



fakejazz.com

Albums Bands Literature Movies Other TV

Writers Promos Back Issues Feed Search

zombiedefense.org

they are coming. are you ready?



Recent
Fakery

Orange - In the Midst of Chaos (De Stijl) [Albums]



Orange - In the Midst of Chaos (De Stijl)

10/12

1 Rate



While Paul Flaherty has become a household name amongst the aficionados of high-octane improvisation, the saxophonist's early career is a mystery to most. After the formation of his ever-satisfying duo with Chris Corsano, Flaherty has been a part of no small number of releases with musicians like Spencer Yeh, Thurston Moore, and Greg Kelley, though his work preceding these albums remains rather elusive to fans, much of it released by small labels and now long out of print. De Stijl, then, brings the public a rather notable bounty, *In the Midst of Chaos*, the 1978 recording debut of our young hero, playing as a part of quartet Orange, which was released in a limited edition

of 200, and largely forgotten. Dug up and reissued thirty years later, the disc finds Flaherty, age thirty, already playing with fire, though he's certainly not the disc's sole attraction.

Led by guitarist Barry Greika, Orange played a mix of standards and Greika's originals, laced with extended free improvisations that lasted, Flaherty recalls, up to forty minutes. *In the Midst of Chaos*, recorded (for the most part) after the quartet's demise, largely abandons composed material in favor of improvisation, but, despite the album's title, it's not always the freeform freakout that one might expect. Greika and Flaherty, along with bassist Bob Laramie and drummer Glenn "Hobbit" Peterson may not be the most revolutionary force jazz had to offer in the late seventies, but *In the Midst of Chaos* was jarring enough to listeners to elicit some choice reactions (Flaherty tells of one fellow musician who felt a need to defenestrate the disc, and says friends returned their copies in disgust). It might be hard to fathom, given the gusto with which he's known to play, but Flaherty often isn't at the forefront of Orange's music, which tends to focus more on Greika and Laramie. Mixed to the front, the duo make the album's most forthright statements, often in bright, clean tones, with Greika perhaps the more loquacious, though Laramie doesn't often fall back on the conventional keeping of rhythm, the bass happy to meander freely almost as often as its six-stringed counterpart, just as likely to contribute melodically as it is rhythmically. Flaherty and Peterson aren't as diverse as their compatriots in terms of style and timbre, but they're certainly no slouches.

What is perhaps most surprising about *In the Midst of Chaos* is its exhibition of the many faces of Orange. A track like "And Then She Appeared in the Midst of Chaos" give the listener what they expect: frenzied flurries from the bass and guitar, with Flaherty wailing in the background, and the Hobbit scurrying somewhere beneath, but it shifts gears halfway through and grows a tad more contemplative. This is hardly the only (or best example) of Orange's many colors; "The Liquid Nature Of" is three minutes of a dreamy haze, and "Release From" is all crescendo, heedlessly building into cacophony before dissolving into a Martian landscape of echo and swirl. "Broccoli" is the album's most straightforward track, devoid, by all appearances, of Flaherty's bluster, but it's followed in short time by "Sunset Beyond the Safety," which hints at fusion and new age tendencies, then delves into a sparse clatter that's further out than nearly anything else on the disc.

Flaherty fans will flock to this disc to hear the artist as a young(er) man, but *In the Midst of Chaos* is far more than a historical curiosity. Listeners thirty years ago might not have known what to make of it, but Orange's sound has aged well, and it's more than simple chronology that makes this disc a new found highlight in Flaherty's discography.

[adam strohm](#) at 05:16 PM June 19, 2008 | [Comments \(0\)](#) | [TrackBack \(0\)](#)



Beat Circus - Dreamland (Cuneiform Records)

8/12

1 Rate



Like customers at those old-timey photograph booths that are *de rigeur* at any high-class American tourist destination, the music Brian Carpenter's Beat Circus is dressed up in the costumery of a former age but that it is, in fact, a contemporary creation isn't obscured. Like a modern earring or necklace left to stand out adjacent to a feather boa, the composition and execution of *Dreamland*, the project's debut, contain certain marks of modernity. The antique flavor of the music is more a theatrical affectation than a tool of accurate reenactment, though Carpenter's concentration on art over authenticity isn't any sort of damning fault, simply a manner of reconciling the styles of the past with the sound of of today.

