

Swamp Pop Cajun And Creole Rhythm And Blues Americ

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<i>Swamp Pop Cajun And Creole Rhythm And Blues Americ</i>	<i>2019-06-20</i>
CYNTHIA SWANSON	

Teche Pelican Publishing

Music of Louisiana was at the heart of rock-and-roll in the 1950s. Most fans know that Jerry Lee Lewis, one of the icons, sprang out of Ferriday, Louisiana, in the middle of delta country and that along with Carl Perkins and Elvis Presley he was one of the very first of these “white boys playing black music.” The genre was profoundly influenced by New Orleans, a launch pad for major careers, such as Little Richard’s and Fats Domino’s. The untold “rest of the story” is the story of swamp pop, a form of Louisiana music more recognized by its practitioners and their hits than by a definition. What is it? What true rock enthusiasts don’t know some of its most important artists? Dale and Grace (“I’m leaving It Up to You”), Phil Phillips (“Sea of Love”), Joe Barry (“I’m a Fool to Care”), Cooke and the Cupcakes (“Mathilda”), Jimmy Clanton (“Just a Dream), Johnny Preston (“Runnin’ Bear”), Rod Bernard (“This Should Go on Forever”), and Bobby Charles (“Later, Alligator”)? There were many others just as important within the region. Drawing on more than fifty interviews with swamp pop musicians in South Louisiana and East Texas, Swamp Pop: Cajun and Creole Rhythm and Blues finds the roots of this often overlooked, sometimes derided sister genre of the wildly popular Cajun and zydeco music. In this first book to be devoted entirely to swamp pop, Shane K. Bernard uncovers the history of this hybrid form invented in the 1950s by teenage Cajuns and black Creoles. They put aside the fiddle and accordion of their parents’ traditional French music to learn the electric guitar and bass, saxophone, upright piano, and modern drumming trap sets of big-city rhythm-and-blues. Their new sound interwove country-and-western and rhythm-and-blues with the exciting elements of their rural Cajun and Creole heritage. In the 1950s and 1960s American juke boxes and music charts were studded with swamp pop favorites.

The Kingdom of Zydeco Acadian House Pub

“An important book for anyone with an interest in life, American music, Southern culture, dancing, accordions, the recording industry, folklore, old dance clubs in the weeds, fortune tellers, hoodoos or shotguns.” —Annie Proulx There’s a musical kingdom in the American South that’s not marked on any map. Stretching from the prairies of Louisiana to the oil towns of East Texas, it is ruled over accordion-squeezing, washboard-wielding musicians such as Buckwheat Zydeco, Nathan Williams, Keith Frank, Terrance Simien, Rosie Ledet, and C. J. Chenier. Theirs is the kingdom of zydeco. With its African-Caribbean rhythms, Creole-French-English lyrics, and lively dance styles, zydeco has spread from its origins in Louisiana across the nation, from Back Bay to the Bay Area. It has influenced the music of Eric Clapton and Paul Simon and been played at Carnegie Hall. In this remarkable and engrossing book, Michael Tisserand reveals why zydeco’s identifiable and unforgettable blend of blues and Cajun influences has made the dance music of Louisiana black Creoles so popular and widespread. Zydeco’s appeal runs deeper than the feel-good, get-up-and-dance reaction it invariably elicits and is intertwined in the music’s roots and rhythms, handed down from generation to generation. Here is the story of zydeco music. Tisserand goes on the zydeco trail to meet the major artists; he reconstructs the legends behind the music’s beginnings, offering complete biographies of pioneers such as Amédé Ardoin and Clifton Chenier; and he takes you into the dance halls and onto the front porches where zydeco was born and continues to thrive. More than a book on a musical style, The Kingdom of Zydeco is an exploration and a celebration of a distinctive American culture.

