

If I say that the history of The Chadbournes is confusing, I am not complaining. I take much of the blame myself, for fudging things up with my shady business practices, not to mention an annoying habit of retroactively re-naming bands that were not The Chadbournes so that material these groups recorded could be used in compilations of material by The Chadbournes.

At the same time, since I am Eugene Chadbourne, the most famous musician on earth whose name is Chadbourne, I think I should have the right to tamper with details regarding various bands named The Chadbournes. The public should sympathize, based on the widely held opinion that as a band name, The Chadbournes really sucks. More than once I was actually assembling a group that could have been called The Chadbournes, but didn't use the name because I knew full well there would be no booking, the project wouldn't sail through to "go" status, or whatever you want to call it, just because the name was less than catchy.

The Chadbournes is not only a pretty lame name but misleading. At first people thought it was a family gospel combo, of the white Christian variety. The "people" that thought this, not that any large number of people have ever thought about The Chadbournes at any time, were the booking agents or managers involved with crummy little clubs in New England, the South, the Midwest, wherever we could drive to. This was the origin of the name The Chadbournes. At the time that I recorded my album entitled "There Will Be No Tears Tonight", I had not thought of using the name The Chadbournes for my groups that would interpret country and western music. If I had, then I would have used the name The Chadbournes in the credits to that album, originally issued on the Parachute label in 1980. "Tears" is officially the first album by The Chadbournes, right away setting up the history of the band as being fraught with confusion since as explained the name of the band appears nowhere on the actual album.

Accepting this premise and that date as the beginning of the band, the year 2005 will mark the 25th anniversary of The Chadbournes as a combo. During that time there has been both a double album and a CD tracing various projects by this band, the first entitled "LSDC&W" and the second entitled "Blotter LSDC&W". Both were originally created for the Fundamental label. The former has been largely reissued, with much additional material, as a double CD on my House of Chadula label. The latter has gone out of print, which it should, since it would confuse anyone trying to figure out the actual history of The Chadbournes. For one thing, material by the Chadbourne Baptist Church, a different band, was passed off as being by The Chadbournes. "LSDC&W" also had material by Shockabilly, a group that grown out of The Chadbournes, or rather had shrunk out of it since it was smaller than most versions of The Chadbournes. In addition, sections of the original "LSDC&W" were recorded in collaboration with other groups from Greensboro, North Carolina, such as the F-Art Ensemble and Chuck. These were not The Chadbournes at all. It was all a blatant lie, an attempt to wring recording advances out of people who were interested in The Chadbournes because it was sort of like Shockabilly.

The difference between the groups was that Shockabilly went psychedelic, partly out of sheer fear since the avant-garde interpretations of oldtime music and hardcore country were causing violent reactions at these little bars. In the first year of The Chadbournes I had my life threatened more than at any other time in my existence. This artistic decision is a governing truth concerning any project passed off as The Chadbournes or actually The Chadbournes : the focus is not on psychedelic music but on aspects of country and western, dipping back into the oldtime music that preceded country. The idea is to play this music with people that don't normally play it, improvising not only in the free music sections as some of these players do in their "normal" gigs but forcing them to improvise in the context of a genre they are largely unfamiliar with. The country aspect has in turn been hardened and softened in various projects by enlisting musicians with a strong country background, or choosing not to.

The participants in the events chronicled on "Honky Tonk Nachtlokal", the latest chronicle of the Chadbournes' history, include a Sicilian trumpeter, a Scottish drummer and the entire membership of the closest thing I could find to a rockabilly band in Basque territory. Truly the Chadbournes has turned into an international movement. My rise in status from a guy playing for the door, and sometimes having the door thrown at me, in an Alabama bar in the early '80s and a guy leading a project called Mondo Chadbournes 2000 at an international avant garde music festival has only made things easier. Thanks to all members of the Chadbournes' past and future : you may not really be my family, but you are my heroes.

