

# J'AI ÉTÉ AU BAL Vol. 1

(I Went to the Dance)  
The Cajun and Zydeco Music of Louisiana



1. J'ai Été Au Bal (4:50) - Walter Mouton & The Scott Playboys
2. Convict Waltz (2:52) - Walter Mouton & The Scott Playboys \*
3. Ful Il Sa (Al Lewis-Neil Music Co. & La Bonne Music Co.) (2:51) - Queen Ida & The Bon Ton Zydeco Band (Master courtesy GNP Records)
4. J'ai Été Au Bal (1:32) - Lionel LeLeux \*
5. Lake Arthur Stomp (1:44) - Lionel LeLeux & Michael Doucet \*
6. Acadian Waltz (1:20) - Michael Doucet
7. Reel Cajun (2:10) - Michael Doucet
8. Lorita (Canray Fontenot-Tradition Music Co.) (1:22) - Canray Fontenot
9. Bernadette (Canray Fontenot-Tradition Music Co.) (1:22) - Canray Fontenot \*
10. Happy One-Step (3:00) - Dennis McGee (1929)
11. O, Malheureuse (2:00) - Dennis McGee (1981)
12. Madame Atchen (3:00) - Amédé Ardoin & Dennis McGee (1929) \*
13. Lake Charles Two-Step (2:30) - "Bois Sec" Ardoin & Sons
14. Domino Two-Step (Nathan Abshire) (1:55) - Nathan Abshire (1970)

15. Jolie Petite Blonde (2:30) - Nathan Abshire (1970)
16. Melville Two-Step (1:37) - Marc Savoy
17. I Made A Big Mistake (J.D. Miller-Jamil Music Co.) (3:57) - Marc & Ann Savoy
18. Allons À Lafayette (2:54) - Joe Falcon & Cleoma Breaux (1928)
19. La Reine de La Salle (:52) - Odile Falcon
20. Ninety-Nine Year Waltz (1:00) - Solange Falcon \*
21. Une Piastre Ici (2:30) - Luderin Darbone & The Hackberry Ramblers
22. Hackberry Hop (2:53) - Leo Soileau & His Four Aces (1935)
23. Grand Texas (2:25) - Chuck Guillory with Preston Manuel & The Rhythm Boys
24. Jole Blonde (arr. by Buddy Dee-Starrite Music Co.) (2:42) - Harry Choates (ca. 1946) (Master courtesy Goldstar & D Records)
25. J'ai Été Au Bal (arr. by Iry Lejeune-TEK Music Co.) - Iry Lejeune (ca. 1949) (Master courtesy Goldband Records)
26. La Valse des Grands Chemins (arr. by Iry Lejeune-TEK Music Co.) (2:56) - Iry Lejeune (1949) (Master courtesy Goldband Records)

\* = extra selections, not heard/seen in film.

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Dennis McGee

PHOTO: CHRIS STRACHWITZ

## J'AI ÉTÉ AU BAL (I Went to the Dance)

### *The Cajun and Zydeco Music of Louisiana*

This sound track recording, in two volumes, presents most of the major contributors to the development of Louisiana's Cajun and Zydeco music. You'll hear all the musical selections from the film *J'ai Été Au Bal* in their entirety: from the first 78 rpm record made by pioneer Cajun accordionist Joe Falcon in 1928 to the 1988 live performance of the same song by the dynamic young Wayne Toups & Zydecajun at a dance near Rayne, La. From the first recordings made by black Creole accordionist Amédé Ardoin in the late 1920s, to The King Of Zydeco, Clifton Chenier, live at the New Orleans Jazz & Heritage Festival. Also the "Toot - Toot" man, Rockin' Sidney, live at an outdoor picnic shortly after the record became a hit. Plus original recordings by Iry LeJeune, Harry Choates' monster hit of *Jole Blonde* from 1946, and much more! For details about the video cassette of *J'ai Été Au Bal* and a catalog listing hundreds of CDs, cassettes, & LPs of Cajun, Zydeco, Blues, Tex-Mex and other regional musics, send \$2 to cover postage to: ARHOOLIE CATALOG, 10341 San Pablo Ave., El Cerrito, CA 94530 USA.