Way Down in Louisiana Univ. Press of Mississippi

James Lee Burke developed the character of Cajun detective Dave Robicheaux through twenty mystery novels published over three decades. Despite readers’ increasing interest in Detective Robicheaux, his habits and preferences originate from a culture still unfamiliar to many of the

books’ fans. In Robicheaux’s Roots, Patricia M. Gaitely explores the music, food, language, and folklore of southwest Louisiana and illuminates the cultural sources that Burke incorporated into this gripping series. Part of Robicheaux’s appeal, Gaitely shows, rests in his connection to his hometown of New Iberia, with its faults, charm, and reliance on the old ways. Multiple cultural strands coexist in this region, including Creole and Cajun French dialect; African American folk sayings; swamp pop, zydeco, and blues music; and voodoo, Catholicism, evangelicalism, and faith healing. These aspects of Cajun life weave throughout Robicheaux’s world. The commingling of so many traditions provides multiple meanings for even the most common encounters—water can be both natural element and medium between living and dead; and gumbo, jambalaya, and crawfish may represent more than simply regional foods. Additionally, Gaitely demonstrates that beneath the pleasant veneer of southern hospitality, a persistent legacy of violence and vengeance leaves a lasting mark on the lives of Robicheaux and the other characters. Robicheaux’s Roots reveals how elements of south Louisiana’s culture signal a sense of belonging but also recall the area’s history of isolation. As a result, readers gain a deeper understanding of Robicheaux himself and an enhanced appreciation for Burke’s acclaimed series.

Creole Conjure Univ. Press of Mississippi

The Dictionary of Louisiana French (DLF) provides the richest inventory of French vocabulary in Louisiana and reflects precisely the speech of the period from 1930 to the present. This dictionary describes the current usage of French-speaking peoples in the five broad regions of South Louisiana: the coastal marshes, the banks of the Mississippi River, the central area, the north, and the western prairie. Data were collected during interviews from at least five persons in each of twenty-four areas in these regions. In addition to the data collected from fieldwork, the dictionary contains material compiled from existing lexical inventories, from texts published after 1930, and from archival recordings. The new authoritative resource, the DLF not only contains the largest number of words and expressions but also provides the most complete information available for each entry. Entries include the word in the conventional French spelling, the pronunciation (including attested variants), the part of speech classification, the English equivalent, and the word’s use in common phrases. The DLF features a wealth of illustrative examples derived from fieldwork and textual sources and identification of the parish where the entry was collected or the source from which it was compiled. An English-to-Louisiana French index enables readers to find out how particular notions would be expressed in la Louisiane .

Zydeco! Oxford University Press

The Cajun Night Before Christmas® has been a part of Louisiana’s holiday traditions since it was first published. Now, more than forty-five years later, a new generation is discovering the charm of Gaston® the Green-Nosed Alligator. First conceived by J.B. Kling, Jr. writing as ‘Trosclair’, the CLIO award-winning sales jingle for the Bergeron Plymouth Company in New Orleans was based on the Clement Moore poem. The exclusive rights were purchased by Pelican Publishing Company and the illustrations of then fledgling artist James Rice brought the story to life. Beloved master storyteller Coleen Salley narrated the read-along CD. Radio personality and voice talent Tommy Joe Breaux became the voice behind the recordings at City Park and on the audio version of the adventures of Gaston®. The book also created what has become the largest segment at Pelican Publishing—;the children’s book division. With the passing of publisher Dr. Milburn Calhoun and his wife Nancy Calhoun, illustrator James Rice, and the loss of Colleen Salley, the people behind the creation of the story are mostly gone. What remains is a long legacy of delight. Each year at the Celebration in the Oaks light show featuring the classic cabin from the story, dedicated staff from Pelican Publishing collect memories of attendees as they flow through the premiere preview parties. From now grown children who remember it as the first Louisiana tale they ever heard to young parents who laugh about a non-Louisiana spouse reading it to their children in full-blown Cajun accent, the book is universally loved and remembered. Teachers talk about how they use it in the classroom,

business people mention they send it to out of state clients, and children laugh as they try to mimic the dialect that has all but disappeared from everyday life. The classic tale has been interpreted in gingerbread houses in competitions as far away as California and in cakes at the Edible Book competition at NOMA in New Orleans. For years, the miniature book ornaments have appeared on Christmas trees across the country as a reminder of a faraway Louisiana home. Even the New York Times praised the lilt, the humor, and the rough-hewn drawings of the Cajun tale. At Pelican Publishing, a huge portrait of Gaston® and his bearded friend hangs in the boardroom watching over each new author and illustrator that joins the family.

