

CARAVAN OF THIEVES

The Funhouse

(United For Opportunity) 2012
gypsy-folk (05/14/2012)



*" Let's all raise the dead
And ask them to come to feast
A big celebration of past consummations
and grand conceits "
from "Raise The Dead"*

The last stroke of midnight, under the diaphanous light of the moon. A band of undead takes possession of the scene, as if it just popped up by a flashback of "American Horror Story". Gypsies are the spirits that haunt the stage of an old theater, musicians are spectral hungry for life. They are the Caravan of Thieves.

"Gypsy swinging serenading firebreathing circus freaks", they call themselves: folk paraphernalia and spirit retro for un'arrembante brigade from the coast of Connecticut that combines gypsy violins, and humor in a macabre mixture contagious. "The Funhouse" is their second studio work, after the onset of "Bouquet" of 2009 and the live "Mischief Night" next year. And it is also an ideal opportunity to explore their music, going on the roundabout that leads to their personal Funhouse. "It all started with a vision romantic and bohemian with a pair intent on travel and play anywhere," explains Fuzz and Carrie Sangiovanni - husband and wife and soul of the Caravan of Thieves. Along the way, the initial family-based acoustic duo were joined by the violin of Ben Dean and double bass of Brian Anderson, to go to complete the formation of the group: a recipe that combines the theatricality of the Decemberists and the spirit of gypsy Devotchka, carrying them in the middle of the "swing era" through the time machine of the Squirrel Nut Zippers. "The idea of bringing on stage the performance of the road made us discover the music and the gypsy swing of the thirties", confirmed the couple Sangiovanni. "Combining this with our fascination for the macabre imagery and biting sarcasm, we started to write happy songs populated by dark thoughts and disturbing characters." Here they are then attacked with an air of punk-folk momentum of "Live Forever", then slipping on the dotted melody from the violin. Between a bottle of cabernet and light a candle, the waltz burial of "Raise The Dead" uncover the graves to go to make friends with the ghosts of Joan of Arc, Mozart and Emily Dickinson. The choirs grow intoxicated, driving percussion, dance with the help of a real set of kitchen tools, used to give more emphasis to the rhythm. Sad launching of "I Cannot Behave" is transformed into Ragtime by a relentless pace, while the rattling of chains of "Sister Went Missing" is a tribute to the news in the form of ballad, telling of how easy it is to be deceived by appearances and how the desire for justice can turn into a tragic lynching. The Caravan of Thieves wearing tap dancing shoes to swing the wild uproar of "Eat You." It is natural to ask whether this is the song of a lover's passion, or rather the cry of a zombies hungry for human flesh... Moreover, Sangiovanni like to play with the ambiguity: just listen to the swirls of violin "Haunt Me", halfway between diary and sentimental ghost story, or the reinvention of the myth of Frankenstein on accents of tango of "Monster". A roundup of obsessions that could very well be included in the bill grotesque drive-in of Joe R. Lansdale. Among the cabaret of playful songs like "Candy" and "Shim Sham", "The Funhouse" is intended to be short, a sort of metaphor for the human comedy. Since the prologue of the disk, the Caravan of Thieves announce their carpe diem: "If you wait on the line every time / By The Day That Waited you die you'll have your whole life." Thus, the pages of "Live Forever" the desire to live forever ends in a nightmare to Dorian Gray. What matters is the present, even when it has the appearance of our worst fears: how to sing Fuzz and Carrie, "it's a beautiful world if you look at a Glance."

Link:

http://www.ondarock.it/recensioni/2012_caravanofthieves_thefunhouse.htm