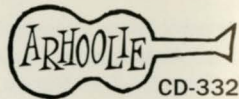


J'AI ÉTÉ AU BAL Vol. 2

(I Went To The Dance)

The Cajun and Zydeco Music of Louisiana



1. **Blues De Prison** – Joseph Jones (1934)
2. **Zydeco Sont Pas Salés** (The Beans Ain't Salty) – Jimmy Peters & The Ring Dance Singers (1934) (Master of #1 & 2 courtesy The Library of Congress & Swallow Records)
3. **Zydeco Sont Pas Salés** – Sidney Babineaux (1961) (Master courtesy Arhoolie Records)
4. **Louisiana Blues** (Clifton Chenier – Tradition Music Co.) – Clifton Chenier (1965) (Master courtesy Arhoolie Records)
5. **Zydeco Sont Pas Salés** (Clifton Chenier – Tradition Music Co.) (3:15) – Clifton Chenier (1965) (Master courtesy Arhoolie Records)
6. **The Back Door** (D.L. Menard – Flat Town Music Co.) (2:25) – D.L. Menard & The Louisiana Aces (ca. 1960) (Master courtesy Swallow Records)
7. **Under A Green Oak Tree** (D.L. Menard – Tradition Music Co.) (5:00) – D.L. Menard with The California Cajuns
8. **Another Lonely Night** (Belton Richard – Flat Town Music Co.) (2:40) – Belton Richard (ca. 1970) (Master courtesy Swallow Records)
9. **Do You Love Me So** (Johnny Guilot – Flat Town Music Co.) (2:03) – Johnny Allen (Master courtesy Swallow Records)
10. **Port Arthur Blues** (3:15) – Dewey Balfa
11. **Acadian Two Step, La Valse Criminelle, & Jingle À Moi** (5:00) – Balfa Brothers (1976)
12. **Quoi Faire** (4:08) – Michael Doucet & Beausoleil
13. **Rayne One Step** (1:58) – Paul Daigle
14. **J'ai Couter Les Menteuses** (I Told Lies) (Pierre Daigle – Flat Town & Cher Aline Music Co.) (4:00) – Paul Daigle & Cajun Gold
15. **Joe Pitre A Deux Femmes** (John Delafosse & Canray Fontenot – Tradition Music Co.) (1:58) – John Delafosse & The Eunice Playboys
16. **Johnny Ain't No Goat** (Boozoo Chavis – Flat Town Music Co.) (3:12) – Boozoo Chavis (Master courtesy Swallow Records)
17. **I'm A Hog For You** (Clifton Chenier – Tradition Music Co.) (5:00) – Clifton Chenier & The Red Hot Louisiana Band (1978)
18. **My Toot Toot** (Sidney Simien – Flat Town Music & Sid Sim Music Co.) (6:04) – Rockin' Sidney
19. **Allons À Lafayette** (3:35) – Wayne Toups & Zydecajun
20. **J'ai Été Au Bal** (3:38) – Michael Doucet & Beausoleil

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Clifton & Cleveland Chenier

PHOTO: CHRIS STRACHWITZ

The Songs

1. BLUES DE PRISON—Joseph Jones (recorded in 1934). “Blues de Prison,” now a well-known Creole blues song first commercially recorded by Douglas Bellard some years earlier, is sung here by Joseph Jones unaccompanied. This and “Les Haricots Sont Pas Salés” were both recorded by John and Alan Lomax for the Library of Congress’ Archive of Folk Music. The Archive was one of many New Deal efforts designed to boost the morale and economy of America during the dark days of the Great Depression by encouraging its native arts. These selections along with many others of extraordinary historic importance were edited by Dr. Barry Jean Ancelet and are now available in a 2 LP package entitled: “Louisiana Cajun and Creole Music—1934: The Lomax Recordings” on Swallow Records 8003-2.

2. LES HARICOTS SONT PAS SALÉS (THE BEANS AREN’T SALTY), originally titled **J’AI FAIT TOUT LE TOUR DU PAYS** on the Library of Congress recording—**Jimmy Peters & The Ring Dance Singers of Jennings, LA.** This type of congregational shouting and clapping was known as “Juré” singing. Unlike other African-American religious music, Louisiana French Jurés were often secular in theme. This performance is the first known recording of the song which gave birth to and named an entire genre of music: Zydeco. “(Le)s Haricots,” spelled phonetically “Zy-de-co,” literally means snap beans in French. In its musical context “Zydeco” refers to the music of the French-speaking Creoles as opposed to that of white Cajuns.

