with book - compilation of Florence 70's-80's bands, also including Bella Band
SHERIFF			
LP			
Sheriff	Observatory (OR 1996) - USA	1979 R1	US-only album - single cover with inner

Collector's corner

The rarest album to find is their eponymous album from 1974, only distributed by the band and the label for promotional purposes. The other albums, all on **Polydor**, are rather common even if they have not been reissued. No counterfeits exist. Sixth album, *Vision's fugitives*, was released only in USA in 1977 on the small All Ears label (SF 11478); it's rather scarce and came with a single cover and a lyric insert. Even the 1979 album by Sheriff was issued only in the USA on the Observatory Records label and never reissued on CD.

The *Antidote* CD was only released by the independent Italian label Hablabel in 1989 and included some unreleased recordings from the late 70's made in Paris, New York and Rome.

Five of the six albums released by Sensations' Fix for Polydor, along with Falsini's solo album, have been issued in Italy on CD for the first time with single cardboard cover as part of the *Progressive Italia - Gli anni '70 vol.1, 2, 3, 5 and 6* box sets (Universal 2009-2010) and are not individually available. The 4th volume of the same series includes *Fragments of light*, the only Polydor album of the group to have already been previously issued on CD.

On various sites (Amazon, iTunes, Google Play and others) the downloadable versions of *Portable madness*, *Finest finger*, *Fragments of light (native trax edition)*, the eponymous 1974 album (entitled here *Extended promo*) the compilation *Antidote* (re-titled *Time to decide Antidotes*) and the Sheriff album (credited to Sensations Fix with the title *Nightology*) are all remastered and in extended form with unreleased bonus tracks. These particular versions do not exist on CD but only in MP3 format.

Japanese CD reissues of *Finest finger* (with gatefold cover) and *Portable madness*, as well as **Franco Falsini's** solo album *Cold nose*, exist on the Tachika label, with mini-LP covers; these are probably bootleg releases, but have an excellent quality.

Franco Falsini's 80's group, The Antennas, released an LP (*Vertical love*, Polydor 2393 351) and a single (*Just your love/Certified vertical love*, Polydor 811 545, issued on 7" and 12"), in France only in 1983.

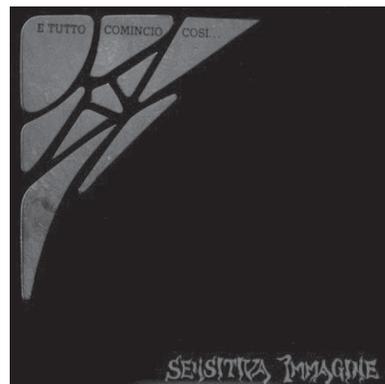
SENSITIVA IMMAGINE

Line-up:

Alfredo Olivieri (vocals)
 Massimo Buriani (guitar)
 Stefano Bertonazzi (keyboards)
 Andrea Pavinato (bass)
 Franco Buriani (drums)

This band from Bologna was formed in 1975, only released a self-produced cassette and had a good live act with use of stage costumes in Genesis' style. The music also had English symphonic prog influences but the band had a good sound with Italian lyrics. Their only tape was released around the end of the 70's and privately sold at their concerts; the liner notes on the Japanese CD issue mention 1980 as release date, but other sources talk of 1977 or 1978. No musicians were credited on the original tape, and the first CD reissue only had four names mentioned, to add some mystery to the band.

The 6-track tape was finally released on CD in 1991 by the Japanese Melos label (the same that released the lost LP by **Buon Vecchio Charlie**) in limited quantity and soon deleted, while a second reissue was made by the Italian label Kaliphonia with the addition of two instrumental introductions and four extra tracks. The album contains some very nice long tracks with good guitar and keyboard playing, like the Genesis-inspired *Harlem*; the playing is of a very good quality but the overall impression is that the recording suffers from the lack of production, especially in the vocal parts, short but a bit weak at times.



Discography:

LP			
<i>E tutto cominciò così</i>	Butterfly (WMS 001)	2015 R1	gatefold cutout cover with two inserts and sticker
CD			
<i>E tutto cominciò così</i>	Melos (002) - Japan	1991	six tracks - gatefold digipack cutout cover
	Kaliphonia (CH 001)	1998	twelve tracks - different cover
ORIGINAL CASSETTES			
<i>E tutto cominciò così</i>	S.I. (001)	197?	six tracks

Collector's corner

Original cassettes are very hard to find, the insert does not mention the year of release nor the musicians names but reputedly it was issued in the late 70's.

The first CD issue by Japanese Melos label is also hard to find now, and it was housed in a nice digipack gatefold cutout cover that resembles the classic Roger Dean-designed Earth & Fire first LP on Nepentha label. Despite an unexceptional cover, the Kaliphonia reissue has a very good sound quality and contains six extra tracks for over 19 minutes.

The first vinyl edition of *E tutto cominciò così* has been issued in 2015 by the Butterfly label with the same cover as the Melos CD.

INDIA SERIGHELLI

Guitarist Angelo "India" Serighelli continued his musical career after the end of his group **I Raminghi** until his death in May 2008. His only solo album was probably released in 1977-78 and shows the good guitar-style of India, though most part of the LP is in ballad-style. The same label from Bergamo, Emmebi, also issued a single by **Mussi & India**, recorded with the **Raminghi** guitarist Franco Mussita.



Discography:

LP			
Bio feed back	Emmebi (MBL 1001)	197? R2	single cover with inner

SESTO SENSO

Line-up:

Lucio Iafisco (vocals)
Lino Garruto (guitar)
Aldo Ciavarella (keyboards)
Costantino Rana (bass)
Giovanni De Stefano (drums)

This group came from Foggia. The 1971 single was released with two covers for different labels. It has a fuzz guitar in evidence but a melodic style especially in the vocal parts.

Another single for the GDR label under the name Sesto Senso, but it's not confirmed that it was recorded by the same group.



Discography:

SINGLES (with picture cover)			
Non volevo crederti Non servono parole	City (C6248)	1971	
	Queen City (ME 5006)	197?	same single with different cover
Una rosa E poi di nuovo	GDR (12100)	197?	

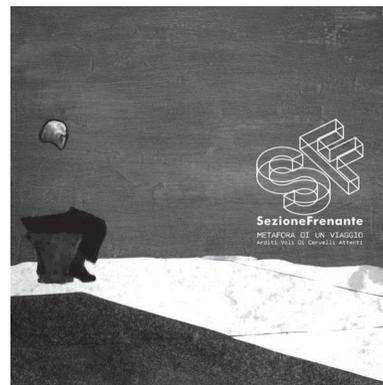
SEZIONE FRENANTE

Line-up:

Luciano Degli Alimari (vocals)
Doriano Mestriner (guitar)
Mirco De Marchi (keyboards, vocals)
Moreno Favaretto (bass)
Alessandro Casagrande (drums)

Formed in 1974 as a quartet and playing briefly under the name Nuove Dimensioni, the group came to this line-up in 1976. Coming from Venice, they had a good career, opening for many important groups of the time (**Le Orme**, **Biglietto per l'Inferno**, **Ibis**, **Perigo**, **Tito Schipa Jr.**), until the break-up in 1978.

In 2006 three original members (Mestriner, De Marchi, Casagrande) reunited with bassist Sandro Bellemo and singer Francesco Nardo, rearranging the suite inspired from Dante's *Divine Comedy* that had been composed many years earlier. After a self-produced CD EP in 2011, they released their debut CD in 2014, with reworking of old tracks and new compositions, all strongly influenced by the classic 70's Italian prog. Immediately after the CD release, the original singer Luciano Degli Alimari, who was in the band since 1976 rejoined the old cohorts replacing Nardo.