## The Songs

**1. J'AI ÉTÉ AU BAL (I WENT TO THE DANCE) - Walter Mouton & The Scott Playboys.** Walter Mouton (born in Scott, La. 1938) is a fine accordionist and singer whose Scott Playboys (Dick Richard-fiddle; Randall Foreman-steel guitar; Keith Richard-drums; & Emory Leger -bass) are a classic Cajun band. Walter has been a popular dance hall musician since 1951 when Aldus Roger, Lawrence Walker and Iry LeJeune were the big names playing for dances. For the past six years he has been playing weekly at La Poussire in Breaux Bridge. He is now more in demand than ever, even though he has made only one 45 rpm record in his long career.

I went to the dance last night  
All dressed in black.

I promised never to drink  
When I go courting.



None of the girls would see me.  
I began to run around.

It's because of what you did  
That I am the way I am.

*(The first version of J'ai Été Au Bal heard in the film is performed by Iry LeJeune and is # 25 on this recording.)*

## 2. CONVICT WALTZ - Walter Mouton & The Scott Playboys

**3. FUL IL SA (SOCK IT TO ME) - Queen Ida & The Bon Ton Zydeco Band.** Although she was nine years old when she moved with her family to Port Arthur, TX (only 60 miles across the state line), "Queen Ida" Guillory was born in Lake Charles, La. The family migrated to California after World War II. Ida began playing the accordion as a young girl, but never appeared outside of her own Creole community until her brother Al Lewis asked her to join his band in 1975. With her charismatic personality Ida combines old Creole songs and an urban musical style which mixes rock, country, reggae, Tex-Mex and more, sung in English and French. She appeared in Francis Coppola's film, *Rumblefish*, and in recent years her band has become the most popular and widely known Zydeco group. Queen Ida records for GNP Records.

All of Aunt Laura's sons  
Say they don't drink.  
Saturday night, they get together  
They drink like big fish.

They drink beer, they drink wine,  
They drink Grand Marnier.  
They drink cognac, whiskey, too.  
And the young people never get drunk.

*(The live recording heard/seen in the film was of poor technical quality and on this soundtrack recording we bring you the studio recording of the song as issued on GNP Records.)*

**4. J'AI ÉTÉ AU BAL - Lionel LeLeux.** Lionel LeLeux (born 1910) is a master fiddler and fiddle maker. He has played with various bands since the 1930s, including that of Happy Fats and Joe Falcon's Silver Bell String Band.

## 5. LAKE ARTHUR STOMP - Lionel LeLeux & Michael Doucet

**6. ACADIAN WALTZ - Michael Doucet.** Michael Doucet (born 1951), fiddler extraordinaire, went back to his roots with "almost fanatical drive and devotion" after an Americanized childhood. He has studied with the great veteran Cajun and Creole fiddlers, including Dennis McGee, Varise Connor, Canray Fontenot, Dewey Balfa and Lionel LeLeux. Michael has researched old Cajun songs and ancient Acadian melodies, which he has incorporated into his solo and group (Beausoleil) repertoire. His release **Beausolo** (Arhoolie 321) features him solo on fiddle and accordion, along with his impassioned singing.

## 7. REEL CAJUN - Michael Doucet

**8. LORITA - Canray Fontenot.** Canray Fontenot (born 1922) is no doubt the most well-known and widely recognized Creole fiddler. He is one of the most original and legendary musicians, well-loved for his warmth and his imaginative, bluesy fiddle playing. Canray has performed with Alphonse "Bois Sec" Ardoine has played for over forty years in local dance halls and festivals. The National Endowment for the Arts has honored him with a National Heritage Award. His image has been a familiar sight on many posters and photographs advertising the culture of the region. He has recorded with "Bois Sec" and Beausoleil, as well as on his own. (The best of his music is on Arhoolie 381.)

