

- What is the Haringpakker Steeg?
- What Strange Music is in Dr. Chadbourne's head?
- Don't eat the Jungle Cookies!

- 1 Debut to Madonna
- 2 Hallelujah I'm a Bum—Gambling!
- 3 Emily tries, but misunderstands

More and more weird noise, combined in a manner to make it as incomprehensible as possible

Jungle Cookies



A double CD heavily inspired by trips to Amsterdam

The entire city is involved, not just the coffeeshops as some lowlifes would think

This CD has been in the making for something like five years. After more than 100 recordings released it represents an attempt to actually capture the music Dr. Chadbourne listens to while going about his day to day routines, often involving a great deal of travel. But let's let the good doctor speak for himself!

Amsterdam as a base of operations.

For years now I have used Amsterdam as a base of operations for my European tours. This has involved maintaining some form of office or space for storing equipment as well as for working out of when beginning and/or closing out a tour, or in the case of a Dutch tour throughout the tour.

This has led to many involvements with different Dutch friends and organizations, none so long lasting as the relationship with my friends on the Haringpakker Steeg, a lane that runs off the main avenue from the Central Station.

The address of this house will be kept a secret, to prevent music tourists from descending upon it. And although the house has its charms and great strategic importance, talk is always going around about vacating the premises for more comfortable surroundings. So any particular visit to Haringpakker may be my last.

People ask me continually what new CDs I may have heard that I liked, or what new artist I am into these days. And although I do listen to recordings, I usually tell them I am more apt just to listen to, well, life. One of my favorite things about Amsterdam is just listening to the sounds on the street, always with a critically appreciative ear. For instance, although I may hear several minutes of sounds that I think go together wonderfully, then there might be a predominance of car engines which I find boring. I then "stop" listening to the sounds as a piece of music, waiting until something better happens before beginning to listen to the "next piece."

It has long been my desire to create a recording of such music. In many ways I have already been trying. One thing one hears when walking around a neighborhood such as the Haringpakker is located in is a different kind of music coming out of each bar or shop. Like driving with the "search" button engaged on the radio, this can be quite entertaining, but it wouldn't be true to say such phenomenon has inspired my music of constant change and shifting genres that I have been involved in since the '70s. No, this was really inspired by cartoon soundtracks and pornography.

However, around 1990 I began working on multi tracks of what I nicknamed "music of the streets." I

never came up with anything close to the kind of blend I liked listening to, though. The only thing that came out of these experiments were a variety of techniques for speeding up percussion sounds, as well as a collection of really unique sound sources for the material, as if I was imagining a street full of not only rapidly changing sounds, but sounds I actually would like to listen to in their entirety. For this reason I began working with recordings by various instrumentalists I liked, particularly saxophone players.

Ripping off Derek Bailey

The first real breakthrough with this music came one afternoon when visiting the great guitarist Derek Bailey in London. Derek had been ill and forced to stay at home, and I felt that if everyone that had been influenced by him dropped by for tea and a visit, he would never be lonely. I was just doing my part.

He turned on a pirate radio station at one point and demonstrated something new he was working on, playing along with "jungle" music on the radio. This was my introduction to Jungle Music. Derek eventually released a recording with a Jungle DJ on the Avant label, but this is pale compared to what he did in his house, playing along with a radio

broadcast. He was especially enthusiastic about the casual style of the DJ, who would often call out for pizza, live on the air, in the middle of the track.

One of the main musical things going on in the Jungle Music was sped up drums. I knew I had been doing this for years, and thought perhaps if I remixed this material I would have Jungle Music of my own. Thus began a new series of cassette releases, *Jungle Cookies*, which came packaged in cookie bags.

Over the next year I would often arrive in Amsterdam packing cassettes of my latest *Jungle Cookies*. I liked leaving them lying around at Haringpakker, which inevitably disappointed my friends who thought they were bags of junky American cookies! I also would enjoy listening to these tapes at Haringpakker, the window wide open to let in all the crazy street sounds. These include almost every arriving tourist beginning their enjoyable stumble through Amsterdam as well as overlapping cheesy house and rock music coming from several nearby bars and coffeeshops.

One morning I finally admitted to myself that although my tapes were getting better, they always sounded at their best with the Haringpakker coming in through the window. This began several years of taping the street itself on the house cassette machine, using a pair of microphones borrowed from Volmar Verkerk, my partner in *The Banjo Duet*.