Discography:

CD			
Metafora di un viaggio	Ma.Ra.Cash (MRC 041)	2014	
SINGLES			
Dèmunò	Autoprodotto	2011	CD single with three tracks

SHERIFF

→ Sensations' Fix

SHOWMEN

Line-up:

THE SHOWMEN

1966-1970

Mario Musella (vocals, bass)

James Senese (sax, flute, percussion, vocals)

Elio D'Anna (sax, flute)

Giuseppe "Pepè" Botta (guitar)

Luciano Maglioccola (keyboards)

Franco Del Prete (drums, percussion)

SHOWMEN 2

1971-73

James Senese (sax, flute, percussion, vocals)

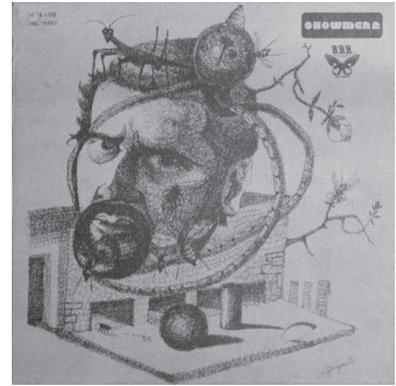
Gianmichele Mattiuzzo (keyboards, vocals)

Mario Archittu (trombone, piano)

Piero Alonso (guitar)

Giuseppe "Pepè" Botta (bass, vocals)

Franco Del Prete (drums, percussion)



A band coming from a 60's long career, The Showmen from Naples had some hits in 1968 and 1969 with their original blend of soul, rhythm & blues and Italian pop, releasing only an LP and a bunch of singles on **RCA**. The band had been formed by bassist/singer Mario Musella and sax player James Senese in 1966, and their first single came in 1968. They had a great hit with *Un'ora sola ti vorrei*, that won the 1968 Cantagiro. The original group split at the turn of the 70's, with Musella embarking in an unsuccessful solo career (he sadly died in 1979), and Elio D'Anna going to form **Osanna**.

After a short time Senese and Del Prete, aided by the guitarist Botta (now on bass), reformed the group with a new line-up, more influenced by the current Italian rock tendencies. They first released some singles, halfway between the 60's soul of the original line-up and a new sound, then an album simply called *Showmen 2* (the group was touring as Showmen 2, but the liner notes refer to them as simply Showmen), from which another single was taken, on the small local label B.B.B., with little promotion.

The album is housed in a stunning heavy gatefold cover and contains a peculiar mix of rock, rhythm & blues, prog, not far from the sound of Chicago or the English band If. The vocal parts, shared between Mattiuzzo, Senese and Botta, have melodic pop influences, but the music is powerful and well played, with strong horn arrangements that make this album unique in the Italian prog scene of the time. Tracks like *Abbasso lo zio Tom* (also released as a single and with lyrics about racism) or *Epitaffio* have strong texts and nice arrangements, but it was just for their lyrics which were considered inappropriate that three of the LP tracks were censored by RAI (*Abbasso lo zio Tom*, *Epitaffio*, *E la vita continua*) that banned them from airplay, and this strongly affected the record sales.

The band broke up after the album, founders Senese and Del Prete creating **Napoli Centrale** with a production of three jazz-rock albums in 1975-77.

Much confusion has been made about Showmen's name, with their album being reissued by B.B.B. label as *Showmen 2 / Napoli Centrale*; a later compilation on the same label (and still simply called with the group's name) mixed tracks from their 60's beat repertoire, the *Showmen 2* album and even a Chicago track cover, *Introduction*, originally included in Mario Musella's solo album from 1973.

In 1997 budget label Replay Music has issued a CD called *Napoli Centrale (featuring James Senese)*, with a colour cover picture of the very first Showmen and containing the whole *Showmen 2* album in a totally different form (and better in some tracks), probably from demo or alternate recordings. The same recordings have been released on vinyl in 2004 by the Dr.Prog label, on an album called *Epitaffio*. A very nice record, this can be worth buying!

Discography (selected):

LP			
Showmen 2	B.B.B. (NL SH 0001)	1972 R4	gatefold textured cover with booklet housed in a small pouch - black label
	BTF/AMS/Suoni del Sud (AMS LP 03)	2007 R1	reissue of the 1972 album with glossy gatefold cover and 16-page booklet
Showmen 2 (Napoli Centrale)	B.B.B. (NL SH 0001)	1976 R2	reissue of the 1972 album in a different single cover - yellow label
The Showmen	B.B.B. (ZNLBB 34112)	1980 R1	compilation with 60's and 70's line-ups tracks

CD			
Showmen 2	Dvmore (CDDV 6022)	1996	reissue of 1972 album - now deleted
	BTF/AMS/Suoni del Sud (AMS 126/SS005CD)	2007	as above with mini-LP gatefold cover
Napoli Centrale	Replay (RMCD 4155)	1997	this is in fact a different recording of the <i>Showmen 2</i> LP - also released on vinyl in 2004 in Germany as <i>Epitaffio</i>
SINGLES (with picture cover)			
Che m'hé fatto Catari'	Storm (AR-4044)	1971	released as "The Showmen"
Che succede dentro me Che farai?	Storm (AR-4045)	1971	triple fold cover
Abbasso lo zio Tom Amore che fu	B.B.B. (BSB 0005)	1972	both tracks from <i>Showmen 2</i>
PROMOTIONAL AND JUKEBOX SINGLES (with blank cover)			
Che succede dentro me Che farai?	Storm (AR-4045)	1971	white label jukebox single

Collector's corner

The album is housed in a very attractive textured olive green gatefold cover, so heavy that usually most covers have a broken or at least worn spine. In the inner a small pouch, glued to the right side of the cover, contains a foldout booklet with the lyrics and pictures of band members; the record is inserted in the left side of the gatefold. According to a review issued at the time (on the popular *Ciao 2001* magazine) the record contained "notes, lyrics, sticker and poster...", but keyboardist Mattiuzzo confirms that the original issue only included the pictures and lyrics booklet. The second issue of the album has a poor black & white picture of the band on the single cover, and was released after **Napoli Centrale** success in 1975.

The first CD reissue of the album has been made in 1996, but in 2007 the AMS label, with help from Suoni del Sud reissued the album with a mini-LP cover that faithfully reproduces the original, including the foldout insert. The same reissue has been released on vinyl, with glossy gatefold cover and 16-page booklet.

A vinyl-only LP has been released in Germany in 2004, on the Dr.Prog label (cat.no. 7105 DRPR), called *Epitaffio* from the title of one of the songs on the album, that includes the pre-LP recordings that had already appeared on the 1997 Replay label CD. This LP has a nice cover (based on the design of the official album) and comes in a 350 copies limited issue on heavy vinyl. Another German label, Mason, produced in 2006 a new CD reissue of the *Showmen 2* album (cat. MR 56454).

No counterfeits exist, nor other foreign issues.

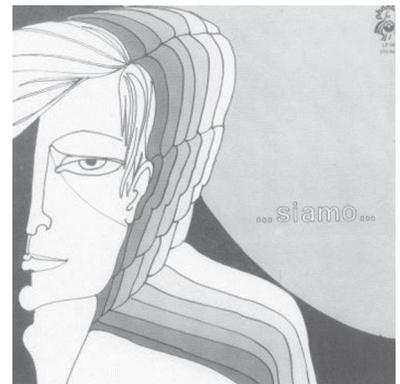
The two 1971 singles issued on the Storm label contain four songs which were also included in the solo album by Mario Musella, released in 1973 and credited to "Mario e gli Showmen", entitled *Come pioveva* (B.B.B. BSBL 0006). The group played at the "XVIII Festival della Canzone Napoletana" held in Capri in July 1970 with a remake of a classic of Neapolitan popular music and this was one of the causes of the break-up of the first line-up.

SIAMO

Line-up:

Pinuccio (vocals, keyboards)
 Giancarlo (guitar)
 Gino (guitar)
 Andrea Guenna (keyboards)
 Giorgio (keyboards)
 Vittorio (bass)
 Vittorio (drums)

A seven-piece group from near Alessandria, Siamo only released a self-produced album in 1979. The LP includes eight tracks, all in a pop vein, sometimes with good use of keyboards that give a slight symphonic touch.



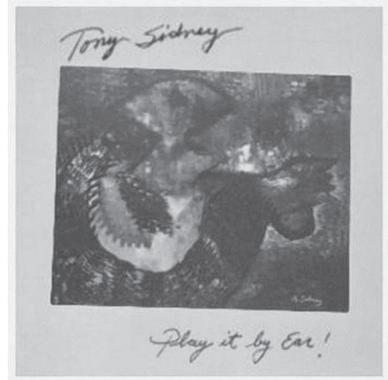
Discography:

LP			
Siamo	Phantom (LP 009)	1979 R3	laminated gatefold cover

TONY SIDNEY

The Italo- American guitarist of **Perigeo**, who had played with Florence group **Le Madri** at the start of his career, also released some solo albums since 1979.

The first one, *Play it by ear*, though always in the jazz-rock style of his group strongly demonstrates the great technique of Sidney, especially in the use of acoustic guitar.



Discography (selected):

LP			
Play it by ear	RCA (PL 31431)	1979 R1	single cover

IL SIGILLO DI HORUS

Line-up:

- Michele Carlone (keyboards)
- Maurizio Barbarisi (guitar)
- Angelo Godone (bass)
- Beppe Aleo (drums, percussion)

Unusual addition to the Grog label catalogue, this group from Savona (Liguria) played a sort of electronic funky-disco very far from the other albums released by that label.