Well, I loved a dear little woman  
Whose name was Lorita.

Oh, Lorita caused me pain.  
Lorita was no good.

## 9. BERNADETTE - Canray Fontenot

**10. HAPPY ONE-STEP - Dennis McGee.** (with Sady Courville on second fiddle recorded March 25, 1929 in New Orleans). Dennis McGee (1893-1989), regarded as the "dean" of Cajun fiddlers, kept the older Acadian fiddle sounds of the 1800s alive almost into the 1990s. He was one of the earliest Cajun fiddlers to be recorded (Leo Soileau was the first, on October 19, 1928 and Creole fiddler Douglas Bellard recorded *La Valse de Prison* on November 11, 1929). Dennis McGee also performed and recorded with black accordi-



onist Amédé Ardoin in the late 1920s and early 1930s in the first racially mixed duo. Their music laid the groundwork for the style and repertoire of Cajun music as we know it today. A National Heritage Award winner, Dennis McGee continued to be a favorite at festivals and house parties until his death in 1989 at ninety-six. (His early recordings will soon be available on Yazoo CD 4001).

#### 11. O, MALHEUREUSE (OH, MISERY) - Dennis McGee

Oh, unhappy girl,	You're hurting me.
Dear little girl, you have left me	Unhappy girl,
To go away, so far away.	Why do you treat me this way,
Look now, unhappy girl,	If not for your mother?

**12. MADAME ATCHEN - Amédé Ardoin & Dennis McGee.** (recorded Dec. 9, 1929) Amédé Ardoin (ca. 1896-1941) was the first African-American accordionist to make a "French" record. He was a popular performer and creative improvisational singer, respected by blacks and whites alike. His vocal and playing styles have influenced most Cajun and Creole musicians since then. He recorded many sides, with Dennis McGee on fiddle, and later in the mid-1930s on his own (Note Arhoolie/Folklyric C-9057 **Amédé Ardoin.**)

**13. LAKE CHARLES TWO-STEP - "Bois Sec" Ardoin & Sons.** Alfonse "Bois Sec" (Dry Wood) Ardoin (born 1916), heard here with his sons Morris on fiddle and Russell on spoons/box, has played for many years with Canray Fontenot for dances and parties in the Eunice, La., area. His old-style Creole accordion playing and repertoire (syncopated versions of Cajun tunes and fast popular Creole tunes) are in the tradition of his uncle, Amédé Ardoin. Another son, Lawrence, also plays accordion and leads his own band. "Bois Sec," a National Heritage Award recipient, can be heard on Arhoolie C-1070 **La Musique Creole.**

Hey, your mama and your papa,	That you and I couldn't get along.
It's your family's fault	Oh dear, what will I do with myself?

**14. DOMINO TWO-STEP - Nathan Abshire.** Nathan Abshire (1915-1981) is recognized as one of the greatest Cajun accordionists and singers of all time. His bluesy style and emotional personality were as full of soulful pathos as of exuberant joy. Nathan, along with Lawrence Walker, Aldus Roger, Iry LeJeune and others, helped revive Cajun music and the accordion after World War II. Dewey and Rodney Balfa were both members of Nathan's band, the Pinegrove Boys, in the 1960s. Recordings of Nathan Abshire and his band are available on Swallow, Arhoolie & Flyright Records. This and the following selection were filmed and recorded for **Spend It All** by Les Blank in 1969, but were not used in that film.

#### 15. JOLIE PETITE BLONDE (PRETTY LITTLE BLONDE) - Nathan Abshire

Hey, pretty little blond,	Hey, pretty little blond,
You left me to go away,	Dying is not so bad
To go away with a good-for-nothing.	What's worse is remaining in the ground,
I wish you all the unhappiness	In the ground never to return to Louisiana.
That you can have.	