Oh, Mama, give me the beans,
O ye yaie, the beans ain’t salty.
I went all around the land,

With my jug on my saddle horn.
I asked your fater for twenty dollars,
And he only gave me five.

3. ZYDECO SONT PAS SALÉS - Sidney Babineaux. This is probably the earliest recorded version of this tune by an accordionist and it bridges the gap between Juré singing and the Zydeco music of Clifton Chenier. As the accordion came into popular use, many Jurés and old melodies were adapted to it to form the basis of the new dance music's repertoire. Sidney Babineaux, from Rayne, LA, was one of the most widely respected and admired early Creole accordionists in the area. Clifton Chenier was very much influenced by his music (from Arhoolie CD/C 307: ZYDECO - The Early Years)

4. LOUISIANA BLUES - Clifton Chenier (recorded 1965). Clifton Chenier (1925 - 1987) is the undisputed "King of Zydeco" and his music defines the term. Clifton had his first national hit in 1954 with "Ay Tete Fee." Sung mostly in English and released on the Specialty label, it served to introduce his music to audiences outside Louisiana. Clifton combined blues, French Juré and R & B and he wrote songs which became standards in the Zydeco field. In 1964 he began recording for Arhoolie and, upon my insistence, recorded a number of songs in Creole French. This performance of "Louisiana Blues" (I gave it this title because due to my lack of French, I did not understand what Clifton called it!) became a regional "hit" 45 rpm along the Gulf Coast. Its success, being sung in Creole patois, gave Clifton confidence in his own heritage, and he continued to record "French" numbers along with his more widely appealing blues and jump selections. With his Red Hot Louisiana Band, Clifton played extensively in Louisiana, throughout the U.S. and Europe. He was the first Creole to win a Grammy and he also received a National Heritage Award. Even after his death, Clifton Chenier is regarded as the most dynamic and inventive accordion player, singer, composer and performer of the tradition. (Clifton Chenier's best recordings are available on Arhoolie CD/C 301 "60

Savoy-Doucet Cajun Band

PHOTO: RICK OLIVER





PHOTO: CHRIS STRACHWITZ

Canray Fontenot

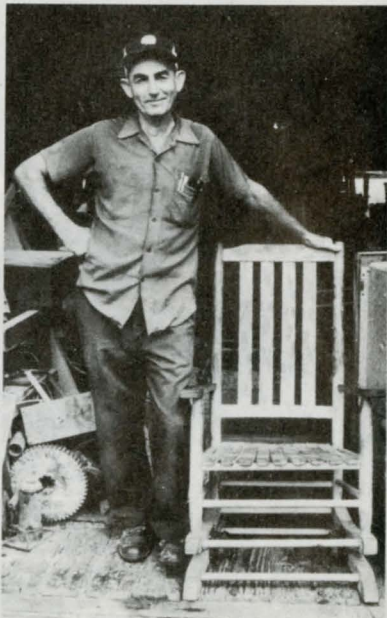


PHOTO: CHRIS SIMON

D.L. Menard

Minutes With The King Of Zydeco." A fascinating videotape is available entitled, **The King Of Zydeco**—Arhoolie V-401)

It's no use crying
Woah, me, I'm gone.
It's no use crying, little girl,
Oh me, I'm gone.

I give you all my money,
You take my money,
Then you're gone.
Every day is not the same thing.

5. **ZYDECO SONT PAS SALÉS** - Clifton Chenier (same as last).

Oh mama, whatever can be done with the man?
The beans ain't salty, The beans ain't salty.
You stole my skid. You stole my skid.
Look at Hip and Taiau. Look at Hip and Taiau.

