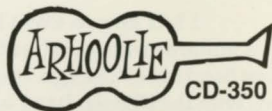


CLIFTON CHENIER

"Out West"

Over 60 Minutes of Classic Zydeco



1. I'M ON THE WONDER (4:15)
2. THE HUCKLEBUCK (3:10)
3. JE MARCHE LE PLANCHER (YOU KNOW IT AIN'T FAIR) (2:50)
4. CALINDA (3:25) (*In French*)
5. YOU'RE THE ONE FOR ME (4:25)
6. YOU'RE FUSSIN' TOO MUCH (3:05)
7. JUST LIKE A WOMAN (3:05)
8. ALL YOUR LOVE (4:20)
9. C. C. SPECIAL (Take #2) (3:10)
10. I'M A HOG FOR YOU (3:40)
11. C. C. SPECIAL (Take #1) (3:39) (*)
12. TI NA NA (3:10) (*)
13. ZYDECO CHA CHA (3:21) (*)
14. CRAWFISH JAMBALAYA (3:57) (*)
15. MA NEGRESSE EST GONE (5:09) (*)
16. BREAUX BRIDGE WALTZ (4:51) (*)
17. LOUISIANA TWO-STEP (4:49) (*)

Total time - 65:01

(*) = Previously unissued performances

1 - 14 (except # 10) recorded at Wally Heider Studios in San Francisco, Ca. on May 17, 1973. Clifton Chenier - vocals, accordion (and harmonica on #1), Cleveland Chenier - rubboard, John Hart - saxophone, Elvin Bishop - guitar, Paul Senegal - guitar, Steve Miller - piano, Joe Brouchet - bass, Robert Peter - drums. Engineer: Stephen Jarvis.

#10 recorded at Funky Features in San Francisco, Ca. on December 2, 1971 with the Chenier brothers, Joe Brouchet, Robert Peter and Felix Benoit on guitar.

15 - 17 from a KSAN radio broadcast, same personnel as # 10, December 12, 1971

All songs by Clifton Chenier and © by Tradition Music Co. (BMI)
Produced by Chris Strachwitz
Cover by Wayne Pope

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CLIFTON CHENIER

And His Red Hot Louisiana Band
With
Elvin Bishop &
Steve Miller

Out West

OVER
60
MINUTES
OF CLASSIC
**ZYDECO
MUSIC**



Clifton Chenier "Out West"

I first met Clifton Chenier in a little beer joint in Houston's "French Town" in February of 1964 when Lightning Hopkins suggested we go see him. Lightning introduced me to his cousin Clifton as a fellow from California who was trying to make some records. Clifton immediately suggested we do some recording the next day! I was surprised when Clifton showed up at Bill Quinn's Gold Star studios and the duo of accordion and drums, which I had heard the night before, had turned into a five piece band! I loved the sound I had heard in the beer joint where Clifton played accordion and sang mostly in French patois accompanied only by a drummer. Clifton insisted that he sounded much better with piano, guitar, bass and other instruments added and that he sing in English. He was obviously hoping to make another hit in the style of *Eh Tite Fille* which he had recorded in English for the Specialty label some eight years earlier. Neither the bass nor guitar amp worked and the session resulted in only two usable sides which nevertheless got some radio and juke box play along the Gulf Coast thanks largely to local Houston distributor Don Daily. The following year I returned to Houston and persuaded Clifton to record some raw Creole blues, two-steps, and waltzes along with his usual repertoire of R&B and jump numbers (heard on ARH CD-329). The regional success of the remarkable *Louisiana Blues* sung in French finally convinced Clifton that there was something very special in his unique Creole heritage. The following year we even invited his uncle Morris Chenier to play fiddle on the next album (ARH CD-345) and the fine blues *Black Gal* with funky fiddle and all became Clifton's best seller.

By 1971, when Clifton and his band had started coming to the West Coast regularly, (at least once a year), to play for Louisiana expatriates as well as general audiences at various pop/rock venues, we had made several recordings in the Bay Area. One was taped "live" at a dance for Louisiana Creoles at St. Mark's church hall in Richmond, Ca. This recording (Arhoolie CD/C 313) really captured the spirit and feeling of a "French Dance" and featured the music Clifton would typically dish out during an uninterrupted 4 or 5 hour performance!

I had known Elvin Bishop for some time as a very enthusiastic young blues guitarist who had already made a name for himself with the Paul Butterfield Blues Band out of Chicago. I especially liked his slide guitar playing and after some jams with the Chenier band we all thought it would be fun to have Elvin and his piano player Steve Miller join in on the next recording project. Clifton always loved a piano behind his accordion and Elvin's stinging slide guitar with John Hart's powerful tenor contributed to a new, more modern zydeco sound.

This CD/C package brings you all the best tunes recorded that November afternoon at Wally Heider's studio in San Francisco, four of which have never been heard before including the fine *Ti Na Na, Crawfish Jambalaya* and a re-make of *Zydeco Cha Cha* which Elvin just loved! (The originally issued *Zydeco Cha Cha* will be on a future Chenier CD).

Two years earlier, when Clifton and the band were out west to play the church hall dances and club dates, they gave a concert at the studios of radio station KSAN. At the time KSAN was the best and hippest station in the world and played every type of music from Bach to evening ragas, from Muddy Waters to the Jefferson Airplane. Although the crowd in the studio was very small and the band had to play a gig that night, Clifton and his basic band put down some fine music. I have included three selections from that broadcast, all pure Creole material, in contrast to the rock and roll of the later high energy session with Elvin Bishop. Ten days earlier we had gone to a small studio off Haight Street to record *I'm A Hog For You* and the infectious instrumental *Zydeco Cha Cha* which Clifton felt would be hits for him on singles for the juke boxes back home. (Chris Strachwitz - 1991)

All songs by Clifton Chenier and © by Tradition Music Co. (BMI)
Edited and produced by Chris Strachwitz
Editorial assistance by Dix Bruce

Clifton Chenier Out West



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Clifton Chenier - vocals, accordion (and harmonica on #6), with **Cleveland Chenier** - rubboard, **John Hart** - saxophone, **Elvin Bishop** - guitar, **Paul Senegal** - guitar, **Steve Miller** - piano, **Joe Brouchet** - bass, **Robert Peter** - drums and **Felix Benoit** - guitar.

Clifton Chenier, the famous King of Zydeco, and his Red Hot Louisiana Band featuring the great John Hart on tenor sax and the stinging guitar of Elvin Bishop. Recorded in San Francisco in the early 1970's at the height of Clifton's career.

Produced by Chris Strachwitz

Photos by Michael Zigaris.

Cover by Wayne Pope

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