This duet had actually begun as a jam get together some nights at the Haringpakker. When I noticed that whoever was home or visiting would enjoy sitting and listening to the two of us pick our banjos, I decided there must be an audience for the *Banjo Duet*. We have done some concerts in Holland since then as well as some recording. A track was featured on the *Leo CD Boogie with the Hook*, and it was only appropriate to also make the *Banjo Duet* part of these proceedings.

Anyway, once I had hours and hours of Haringpakker Steeg on tapes, I began mixing these recordings into what I had already been doing. This is what transformed *Jungle Cookies* into a composition entitled *Haringpakker Steeg*. One of the essential rules of this composition was that only one person involved should be aware of how the sounds and eventually motifs of this piece would be combined: me. This is an important difference between, to pick the best example, the way Derek Bailey played with his radio in his house and the CD release of him playing with a *Jungle DJ*.

In the latter situation there was an actual collaboration involved, whereas in the former circumstance Derek knew he was collaborating but the guy on the radio didn't!

Thus none of the musicians involved in this composition have any idea how their material was to be used. No one recorded on the street, especially the drug dealers, were told they would be on a tape. None of the music recorded on the street emanating from either bars or street musicians has been identified.

I developed the idea of sectioning the piece based on times of the day, the major influence over what sounds one might hear at a given time. This led to several prominent themes.

One is the pair, **Friday Night HonkyTonkin'** and **Saturday Night Boogie**. These themes began their lives as snippets stolen from recordings, one of them from the batch of old LPs a neighbor suffering from dementia tossed out before being carted away to the sanitarium. (This was documented during the **Neighborhood Dementia** phase of *Jungle Cookies*.) Part of a recording collaboration with the fine Atlanta band William Carlos Williams involved turning **Saturday Night Boogie** into a piece of live music.

Another of the themes was **3 a.m.**, an attempt to capture the eerie, sometimes quiet, sometimes chaotic essence of this

time of night. This led to one of the strangest bits of composing I have done in a lifetime of being bizarre. A duet CD by Sammy Davis Jr. and Laurindo Almeida was buried in the backyard for one year as an experiment. The way it skipped and repeated endlessly on the CD-Rom became one of the **3 a.m.** motifs. This was then combined with a cassette made of a skipping Stockhausen record. This came about because I was listening to the record and noticed it started skipping right when dinner was called one night. I put on a 100 minute cassette and the album finally made its way to the end of the side after about 40 minutes of skipping.

A final part of this set of themes was devised by placing our dachshund Otto in a large box which he could not escape from, full of little hand held drum machines and gadgets. As he pranced around in there, no doubt reminding me to feed him, he came up with wonderful drum tracks. Another related theme came about when Molly taped her own vocal on top of the Sammy Davis Jr. CD, perhaps the first time a negative review of music has been included as part of the music.

Thus the entire **3 a.m.** theme was created entirely by breaking things and general fucked up action. It was this theme that Ben Young of *Old Gold* heard late one night more than a year ago, inspiring the concept of creating a set of CDs from this music and possibly even laying the entire project to rest so I could get on to something even weirder!

As I put together the CDs I decided to include some other pieces which had been done using some of the same compositional techniques, or which fit in some way. "Rules" such as these are always in force when I create compositions, even though no one understands them but me.

And now, the complete contents of *Jungle Cookies*.

Disc One

1. Debut to Madonna (Molly Chadbourne) 4:35

TROY SPENCER KIMBER, TAPES, VOICES/ GRANDPA KIMBER, VOICES/ EUGENE CHADBOURNE, TAPES, BANJO, DRUMS, RECORDS/ MOLLY CHADBOURNE, VOCAL, LYRICS/ UNIDENTIFIED MOTORCYCLIST.

My daughter Molly composed this piece to perform at the 1996 Mimi Festival in Southern France. We were living in Holland during that summer and I feel the Dutch way of life strongly influenced Molly. The multi-track version of this song was done on one of the same reels being used for Jungle Cookies, and the backing music utilized many of the same techniques. Plus, as Molly says, "It is so much better than the rest of the CD if you put it on first maybe people will actually listen to this garbage."