**16. MELVILLE TWO-STEP - Marc Savoy.** Marc Savoy (born 1940) is an accordion builder and player par excellence who is known around the world for his "Acadian" brand accordions and traditional Cajun music. His strong sense of loyalty to his roots has made Marc an unrelenting critic of what he considers degrading outside influences on Cajun music. Marc's store, the Savoy Music Center in Eunice, La., is a welcome gathering place for musicians and music lovers alike from the area and around the world, especially during the weekly Saturday morning jam sessions. Marc Savoy's recording career began in the 1960s and his best work is heard as a member of the Savoy-Doucet Cajun Band with his wife Ann and fiddler Michael Doucet (on Arhoolie Records).

**17. I MADE A BIG MISTAKE - Marc & Ann Savoy.** Ann Allen Savoy (born 1952), originally from Richmond, Virginia, met Marc Savoy in 1975 at the Wolfltrap Folk Festival and they married a year later. Ann learned French in school and has since learned Cajun



singing and guitar playing. Besides being a housewife and mother, Ann performs and records with Marc and Michael Doucet as the Savoy-Doucet Cajun Band. Ann wrote and compiled the book, **Cajun Music: A Reflection of a People**, and published it herself (Bluebird Press, Box 941, Eunice, La. 70535). It is a magnificent book, detailing the most influential musicians and songs of Louisiana Cajun and Creole music, and it was the major inspiration for this film. Ann Savoy has also been involved in producing weekly radio programs from the Liberty Theatre in Eunice. The broadcasts, which are sponsored by the city of Eunice and the Lafitte National Parks Department, are entirely in French and feature both Cajun and Creole musicians.

**18. ALLONS À LAFAYETTE (LET'S GO TO LAFAYETTE)- Joe Falcon & Cleoma Breaux** (recorded April 27, 1928). Joe Falcon (1900-1965), accordion, and Cleoma Breaux Falcon (1905-1941), guitar, were the most famous husband and wife musical team in recorded Cajun history. Their fame spread far and wide with the release of this selection which was the very first Cajun record made. Their records were instant regional hits, not only because they were the first, but also because their music featured the recently introduced accordion, which was rapidly displacing the fiddle as the lead instrument. Joe Falcon also became one of the most popular dance hall musicians because he played in a very smooth and danceable style. Until Cleoma's untimely death, the Falcons made a living playing at "fais-do-do's" (dances where children slept in a "cryroom") and in small dance halls. Joe Falcon almost retired when Western-type string bands took over in the 1930s, but he actively returned to playing dances in the early 1950s when the accordion made a dramatic comeback. Along with his second wife Theresa on drums, Joe Falcon performed until his death in 1965. (His music is available on Arhoolie C-5005 and Old Timey & Folklyric Records.)

Let's go to Lafayette  
To change your name.  
We'll call you "Mrs.,"  
"Mrs. Naughty" Comeaux.  
Little one, you're too cute  
To act so bad.

How do you think  
That I can make it all alone?  
But you, pretty heart,  
Look what you have done,  
So far away I am from you  
That it makes me sad.

**19. LA REINE DE LA SALLE (QUEEN OF THE DANCE HALL) - Odile Falcon.** Odile Falcon, sister-in-law of Joe Falcon, is one of the few unaccompanied female ballad singers still living, who sang only for family and friends. Before the popularity of the fiddle and accordion in Cajun music, these ballad singers performed and preserved a rich repertoire of old Acadian songs. Although these women were very rarely recorded, Alan Lomax collected quite a number of ballads in the 1930s for the Library of Congress (now available on Swallow Records).

Oh, little doll, let's dance that beautiful polka,	Red striped dresses,
You who dance so well,	Pink striped blouses,
You who are queen of the hall,	And little elastic collars,
You who are queen of the hall,	Is what they wore, the daughters of
The hall of Paul Royer.	Neuville Menard.

**20. NINETY - NINE YEAR WALTZ - Solange Falcon.** Solange Falcon, daughter of Odile Falcon, is a niece of Joe and Cleoma Falcon. She performed with them when she was a young girl. In the early 1950s, Solange sang and played guitar with Shuk Richard's band and was "one of the few women on the band stand." She recorded a French translation of the country song, *The Wild Side of Life: Le Farouche de la Vie*, which was released on the Khoury label in Lake Charles (re-issued on Arhoolie).