6. THE BACK DOOR - D.L. Menard & The Louisiana Aces (recorded early 1960's - courtesy Swallow Records). D.L. Menard (b. 1932) is called by many the "Cajun Hank Williams." He is known for his compositions, "La Porte En Arrière" (The Back Door) and "En Bas du Chêne Vert" (Under A Green Oak Tree) and for his strong rhythm guitar playing. D.L. is one of the few composers of truly new and original songs in the Cajun genre. He began by singing country songs with the Louisiana Aces and has played throughout the U.S., Europe and on two United States Information Agency tours to Asia and South America. (D.L. Menard's best early recordings are on Swallow Records and he has since recorded with Dewey Balfa and Marc Savoy for Arhoolie and most recently for the Rounder label)

7. UNDER A GREEN OAK TREE (D.L. Menard)—D.L. Menard with **The California Cajuns**. This performance was filmed and recorded at the home of Eric and Suzy Thompson in Oakland, CA during one of D.L. Menard's many travels to the West Coast. Cajun music has long had a strong following in the Golden State encouraged by the many Louisiana emigrés.

Members of the California Cajuns heard here include Suzy Thompson-fiddle, Ray Lavergne-accordion, Eric Thompson-guitar, Danny Poullard-accordion, Beth Weil-bass, & Agi Ban-fiddle.

It was under a green oak tree
By the banks of the marsh,
Where we used to meet
When we were courting.

Now she is gone,
I'll never see her again.
I'll never forget
The beautiful old green oak.

8. ANOTHER LONELY NIGHT–Belton Richard (recorded ca. late 1960's courtesy Swallow Records). Belton Richard (born 1939) became one of the most popular and imitated musicians and singers in the '60's and '70's by injecting current country and rock elements into his music. This song, his own composition, became his biggest seller. (All of Belton Richard's recordings are available on the Swallow label).

Another lonely night
When you're not there.
The tears fall in my heart
And it makes me afraid.
Another lonely night.

The sun is setting,
And you're not there.
The stars are shining
And I'm crying.
Another lonely night.

9. DO YOU LOVE ME SO–Johnny Allen (recorded ca. early 1960's courtesy Swallow/Jin Records). Johnny (Guillot) Allen (born 1938) was just one of many young Cajun musicians swept into the rock & roll wave of the late 1950's. Before that he cut his musical chops with various Cajun bands, including a stint as steel guitarist with Lawrence Walker and accordionist Walter Mouton. With Joe Falcon as his great-uncle, the Cajun musical roots run deep in Allen's family. Recently he produced an LP of re-issued Cajun 78's by Cleoma Falcon on his Jadfel label and published a wonderful photo book: **MEMORIES–A PICTORIAL HISTORY OF SOUTH LOUISIANA MUSIC 1920's -1980's** (Jadfel Publishing Co., 204 Kevin Drive, Lafayette, LA 70507).

10. PORT ARTHUR BLUES–Dewey Balfa-vocal & fiddle; Rodney Balfa-guitar; Tracy Schwartz fiddle; Mike Seeger-mandolin and Eric Thompson-guitar (recorded and filmed in California in the 1970's by Yasha and Carrie Aginsky). Dewey Balfa was born in 1927 into an extraordinarily musical share-cropping family west of Mamou, LA. The family band, which played traditional fiddle material, never had much commercial success. But in the early 1960's both Dewey & Rodney Balfa were doing well playing with Nathan Abshire with whom they had already recorded in the early '50's. Beginning with their appearance at the Newport Folk Festival in 1964, on the same stage as Joan Baez and Peter, Paul and Mary, the Balfa Brothers became the first internationally famous traditional Cajun band. With that, Dewey became Louisiana's number one ambassador of traditional Cajun music at home and outside of the region. Even after the tragic loss of his two brothers, Will and Rodney, in an auto accident in 1979, Dewey has continued to be an eloquent spokesman for his music and culture and has continued his solo career. He received a National Heritage Award in 1982. (Most of the best recordings by the Balfa Brothers are on Swallow Records).

You told me last night
You couldn't love me anymore.
Oh, how that hurt me.

11. a). ACADIAN TWO-STEP b). LA VALSE CRIMINELLE (THE CRIMINAL'S WALTZ)–The Balfa Brothers Band: Dewey and Will Balfa -fiddles; Ally Young-accordion; Rodney Balfa-vocal and guitar; Tony Balfa-bass; c). JONGLE À MOI–Rodney Balfa-vocal, guitar and harmonica on a rack. This recording comes from a videotape produced by Michael Doucet at the Tribute to Cajun Music Festival in September 1978 held annually in Lafayette, LA.