Il Sigillo di Horus started its career in 1973 with a strongly progressive sound and a five-piece line-up with singer Ivana Costi and keyboardist Diego Bertone (later replaced by Michele Carlone), but after a change of personnel they turned to a much more commercial style. The ten tracks included in their one and only LP *Rendez-vous* had previously appeared on an album on the **Magma** label, *Musiche stellari*, credited to Gianni e i Suoi Solisti and probably issued a year before, in 1976.

Drummer Beppe Aleo later played with **I Signori della Galassia** and stayed in the music business founding the Videoradio label. The band's original keyboardist, Diego Bertone, collaborated in recent years with another group from Savona, **Il Cerchio d'Oro**.



Discography:

LP			
Rendez-vous	Grog (GRL 05)	1977 R2	single cover
SINGLES (with picture cover)			
Sei davanti a me Tu che sei tra gli angeli	Picnic (SH1001)	1975	
Stringimi forte Hot dance	Kansas (K531)	1976	
Tu sei il mio uomo Io e te	Kansas (5100 426)	1976	
Antares Samba di Horus	Grog (GR 07)	1977	
Colorado Carillon	Grog (GR 010)	1977	
Ranch Ritratto di un viso	Grog (GR 012)	1977	

Excerpt from the book

ItalianProg: The comprehensive guide to
the Italian progressive music of the 70's

by Augusto Croce

ITALIAN LABELS OF THE 70'S

No Italian record company was mainly focused on the new sound of the 70's, with the exception of a few small labels (like Grog and Magma), and even the most dedicated ones (Bla Bla, Cramps, L'Orchestra) had among their artists and productions some records that can be hardly described as "progressive" or that definitely fall in other styles like jazz.

The following pages contain some information on the labels active during those years. The discographies are in most cases incomplete and only contain the records somehow referred to the contents of this book. Only in some cases it was possible to reconstruct the full discography with the entire production of these labels.

The first chapter of this section contain information on the SIAE stamps, that usually appear on the labels and can be an usefulel element to date a record.

SIAE STAMPS ON THE LABELS

SIAE (Società Italiana degli Autori ed Editori - Italian Authors and Publishers Society), is the Italian agency that's in charge of the safeguard of Author's rights, and since around 1970 its name appears on the labels of every record produced in Italy. It was founded in Milan in 1882 with the name SIA (Società Italiana Autori - Italian Authors Society) and took the current name in 1927 when it gained national relevance for the safeguard of the author's rights, moving its headquarters in Rome. Since January 1st, 1970 it has the exclusive representation of the "mechanical reproduction rights" that had been under the competence of SEDRIM up to that date. The latter society, born in 1926 as SIDE (Società Incassi Diritti Editoriali - Editorial Rights Collection Society) and soon renamed to SEDRIM (Società per l'Esercizio dei Diritti di Riproduzione Meccanica - Mechanical Reproduction Rights Society), founded in 1929 with similar French and German Societies the BIEM (Bureau International des Sociétés Gérant les Droits d'Enregistrement et de Reproduction Mécanique, an international organisation based in France), to ensure an international protection to the author's rights' owners.

The presence and type of SIAE stamp or similar writings can sometimes be helpful for records dating and to identify their later issues. Before the introduction of the SIAE moniker Italian records carried, printed on the label, the BIEM writing (or, in some cases, SEDRIM). This writing was, around 1968-69, replaced with a simple "D.R." ("Diritti riservati" - Reserved Rights) and, since 1970, with the SIAE writing, first only printed on the labels, later with a handheld circular stamp.

Three different types of SIAE stamp are known:

- the first type has a diameter of around 13/13,5 mm, can have different ink colours (blue, purple, red, green) and carries in the centre the letters SIAE and on the edge the full name "Società Italiana degli Autori ed Editori - Roma" in capital letters. This stamp was used since late 1970 up to early 1975.

- the second type is similar to the previous one, but slightly bigger in size (with a diameter of around 15 mm), the SIAE central writing is identical to the previous stamp, but sometimes it has a small star near the letter "S". Moreover the "S" of the word "Società" is mirror-inverted and the "A" in "Autori" is in lower-case. This stamp was used between 1975 and 1978.

- the third type has the same specifications of the second one, except for the SIAE writing, which is in bold type and doesn't fill the entire central circle, leaving an empty space below that sometimes contains a number. This stamp was used starting in 1978/79 and, though mainly 15mm wide, also exists in the smaller 13.5mm size.



Around 1996 the use of stamp (also used on the back cover of the CD's after their introduction) was ceased and replaced with red/white paper stickers, later made in silver plastic.

For record dating purposes, the following rules have to be pointed out:

- the presence of a SIAE stamp doesn't necessarily mean that a record is "official": many bootleg reissues printed in Italy have a SIAE stamp or sticker (this is especially true with the many pirate live LP's and CD's only issued in Italy);

- the absence of the stamp doesn't necessarily mean that a record is a bootleg, probably not all of the printed copies of any records used to be stamped;

- on some labels the stamp is almost invisible, and you have to search for it under a strong light to identify its size and specifications. On some plasticised papers (like the ones used by RiFi) the ink didn't stick. On black or generally dark labels the stamp is only visible backlight and often has a typical golden twinkle;

- the SIAE stamp does not usually appear on white label promotional records (although there are promo copies, especially in the second half of the 70's that were regularly stamped).

ARISTON (FIRST / VICTORY)

Ariston Records was created in 1964 by Alfredo Rossi, brother of composer Carlo Alberto, owner of another important record label, **Car Juke Box**. Based in Milan, like the biggest Italian record companies of the 70's except **RCA**, Ariston was a very important label though not particularly interested in rock and progressive sounds. They've released anyway some significant Italian rock and prog albums (since 1966 with I Corvi, one of the most important Italian beat groups) and deserve a mention here for this reason.

A subsidiary label, First, was created in 1969 to launch some young beat and rock bands, and it was on this label that some of the early Stormy Six singles and albums were released.

Among the minor Italian labels distributed by Ariston were Victory and early Radio records. The label also acted as distributor for many foreign record companies until the early 80's, and closed in 1989.

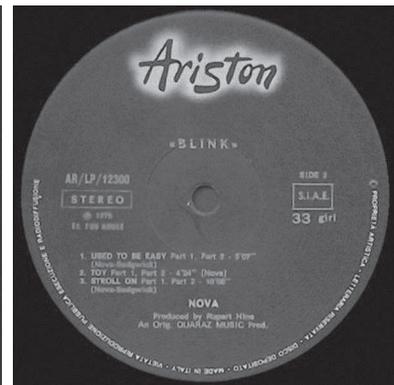
Both First and Victory shared a similar numbering system as the main label, whereas Ariston albums had an AR/LP + 5 digits catalogue number, First used FR/LP and Victory VY/LP numbers.

Discography:

ARISTON				
LP				
Number	Band/Artist(s)	Title	Year	Notes
AR/LP 0152	I Corvi	Un ragazzo di strada	1966	glossy single cover
AR/LP 10035	Stormy Six	Le idee di oggi per la musica di domani	1969	gatefold textured cover
AR/LP 10043	Mirageman	Music cocktail	1969	single cover
AR/LP 11005	Mirageman	Per voi giovani	1970	single cover
AR/LP 11011	Mirageman	Thrilling	1970	single cover
AR/LP 11020	Claudio Rocchi	Viaggio	1970	single cover with insert
AR/LP 11030	Mirageman	Alto gradimento	1971	single cover
AR/LP 12053	Various Artists	Al festival di Viareggio 1971	1971	with Nuova Idea, Stormy Six, Top 5
AR/LP 12061	Nuova Idea	In the beginning	1971	gatefold cover
AR/LP 12062	Mario Barbaja	Argento	1971	gatefold textured cover
AR/LP 12067	Claudio Rocchi	Volo magico n.1	1971	center opening foldout cover with inner
AR/LP 12072	Mirageman	Thunder and lightning	1972	textured cover
AR/LP 12074	Simon Luca	Per proteggere l'enorme Maria	1972	laminated gatefold cover
AR/LP 12075	Nuova Idea	Mr E.Jones	1972	laminated gatefold cover - some with poster
AR/LP 12076	Mario Barbaja	Megh	1972	single cover
AR/LP 12088	Claudio Rocchi	La norma del cielo (Volo magico n.2)	1972	laminated gatefold cover
AR/LP 12100	Nuova Idea	Clowns	1973	laminated gatefold cover
AR/LP 12102	Simon Luca	E la mia mente?	1973	gatefold cover
AR/LP 12107	Equipe 84	Dr.Jekyll & Mr.Hyde	1973	inner with shaped tab
AR/LP 12108	Ernesto Bassignano	Ma	1973	gatefold cover
AR/LP 12112	Claudio Rocchi	Essenza	1973	gatefold cover with inner
AR/LP 12114	Stormy Six	Guarda giù dalla pianura	1973	gatefold cover
AR/LP 12124	Maurizio Vandelli	Madeleine, anatomia di un incubo	1974	single cover
AR/LP 12133	Track	Track rock	1974	single cover
AR/LP 12134	Equipe 84	Sacrificio	1974	gatefold with insert
AR/LP 12135	Claudio Rocchi	Il miele dei pianeti, le isole, le api	1974	laminated gatefold cover with insert
AR/LP 12228	Luciano Basso	Voci	1976	single cover
AR/LP 12261	Le Figlie del Vento	E che c'entriamo noi con i guai del mondo	1975	single cover
AR/LP 12268	Gianni D'Errico	Antico teatro da camera	1976	single cover