Continuum Encyclopedia of Popular Music of the World Volume 8 Univ. Press of Mississippi
Swamp Souths: Literary and Cultural Ecologies expands the geographical scope of scholarship about southern swamps. Although the physical environments that form its central subjects are scattered throughout the southeastern United States—the Atchafalaya, the Okefenokee, the Mississippi River delta, the Everglades, and the Great Dismal Swamp—this evocative collection challenges fixed notions of place and foregrounds the ways in which ecosystems shape cultures and creations on both local and global scales. Across seventeen scholarly essays, along with a critical introduction and afterword, Swamp Souths introduces new frameworks for thinking about swamps in the South and beyond, with an emphasis on subjects including Indigenous studies, ecocriticism, intersectional feminism, and the tropical sublime. The volume analyzes canonical writers such as William Faulkner, Zora Neale Hurston, and Eudora Welty, but it also investigates contemporary literary works by Randall Kenan and Karen Russell, the films Beasts of the Southern Wild and My Louisiana Love, and music ranging from swamp rock and zydeco to Beyoncé’s visual album Lemonade. Navigating a complex assemblage of places and ecosystems, the contributors argue with passion and critical rigor for considering anew the literary and cultural work that swamps do. This dynamic collection of scholarship proves that swampy approaches to southern spaces possess increased relevance in an era of climate change and political crisis.

Negotiating Difference in French Louisiana Music LSU Press

Master the art of all the most delectable styles of Louisiana cooking, from Cajun to Creole, rural Acadiana to down-home New Orleans, in more than 100 easy-to-use recipes. George Graham—a lifelong Louisianan, a former chef and restaurateur, and now an award-winning food writer and blogger—is a brilliant cook, a warm, funny, and engaging storyteller, and an ace photographer. He brings all these talents alive in Fresh from Louisiana, his second cookbook, following on the heels of his masterful Acadiana Table. George makes Louisiana cooking not just easy for home cooks to learn, but fun and interesting, too. The recipes range from George’s pitch-perfect versions of classic Louisiana dishes to imaginative, brand-new ideas that use the signature flavors of the region’s cuisines in utterly new ways. You can start a glorious Louisiana meal with a Corn and Crab Bisque, a Crawfish Boil Chowder, or Mini Bell Peppers Stuffed with Crabmeat. For a main course, why not try a Pork Roast with Apple Pan Gravy, Crisp Chicken Thighs with Creole Jasmine Rice, or a Gulf Shrimp Pasta Primavera? There are lots of desserts, too, like Praline Pumpkin Pie, Macadamia Nut Ice Cream Sandwich, and Sweet Potato Pie Brûlée, plus sides, sandwiches, cooling drinks, and breakfast and brunch fare. For soul-satisfying everyday dinners with family to amazing weekend feasts with friends, this beautiful book—with more than 100 color photos—brings the intriguing and delicious flavors of Louisiana home, wherever you might live.

Ernie K-Doe Samuel French, Inc.

In 2015 University Press of Mississippi published Mississippi Fiddle Tunes and Songs from the 1930s by Harry Bolick and Stephen T. Austin to critical acclaim and commercial success. Roughly half of Mississippi’s rich, old-time fiddle tradition was documented in that volume and Harry Bolick has spent the intervening years working on this book, its sequel. Beginning with Tony Russell’s original mid-1970s fieldwork as a reference, and later working with Russell, Bolick located and transcribed all of the Mississippi 78 rpm string band recordings. Some of the recording artists like

the Leake County Revelers, Hoyt Ming and His Pep Steppers, and Narmour & Smith had been well known in the state. Others, like the Collier Trio, were obscure. This collecting work was followed by many field trips to Mississippi searching for and locating the children and grandchildren of the musicians. Previously unheard recordings and stories, unseen photographs and discoveries of nearly unknown local fiddlers, such as Jabe Dillon, John Gatwood, Claude Kennedy, and Homer Grice, followed. The results are now available in this second, companion volume, *Fiddle Tunes from Mississippi: Commercial and Informal Recordings, 1920–2018*. Two hundred and seventy musical examples supplement the biographies and photographs of the thirty-five artists documented here. Music comes from commercial recordings and small pressings of 78 rpm, 45 rpm, and LP records; collectors' field recordings; and the musicians' own home tape and disc recordings. Taken together, these two volumes represent a delightfully comprehensive survey of Mississippi's fiddle tunes.

