

## Paolo Conte □ – Paris Milonga (1981)

Written by bluesever

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1 *Alle Prese Con Una Verde Milonga* 5:12 2 *L'Ultima Donna* 3:43 3 *Blue Haways* 3:35 4 *La Vera Musica* 3:48 5 *Via Con Me* 2:47 6 *Madeleine* 3:57 7 *Un'Altra Vita* 3:14 8 *Boogie* 5:16 9 *Parigi* 3:11 10 *Pretend Pretend Pretend* 3:57 Vocals, Piano, Saxophone [Blue Blow], Vibraphone, Synthesizer [Obx] – Paolo Conte Drums – Bruno Astesana (tracks: 5), Lele Melotti Electric Guitar – Jimmy Villotti Guitar – Claudio Dadone, Michel Salmon (tracks: 10), Renzo Marino Orchestrated By [Direction], Double Bass – Pino Calì Organ [Eminent] – Happy Ruggero (tracks: 10) Saxophone – Angelo Gabrielli, Italo Marconi, Luca Polidori, Luigi Cavallo Trombone – Sandro Comini Trumpet – Giancarlo Parodi, Giuseppe Lentini, Guido Guidoboni Vocals – Enrica Marozzi Salmon, Hiliry Harvey

By the time of his fourth album, *Paris Milonga*, Paolo Conte had perfectly defined his musical vision and stage persona, a mixture of weary seen-it-all cabaret piano player, humorous portraitist, and late-night philosopher. Alone at his piano or backed up by a small jazz ensemble, through melancholic ballads, stomping boogies, or sensual Latin rhythms, Conte goes over his usual repertoire of tired, slow burning, middle-age affairs and musings on the life of nightclub musicians and regulars. Conte is in spectacular form in *Paris Milonga*, a record that features at least four of his classics: "*Alle Prese con una Verde Milonga*," an homage to both anonymous musicians and to legendary Argentinean composer Atahualpa Yupanqui; "*Parigi*," that does for Paris what "*Genova per Noi*" did for Genoa; "*Via con Me*," arguably Conte's most famous song, soon adopted by Roberto Benigni for his standup comedy show, and "*Boogie*," a catalog of nightclub types and mating rituals that implausibly manages to be both hilarious and sexy. It matters little that, for instance, "*Boogie*" and "*Via con Me*" are essentially the same song with somewhat different lyrics. Conte's eye has seldom been this funny and poetic at the same time. He can do no wrong in *Paris Milonga*, as he sits back against his familiar jazzy grooves and delivers one memorable line after another (such as "I was looking for a woman and I found myself a comic opera"), in his ineffable detached style. A great album and a terrific introduction to one of Italy's best loved and most unique performers. ---Mariano Prunes, AllMusic Review

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