2. HARINGPAKKER STEEG 3 A.M. (Eugene Chadbourne) 15:45

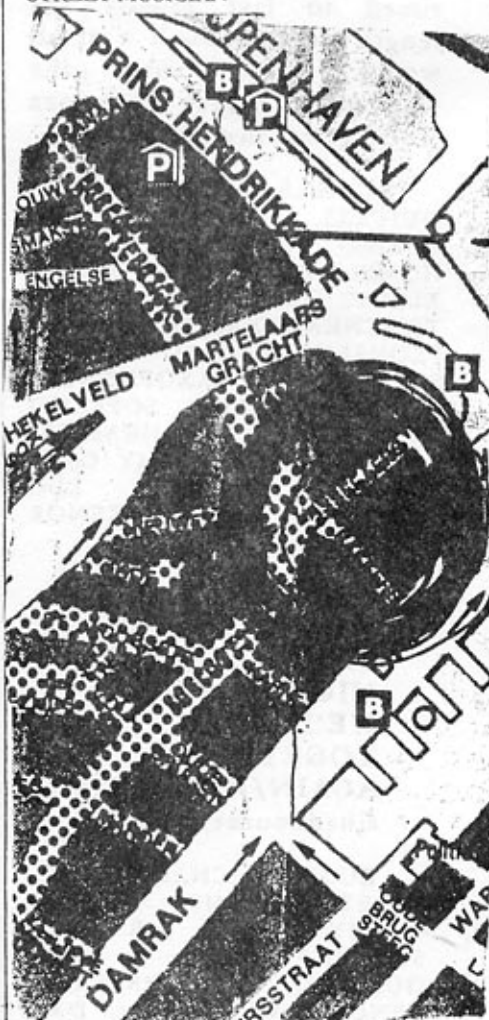
TROY SPENCER KIMBER, TAPES, VOCAL/EUGENE CHADBOURNE, BURIED SAMMY DAVIS JR. CD, STOCKHAUSEN SKIP, RECORDS, DRUMS, TAPES, BANJO, ELECTRIC GUITAR, CDS, ELECTRIC RAKE, ELECTRIC PLUNGER/ OTTO THE DACHSHUND, TRAPPED INSIDE LARGE BOX OF TOY DRUM MACHINES/ VOLCMAR VERKERK, BANJO/ GODZILLA, BATTERY OPERATED/ WALTER MALLI, SOPRANO SAXOPHONES

3. HARINGPAKKER STEEG 10 A.M. (Eugene Chadbourne) 3:28

Featuring Damrak Free Jazz Horn Patrol Unit: DAN PLONSEY, ALTO AND SOPRANO SAXOPHONES/ WALTER MALLI, SOPRANO AND ALTO SAXOPHONES/ ROB MALLARD, TENOR SAXOPHONE/ CHADBOURNE, TAPES, RECORDS, BURIED SAMMY DAVIS JR. CD/ DRUMS/STOCKHAUSEN SKIP/ MOLLY CHADBOURNE, VOCAL/ TROY SPENCER KIMBER, TAPES, GUITAR, KEYBOARD

4. HARINGPAKKER STEEG 4 A.M. (Eugene Chadbourne) 15:25

EUGENE CHADBOURNE, TAPES, BANJO, ELECTRIC RAKE, BURIED SAMMY DAVIS JR. CD/ ELECTRIC GUITAR, HENDRIX CD WITH LASER SCREWED UP WITH Q TIP, STOCKHAUSEN SKIP, ELECTRIC PORTHOLE/ CITY OF AMSTERDAM TRAM/ UNIDENTIFIED WHISTLER/ GROUPS OF TOURISTS/ VOLCMAR VERKERK, BANJO/ POOL PLAYERS/ TROY SPENCER KIMBER, TAPES, WAH GUITAR/ GRANDPA KIMBER, DROPPING PIECES OF STEEL/ WIND FROM THE NORTH SEA/ STREET JAZZ GUITARIST EDDIE CHATTERBOX/ DRUG DEALER WHO SAYS 'HEY'/ FLORIDA BIRDS/ STREET GUITARIST/ STREET FLAUTIST/ WALTER MALLI, SOPRANO SAXOPHONE/ AFRICAN STREET MUSICIAN



5. HALLELUJAH I'M A BUM—GAMBLING (Lizzie Chadbourne) 5:17.

LIZZIE CHADBOURNE, VOCAL AND DIALOGUE/ EUGENE CHADBOURNE, VOCAL, ACOUSTIC GUITAR, DRUMS, TAPES, RECORDS / WALTER MALLI, ALTO SAXOPHONE

My youngest daughter Lizzie and I recorded this piece for a French label doing a documentary on the labor movement. It was turned down! It seemed to me to be quite descriptive of at least half the people that frequent the Haringpakker neighborhood. They're bums! And no, I don't have any spare change.

