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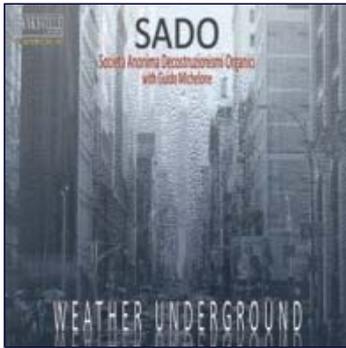
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Società Anonima Decostruzionismi Organici (SADO) Weather Under

SEARCH PROGGNOSIS: Artist/Band Name



Weather Underground

by: **Società Anonima Decostruzionismi Organici (SADO)**

Year: **2010**

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Release Entry was last updated on 9/14/2010 by Rob

RECORDING INFORMATION

Banksville Records (201002)

This is a 2 CD set the first CD contains *Weather Underground in Italian* and the second CD contains *Weather Underground in English* and is a story of love and war.

COMMENTS & REVIEWS

Nuno

Published on: 25 Oct 2010

Though **SADO's** (acronym for **Società Anonima Decostruzionismi Organici**) musicality is in fact a detailed and very organized amalgamation of many different styles (though sometimes sounding chaotic), resulting on an Avant-Garde experience, this particular release also derives from the initial and basing foundations of Rock-In-Opposition. The lyrical content is set upon the political interventions (left handed idealistically) of a political terrorist organization that taunted the USA during a period of the 70's and 80's, called **Weather Underground**. The fact that **SADO** has picked up this subject for the album, along with the (apparently anarchic) use of so many different approaches all combined in order to present a hard-to-digest/utterly challenging musicality, places this Italian band in the same shelf as legendary **Henry Cow**, **Stormy Six**, **Etron Fou Leloblanc** and the other bands that created the RIO aesthetics and conceptuality.

The idea of releasing an English version of an Italian album is not new by any means. Italian bands have been doing it since the 70's (Remember Banco or PFM), but **SADO** have presented it in a solo release, meaning that this album is a double cd set, with the first cd presenting the Italian version, and the second presenting the translated-to-English lyrical content, based on the exact same music. This way the band strives to hit a larger market without loosing their identity (I would add that the Italian version sounds better anyway...).

Musically speaking, here we have one of the biggest challenges of the year, as the band really conglomerate as many different styles as they can. But while this could result on an anarchic or chaotic sonic experience, it becomes quite obvious that the band knows exactly what they want to do and how to present it. It is noticeable that **SADO** is very serious and competent when delivering their wide variety of approaches, always playing in their fingertips but never losing control over the result. There is absolutely no improvisation though the music can sometimes suggest it. In fact I believe that everything has been meticulously written and crafted and that the resulting play is really following a detailed script. All is done to the minor detail so that the listener can have both a direct and undirect impact when listening to the album. The undirect impact being the discovery of the huge number of details that lie underneath the surface and that need several careful listens to emerge.

Just to provide a more indepth view on what I am trying to transmit here, let us consider the first 6 tracks of a total of 25 in which the album consists. When listening to these opening 6 tracks you can recognize traces of **Tricky** (the psycho trip-hop rhythms in the second track), **John Zorn** and **Naked City**, **Coltrane**, **Frank Zappa**, **Pink Floyd**, **Mr Bungle** and **Weather Report** (not by this order). This just to open hostilities...

The way the band plays with styles, reminiscences and leanings is really exquisite, as they can easily deconstruct any style (see the jazzy blues playing in tracks 5 & 21, for example, or the bossa nova in track 9). And I can also find subtle relations to **Area**, **Deus Ex Machina**, **French TV** and other avant-garde bands of different countries and eras.

The band does apply a jazzy approach in most of the times, especially in the (always excellent) Sax playing, which almost always brings a strong Jazz vibe to the tracks, except when depicting experimental dissonances that simply underline the avant-garde proposition of the band (track 8 as example). But the bass playing also points very much in the jazz direction.

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Vocally, I firmly believe that **Mike Patton** could have perfectly been involved in the process, as the style used is pretty much in line with somethings that musical genius has already produced.