If you'd only come home with me, You listened to your family's advice.
I'd forgive you for all you did to me. I didn't think your heart was so cruel.

12. QUOI FAIRE (WHAT ARE YOU DOING?)—Michael Doucet & Beausoleil. Beausoleil, under the leadership of fiddler Michael Doucet, is probably the best contemporary band to present the full spectrum of Louisiana French music: two-steps, waltzes, ballads, blues, zydeco, jazz and ceremonial songs. In addition to extensive traveling in the U.S. and abroad, Beausoleil recorded the sound track for the first Cajun feature film, **Belizaire, the Cajun** (Arhoolie 5038) and the title song for the film, **The Big Easy**. (Beausoleil has recorded extensively for Arhoolie, Rounder and Swallow Records and Michael's solo recording, "Beau Solo—Arhoolie CD/C 321 features him on fiddle, vocals and accordion.)

Well, tell me, Joline, what are you doing?
I'm at your house to ask for you
But your grandmother is sitting on the porch
And she tells me, no, no, my sweetheart is not there.
Why, baby? Why, little world?
I asked you, I begged you to go with me,
But, my pretty one, you left?
Why do I love you?
Why, why do you do that?

13. RAYNE ONE-STEP—Paul Daigle, accordion. Paul Daigle is a talented young accordionist and band leader from Church Point, LA. At the time of the filming of **J'ai Été au Bal** he was leading without doubt the most popular Cajun band in Louisiana: Cajun Gold.

14. I TOLD LIES—Paul Daigle & Cajun Gold: Paul Daigle-accordion; Robert Elkins-guitar and vocal; & Tony Thibodeaux-fiddle plus bass and drums. Paul Daigle works as a mechanic during the week and, as most Cajun musicians, plays dances just on week ends. Pierre Varmon Daigle (not related to Paul), also of Church Point, is the composer of this song and writes most of the material recorded by Cajun Gold. (Recordings by Cajun Gold are available on Swallow Records).

15. JOE PITRE A DEUX FEMMES (JOE PITRE HAS TWO WOMEN)—John Delafosse & The Eunice Playboys. John Delafosse (born 1939) is best known for his highly syncopated beat and rural Zydeco sound. He plays both piano and diatonic Cajun accordions. John had a regional hit record in the early 1980's with this song, "Joe Pitre A Deux Femmes" (Joe Pitre Has Two Women) and his band continues to be one of the most popular at Creole dances and festivals. (John Delafosse has recorded for Arhoolie and Swallow Records).

Joe Pitre has two women.
And me, I don't have any.
Joe Pitre is jealous
Joe Pitre is a rascal.

Don't go there,
Don't come here,
Joe Pitre has two women.
Joe Pitre has two women.

16. JOHNNY AIN'T NO GOAT—Boozoo Chavis (recorded 1989 – courtesy Swallow Records). Wilson (Boozoo) Chavis (born 1930) recorded the first Zydeco hit in 1954, "Paper In My Shoe," which allegedly sold over 100,000 copies after Imperial Records picked up its distribution even though the guitarist was badly out of tune. Clifton Chenier began recording the same year, but not for a national label and did not have a hit until a few years later. Boozoo's music career was revived in the 1980's after almost thirty years of semi-retirement. He has since become the number one artist in Louisiana for real down-home old-time Zydeco and regularly draws the biggest crowds at dances. (Boozoo's recent recordings are for Swallow/Maison de Soul). The recording quality of the live performance seen in the film was poor, so we present here a studio recording of the song.

17. I'M A HOG FOR YOU (Clifton Chenier)—Clifton Chenier & The Red Hot Louisiana Band. This performance of Clifton's then current 45 rpm single release on Arhoolie Records, was filmed and recorded at the New Orleans Jazz and Heritage Festival. Unfortunately the usual problems of feed-back, which often plagued Chenier's live appearances, are audible

here. In spite of the technical problems, this was the only film made of Clifton Chenier and his hottest band at their best. Two other songs, "Caledonia" and "Let The Good Times Roll" from this concert, are seen in the videotape **Clifton Chenier: The King of Zydeco** (Arhoolie Video ARV 401).