AR/LP 12273	Mario Barbaja	New York Bazar	1976	gatefold cover
AR/LP 12279	Claudio Rocchi	Rocchi	1975	single cover with inner
AR/LP 12293	Claudio Rocchi	Suoni di frontiera	1976	single cover with inner
AR/LP 12300	Nova	Blink	1976	single cover
AR/LP 12324	Roberto Ferri	Se per un caso un giorno la follia	1977	gatefold cover
AR/LP 12333	Luciano Basso	Cogli il giorno	1978	laminated gatefold cover
AR/LP 12341	Mario Barbaja	Made in Hong Kong	1978	single cover with lyric inner and poster
AR/LP 12354	Luciano Basso	Frammenti tonali	1979	single cover
AR/LP 12374	Luciano Basso	Luciano Basso	1980	single cover
AR/LP 12376	Barnaba	Barnaba	1980	single cover
SINGLES				
Number	Band/Artist(s)	Side A	Side B	Year
AR 0136	I Corvi	Un ragazzo di strada	Datemi una lacrima per piangere	1966
AR 0161	I Corvi	Bang bang	Che notte ragazzi	1966
AR 0197	I Corvi	Sospesa ad un filo	Luce	1967
AR 0227	I Corvi	Quando quell'uomo ritornerà	Si prega sempre quando è tardi	1967
AR 0288	I Corvi	C'è un uomo che piange	Che strano effetto	1968
AR 0229 (?)	Mirageman	Thrilling	Gulp	1970
AR 0341	Claudio Rocchi	Indiscutibilmente	La televisione accesa	1970
AR 0506	Claudio Rocchi	Cerchi	Grazie	1971
AR 0510	Nuova Idea	La mia scelta	Non dire niente	1971
AR 0511	Mirageman	Hashish	Hypnosis	1971
AR 0521	Mario Barbaja	Il mondo di Giulietta	Il cammino	1971
AR 0522	Mario Barbaja	Argento	Il mio cammino	1971
AR 0534	Claudio Rocchi	Tutto quello che ho da dire	La realtà non esiste	1972
AR 0539	Nuova Idea	Mister E.Jones	Svegliati Edgar	1972
AR 0548	Simon Luca	Per proteggere l'enorme Maria	Mangia con me il tuo pane	1972
AR 0550	Mario Barbaja	Sono stato	Non dire mai	1972
AR 0551	Mirageman	Paralysis	Paroxysm	1972
AR 0552	Mirageman	Thunder	Atmosphere	1972
AR 0556	Simon Luca	Ridammi la tua anima	Cuore nero	1972
AR 0559	Claudio Rocchi	Vado in India pt.I	Vado in India pt.II	1972
AR 0571	Gianni D'Errico	La vestaglia	Precipitando verso Dio	1972
AR 0578	Pane Burro e Marmellata	Scacco al re	Blu	1972
AR 0589	Nuova Idea	Sarà così	Uomini diversi	1973
AR 0591	Equipe 84	Senza senso	Diario	1973
AR 0594	Simon Luca	Io credo in te	Come è fatto il viso di una donna	1973
AR 0595	Gianni D'Errico	La casa di roccia	L'ultima esperienza	1973
AR 0616	Equipe 84	Clinica Fior di Loto SpA	Meglio	1974
AR 0621	Claudio Rocchi	Radici e semi	Templi e mercati	1973
AR 0628	Equipe 84	Mercante senza fiori	Sigaretta e via	1974
AR 0643	Equipe 84	Risvegliarsi un mattino	Se c'è	1974
AR 0645	Claudio Rocchi	Il miele delle api	Adesso	1973
AR 0666	Pappy Mammy & Son	Bubble gum	Chrysalis	1975
AR 0672	I Computers	Frutta fresca	Oh! mama mama	1975
AR 0682	Equipe 84	Sogni senza fine	Meditazione	1974
AR 0696	Luna di Pece	Proprio tu	Tra inferno e paradiso	1975
AR 0705	Mario Barbaja	Super supermarket	Lady drive in	1975
AR 0719	Equipe 84	Vai amore vai	Signor playboy	1976
AR 0731	Luna di Pece	Amanti noi	Come un airone	1976
AR 0749	Pappy Mammy & Son	La salsa	Sciubi sciu a	1976
AR 0785	Equipe 84	Opera d'amore	Anguilla rock	1977
AR 0786	Luna	Hallo	Siliah era diversa	1977

AR 0793	Matia Bazar	Solo tu	Per un minuto e poi	1977
AR 0831	Luna	Iron fair	Stay here with me	1978
AR 0887	Dik Dik	Laser vivente	Dolce amara tu	1980
AR 0903	Dik Dik	Vuoto a rendere	Mamamadama	1980

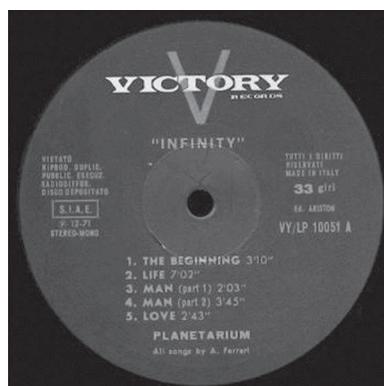


FIRST				
LP				
Number	Band/Artist(s)	Title	Year	Notes
FR 50001	Stormy Six	Le idee di oggi per la musica di domani	1969	gatefold textured cover
FR 50050	Stormy Six	L'unità	1971	gatefold cover
SINGLES				
Number	Band/Artist(s)	Side A	Side B	Year
FR 5000	Rinaldo Ebasta	Soffro soffro	Un gioco inutile	1969
FR 5001	Nico e i Gabbiani	Fiumi di parole	Vivo	1969
FR 5002	Mario Guarnera	Lei, lei, lei	Il concerto del leone	1969
FR 5003	Massimo Salerno	Il concerto del leone	Un gioco inutile	1969
FR 5004	Massimo Salerno	Fiumi di parole	Lei, lei, lei	1969
FR 5005	Le Lunghe Storie	Un bel momento	Quando un uomo se ne va	1969
FR 5006	George	Luky Luky	Senza te	1970
FR 5007	Stormy Six	La luna è stanca	Lodi	1970
FR 5008	Orchestra Giorgio Moroder	Mah-ná-Mah-ná	Doo-Bee-Doo-Bee-Doo	1969
FR 5009	Rinaldo Ebasta	Farufaru	Viva Bobby Joe	1970
FR 5010	Stormy Six	Alice nel vento	Il venditore di fumo	1970
FR 5011	Nico e i Gabbiani	Per un bacio d'amor	Nessuno al mondo	1970
FR 5013	Joe Marvin	Farufaru	Plaisir d'amour (La notte del sì)	1970
FR 5014	Cristy	Principe azzurro	Una pistola in vendita	1970
FR 5015	Gargiulo	Io vendo tutto e compro il sole	È soltanto illusione	1970
FR 5016	Enzo Brunelli	Gli occhi come i tuoi	È giorno	1970
FR 5017	Joshua	Come eri	Sunday Sunday	1970
FR 5018	George	Lina con la luna	Risi e bisi	1970
FR 5019	Rinaldo Ebasta	Farufaru	Sarebbe una bella famiglia	1970
FR 5022	Mike Holm	Mademoiselle Ninette	Sandy	1970
FR 5023	Lianella Virgili	Un sogno senza età	Mai nascerà	1970
FR 5024	Andy Person	In the summertime	Hey hey	1970
FR 5025	Belve Dentro	Cronaca nera	Subito dopo	1970
FR 5026	Ninni Carucci	Io vendo tutto e compro il sole		1970
FR 5027	The Eggmen	Good good King Midas	Every night I'm there	1970
FR 5050	Rinaldo Ebasta	Cappello a tuba		1971
FR 5051	Christy	Notte d'amore	Stasera	1971
FR 5052	The Mayfair Set	Rain	Mississippi line	1971
FR 5053	Stormy Six	Leone	Rossella	1971

FR 5054	Orange Peel	I got no time	Searching for a place to hide	1971
FR 5056	Stormy Six	Garibaldi	Tre fratelli contadini di Venosa	1972
FR 5057	Stormy Six	Sotto il bambù	Nicola fa il maestro di scuola	1972



VICTORY				
LP				
Number	Band/Artist(s)	Title	Year	Notes
VY/LP 10051	Planetarium	Infinity	1971	textured single cover



Collectors' corner:

In the time frame covered, the Ariston label had three different designs, starting with the classic black label with silver rectangular logo and writing. This was originally (until 1969) composed by a dark grey background with a light grey pattern and was later slightly reworked changing the background to an all black design that kept the same silver logo.

