

VICTO cd 112

KEVIN BLECHDOM / EUGENE CHADBOURNE

THE CHADDOM BLECHBOURNE EXPERIENCE

1. DANCE CHICKEN CORINA BLACKBERRY MEDLEY .. 9'59"
2. ALABAMA JUBILEE .. 2'17"
3. KISS OFF VIBRATIONS .. 4'08"
4. ASTRONOMY DOMINE .. 4'49"
5. THE JOHNSON BOYS .. 4'08"
6. KYLIE INTO DANJUR .. 5'38"
7. FROGGIE WENT A COURTIN' .. 3'00"
8. CHAPTER 24 .. 5'00"
9. GRAVEYARD .. 3'51"
10. REFLECTIONS ON DUELING BANJOS .. 8'38"

KEVIN BLECHDOM : banjo, piano, voix

EUGENE CHADBOURNE : banjo, voix

Enregistré au 24^e Festival International
de Musique Actuelle de Victoriaville le 21 mai 2007.



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THE HAPPIEST, STRANGEST AND CRAZIEST CONCERT OF THE 24TH FIMAV 2007!

On the final day of the Festival, Eugene Chadbourne, the unique North Carolina advocate of hillbilly anarcho-improv, took the stage with Florida-born techno-conceptualist Kevin Blechdom (born Kristin Erickson) – with long hair and gender-ambiguous coveralls, she might have been an adolescent male of the rural American South – in a program devoted largely to banjo duets and country-fried vocals. The performance by The Chaddom Blechbourne Experience was very funny. Blechdom sang vacuous material with real passion while Chadbourne fragmented idiomatic five-string banjo with chaotic runs. The whole event was genuinely strange (Chadbourne popped helium balloons and inhaled the escaping contents for instant falsetto) and immensely entertaining.
Stuart Broomer, Musicworks, Winter 2007

New, surprising ideas still sneak into the mix. *Take, par example*, the (mostly) banjo duo of Eugene Chadbourne and Kevin Blechdom: closing a set which swerved deliriously from tipsy Americana to Syd Barrett-era Pink Floyd covers, the pair goofballed "Dueling Banjos." Kevin (actually a woman) humped her banjo, and the pair enacted

an onstage, starter pistol gunfight. *Voila*, a double whammy FIMAV first, with gunplay and sex with instruments!
Josef Woodard, Santa Barbara Independent, June 2007

Kevin Blechdom is the onstage persona of Kristin Erickson, who was one-half of Blectum from Blechdom and became known for wild electronic experimentation and imaginative interpretation. All the more reason that the pairing of Chadbourne and Blechdom should be so odd; or, perhaps, not odd at all. Chadbourne has developed a reputation as an outspoken political songsmith and a virtuoso instrumentalist. The set had an exhilarating feeling of spontaneity, as Chadbourne largely called the tunes, but the two managed to find weird and wonderful ways to morph from one song to the next and, in one case, combine a number of them together in ways nobody could have imagined. And both had strong voices capable of clear power and gritty raunch. All of which made for a rollicking good time well-received by the capacity crowd.
John Kelman, AllAboutJazz.com, May 2007