18. MY TOOT TOOT—Rockin' Sidney (recorded live at the Soul Brothers picnic near Laureville, LA shortly after the record had become a local hit). "Rockin' Sidney" Simien (born 1938) is a prolific songwriter of blues, zydeco and novelty songs in English. "My Toot Toot" was a nationwide zydeco hit (distributed by CBS), which stayed at number one on the Country Music Charts for many weeks in 1986 and won a Grammy Award. (Rockin' Sidney's self-produced recordings are available mostly on Maison De Soul/Swallow Records).

19. ALLONS À LAFAYETTE—Wayne Toups & Zydecajun (recorded live at a dance at a race track near Rayne, LA). Wayne Toups (born 1958) is a dynamic and popular accordionist, singer and performer who combines Cajun, Zydeco, rock and country with a driving modern beat, all the while mindful of his traditional roots. At the time of this recording, Wayne had been playing frequently in the region and, as you can hear, had one of the hottest bands around. He was also playing traditional Cajun music with Michael Doucet at various local restaurants and had just returned from a U.S.I.A.-sponsored trip to South America and Nicaragua. (Wayne Toups has recorded with Michael Doucet for Master Trak and is now signed to Polygram Records).

It hurts me to see
You dance too close.
Why do you do the things you do?
It's just to make me mad.

Let's go to Lafayette
To change your name.
We'll call you "Mrs.,"
"Mrs. Naughty" Comeaux.



PHOTO: CHRIS SIMON

Wayne Toups

20. J'AI ÉTÉ AU BAL – Michael Doucet & Beausoleil. This arrangement was recorded specifically for the film and plays over the long roll of credits at the end.

In addition to the above selections, the second half of the film includes portions of the following performances which, for various reasons, were omitted from this sound-track recording: Zydeco Two-Step– Clifton Chenier (available in the Flower Films video **Hot Pepper**); Joe Pitre–Canray Fontenot (a version with “Bois Sec” Ardoin on Arhoolie Records); Bosco Stomp–Danny Poullard, Jermaine Jack & Suzy Thompson; The Back Door–D.L. Menard filmed at the Thompson’s house.

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.

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.

Funding: **Chris Strachwitz; The National Endowment for the Arts, Folk Arts Division, (Berkeley Society for the Preservation of Traditional Music–Sponsor);** and **Flower Films.**

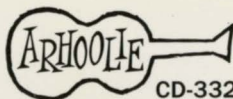
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J'AI ÉTÉ AU BAL Vol. 2

(I Went To The Dance)

The Cajun and Zydeco Music of Louisiana

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



CD-332

OVER 60 MINUTES OF CLASSIC CAJUN AND ZYDECO MUSIC

1. Blues De Prison – Joseph Jones
2. Zydeco Sont Pas Salés – Jimmy Peters & The Ring Dance Singers
3. Zydeco Sont Pas Salés – Sidney Babineaux *
4. Louisiana Blues – Clifton Chenier
5. Zydeco Sont Pas Salés – Clifton Chenier
6. The Back Door – D.L. Menard & The Louisiana Aces
7. Under A Green Oak Tree – D.L. Menard with The California Cajuns
8. Another Lonely Night – Belton Richard
9. Do You Love Me So – Johnny Allen
10. Port Arthur Blues – Dewey Balfa
11. a) Acadian Two-Step,* b) La Valse Criminelle – Balfa Brothers Band, c) Jongle à Moi – Rodney Balfa *
12. Quoi Faire – Michael Doucet & Beausoleil
13. Rayne One-Step – Paul Daigle
14. I Told Lies – Paul Daigle & Cajun Gold
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19. Allons à Lafayette – Wayne Toups & Zydecajun
20. J'ai Été Au Bal – Michael Doucet & Beausoleil

* = extra selections, not in the film

Cover by Lynda Barry

Sound track and text edited by Chris Strachwitz & Maureen Gosling with assistance by Dix Bruce

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 Amédée Ardoin in the late 1920's, 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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