Basically, diversity is a standout point in **SADO's** music, as well as dynamics, lively production and excellence in presentation. All this resulting in a rich and tremendously varied album that just has to be mandatory to the most adventurous listeners out there. In that aspect, this is a work of art and something that should be in the collection of any fusion/avant-garde/Rio or even jazz listener out there!

TRACKS	CREDITS (click to view performer credits)	PROGGNOSIS SELECTED DISCOGRAPHY (click to view Release Page)
<p>CD-1: Italian Version</p> <ol style="list-style-type: none"> 1. Intro (0:21) 2. Wet Weather (0:55) 3. Koningsplein A'dam 1017 BB (1:58) 4. Scorrimeeentoh (0:52) 5. Food à la Blue (2:19) 6. Poo Poo's Ugly Sister (2:55) 7. Spray Gun theme (0:09) 8. Tremolino e Mordicchio Vanno al Bagno (3:13) 9. Goodbye Megabyte (3:31) 10. Adeste Fideles (2:39) 11. Gimme Three Bombs and a Half theme (0:26) 12. Cavalcioni Waltz (0:55) 13. Pellicole Rombojdali (2:37) 14. Un Incontro In Farmacia (2:51) 15. Plexiglas Cubes (0:51) 16. The War Goes On (1:20) 17. Mary Quant Regina di Stoffa (2:46) 18. For Funny theme (0:07) 19. Chaos in Harward (3:19) 20. Green Tea at 5 a.m. (2:03) 21. Cuban's Capitalist Blues (1:58) 22. Bad Cops Over Poppella theme (0:09) 23. Brano Maturo Serio e Responsabile (4:44) 24. Violent Society (0:51) 25. Weathermen's First Word (5:48) <p>CD-2: English Version</p> <ol style="list-style-type: none"> 1. Intro (0:21) 2. Wet Weather (0:55) 3. Koningsplein A'dam 1017 BB (1:59) 4. Scorrimeeentoh (0:51) 5. Food à la Blue (2:19) 6. Poo Poo's Ugly Sister (2:48) 7. Spray Gun theme (0:09) 8. Tremolino e Mordicchio Vanno al Bagno (3:11) 9. Goodbye Megabyte (3:33) 10. Adeste Fideles (2:36) 11. Gimme Three Bombs and a Half theme (0:26) 12. Cavalcioni Waltz (0:55) 13. Pellicole Rombojdali (2:35) 14. Un Incontro In Farmacia (2:48) 15. Plexiglas Cubes (0:51) 16. The War Goes On (1:20) 17. Mary Quant Regina di Stoffa (2:20) 18. For Funny theme (0:32) 19. Chaos in Harward (3:19) 20. Green Tea at 5 a.m. (2:03) 21. Cuban's Capitalist Blues (1:58) 22. Bad Cops Over Poppella theme (0:10) 23. Brano Maturo Serio e Responsabile (4:44) 24. Violent Society (0:51) 25. Weathermen's First Word (7:43) 	<p>Sandro Marinoni tenor sax, flute, trombone</p> <hr/> <p>Paolo Baltaro bass, upright piano, Rhodes, synthesizer, noise generators, tambourine</p> <hr/> <p>Enrico Bricco guitar, noises</p> <hr/> <p>Andrea Beccaro drums, percussion</p> <hr/> <p>Boris Savoldelli singer</p> <hr/> <p>Barbara Rubin viola, choirs</p> <hr/> <p>Battista Franco serious announcer</p> <hr/> <p>Guido Michelone storyteller on CD 1 (Italian)</p> <hr/> <p>Stevn Thomas storyteller on CD 2 (English)</p>	<div style="display: flex; align-items: center;">  <div style="margin-left: 10px;"> <p>2008 Holzwege</p> </div> </div> <hr/> <div style="display: flex; align-items: center;">  <div style="margin-left: 10px;"> <p>2009  Inprecindibile Momento di Cultura Italiana</p> </div> </div> <hr/> <div style="display: flex; align-items: center;">  <div style="margin-left: 10px;"> <p> 2010  Weather Underground</p> </div> </div>

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