Around the end of 1971 (among the first known releases is *Volo magico n°1* by **Claudio Rocchi**), and following the company's interest in the new rock bands, another label was introduced, beige with a gnome and a red logo, called "Ariston progressive - Produzione Gnomo". This was used on all the rock and progressive releases up until mid 70's, when the label went under the **Ricordi** distribution and a new black label was adopted, reminding the original one but with a black letter Ariston logo on a shaded grey background.

Singles had the same label variations as the LP's.

In mid-70's, like many other Italian labels, Ariston launched their budget-price LP series, called Oxford, and many of their most important albums were reissued on it with cheap single covers often having a revised design.

It's also worth mentioning that some young artists were produced on Ariston's subsidiary First. This happened with **Stormy Six**, whose first album was released on both Ariston and First. The label was black with a thin silver logo on the first issues, while the logo was changed to a fat yellow/white type in the 70's releases.

BLA BLA

Bla Bla records was created in 1970 by Pino Massara with an early production of pop-oriented singles and poetry albums. Since 1972, with the collaboration of **Franco Battiato**, it was mainly interested in producing avantgarde or progressive artists,

even if they released commercial singles by actors Gino Bramieri and Zeudi Araya, along with some masterpieces of the Italian rock like **Battiato's** *Fetus* and *Pollution*, **Osage Tribe's** *Arrow head* and **Capsicum Red's** *Appunti per un'idea fissa*. Many Bla Bla products had deluxe gatefold covers, including many singles. Most albums had BBXL (the more avantgarde oriented) or BBL (prog-oriented) prefixes. The singles had BBR prefix numbers. The very scarce and little known first production has BBR numbers for albums and BC prefix for singles. Last records on Bla Bla appeared in 1976.

Discography:

LP					
Number	Band/Artist(s)	Title	Year	Notes	
BBXL 10001	Franco Battiato	Fetus	1972	laminated gatefold cover with inner	
BBL 11051	Capsicum Red	Appunti per un'idea fissa	1972	laminated gatefold cover with inner	
BBL 11052	Osage Tribe	Arrow head	1972	laminated gatefold cover with inner	
BBL 11053	Genco Puro & Co.	Area di servizio	1972	single cover	
BBXL 10002	Franco Battiato	Pollution	1973	laminated gatefold cover with inner	
BBXL 10003	Franco Battiato	Sulle corde di Aries	1973	laminated gatefold cover	
BBL 11054	Aktuala	Aktuala	1973	gatefold cover	
BBXL 10004	Aktuala	La Terra	1974	single cover	
BBXL 10005	Juri Camisasca	La finestra dentro	1974	single cover with lyric inner	
BBXL 10006	Franco Battiato	Clic	1974	gatefold cover with booklet	
BBXL 10007	Henry Wolff , Nancy Hennings with Drew Gladstone	Tibetan bells	1974	single cover with inner	
BBXL 10008	Franco Battiato	M.lle le Gladiator	1975	single cover	
BBXL 10009	Aktuala	Tappeto volante	1976	single cover	
BBXL 210010	Franco Battiato	Feedback	1976	gatefold cover - compilation of tracks from his first four albums	
COMPILATIONS					
BOP 90001	Various Artists	Tarzan	1972	compilation with singles' tracks	
OTHER NON-PROGRESSIVE STYLED ALBUMS					
BBR 007	Luciano Beretta e Walter Camurri	Il Poeta e l'amore	1970	single cover, front laminated - orange label, two different versions exist with small variations	
BOP 90002	Luciano e Fiorella Brandi	...e dopo ci facciamo un liscio	1973	single cover - green label	
SINGLES					
Number	Band/Artist(s)	Side A	Side B	Year	Notes
BBR 1303	Nicola Arigliano	La prima notte	L'amore viene e se ne va	1970	two covers with different colours exist - orange label - gatefold cover
BBR 1304	I Migrants	In una sera	Fiore	1970	orange label - gatefold cover
BBR 1305	Gino Bramieri	Le mani	Bele	1970	orange label
BBR 1306	Capsicum Red	Ocean	She's a stranger	1971	orange label - gatefold cover
BBR 1308	Black Sunday Flowers	Hot rock	Madness	1971	orange label - gatefold cover
BBR 1309	Well's Fargo	Run Billy run	Come around	1971	orange label - gatefold cover
BBR 1319	Gigi D'Auria	Sacrilegio	'A santanotte	1971	orange label - no cover - only issued as promo
BBR 1322	Capsicum Red	Tarzan	Shangri-La	1971	orange label - gatefold cover
BBR 1323	Osage Tribe	Un falco nel cielo	Prehistoric sound	1971	orange label - gatefold cover
BBR 1324	Genco Puro & Co.	La famiglia	Beato te	1972	orange label
BBR 1326	Nicola Arigliano	L'improvvisata	Tirami su la testa	1972	orange label - no cover - only issued as promo
BBR 1327	Flavia	Farfalle nella notte	Felicità	1972	orange label
BBR 1328	Genco Puro & Co.	Sahara	Annamaria	1972	orange label - no cover - only issued as promo
BBR 1329	H.E.I.Giona	Tanto, tanto, tanto	Ho perso il treno con Nina	1972	orange label
BBR 1330	Franco Battiato	Energia	Una cellula	1972	orange label - gatefold cover

BBR 1331	Colonnello Musch	Cacao	Colonnello Musch	1972	green label - gatefold cover
BBR 1332	Capsicum Red	In una sera	Un fiore	1972	orange label - no cover - only issued as promo
BBR 1333	Franco Battiato	La convenzione	Paranoia	1972	issued with both green and orange labels, with different recordings - gatefold cover
BC 201	Betty Curtis	Donna	Innamorarsi no	1973	orange label
BBR 1334	Springfield	Love	Soldier	1973	green label
BBR 1335	Genco Puro & Co.	Frontiere	A San Francisco	1973	green label
BBR 1336	Ixo	Walk on my way	Don't look at me	1973	orange label - gatefold cover
BBR 1337	Gino Bramieri	Quella sera con la luna	Tirami in su la vita	1973	issued with both green and orange labels
BBR 1338	Zeudi Araya	Oltre l'acqua del fiume	Maryam	1973	green label
BBR 1340	Peter Bewley	It's allright Bill	Smile again	1973	green label
BBR 1339	Juri Camisasca	La musica muore	Metamorfosi	1975	green label
BBR 1341	Juri Camisasca	Himalaya	Un fiume di luce	1975	green label



Collectors' corner:

First Bla Bla production (1970-71) had an orange/yellow shaded label. LP's are very scarce and little is known about them, the singles are more common.

From 1972 a new label design was used, olive green with black writing (but some singles still used the old orange design). Most labels have a logo with the artist's name or the record title.

The very first production was distributed by Phonogram, since 1972 Bla Bla passed under the Messaggerie Musicali / CGD distribution, later under **Ricordi** that reissued some of the label products in the Orizzonte budget price series.

Some of the Bla Bla albums were also released on cassette, among them *Fetus* (BBXL-M 10001) and *Sulle corde di Aries* (BBXL-M 10001) by **Franco Battiato**.

Among the rarities of the Bla Bla production, some promotional singles whose existence was doubtful deserve to be mentioned, as they were traced in the RAI archives. These are *In una sera/Un fiore* by Capsicum Red (a single already published under the name Migrants), *Sahara* by Genco Puro (probably sung by Battiato) and *Sacrilegio* by the Neapolitan singer Gigi D'Auria (this particular song was banned by Rai); all these singles never had a commercial release and were only issued in promotional form without cover.

In the Bla Bla catalogue there are two odd releases issued under license of foreign companies:

-the LP *Tibetan bells* by Henry Wolff and Nancy Hennings with Drew Gladstone (issued in Italy in 1974, but recorded in 1971 and first released in the UK on Island, cat.no.HELP 3, in 1972) was the result of an agreement with the Island label that allowed **Franco Battiato's** album *Clic* to be issued in the UK.

