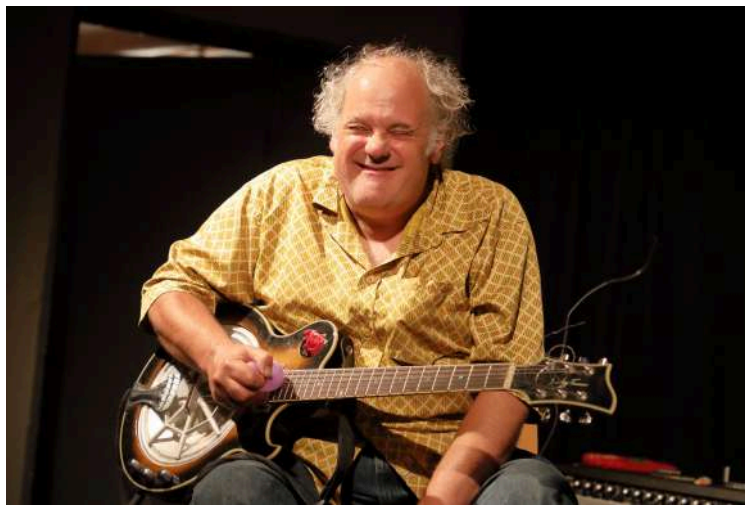


Complus Events and Flaming Creatures present

Eugene Chadbourne in solo
&
EVERLOVING
Plays the music of Henry Flynt



Eugene Chadbourne



Everloving

Jonathan Kane, Drums
Dave Soldier, Violin
Jim McHugh, Giutar, and vocals
Meredith Mchugh, Guitar
Peter Nye Kerlin, Bass
Peg Simone, Keyboard

Monday 11th May 2026

h: 20.30

Methodist Church (Via XX Settembre 122), Rome

“By unifying seemingly opposite forces — the Highlonesome keening of Appalachia, the austere thrum of Hindustani classicism — Henry Flynt piloted an escape velocity from the bounds of modernity.”

Thus, at the dawn of the 1960s, **Henry Flynt** demanded that “institutional amusement activities” be superseded by what he called “veramusement” and “brend”—neologisms calling for a form demanding pure recreation. Flynt loathed codified culture and instead celebrated outsider languages that resonated beyond and above academic norms and official sanctions.

Flynt conyed the term “concept art” within La Monte Young’s 1961 *An Anthology*, the proto-document of Fluxus. Beyond a terse association with that movement (his self-described “publisher of last resort”), Flynt actualized his anti-art stance by picketing Lincoln Center, MoMA, and other high-culture citadels in 1962 alongside Harvard classmate Tony Conrad and the protean filmmaker Jack Smith. By 1966, his provocations materialized in song. Like Conrad, he performed with sculptor Walter De Maria and a young Lou Reed; he was tutored by the latter to substitute briefly for John Cale in the Velvet Underground. However, Flynt’s hybridized sounds drilled red-hot through contrarian pop stylings and erupted above classifications.

True. Within Henry Flynt’s sound lurks the ache of the unobtainable but also an implicit challenge. It’s a call to action that a combative “supergroup” now accepts. Everloving extends Flynt’s radical reconfiguration of Southern vernacular in a spirit of affirmation and exaltation. However, this is no mere tribute act in which the covers smother the original impulse. In the ebullient hustle of Everloving, the hot fuss ’n’ bother of yesteryear is churned at a vigorous 45 RPM to a jukebox-lubricating essence. The careers of these various artists unwind with kudzu-tendriled resolve. The drummer **Jonathan Kane** demonstrates that the blues are a primal force of cyclical regeneration and reimagination. Like Flynt before him, he promulgates the physicality and spirit of the idiom in irony-free romps that have energized 20th-century minimalism via collaborations with La Monte Young, Rhys Chatham, and Swans. **Peter Kerlin** and **Jim McHugh** (like Flynt, a native of Greensboro, NC) fueled Sunwatchers, whose anarchic psychedelia trampled various barricades with abandon.

They blasted roiling, harmolodic euphoria for fifteen years, ascending on a cloud of freewheeling madness; **Meredith McHugh's** Smoke Bellow wafted to similar heights.

David Sulzer is a neuroscientist whose laboratory has made crucial contributions to studying brain mechanisms and their involvement with autism, Parkinson's, learning, and memory; he is also the composer and performer **Dave Soldier**. As founder of the chamber-punk Soldier String Quartet, he has renounced classicism in collaborations with Guided By Voices, author Kurt Vonnegut, and Talking Heads' David Byrne; for six years, he toured as band leader and musical arranger for John Cale. In locales ranging from Thailand and Guatemala to East Harlem, he has coached untrained schoolchildren and animals - the Thai Elephant Orchestra - in free-form musical expressions of agency and self-determination.

Also audible are the echoes of Soldier and Kane's 1990s Delta-punk ensemble, the Kropotkins, whose participants included riot cowgrrrl Lorette Veltette, violinist Charles Burnham (James "Blood" Ulmer's *Odyssey*), and Velvet Underground drummer Moe Tucker. (Will this label's interlacings with the VU ever cease?) Similarly, Everloving expands Flynt's take on "The Internationale," which he had repositioned from an apparatchik pledge to a country blues style via a dour theme recorded in the 1920s by Dock Boggs.

Eugene Chadbourne has even been described as a kind of sonic terrorist. More plausibly, he is a highly prolific American avant-garde musician, guitarist, and banjoist, known for blending free jazz, country, folk, and rock into a unique "avant-country" style—someone who, quite simply, makes a living as a globe-trotting musician. Not just any musician, it should be said: he is a stubborn and deeply committed practitioner of total self-management and of the most daring musical forms, an indefatigable experimenter and researcher. His songs have been described as "an arsenal of oppositional music," and that is no exaggeration.

His activity stretches back to the mid-1970s and is vast: by conservative estimate, it includes thousands of concerts, hundreds of collaborations, and an almost inhuman number of recordings on cassette, album, and CD—virtually all of them self-produced and sold in person at concerts, or released around the world by radical and equally independent labels. Born in 1954 in New York State, Chadbourne began playing guitar at the age of eleven. He loved Zappa and Hendrix, and soon fell in love with the blues, as well as Eric Dolphy and Mingus. His music is difficult to categorize, as it eludes conventional frameworks: he moves fluently across different styles, only to subvert them into a sound that is consistently sharp-edged and irreverent. A pioneer of improvisational music and inventor of the electric rake, he is also known for his collaborations with John Zorn, Henry Kaiser, Fred Frith, Derek Bailey, Han Bennink, Camper Van Beethoven, and Jello Biafra.

samples of the band play *Hillybilly Jive* and *Uncle Sam Do*
<https://www.tableoftheelements.co.uk/everloving>

COMPLUS EVENTS
WWW.COMPLUSEVENTS.COM

FLAMING CREATURES
WWW.INSTAGRAM.COM/FLAMINGCREATURESROMA/