Swamp Pop Harvard Common Press

With Clifton Chenier's amazing life and career as the centerpiece, this collection of profiles gathered across two decades unites some of the world's most innovative creative forces.

Fresh from Louisiana Univ. Press of Mississippi

A history of the unique sounds of the Cajun Bayous. Extensive research, fieldwork, and personal interviews combine to provide a fascinating look into the sounds of South Louisiana from early Cajun and Cajun-Country through Zydeco and Blues to the Cajun revival as the first comprehensive look into the history of this distinctive style of music. Included are the contributions of such legends as Joseph Falcon, whose "Allons a Lafayette" in 1928 was the first Cajun recording, Amadie Ardoin, Iry LeJune, and Nathan Abshire, and modern artists such as Doug Kershaw, Jimmy C. Newman, and the late Clifton "King" Chenier who have taken Cajun music to the national scene where the music of Louisiana is now heard around the world.

New York and the International Sound of Latin Music, 1940-1990 Skyhorse

The Bloomsbury Encyclopedia of Popular Music Volume 8 is one of six volumes within the 'Genre' strand of the series. This volume discusses the genres of North America in relation to their cultural, historical and geographic origins; technical musical characteristics; instrumentation and use of voice; lyrics and language; typical features of performance and presentation; historical development and paths and modes of dissemination; influence of technology, the music industry and political and economic circumstances; changing stylistic features; notable and influential performers; and relationships to other genres and sub-genres. This volume features over 100 in-depth essays on genres ranging from Adult Contemporary to Alternative Rock, from Barbershop to Bebop, and from Disco to Emo.

Bayou Underground Univ. Press of Mississippi

By age thirty-nine, Blair Kilpatrick had settled into life as a practicing psychologist, wife, and mother. Then a chance encounter in New Orleans turned her world upside down. She returned home to Chicago with unlikely new passions for Cajun music and its defining instrument, the accordion. Captivated by recurring dreams of playing the Cajun accordion, she set out to master it. Yet she was not a musician, was too self-conscious to dance, and didn't even sing in the shower. Kilpatrick's obsession took her from Chicago's Cajun dance scene to a folk music camp in West Virginia, back and forth to south Louisiana, and even to a Cajun festival in France. An unexpected family move brought her to the San Francisco Bay Area, home to the largest Cajun-zydeco music scene outside the Gulf Coast. There she became a prot--and--eacute;g--and--eacute; of renowned accordionist Danny Poullard, a Louisiana-born Creole and the guiding spirit of the local Louisiana French music community. Engaging, uplifting, and illuminating a unique patch of the American cultural landscape, *Accordion Dreams* is Kilpatrick's account of the possibility of passion, risk-taking, and change--at any age. Blair Kilpatrick has an independent practice in psychotherapy in the San Francisco Bay Area. She also performs and records with Sauce Piquante, a traditional Cajun-Creole band she founded in the late 1990s. Learn more at www.blairkilpatrick.com

Zydeco Shoes Swallow Publications, Incorporated

New York City has long been a generative nexus for the transnational Latin music scene. Currently, there is no other place in the Americas where such large numbers of people from throughout the Caribbean come together to make music. In this book, Benjamin Lapidus seeks to recognize all of those musicians under one mighty musical sound, especially those who have historically gone unnoticed. Based on archival research, oral histories, interviews, and musicological analysis, Lapidus examines how interethnic collaboration among musicians, composers, dancers, instrument builders, and music teachers in New York City set a standard for the study, creation, performance,

and innovation of Latin music. Musicians specializing in Spanish Caribbean music in New York cultivated a sound that was grounded in tradition, including classical, jazz, and Spanish Caribbean folkloric music. For the first time, Lapidus studies this sound in detail and in its context. He offers a fresh understanding of how musicians made and formally transmitted Spanish Caribbean popular music in New York City from 1940 to 1990. Without diminishing the historical facts of segregation and racism the musicians experienced, Lapidus treats music as a unifying force. By giving recognition to those musicians who helped bridge the gap between cultural and musical backgrounds, he recognizes the impact of entire ethnic groups who helped change music in New York. The study of these individual musicians through interviews and musical transcriptions helps to characterize the specific and identifiable New York City Latin music aesthetic that has come to be emulated internationally.