**21. UNE PIASTRE ICI (A DOLLAR HERE, A DOLLAR THERE) - Luderin Darbone & The Hackberry Ramblers.** The Hackberry Ramblers: Luderin Darbone (born 1913), fiddle, with Edwin Duhon (born 1910), guitar, are augmented here by Ann Savoy on guitar and Tina Pilione on string bass. The Ramblers were one of the first Cajun string bands in the mid-1930s to imitate the swing sounds from Texas (such as Bob Wills, Milton Brown and the Light Crust Doughboys), but they also played the latest jazz tunes of the time, such as *High Society*, which they called *Vinton's High Society*, and *Careless Love*. The Hackberry Ramblers were one of the first Cajun groups to use amplification in dance halls and they were the first band to record an arrangement of *Jole Blonde* that is still heard today. Their recordings from the 1930s are available on Old Timey Records and their music from



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"Mrs. Naughty" Comeaux.  
Little one, you're too cute  
To act so bad.

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That I can make it all alone?  
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the 1960s is on Arhoolie Records.

When I turned twenty-one,  
My father told me it was time,  
Time I stopped spending  
A dollar here, a dollar there.

I married a dear little girl,  
A little girl that I loved.

I know it's going to be  
A dollar here, a dollar there.

My little wife is making clothes,  
Clothes for a baby.  
I know it's going to be  
A dollar here, a dollar there.

**22. HACKBERRY HOP - Leo Soileau & His Four Aces** (recorded in 1935). Leo Soileau (1904-1980), born in Ville Platte, La., was one of the pioneer fiddlers of recorded Cajun music. His recordings with the remarkable accordionist, Mayuse Lafleur, sold well locally, but some very traditional fiddle duets made with a cousin, Alius Soileau, did not sell as well. He also recorded a lot of blues and some jazzy numbers. As American pop music began making inroads into the prairies and along the bayous of Louisiana, Leo Soileau began recording songs in English, as well as country and pop songs translated into French! He was one of the first Cajun artists, along with the Hackberry Ramblers, to cross over and reach a wider English-speaking market, while keeping his young audience at home happy and dancing to the latest music. (Leo Soileau's early recordings are available on Arhoolie-Folklyric C-9057 and on the CMF label). By the time this record was made, the swing influence can be heard in full force, though the song is an old Cajun ditty. Released as *Hackberry Hop* the song is generally known by the title *They Stole My Skid*.

Hip and Taiau are the hounds, dear,  
Who stole my skid, dear.  
When they saw I was mad, dear,  
They returned my skid, dear.

Hip and Taiau are the hounds, dear,  
Who stole my coat, dear.

When they saw I was mad, dear,  
They returned my coat, dear.

Hip and Taiau are the hounds, dear,  
Who stole my hat, dear.  
When they saw I was mad, dear,  
They returned my hat.

**23. GRAND TEXAS - Chuck Guillory with Preston Manuel & The Rhythm Boys.** Fiddler, Murphy "Chuck" Guillory (b. 1919), plays here with Preston Manuel (b. 1915), guitar; "Pork Chop" Roy, drums and Tina Pilione on bass. Chuck Guillory, with Papa Cairo on steel guitar, had a regional hit with this song, *Grand Texas*. (Chuck Guillory and his Boys have an album/cassette on Arhoolie 5039).

You left me to go away to big Texas,  
To go away all alone to big Texas.

Evil woman, what will I do all alone?  
You left me to go to away to big Texas.

**24. JOLE BLONDE - Harry Choates** (recorded for Gold Star Records in Houston, TX, ca. late 1946). Harry Choates (1922-1951) was undoubtedly the most popular Cajun musician of his day. Although it is said he never owned his own fiddle, he played a colorful and inventive swing style and helped "Cajunize" country music, reversing a trend which was taking Cajun fiddlers away from their tradition. Choates had a national hit with this Western swing version of *Jolie Blonde*, first recorded in the string band style by the Hackberry Ramblers some ten years earlier, and it is now considered the Cajun national anthem. This recording was also the basis for the many cover versions by other country and pop artists in the early 1950s. Most of Harry Choates' best recordings are available on Arhoolie 380.