6. HARINGPAKKER STEEG FRIDAY NIGHT HONKY-TONKIN' (Eugene Chadbourne) 10:23

EUGENE CHADBOURNE, DRUMS, TAPES, GUITAR, BANJO, PREPARED PLANO, ELECTRIC TOASTER/ DAN PLONSEY, ALTO SAXOPHONE/ THE WILLIAM CARLOS WILLIAMS BAND W/ ROB MALLARD, TENOR SAX/ ANDREW BURNES, BASS/ WES DANIEL, ELECTRIC GUITAR/ ROB PARHAM, ELECTRIC GUITAR/ STUART VOEGLIN, DRUMS/ TROY SPENCER KIMBER, TAPES, GUITARS/ UNIDENTIFIED MOTORISTS/ STROLLING DRUM MACHINE PLAYER/ TONY TRISCHKA, BANJO/ STREET PANPIPE PLAYER/ POOL PLAYERS/ EMCEE AT FOLK CLUB/ TRAMS/ CHRIS TURNER, BASS HARMONICA/ VOLCMAR VERKERK, BANJO

7. MEDLEY: RHOOPA'S TRAIN/ ALL OVER THIS WORLD (Scruggs/ Trischka/ Chadbourne/ Traditional) 5:06

This is an example of giving some themes the "Haringpakker treatment" by mixing them off a tape loaded with Jungle Cookies composition material.

FOLK CLUB EMCEE/ EUGENE CHADBOURNE, BANJO, TAPES, HOMEMADE DRUMS, CDS, ELECTRIC 12 STRING GUITAR, VOICES, Q-TIP HENDRIX/ TONY TRISCHKA, BANJO/ POOL PLAYERS/ TRAMS/ ELIZABETH COTTON, VOCAL/ WALTER MALLI, SOPRANO SAXOPHONES



DISC TWO

8. HARINGPAKKER STEEG SATURDAY 6 P.M. (Eugene Chadbourne) 7:03

EUGENE CHADBOURNE,
TAPES, DRUMS, 12 STRING
GUITAR, ELECTRIC RAKE, CDS/
DAN PLONSEY, ALTO, TENOR
AND SOPRANO SAXOPHONES/
POOL PLAYERS/ WALTER
MALLI, SOPRANO AND ALTO
SAXOPHONES/ STREET
BAGPIPE PLAYER/ STREET
SWEEPER/ TRAMS/ DEALERS/
TOM HEASLEY, TUBA, WOOD
FLUTE/ ROB MALLARD, TENOR
SAXOPHONE/ LUC HOUTKAMP,
TENOR SAXOPHONE

9. HARINGPAKKER STEEG SATURDAY NIGHT BOOGIE (Eugene Chadbourne) 6:28

The Dutch Queens' Day celebration is quite an event, at which any citizen is allowed to set up a booth and sell. This track was done on a Queen's Day in a neighborhood specializing in music. Rock legends Lenny Kaye (Patti Smith Band) and Jimmy Carl Black (Mothers of Invention, Grandmothers, Geronimo Black, Beefheart, etc) were jamming at a storefront when a local lunatic wandered in and interrupted them. All of it was happening close enough to Haringpakker to be picked up by my microphones.

EUGENE CHADBOURNE,
TAPES, DRUMS, GUITARS,
ELECTRIC PENCIL SHARPENER/
FOLKIE EMCEE OFFERS
WORKSHOPS/ TRAM/ JIMMY
CARL BLACK, DRUMS/ LENNY
KAYE, ELECTRIC GUITAR/
UNIDENTIFIED MADMAN/
WILLIAM CARLOS WILLIAMS
BAND/ TROY SPENCER KIMBER,