Born to be a Loser Pelican Publishing

A veteran music journalist explores rock-n-roll's bayou roots in "a jolting 18-track joy ride [that] unlocks secrets and back-stories worth savoring" (The Wall Street Journal). The bayou of the American south—stretching from Houston, Texas, to Mobile, Alabama—is a world all its own, with a rich cultural heritage that has had an outsized influence on musicians across the globe. In this unique study of marsh music, Dave Thompson goes beyond the storied stomping grounds of New Orleans to discover secret legends and vivid mythology in the surrounding wilderness. In Bayou Underground, the people who have called the bayou home—such as Bob Dylan, Jerry Reed, Nick Cave, Bo Diddle, a one-armed Cajun backwoodsman, and gator hunter named Amos Moses—are unearthed through their own words, their lives and music, and interviews with residents from the region. Included interviews with legendary musicians like Jerry Reed and Bo Diddle, Bayou Underground is part travelogue, part social history, and part lament for a way of life that has now all but disappeared.

Cajun Country Guide University of Louisiana

The virtual renaissance of all things Cajun and Creole has captivated enthusiasts throughout America and invigorated the culture back home. Who, just fifteen years ago, could have predicted that this regional music would become so astonishingly popular throughout the nation and the world? This new edition of a book first published in 1984 celebrates the music makers in the generation most responsible for the survival of Cajun music and zydeco and showcases many of the young performers who have emerged since them to give the music new spark. More than 100 color photographs, show them in their homes, on their front porches, and in their fields, as well as in performance at local clubs and dance halls and on festival stages. In interviews they speak directly about their lives, their music, and the vital tradition from which their rollicking music springs. Many of the legendary performers featured here--Dewey Balfa, Clifton Chenier, Nathan Abshire, Dennis McGee, Canray Fontenot, Varise Connor, Octa Clark, Lula Landry, and Inez Catalon--are no longer alive. Others from the early days continue to perform--Bois-sec Ardoin, Michael Doucet, D. L. Menard, and Zachary Richard. Their grandeur, humor, and humility are precisely the qualities this book captures. Featured too are young musicians who are taking their place in the dance halls, on festival stages, and on the folk music circuit. Cajun and Creole music makers, both young and old, still play in the old ways, but as young musicians--such as Geno Delafosse and the French Rockin' Boogie, and Steve Riley and the Mamou Playboys-- experiment and enrich the tradition with new sounds of rock, country, rap, and funk, the music evolves and enlivens a whole new audience. Barry Jean Ancelet, a native French-speaking Cajun, is chair of the Department of Modern Languages and director of the Center for Acadian and Creole Folklore at the University of Southwestern Louisiana. Among his many books are *Cajun Country* and *Cajun and Creole Folk Tales* (both from the University Press of Mississippi). Elemore Morgan, Jr., is an artist and retired professor of visual art at University of Southwestern Louisiana.

A Dictionary of the Cajun Language Pelican Publishing

Sara Le Menestrel explores the role of music in constructing, asserting, erasing, and negotiating differences based on the notions of race, ethnicity, class, and region. She discusses established notions and brings to light social stereotypes and hierarchies at work in the evolving French Louisiana music field. She also draws attention to the interactions between oppositions such as black and white, urban and rural, differentiation and creolization, and local and global. Le Menestrel emphasizes the importance of desegregating the understanding of French Louisiana music and situating it beyond ethnic or racial identifications, amplifying instead the importance of regional identity. Musical genealogy and categories currently in use rely on a racial construct that frames African and European lineage as an essential difference. Yet as the author samples music

in the field and discovers ways music is actually practiced, she reveals how the insistence on origins continually interacts with an emphasis on cultural mixing and creative agency. This book finds French Louisiana musicians navigating between multiple identifications, musical styles, and legacies while market forces, outsiders' interest, and geographical mobility also contribute to shape musicians' career strategies and artistic choices. The book also demonstrates the decisive role of non-natives' enthusiasm and mobility in the validation, evolution, and reconfiguration of French Louisiana music. Finally, the distinctiveness of South Louisiana from the rest of the country appears to be both nurtured and endured by locals, revealing how political domination and regionalism intertwine.