Conceptually inspired by a Coney Island amusement park that burned to the ground the night before it opened its 1911 summer season, *Dreamland* mixes fact and fiction to weave its dark tales, engaging in ghostly surrealism, but also touching on the grittier side of New York life during the early years of the twentieth century. Musically, the album treads through lighter locales than its lyrical content; the band's Balkan brass, backwoods plunk and clatter, and uneasy circus swoon contain some dark tinges, but they're more in line with the colorful life of the actual Dreamland than its charred and empty remains in that summer of 1911. But, despite its disparate influences and wide array of instrumentation (banjo, pump organ, tuba, and washboard are all featured on the disc), *Dreamland* isn't quite the eccentric oddity one might expect. The influence of Balkan music and gypsy whirl are played fairly straight; these oft-aped styles are executed with aplomb. The stories in song, though, are the backbone of *Dreamland*, and Carpenter's more narrative compositions are heavier on Americana than any Eastern European influence. But more conspicuous than the actual music are Carpenter's vocals, a theatrical pastiche of cartoonish vaudeville and Gothic villainy. His dramatic delivery tends to dominate any track on which it appears, with the dark



FIVE MOST POPULAR

ALBUMS

[The X Bolex - The Death of C. Clement Barnes \(Action Clava\)](#) (12.00/12, [1 vote](#))

[Empty House Cooperative - Painted Plane \(Sedimental\)](#) (11.00/12, [1 vote](#))

[Zs - Arms \(Gilqongqo\)](#) (10.50/12, [12 votes](#))

[RV Paintings - Trinity Rivers \(Root Strata\)](#) (10.25/12, [16 votes](#))

[Shuta Hasunuma - s/t \(Western Vinyl\)](#) (10.14/12, [21 votes](#))

MORE

BANDS

[Cooler Than You: The Pop Group](#) (11.00/12, [21 votes](#))

[Cooler Than You: Bedhead](#) (9.82/12, [44 votes](#))

[Cooler Than You: Sonic Youth](#) (9.73/12, [33 votes](#))

[Cooler Than You: This Kind of Punishment](#) (9.30/12, [10 votes](#))

[Cooler Than You: Hirsche Nicht Auf's Sofa](#) (8.83/12, [6 votes](#))

MORE

LITERATURE

[My Life in CIA \(Harry Mathews, 2005\)](#) (12.00/12, [1 vote](#))

[February 03 \(Todd Colby, Alex Gildzen, Thurston Moore, Matthew Wascovich, 2003\)](#) (11.20/12, [5 votes](#))

[Against the Day \(Thomas Pynchon, 2006\)](#) (9.36/12, [11 votes](#))

MORE

MOVIES

[Control Room \(Jehane Noujaim, 2004\)](#) (11.00/12, [2 votes](#))

[Little Murders \(Alan Arkin, US, 1971\)](#) (10.62/12, [13 votes](#))

[Nausicaä of the](#)

tales of death and debauchery taking precedence in the mix over their instrumental accompaniment. This is often disappointing, as Carpenter's stagy vocals are often the least compelling facet of Beat Circus' songs. It's no surprise that some of the instrumental tracks on the album are its best, though this isn't to say that Carpenter's voice is anathema on *Dreamland*. Still on a disc so focused on these period narratives, that there's any reservation regarding their regalement is unfortunate.

[adam strohm](#) at 03:06 PM June 13, 2008 | [Comments \(0\)](#) | [TrackBack \(0\)](#)

[Valley of the Wind \(Hayao Miyazaki, 1984\)](#) (10.58/12, [12 votes](#))

[Caché \(Michael Haneke, 2005\)](#) (9.96/12, [26 votes](#))

[Fun From None : Live From the No Fun Fest 2004 & 2005 \(Chris Habib, 2006\)](#) (8.83/12, [12 votes](#))

[MORE](#)

OTHER

[The Ned and Daron Report, Volume 1:3](#) (9.60/12, [10 votes](#))

[The Ned and Daron Report, Volume 1:2](#) (8.13/12, [8 votes](#))

[Black Crunky \(Lotte\)](#) (7.00/12, [1 vote](#))

[Graduate School](#) (5.47/12, [15 votes](#))

[MORE](#)

TV

[Stella Ep 1x01 Season 1 - The Pilot](#) (11.00/12, [5 votes](#))

[The Adventures of Pete and Pete - Season One](#) (11.00/12, [12 votes](#))

[Gilmore Girls Ep 102 Season 5 - Jews and Chinese Food](#) (10.83/12, [6 votes](#))

[Scrubs Ep 4x17 Season 4 - My Life In Four Cameras](#) (10.36/12, [14 votes](#))

[Dinosaur Jr. - "The Lung" on The Late Late Show](#) (10.00/12, [3 votes](#))

[MORE](#)



FIVE MOST RECENTLY COMMENTED ON

[Graduate School](#) (6) wild boar wrote: I understand what you mean. Well... [\[more\]](#)

[MovableType Plugin: MTContentiousEntries](#) (4)

[Aryo Sanjaya](#) wrote: Great! Have been working hours o... [\[more\]](#)

[Against the Day \(Thomas Pynchon, 2006\)](#) (1)

amartinuzzi wrote: you mention that pynchon hasn't gon... [\[more\]](#)

[Noveller - Nerves and Endings \(self-released\)](#) (1)

wes neal wrote: Now I know you guys are lying becau... [\[more\]](#)

[The Ned and Daron Report, Volume 1:2](#) (1)

darongardner wrote:

You go girl!... [\[more\]](#)