Pretty blond, pretty girl,  
Dear little one, pretty heart.  
You left me to go away

With another, dear little one,  
In the land of Louisiana, unhappy girl.

**25. J'AI ÉTÉ AU BAL - Iry LeJeune** (recorded ca. 1949). Iry LeJeune (1928-1955) was a revered accordionist and singer, legendary for his technical skills and emotional, crying vocals which expressed all the pain, loneliness and hardship of isolated prairie farmers' lives. Though he was nearly blind, Iry relied on his music to make a living. He was often seen hitch-hiking with his accordion in a flour sack. He helped revitalize Cajun music and the sound of the accordion after World War II. The remarkable accordionist, Angelas LeJeune, who recorded some classic 78s in the late 1920s, was a cousin of Iry's. Today, Iry's

son, Eddie LeJeune, is carrying on his father's tradition and has recorded for Rounder Records. This performance of *J'ai Été Au Bal* opens the film, but we placed it here on the sound track to put it into its proper historic perspective. It is an old song previously recorded by Joe Falcon and known by almost every Cajun musician. Iry LeJeune's recordings are available on Goldband Records with an electric bass dubbed in during the 1960s. These two titles by Iry were dubbed from the original 78 rpm records without added bass.

I went to the dance last night.  
I'm here again tonight.  
If I get another chance,  
I'll be back tomorrow night.

My lovely girl,  
The one I love so,  
Just look at everything, doll,  
You are doing to me.

## 26. LA VALSE DES GRANDS CHEMINS - Iry LeJeune

### Credits & Comments:

In addition to the above selections, the first half of the film includes portions of the following performances which, for lack of space and availability elsewhere, were omitted from this sound track recording:

*La Valse Qui Fait Du Mal* - Lionel LeLeux & Michael Doucet. *Blues De Basile* - Amédé Ardoin & Dennis McGee (1930) - Available on Old Timey LP/ C 128. *Quoi Faire* (originally entitled: *Two-Step De Prairie Soileau*) - Amédé Ardoin & Dennis McGee (1929) - Available on Old Timey LP/ C 124. *I Passed in Front of Your Door* - Cleoma Falcon - Available on Jadfel LP/ C 101. *Une Pias Ici et Une Pias La-Bas* - The Hackberry Ramblers (1938) - Available on Old Timey LP 110. *La Prison* - Oklahoma Tornadoes (ca. 1946) with Virgil Bozman-vocal; Floyd LeBlanc-violin; others unknown - Available on Old Timey LP 111. *Grand Mamou* - Harry Choates (ca. 1949) - Available on Arhoolie LP/ C5027.

### Bibliography:

Discographical information on pre-World War II recordings courtesy Richard K. Spottswood: *Ethnic Music on Records*, (University of Illinois Press - 7 volumes). Other information and many of the songs are found in Ann Savoy's book *Cajun Music: A Reflection of a People* (Bluebird Press). Also note bilingual *The Makers of Cajun Music* by Barry Jean Ancelet & Elemore Morgan Jr. (Univ.of Texas Press-Austin).

*No single collection of this kind can bring you all the contributors and trend setters in Cajun and Zydeco music and we regret if we have omitted or presented only brief glimpses of some of your favorite performers and musicians.*

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Brazos Films Presents:

### J'ai Été Au Bal

(*I Went To The Dance*): *The Cajun and Zydeco Music of Louisiana*

A film by Les Blank, Chris Strachwitz and Maureen Gosling

Produced and Directed by Les Blank and Chris Strachwitz

Editing: Maureen Gosling

Cinematography: Les Blank (with additional footage from Yasha Aginsky and Michael Doucet)