TAPES, GUITARS/ FLORIDA
BIRDS/ DAN PLONSEY, ALTO
AND SOPRANO/ WALTER MALLI,
SOPRANO SAXOPHONE

3. SEE EMILY PLAY (Syd Barrett) 7:45

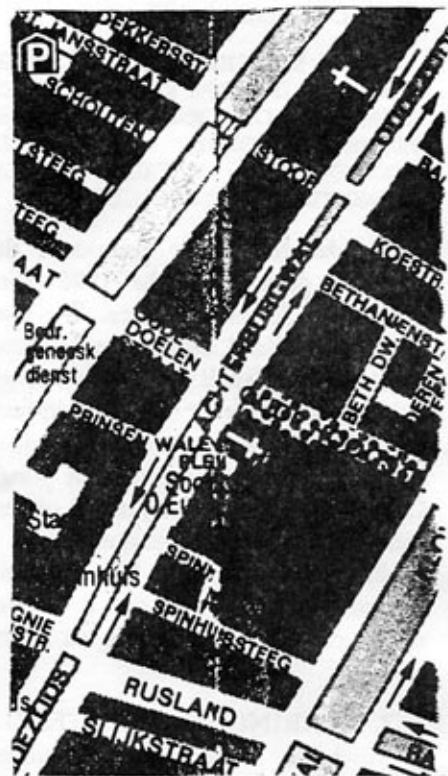
Including a Pink Floyd cover was a must, as one enjoyable routine involving this neighborhood would be wandering down to the Pink Floyd coffeeshop, where I hope one day they will blast this from their sound system. The instrumental jam was timed to last exactly the length of time such a stroll would take, with the wonderful Damrak Free Jazz Horn Patrol invited along.

EUGENE CHADBOURNE,
GUITARS, VOCALS, TAPES,
BURIED SAMMY DAVIS CD,
HOMEMADE DRUMS, BANJO,
ELECTRIC PORTHOLE/ TONY
TRISCHKA, BANJO/ DAN
PLONSEY, ALTO AND
SOPRANO SAXOPHONES/
WALTER MALLI, SOPRANO
SAXOPHONE/ TOM HEASLEY,
TUBA, VOICE/ JIMMY CARL
BLACK, DRUMS/ LUC
HOUTKAMP, TENOR
SAXOPHONE

4. MEDLEY: HARINGPAKKER STEEG SATURDAY NIGHTBOOGIE/ WE'LLBE TOGETHER AGAIN/JOEY (Eugene Chadbourne) 5:36

EUGENE CHADBOURNE,
TAPES, DRUMS, BURIED
SAMMY DAVIS JR. CD,
STOCKHAUSEN SKIP,
GUITARS/ ROB MALLARD,
TENOR SAXOPHONE/ DAN
PLONSEY, ALTO AND
SOPRANO SAXOPHONE/
TRAMS/ ARGUING DEALERS/
STREET KEYBOARD PLAYER/
WILLIAM CARLOS WILLIAMS
BAND/ WALTER MALLI,
SOPRANO SAXOPHONE

/POOL PLAYERS/ LUC
HOUTKAMP, TENOR
SAXOPHONE



5. INVITATION TO A JAM SESSION (Eugene Chadbourne) 3:07

This composition has been featured on one of Scott Marshall's What is Truth vinyl samplers from the '80s, then revived on the Nijmegen Hassen Hunt CD. This new version with Troy Spencer Kimber was designed for this release as a result of many of the tapes he sent for use with the project including spoken invitations such as these to jamming.

TROY SPENCER KIMBER,
TAPES VOICE/ VICTOR
KRUMMENACHER, BASS/
JONATHAN SEGEL, VIOLIN
AND CHEAP ORGAN/
MURRAY REAMS, DRUMS/

EUGENE CHADBOURNE,
BANJO, TAPES, DRUMS

**6. HARINGPAKKER
STEEG SUNDAY 1
P.M.** (Eugene
Chadbourne) 13:00

DAN PLONSEY, ALTO
AND TENOR
SAXOPHONES/ EUGENE
CHADBOURNE, TAPES,
ACOUSTIC GUITAR,
BURIED SAMMY DAVIS JR.
CD/ ELECTRIC SHOES,
HOMEMADE DRUMS/
WALTER MALLI,
SOPRANO SAXOPHONES/
WILLIAM CARLOS
WILLIAMS BAND/ TROY
SPENCER KIMBER, TAPES,
REPRISE OF JAM SESSION
INVITATION, GUITARS,
DRUM MACHINES/ POOL
PLAYERS/TRAMS/
PANPIPE PLAYER/ TONY
TRISCHKA, BANJO/
MOTORISTS

