

THEATRICAL AND OTHER CHAMBER-MUSIC ROCK

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[Beat Circus](#) ('08)
[Lars Hollmer](#) ('08)



Cuneiform Rec.

Beat Circus : Dreamland (US,2008)****

Beat Circus with some references is going back to the days of wonder in some of (not only) America's big cities like New York, with it's huge music halls, and in this case also more specific, to the turn-of-the-century Coney Island 'dreamland' theme park, which burned down in 1911, revealing something like the ultimate fantasy of wild escapism, with entry halls comparable to circus, or even better, fairground attractions. Already the attractive dance halls and some theatre houses were already urban versions of a so called more cultivated society, which were in image contrasting as the wildest dreams, compared to the country folk ball meetings. Its music was soon going to welcome the Berlin's School with Brecht's Kurt Weill's cabaret opera's made for all levels of society (like with The Threepenny Opera from the 30s, which moved to New York in the 40s, with hits like "Whiskey bar" and such). The great surreal idea of the Beat Circus is that they bring the whole area of associations, of the city live experiences especially, back to some of its folk origins, by letting it melt with i.e. Balkan brass band festivity music, a form of real people's enjoyment with music. Also old time American folk with washboard, banjo and mandolin adds more of such an association, bridging and completing with a more American old time context, without forgetting the fairground attraction themes and sounds now and then (and an at times, a freaks show presentation, with backing band). There are also more dramatic associations, almost rock, like modern chamber-music rock driven cabaret with horn voices and wordless backing