-the single *It's allright Bill* by the Dutch singer Peter Bewley (real name Peter van Asten, singer of the groups Amsterdam and later Windjammer) had been originally issued in the Netherlands in 1972 on CNR (cat.no.141.182). The Italian issue, having a different picture sleeve, has the year 1973 on the label, even if, according to the Bla Bla singles numbering order should have been released in 1975.

Excerpt from the book

ItalianProg: The comprehensive guide to
the Italian progressive music of the 70's

by Augusto Croce

INDEX

INTRODUCTION	I
THE PURPOSE OF THIS BOOK	I
FROM POP TO PROGRESSIVE, IN SEARCH OF A NAME	I
POP MUSIC, YOUNG PEOPLE, PRESS	II
MUSIC IN ITALY IN THE 70'S	III
MUSIC IN THE ITALIAN REGIONS.....	VI
COLLECTING ITALIAN PROG RECORDS	VII
THE CONTENTS OF THIS BOOK.....	VIII
AUTHOR'S NOTE - DISCLAIMER.....	IX
ABISSI INFINITI.....	1
ACID GROUP	1
ACQUA FRAGILE.....	2
ACROAMA	3
AGORA'.....	3
AKTUALA	5
ALBATROS.....	6
ALBERGO INTERGALATTICO SPAZIALE.....	6
ALBEROMOTORE	7
ALIA MUSICA	8
LE ALI DEL VENTO	8
GLI ALISEI.....	8
GLI ALLUMINOGENI	9
ALPHA CENTAURI.....	10
ALPHATAURUS.....	11
ALTA SOCIETA'	12
L'ALTRO MONDO	12
GLI ALUNNI DEL SOLE.....	13
ALUSA FALLAX	13
GLI AMICI DELL'HOBBY	14
ANALOGY.....	14
ANAWIM	17
ANDROMEDA	17
ANONIMA SOUND (LTD.)	17
ANSELMO E GLI ANEMONI.....	18
ANTARES	19
ANTONIUS REX	19
APOLOGIA LUPI	22
GLI APOSTHOLI	22
APOTEOSI	23
AQUARIUM SOUNDS	23
LE AQUILE	24
MAURIZIO ARCIERI	24
AREA.....	24
ARIES	29
ARS NOVA.....	29
ART FLEURY	30
ARTE 2000.....	30
ARTI & MESTIERI.....	31
ASH.....	34
GLI ASPIDI.....	34
ASSEMBLEA MUSICALE TEATRALE	34
ASTERIX	35
ASUMA RIMNA.....	35
ATLANTIDE.....	35
AULEHLA & ZAPPA.....	36

AURORA LUNARE	36
AUTOMAT	38
BABA YAGA	38
I BACI - SILVER E I BACI	39
BALLETTIROSADIMACCHIA	39
IL BALLETO DI BRONZO	40
BAMBIBANDA E MELODIE	43
BANCO DEL MUTUO SOCCORSO	44
GIUSEPPE "BAFFO" BANFI	49
BARABBA.....	50
MARIO BARBAJA	50
BARBARA E I FUNAMBOLI	51
DONATELLA BARDI	51
IL BARICENTRO	52
LUCIANO BASSO	52
FRANCO BATTIATO	53
LUCIO BATTISTI.....	56
BAUHAUS	57
BEIA COME ABA.....	57
BELLA BAND	58
SUSI BELLUCCI	58
BELVE DENTRO	59
EDOARDO BENNATO	59
PIERPAOLO BIBBO'	61
MAURIZIO BIGIO	61
BIGLIETTO PER L'INFERNO	62
BLACK BLOWING FLOWERS	64
BLACK SOUND	64
BLACK SPIRIT	64
THE BLACK STONES.....	65
BLACK SUNDAY FLOWERS.....	65
BLOCCO MENTALE	66
BLUE GELATINE.....	67
BLUE MORNING.....	67
BLUE PHANTOM	67
BLUE SHARKS.....	68
THE BLUES RIGHT OFF.....	69
I BOOM.....	70
ANTONELLA BOTTAZZI.....	70
LA BOTTEGA DEL FABBRO.....	70
LA BOTTEGA DELL'ARTE	71
LA BOTTEGA DELLE VERITA'	71
THE BRAEN'S MACHINE	72
BRAINTICKET	72
ANGELO BRANDUARDI	73
BRAVO REVERENDO REEBMAN	74
SANDRO BRUGNOLINI	74
FRANCESCO BUCCHERI	75
BULLDOG.....	75
BUON VECCHIO CHARLIE	76
FRANCESCO CABIATI.....	77
ROBERTO CACCIAPAGLIA.....	77
CADMO	78
CALIFFI.....	78
I CAMALEONTI.....	79
CAMEL.....	79

ALBERTO CAMERINI	80
JURI CAMISASCA	80
CAMMELLO BUCK	81
CAMPO DI MARTE	81
CANZONIERE DEL LAZIO	83
CAPITOLO 6.....	85
MARCELLO CAPRA	87
CAPRICORN COLLEGE.....	87
CAPSICUM RED	88
ENZO CAPUANO	89
CARNASCIALIA	90
CAROTA	91
CARPINETA	91
CARRE' LADICH MARCHAL	92
NINNI CARUCCI.....	92
CASA DI CURA PIO IX	92
IL CASTELLO DI ATLANTE.....	93
CELESTE	94
FABIO CELI E GLI INFERMIERI	95
CEMENTO	96
IL CERCHIO D'ORO	97
CERVELLO	98
CHARISMA / AZIENDA TRANVIARIA.....	99
CHERRY FIVE	100
CHETRO & CO.	101
SILVANO CHIMENTI	101
CIAMPINI & JACKSON	102
CICO.....	102
LUCIANO CILIO.....	102
CINCINNATO	103
ROBERTO CIOTTI.....	104
CIRCUS 2000	104
CITTA' FRONTALE.....	106
I CLIFFTERS.....	107
I COCAI	107
RICCARDO COCCIANTE.....	108
ROBERTO COLOMBO	109
COLONNELLO MUSCH	109
COMBO JAZZ.....	109
COME LE FOGLIE	110
LA COMPAGNIA DELL'ANELLO	111
LA COMPAGNIA DIGITALE.....	111
COMPAGNIA LOMBARDA DI FORZA MOTRICE	111
LA COMUNITÀ DEL VILLINO	112
CONFUSIONAL QUARTET	112
CONSORZIO ACQUA POTABILE.....	112
CORMORANO	114
CORTE DEI MIRACOLI	114
CRASH.....	115
CREMA.....	116
CRIPTA	116
CRISALIDE (ROME)	116
CRISALIDE (MILAN)	116
CRYSTALS.....	117
TONI CUCCHIARA.....	117
I CUGINI DI CAMPAGNA.....	118

CUNCTI GENS UNA.....	118
FRANCESCO CURRA'	118
CYAN	118
DALLAGLIO	119
DALTON.....	119
CIRO DAMMICCO	122
DATA	122
FABRIZIO DE ANDRE'	122
ERMANN0 DE BIAGI	123
DEDALUS	123
DE DE LIND	124
DELIRIUM	125
GINO D'ELISO.....	129
DONELLA DEL MONACO	129
ALESSANDRO DE LUCCHI	129
CLAUDIO DENTES	130
TULLIO DE PISCOPO.....	130
GIANNI D'ERRICO	130
ROBERTO DE SIMONE.....	131
DIAPASON	132
DIETRO NOI DESERTO.....	132
MICHELE DI FIÒ	133
I DIK DIK	133
DIMOPOLI	134
DIRTY.....	134
DRAGON.....	134
DROGHERIA DI SOLFERINO	134
DUELLO MADRE.....	135
THE DUKE OF BURLINGTON	135
E.A.POE	136
ELECTRIC BLUES BAND.....	137
ELECTRIC FRANKENSTEIN.....	137
ELEKTRIKTUS	138
EMISFERO BOREALE	139
EMPHASIS	139
ENEIDE	140
L'ENORME MARIA	140
EQUIPE 84	141
ERA DI ACQUARIO	143
ERA TERZIARIA	144
GLI EREMITI	144
ERRATA CORRIGE	144
ESAGONO	145
ESCALATION	146
LE ESPERIENZE.....	146
TONI ESPOSITO.....	147
GLI ESSERI.....	147
L'ESTATE DI SAN MARTINO.....	148
LE ESTENSIONI	149
EXPLOIT.....	149
LUCIO "VIOLINO" FABBRI	151
MAURIZIO FABRIZIO.....	151
FRANCO FALSINI	151
LA FAMIGLIA DEGLI ORTEGA	152
FANTASY	152
FEDRIGOTTI E LORENZINI.....	153