Sound Recording: Chris Strachwitz, Chris Simon and Maureen Gosling

Associate Producer and Production Manager: Chris Simon

Assistant Camera: Susan Kell

Narration: Barry Jean Ancelet and Michael Doucet

Advisors: Barry Jean Ancelet, Michael Doucet, Ann Allen Savoy, Marc Savoy, Nicholas Spitzer and Archie Green

Translations: Barry Jean Ancelet, Michael Doucet, Sharon Arms Doucet, Ann Allen Savoy, Marc Savoy, Catherine Blanchet, Maureen Gosling, Dr. John Guilbeau and Roy Harris



Inspired by the book **Cajun Music: A Reflection of a People** by Ann Allen Savoy, Bluebird Press, Box 941, Eunice, La. 70535.

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### **J'ai Été Au Bal**

**(I Went To The Dance):** *The Cajun and Zydeco Music of Louisiana* is available on VHS or PAL video cassette — \$33.00 post paid — from Arhoolie Productions, 10341 San Pablo Avenue, El Cerrito, CA 94530.

Cover by Lynda Barry

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**Opposite: Cleoma & Joe Falcon  
(The First Cajun Recording Artists)**



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## Vol. 1



*The Cajun and Zydeco Music of Louisiana*

Sound Track Recording from the film by Les Blank, Chris Strachwitz and Maureen Gosling

**Over 60 Minutes of CLASSIC CAJUN and ZYDECO MUSIC**

1. J'ai Été Au Bal - Walter Mouton & The Scott Playboys
2. Convict Waltz - Walter Mouton & The Scott Playboys \*
3. Ful Il Sa - Queen Ida & The Bon Ton Zydeco Band
4. J'ai Été Au Bal - Lionel LeLeux \*
5. Lake Arthur Stomp - Lionel LeLeux & Michael Doucet \*
6. Acadian Waltz - Michael Doucet
7. Reel Cajun - Michael Doucet
8. Lorita - Canray Fontenot
9. Bernadette - Canray Fontenot \*
10. Happy One-Step - Dennis McGee
11. O, Malheureuse - Dennis McGee
12. Madame Athen - Amédé Ardoin & Dennis McGee \*
13. Lake Charles Two-Step - Bois Sec Ardoin & Sons
14. Domino Two-Step - Nathan Abshire
15. Jolie Petite Blonde - Nathan Abshire
16. Melville Two-Step - Marc Savoy
17. I Made A Big Mistake - Marc & Ann Savoy
18. Allons à Lafayette - Joe Falcon & Cleoma Breaux
19. La Reine De La Salle - Odile Falcon
20. Ninety-Nine Year Waltz - Solange Falcon \*
21. Une Piastre Ici - Luderin Darbone & The Hackberry Ramblers
22. Hackberry Hop - Leo Soileau & His Four Aces
23. Grand Texas - Chuck Guillory with Preston Manuel & The Rhythm Boys

24. Jole Blonde - Harry Choates
25. J'ai Été Au Bal - Iry LeJeune
26. La Valse Des Grands Chemins - Iry LeJeune

\* = extra selections not seen/heard in the film.

Cover by Lynda Barry

Soundtrack and text edited by Chris Strachwitz & Maureen Gosling with assistance from Dix Bruce.

This soundtrack, in two volumes, presents most of the major contributors to the development of Louisiana's Cajun and Zydeco music. You'll hear all the musical selections from the film *J'ai Été Au Bal* in their entirety: from the first 78 rpm record made by pioneer Cajun accordionist Joe Falcon in 1928 to the 1988 live performance of the same song by the dynamic young Wayne Toups & Zydecacajun at a dance near Rayne, La. From the first recordings made by black Creole accordionist Amédé Ardoin in the late 1920s, to The King of Zydeco, Clifton Chenier, live at the New Orleans Jazz & Heritage Festival. Also the "Toot-Toot" man, Rockin' Sidney, live at an outdoor picnic shortly after the record became a hit. Plus original recordings by Iry LeJeune, Harry Choates' monster hit of "Jole Blonde" from 1946, and much more!

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8