Cajun Breakdown Univ. Press of Mississippi

Theodore G. Manno traces the history of nutria from their natural range in South America to their status as an invasive species known for destroying the environmentally and economically important wetlands along the Gulf Coast. In this definitive book on "swamp rats," Manno vividly recounts western expansion and the explosion of the American fur industry. Then he details an apocalyptic turn--to replace an overhunted beaver population in North America, humans introduced nutria. With an eclectic repertoire of true stories that read like fiction and are played out by larger-than-life characters, Manno conveys the legend of empire-seeking fur trappers, the bizarre miscommunications that led to nutria releases, and the sadness that comes with killing millions of nutria whose ancestors were never meant to leave their South American habitat. He tells of disastrous interactions among hungry nutria, storm surges from Hurricane Katrina, and major oil spills. His extensively researched and epic narrative, accompanied by more than thirty photographs and entertaining interviews with biologists, historians, fashion designers, and chefs, weaves a poignant tale of empire, conquest, fortune, and even Tabasco Sauce. Manno provides a full overview of what is currently known about nutria--a species now aggressively hunted with a bounty program because of their reputation for wetland destruction.

Slim Harpo LSU Press

Behind the veil of tourism, New Orleans drips with hunger, sorcery, and secrets. One of those is Honey Island Swamp, a powerful nexus of magic outside the city limits. Its blue-green water can make you ageless and manifest carnivals out of thin air. Similar to the River Styx, it serves as the gateway between the realms of the living, dead, and in-between. And because of this power, it becomes both a haven and a battlefield for witches, humans, and other magical beings.

Cajuns and Their Acadian Ancestors Pelican Publishing

There's just nowhere else but South Louisiana to find real knee-slapping, crowd-hooting Zydeco music. Even the big-city chefs can't cook up a Cajun meal the way they do at the roadside restaurants deep in the bayous of Acadiana. Likewise, no other guide matches the amount of in-depth information presented in *Cajun Country Guide*. It's a study of Cajuns that tells visitors how to find the sights, sounds, and flavors of one of America's most culturally unique regions. Take a vacation to a part of our own country that, in some places, didn't even speak English until nearly fifty years ago. While modern technology is weeding out some of the one-of-a-kind qualities of this subculture, not all of them are gone, or even hard to find, if you know how to hunt for them. And there are no better hunters than authors Macon Fry and Julie Posner. With the handy maps, reviews, and recommendations packed into the *Cajun Country Guide*, a trip to the bayous won't leave one feeling like a visitor, but more like a native who has come back home.

Gaston Goes to Mardi Gras Jadfel Pub

The past sixty years have shaped and reshaped the group of French-speaking Louisiana people known as the Cajuns. During this period they have become much like other Americans and yet have remained strikingly distinct. *The Cajuns: Americanization of a People* explores these six decades and analyzes the forces that had an impact on Louisiana's Acadiana. In the 1940s, when America entered World War II, so too did the isolated Cajuns. Cajun soldiers fought alongside troops from Brooklyn and Berkeley and absorbed aspects of new cultures. In the 1950s as rock 'n' roll and television crackled across Louisiana airwaves, Cajun music makers responded with their own distinct versions. In the 1960s, empowerment and liberation movements turned the South upside down. During the 1980s, as things Cajun became an absorbing national fad, "Cajun" became a kind of brand identity used for selling everything from swamp tours to boxed rice dinners. At the dawn of the twenty-first century, the advent of a new information age launched "Cyber-Cajuns" onto a worldwide web. All these forces have pushed and pulled at the fabric of Cajun life but have not destroyed it. A Cajun himself, the author of this book has an intense personal fascination in his people. By linking seemingly local events in the Cajuns' once isolated

south Louisiana homeland to national and even global events, Bernard demonstrates that by the middle of the twentieth century the Cajuns for the first time in their ethnic story were engulfed in the currents of mainstream American life and yet continued to make outstandingly distinct contributions.