PAOLO FERRARA.....	153
NINO FERRER	153
ROBERTO FERRI	154
FABIO FERRIANI	154
FESTA MOBILE	154
I FHOLKS	155
FILI D'ERBA	156
EUGENIO FINARDI.....	156
LA FINE DEL VIAGGIO	158
FIORI DI CAMPO	158
I FIORI DI PARSIFAL.....	159
I FLASHMEN	159
FLEA / FLEA ON THE HONEY / ETNA	160
FLORA FAUNA E CEMENTO	162
RICCARDO FOGLI	162
FORMULA TRE	162
FORUM LIVII	165
IVANO FOSSATI.....	166
FOURTH SENSATION	167
FRANCHI GIORGETTI TALAMO	167
FREE LOVE.....	168
FREE WAVE SYSTEM.....	169
CLAUDIO FUCCI.....	170
FUNGO CINESE.....	170
GARYBALDI / GLEEMEN	171
GATTI ROSSI.....	173
ROBERT GENCO	174
GENCO PURO & CO.	174
GENERAZIONE '73	175
GENFUOCO	175
GEN ROSSO / GEN VERDE	176
GENS.....	176
THE GHOSTS OF NOTTINGHAM.....	176
GIALMA 3.....	177
THE GIANNI FOUR.....	178
FRANCO MARIA GIANNINI / FOLKALDO	178
IL GIARDINO DEI SEMPLICI	179
I GIGANTI	179
MARCELLO GIOMBINI	181
IL GIRO STRANO.....	181
GIUNTOLI & MERONI	182
G.MEN	182
GOBLIN	182
GRAMIGNA	187
LA GRANDE FAMIGLIA	187
BILLY GRAY	188
IVAN GRAZIANI.....	188
I GREGOR.....	188
GROSSO AUTUNNO	189
LE GROUPE X.....	189
GRUPPO 2001	190
GRUPPO D'ALTERNATIVA	191
GRUPPO DI IMPROVVISAZIONE NUOVA CONSONANZA.....	191
GRUPPO FOLK INTERNAZIONALE	192
GRUPPO ITALIANO DI DANZA LIBERA	192
GUERCIA	193

HELLZA POPPIN	194
HERO	195
HOMO SAPIENS	195
HORUS.....	195
HUNKA MUNKA.....	196
IBIS / NICO GIANNI FRANK MAURIZIO	197
LE IMPRESSIONI (RAPTUS).....	199
INSIEME.....	199
INSIEMEMUSICADIVERSA	200
IN TRE SULLA STRADA	200
INVISIBLE FORCE.....	201
I.P.SON GROUP.....	201
IXO	202
JACULA	202
JANUS.....	203
J.E.T.....	204
JIMMY M.E.C.	206
JOHNNY DEI TRITONS	206
JONATHAN	206
JUMBO	207
THE JUNIORS	209
KALEIDON.....	210
KANNIBAL KOMIX.....	210
JUDY KAROL	211
KORNELYANS.....	211
KRISS E GLI SMERALDI / KRISS E IL GRUPPO 2000 / KRISS AND SARATOGA	211
KUNDALINI SHAKTI DEVI	212
STANI LABONIA	212
LAPERA.....	212
LASER	213
LATTE E MIELE	213
LEONERO	216
I LEONI.....	216
FRANCO LEPRINO	217
LIBRA.....	218
LA LIONETTA.....	219
SARO LIOTTA	220
LIVING LIFE	220
LIVING MUSIC.....	221
LIVING TOTEM.....	222
LOCANDA DELLE FATE.....	222
EMILIO LOCURCIO	224
MUZZI LOFFREDO	224
LOGAN DWIGHT	224
LOVISONI - MESSINA	225
LOY E ALTOMARE	226
LSM (LABORATORIO DI SPERIMENTAZIONE MUSICALE)	226
LUNA	226
LUNA DI PECE	227
LYDIA E GLI HELLUA XENIUM	227
MAAD.....	228
LE MACCHIE ROSSE.....	228
LE MACCHINE PER SOGNARE	229
LE MADRI (SUPERIORI)	229
MADRUGADA	229
MAI LAI.....	231

PEPE MAINA	231
MAMMA NON PIANGERE	232
MANDILLO	233
LE MANI	233
ENZO MAOLUCCI	234
MIA MARTINI (& LA MACCHINA)	234
FABRIZIO MARZI	235
MASS MEDIA	235
VITO MATTEI	236
MAXOPHONE.....	236
MAYA	237
MEDITERRANEA.....	238
MEDITERRANEO	238
ROBERTO MERCANTI	238
MESSAGGIO 73	239
METAMORFOSI.....	239
LE METEORE	241
I MIGRANTS (WELL'S FARGO).....	241
MILORDS	242
MIRAGEMAN	242
MIRO	243
MISTER PAPERROCK ORCHESTRA	244
MOBY DICK	244
GIANNI MOCCHETTI.....	245
MO.DO.	245
GIANFRANCA MONTEDORO	246
ADRIANO MONTEDURO.....	246
MARIA MONTI	247
MAURIZIO MONTI	247
MOTOWNS	247
IL MUCCHIO	248
LE MUMMIE.....	249
MURPLE	249
MUSEO ROSENBACH.....	250
MUSIC OPERATION	251
MUSSI & INDIA	252
MYOSOTIS	252
NADA.....	252
N.A.D.M.A.	253
NAPOLI CENTRALE	253
NASCITA DELLA SFERA	255
NEW IMPRESSION / NUOVA IMPRESSIONE.....	255
NEW TROLLS	256
NICOSIA & C. INDUSTRIA MUSICALE	263
I NOMADI	264
NON CALPESTATE LE AIUOLE	265
NOVA.....	265
I NUMI	267
NUOVA COMPAGNIA DI CANTO POPOLARE.....	268
NUOVA IDEA.....	270
LE NUOVE LUCI	272
I NUOVI ANGELI	272
I NUOVI CORVI.....	272
NUOVO CANTO POPOLARE	273
NUVOLE DI PAGLIA	273
ODISSEA.....	274

OFFICINA MECCANICA	275
OLIVER O'COOK	276
LE ONDE BLU	276
OPERA	276
OPERA PUFF	277
OPUS AVANTRA.....	277
ORA ESATTA	279
ORCHESTRA NJERVUDAROV	279
LE ORE DI PUNTA.....	280
LE ORME.....	280
OSAGE TRIBE	288
OSANNA.....	289
OZ MASTER MAGNUS LTD.	293
IL PACCO.....	293
PACIANA STORY	293
IL PAESE DEI BALOCCHI.....	293
MAURO PAGANI.....	294
BEPPE PALOMBA	295
PAN BRUMISTI.....	295
PANGEA.....	296
PANNA FREDDA.....	296
MARIO PANSERI	298
VITO PARADISO	298
PARADISO A BASSO PREZZO	298
PARADISO DI ROBOTS	299
PARIDE E GLI STEREO 4	299
LE PARTICELLE	299
GIGI PASCAL E LA POP COMPAGNIA MECCANICA	300
CLAUDIO PASCOLI	301
THE PAWNSHOP	301
MAURO PELOSI	301
PENNIES	302
LA PENTOLA DI PAPIN.....	302
PERDIO	303
PERIGEO	304
CIRO PERRINO	306
PERSIMFANS.....	306
PHANTOMS	307
PHOLAS DACTYLUS	307
ARMANDO PIAZZA	308
PIAZZA DELLE ERBE.....	309
ROBERTO PICCHI	309
PICCHIO DAL POZZO	310
PIERO E I COTTONFIELDS	311
PIERO EZIO E TINO.....	312
PIERROT LUNAIRE.....	312
PING PONG.....	314
PLANETARIUM.....	315
THE PLEASURE MACHINE.....	316
POLIFEMO	316
POOH	317
MACK "SIGIS" PORTER.....	317
I POSTERI.....	318
POSTO BLOCCO 19.....	318
PRAENESTUM BLOCCO 452.....	319
PREGHIERA DI SASSO.....	320