*And now, the program. Each groups of selections is followed by information about the musicians and recording.
I play guitar, banjo and vocal on ail selections.*

1. *Flight of the Bumblebee (Rimsky-Korsakov) 1:23*
2. *Up Against the Wall, You Redneck Mother (Ray Wylie Hubbard) 6:00*
3. *Ketchup Loves Potatoes (Stompin, Tom Connors) 2:59*
4. *Devilish Mary (traditional) 3:32*

*Olivier Bernet: guitar, vocals
Victor Marco: guitar
Cédric Privé: violin
Jérôme Renault: drums*

Recorded at Ampli, Pau, France in the spring of 2002. Bernet, Privé and Renault plus a bassist make up a combo called The Wild Bud. I am happy to be able to present these recordings due to problems The Wild Bud had in releasing them on its own as originally planned. Here is a version of the Chadbournes in that the membership seems equally adept at country, rockabilly and avant garde music. Fiddler Privé seems to be involved in ail kinds of interesting music and was one of my favorite “discoveries” during that year. At the time of these recordings Marco was living in an apartment in Pau that in another century had been the digs of the town’s hangman.

5. *Tennessee Border (Work/Burns/Haynes) 4:50*
6. *People Will Say We’re n Love (Oscar Hammerstein/Richard Rodgers) 5:38*

*Chris Cornetto: keyboards, trumpet, electronics
Billy Kettie: drums*

Recorded live at Purcell Room, London n the summer of 2000. While this trio was formed thanks to a commission from the London Musicians’ Collective and booked to play at a posh London venue, within 24 hours things were back to normal for The Chadbournes, stranded by the side of the highway because of a \$25 part that had fallen off the van, kneeling in respect to drummer Billy Kettle for being together enough to own a highway emergency card. The career of this trio concluded with what might be my favorite gig ever, a boat making a round-trip around small Dutch canals from departure point in Utrecht.

7. *I’ve Thought of Leaving, Too (Loretta Lynn) 5:45*
8. *Rabbit in the Peapatch (traditional) 7:34*
9. *Neediecase (Sam McGee) 5:56*
10. *I’m Wasting Good Paper (Buck Owens) 7:15*

*Walter Daniels: harmonica
Barry Mitterhoff: mandolin
Roy Paci: trumpet, mouth harp*

Recorded at the Sons Divers Festival, Paris, France in the winter of 2000. This version of the Chadbournes was supposed to have an additional member, an Italian accordion and keyboard player who bowed out due to an operation he had on his back. Actually, that should have made it harder for him to bow out but anyway this change in line-up also changed the concept of the group, from having two Italians to having one. of course the number of italians in a country band has always been important. Perhaps not important as who plays mandolin in a bluegrass band, however. This is the first of two ensembles featuring Mitterhoff, one of the top mandolinists in the New York/New Jersey area. Daniels, an inhabitant of Austin, Texas, is a philosophical descendent of Doug Sahm, engrossed in avant garde music, country and western, grungy rock and roll and probably Baseball as well.

- il. *Cajun Medley (traditional) 5:07*
12. *George Fox (traditional) 3:48*
13. *Georgie Buck (traditional) 4:29*
14. *Rahsaan Roland Kirk Medley: Bright Moments/Here Comes the Whistleman (Rahsaan Roland Kirk) 3:03*

*Bob Jordari : toy instruments, Portuguese Man O, War guitar, voice
Barry Mitterhoff: mandolin
Chuck Rosina: electronics, tape manipulation, sound effects*

Recorded at Roulette, New York City, in the winter of 1996. This group was about as far as I got in blending oldtime country music and oldtime electronic "musique concrete" in the '90s. Okay, technically this group was not called The Chadbournes but if anyone should be considered a member of this band it would have to be Bob Jordan, responsible for booking The Chadbournes on the group's very first appearances outside of New York City circa 1980. In fact Bob booked the very first Chadbournes gig ever on the road, also the very first Chadbournes gig to be cancelled because the bar manager had gone insane and hacked the place up with an axe. Which shows the downside of things getting better as described before : the horror stories are much less interesting.