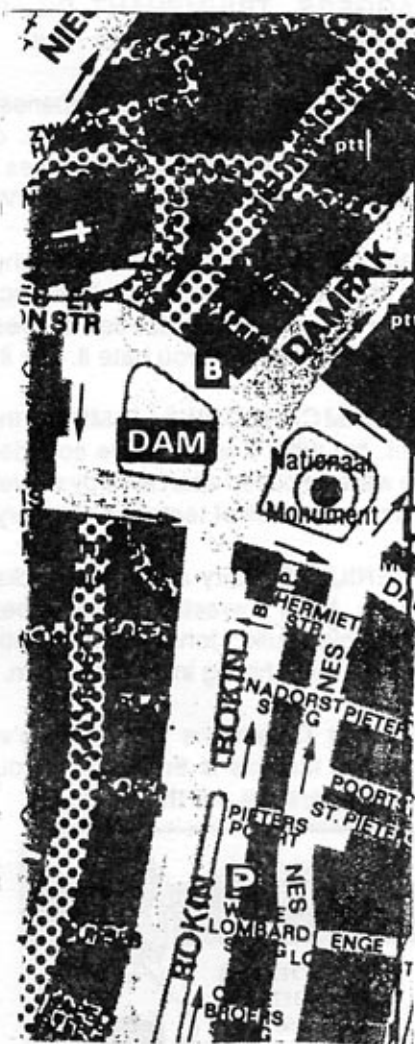
**7. HARINGPAKKER
STEEG SUNDAY
NIGHT HONKY
TONKIN'** (Eugene
Chadbourne) 11:20

WILLIAM CARLOS
WILLIAMS BAND/ TROY
SPENCER KIMBER, TAPES,
GUITARS, KEYBOARDS/
WALTER MALLI,
SOPRANO SAXOPHONES/
FRANK PAHL,
EUPHONIUM/ EUGENE
CHADBOURNE, TAPES,
ELECTRIC GUITAR,
DRUMS, HENDRIX Q TIP
CD, BANJO/ POOL
PLAYERS/ WANDERING
PANPIPE MAN/ SOCCER
HOOLIGANS/ VOLCMAR
VERKERK, BANJO/
MOTORCYCLIST/ STREET
SHAWM PLAYER/ LUC
HOUTKAMP, TENOR
SAXOPHONE/ MOLLY
CHADBOURNE, VOCAL

**8. SPEED ECSTASY
DOES NOT EXIST**
(Eugene Chadbourne)
1:41

This represented the
triumphant climax of

Haringpakker street taping.
One night I awoke in the 3rd
floor bedroom to the
conversation of dealers in
the street below. It was
about 4 a.m. I rushed down
to the livingroom to turn on
the tape deck. A second
short snippet was taped the
next day. In both instances
a particularly obnoxious
dealer who chants "Trips!
Trips!" at passersby is
featured, and there is
interest in a new drug called
Speed Ecstasy, which the
dealer not only does not
have, but which he insists
does not exist. Not being
into heavy drugs, I wouldn't
know. Some might find the
comment "I always have
stock of ecstasy"
comforting.



**9. HARINGPAKKER
STEEG
MIDNIGHT NEW
YEARS** (Eugene
Chadbourne) 3:19

TROY SPENCER KIMBER,
TAPES, ELECTRIC GUITAR,
KEYBOARDS/ ELIZABETH
COTTON, VOICE/ EUGENE
CHADBOURNE, DRUMS,
ELECTRIC GUITAR, BANJO,
PREPARED PIANO/
UNIDENTIFIED GLASS
BREAKER/ NEW YEARS
POPCORN POPPING/ NEW YEARS
PARTY GOERS/ MOLLY
CHADBOURNE, VOICE, TOILET/
WALTER MALLI, SOPRANO
SAXOPHONE

Jungle Cookies

Produced, edited and
conceived by Dr. Eugene
Chadbourne

Executive producers: Old Gold
Mob

Thanks to the estate of
Elizabeth Cotton

Dedicated to Jan Willem,
Vondar, Volcmar, Edvard, Correen
and the Haringpakker Steeg.

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Joe, the Hobo, sez:

The dreams of a strong
person may be drenched,
but never drowned.