PREMIATA FORNERIA MARCONI.....	320
PRIMA MATERIA.....	327
PROCESSION.....	327
OSCAR PRUDENTE.....	328
THE PSYCHEGROUND GROUP.....	329
PUEBLO.....	329
PULSAR.....	330
IL PUNTO.....	330
PUNTO 2.....	331
PUNTO MORTO SUPERIORE.....	331
QUARTA PARTE SOLIDA.....	331
QUEL GIORNO DI UVE ROSSE.....	332
QUELLA VECCHIA LOCANDA.....	332
QUELLE STRANE COSE CHE.....	334
QUEL PAZZO MONDO.....	334
LA QUINTA STAGIONE.....	335
QUINTO GRADO MERCALLI.....	335
QUO MODO VITAE.....	336
RACCOMANDATA CON RICEVUTA DI RITORNO.....	336
ALBERTO RADIUS.....	338
I RAMINGHI.....	338
RAPTUS.....	340
REALE ACCADEMIA DI MUSICA.....	340
REATTORI CALDI.....	341
CESARE REGAZZONI / ATP.....	342
RICHARD LAST GROUP.....	342
RICORDI D'INFANZIA.....	343
ROBERTO RIGHINI.....	344
IL RITRATTO DI DORIAN GRAY.....	344
LE RIVELAZIONI / THE REVELATIONS.....	345
CLAUDIO ROCCHI.....	345
ROCKY'S FILJ.....	348
ROISIN DUBH.....	349
I ROMANS.....	349
IL ROVESCIO DELLA MEDAGLIA.....	350
LINO RUFO.....	353
RUMI.....	353
RUSTICHELLI E BORDINI.....	353
SAINT JUST.....	354
SALIS.....	355
SAMADHI.....	357
SANDEMAN.....	358
ROBERTO SANESI.....	358
SANGI.....	358
SANGIULIANO.....	358
I SANTONI.....	359
SBRANCO E LE PURGHE ELETTRICHE.....	360
SCALA MERCALLI.....	360
TITO SCHIPA JR.....	361
SCORPYO.....	362
SECONDA GENERAZIONE.....	362
SECONDA GENESI.....	363
SEGNI DI VITA.....	364
IL SEGNO DELLO ZODIACO.....	364
SEMIRAMIS.....	364
SENSATIONS' FIX.....	366

SENSITIVA IMMAGINE	368
INDIA SERIGHELLI	368
SESTO SENSO	369
SEZIONE FRENANTE	369
SHOWMEN	370
SIAMO	371
TONY SIDNEY	372
IL SIGILLO DI HORUS	372
I SIGNORI DELLA GALASSIA	373
CARLO SILIOTTO	373
SILVANA (DEI CIRCUS 2000)	373
LA SIMBIOSI	374
GIACOMO SIMONELLI	374
SIMON LUCA	374
IL SISTEMA	376
GIANNI SIVIERO	376
SNC	376
ALAN SORRENTI	377
JENNY SORRENTI	378
SPAVENTAPASSERI	379
SPETTRI	379
SPIRALE	380
DAVIDE SPITALERI / THOR	380
SPRINGFIELD	381
ARTURO STALTERI	381
LA STANZA DELLA MUSICA	381
LA STATALE 17	382
LE STELLE DI MARIO SCHIFANO	382
LA STORIA VERA	383
STORMY SIX	383
STRADAPERTA	388
DEMETRIO STRATOS	389
STRUMENTOCONCERTO	390
ST.TROPEZ	391
SUONOFFICINA	391
IL SUPERGRUPPO	391
TABERNA MYLAENSIS	392
TEATRO TEMPORANEAMENTE TRABALLANTE	392
TELAIO MAGNETICO	393
TEMPO DI PERCUSSIONE	393
TONY TEOLI	393
I TEOREMI	394
PIERLUIGI TERRI	395
III CLASSE (TERZA CLASSE)	395
STEFANO TESTA	395
THEODORO RE DEI POETI	396
THEORIUS CAMPUS	396
SERGIO TICOZZI	396
LEONE TIERI	397
TOAD	397
I TOP 4	398
TOTO TORQUATI	398
TRACK	399
TRANS EUROPA EXPRESS	399
TRIADE	400
LA TRIBU' DI BENADIR	401

THE TRIP	401
NINO TRISTANO	404
TRITONS	404
ULLU	405
ULTIMA SPIAGGIA.....	406
THE UNDERGROUND SET	406
UNDER 2000	407
UNITO E GLI OPTIAMO.....	408
UNO.....	408
L'UOVO DI COLOMBO	409
UT	410
LINO "CAPRA" VACCINA	411
THE VALERIANO GROUP	412
IL VASO DI PÀNDORA.....	412
VENEGONI & CO.	413
VENETIAN POWER	414
TONI VERDE	415
LA VERDE STAGIONE / TAVOLA ROTONDA	415
I VERMI.....	416
ALBERT VERRECCHIA.....	416
VIETA	417
VITA POSTUMA.....	417
LE VITE PARALLELE	417
I VOCALS / KARMA 5.....	418
LE VOCI BLU	418
IL VOLO.....	419
IL VOLO DI ICARO.....	420
LE VOLPI BLU	420
I VULCANI	420
WATERLOO	421
WHY?.....	421
YU KUNG	422
RICCARDO ZAPPA	422
ZAUBER.....	423
ZEIT.....	424
ZUCCHERO	425
VARIOUS ARTISTS COMPILATION ALBUMS	426
PIPER 2000	426
TERZO CANALE - AVVENTURA A MONTECARLO	426
PIPER POP PARTY	426
AL FESTIVAL POP VIAREGGIO 1971	427
NUOVI COMPLESSI D'AVANGUARDIA DA RADIO MONTECARLO	427
TARZAN	428
FREE DIMENSION	428
TRIANON '75 - DOMENICA MUSICA	429
PARCO LAMBRO.....	429
1979: IL CONCERTO.....	430
RACCOMANDATO DI VINILE.....	430
70-74-90	431
PROGRESSIVE VOYAGE	431
FIRENZE SOGNA	432
PROGRESSO ITALIANO	432
PROGRESSIVE ROCK	433
BEAT POP	433
METEORA.....	434
SENZA TEMPO NOI	434

POP VILLA PAMPHILI	435
PROGRESSIVAMENTE 1973-2003	435
ROCK PROGRESSIVO ITALIANO	436
ITALIAN PROG BONUS CD	436
ARTISTI PER RE NUDO	437
PROG EXHIBITION - 40 ANNI DI MUSICA IMMAGINIFICA	437
PROG EXHIBITION 2 – IL FESTIVAL DELLA MUSICA IMMAGINIFICA	438
PROGRESSIVAMENTE STORY 1970-2014	439
ITALIAN LABELS OF THE 70'S	440
SIAE STAMPS ON THE LABELS	440
ARISTON (FIRST / VICTORY)	441
BLA BLA	444
CAR JUKE BOX	447
C.G.D. (DERBY / UNITED ARTISTS)	449
CRAMPS	450
DURIUM	454
EMI (HARVEST, COLUMBIA, ODEON)	455
FONIT – CETRA	456
GROG	461
INTINGO	462
MAGMA	463
NUMERO UNO	465
L'ORCHESTRA	471
PDU	474
PHONOGRAM (PHILIPS, POLYDOR, MERCURY)	474
PICCI	476
PRODUTTORI ASSOCIATI	479
RCA ITALIANA	479
RCA – MINOR LABELS (APOLLO, ARC, BEST SOUND, DELTA, HELP, IT, MIMO, RADIO, SPAGHETTI, TOMORROW, UNA SORS CONIUNXIT, VISTA)	481
RICORDI	489
RIFI	491
TRIDENT	492
ULTIMA SPIAGGIA	493
VEDETTE	494
OTHER LABELS, OLD AND NEW	495
BIBLIOGRAPHY	498
ENCYCLOPEDIAS AND DISCOGRAPHIES	498
ESSAYS AND STUDIES	498
BEAT, SIXTIES, EIGHTIES	499
MUSIC IN THE CITIES	499
GROUPS AND ARTISTS OF THE ITALIAN PROGRESSIVE	500
BOOKS ON THE ITALIAN PROG IN FOREIGN LANGUAGES	500
WEBSITES	502

Augusto Croce

ItalianProg

The comprehensive guide to the Italian progressive music of the 70's

This guide is a completely revised and updated version of the *ItalianProg* book, first issued in 2008 and now with over 600 entries covering Italian artists and groups in the progressive, pop, rock, folk, jazz fields, that were active in Italy during the 70's, with biographical information, discographies and collectors' notes.

Augusto Croce, collector and music fan, created the *ItalianProg* website in 2002, in both English and Italian language version, to help the diffusion of the Italian progressive music of the 70's among the fans of every country.

This musical style was partially forgotten in Italy at the end of that decade and later discovered again by fans from all the world since the mid-80's, pushing record companies to reissue, on vinyl and CD's many rare and now very expensive records.

A successful book was taken from the site, initially issued in English, then translated into Japanese and finally published in 2016 in the Italian edition.

This is the second, fully revised, English language version.

