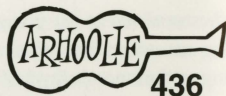


# CALIFORNIA CAJUN ORCHESTRA

## "Nonc Adam Two-Step"



1. **Chicot Two-Step** (P.D.)
2. **Blues à Voyage** (A. Ardoin) (*vocal: Suzy*)
3. **Ashkenaz Special** (D. Poullard)
4. **Lafayette Two-Step** (P.D.) (*vocal: Danny*)
5. **Calcasieu Waltz**  
(I. LeJeune, Tek Publishing, BMI) (*voc: Kevin*)
6. **Danse à Dorence** (D. Poullard)
7. **Doghill** (T. Simien/W. Chavis, Sid Sim Publishing, BMI) (*vocal: Charlie*)
8. **Melville Two-Step** (P.D.)
9. **KLFY Waltz**  
(J. Credeur, LaLou Music) (*vocal: Danny*)
10. **Johnny Can't Dance** (P.D.)
11. **Lacassine Special**  
(I. LeJeune, Tek Publishing, BMI) (*voc: Kevin*)
12. **Two-Step de Yoval** (D. Poullard)
13. **Rambler's Lonely Dream** (S. LeBlanc)  
(Tek Publishing, BMI) (*vocal: Suzy*)
14. **Grande Nuit Special**  
(I. LeJeune, Tek Publishing, BMI) (*vocal: Sam*)
15. **John Poullard Two-Step** (D. Poullard)
16. **Paper In My Shoe** (E. Shuler, B. Chavis, Fort Knox-Trio Music, BMI) (*vocal: Charlie*)

17. **Nonc Adam Two-Step**  
(A. Fontenot/ D. Poullard)
18. **Pleure Pas Mes Cheres Tee Yeux Bleus**  
(P.D.) (*vocal: Suzy*)
19. **Duralde Ramble** (P.D.)
20. **Gilton** (W. Chavis, A. Chavis, Dog Hill Music, BMI)  
(*voc: Danny*)

*The California Cajun Orchestra:*

**Danny Poullard**-accordion; **Suzy Thompson & Kevin Wimmer**-fiddles; **Eric Thompson**-guitar; **Sam Siggins**-bass; **Charlie St. Mary**-rubboard; **Terry O'Dwyer**-drums

#3, 6, 12, 15, & 17 by Danny Poullard & © by Tradition Music Co./BUG Music

Produced by Jody Stecher with Suzy Thompson and Bob Shumaker  
Cover photo by Gary Canaparo  
Cover by Elizabeth Weil  
Recorded at Bay Records, Berkeley, Ca.

*This project was partially funded by the California Arts Council Multi-Cultural Entry Grant Program.*

*Cover photo, back, l to r: Eric Thompson, Sam Siggins; front, l to r: Suzy Thompson, Danny Poullard*

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# THE CALIFORNIA CAJUN ORCHESTRA

## »NONC ADAM TWO-STEP«





# CALIFORNIA CAJUN ORCHESTRA

## *“Nonc Adam Two-Step”*

The California Cajun Orchestra, besides being the hottest veteran west coast Cajun band, is a pure example of what the best of the honky tonk southwest Louisiana Cajun bands have been in the past. Whereas nowadays many local Louisiana bands are evolving into Nashville lookalikes, the California Cajun Orchestra delves back through dancehall classics, drawing out and preserving rare and popular gems from the dancehall tradition. These musicians have paid their dues on the acoustic Cajun circuit (Eric and Suzy today have an oldtime Cajun band “The Aux Cajunals” and Kevin Wimmer is the fiddler in the traditional “Balfa Toujours”), but this venture is the finest of the pure Cajun Honky Tonk sound that is the preferred dancehall music of today’s southwest Louisiana. Songs of Shorty LeBlanc, Amédé Ardoin, Aldus Roger, Lawrence Walker, Iry LeJeune, and Boozoo Chavis lilt from their able fingers.

Accordionist Danny Poullard, from Eunice, Louisiana, bounces rhythmically through the melodies, drawing accordion licks from his greatest Cajun heroes but also melding them

into a sound all his own. His father, John Poullard, was a great accordianist in the Eunice area and Danny is carrying on the family tradition. On fiddles are California’s finest Cajun style fiddlers, Suzy Thompson and Kevin Wimmer. Both of their fiddle styles are heavily influenced by Dewey Balfa and this kindred spirit blends their perfect technique into a fine sound. The twin fiddles played on the Aldus Roger numbers clearly reflect careful listening to Tony Thibodeaux and Doc Guidry as heard on Roger’s early albums. This detail adds to the band’s sound an almost astounding similarity to the Lafayette Playboys’ original recordings. On guitar is renowned flatpicker Eric Thompson. Eric throws in tasteful lead guitar parts in place of the standard Cajun steel guitar, and in between breaks he plays the choke chord guitar rhythm preferred by dancehall bands. Bass player Sam Siggins, drummer Terry O’Dwyer, and rubboard player Charlie St. Mary lay down a strong but never overpowering rhythm framework for the lead musicians to play around.

Going dancing to the California Cajun Or-

chestra would be like going back in time, walking into a Louisiana hall of the 1960s and dancing to the smooth rhythms of a tight, talented group of musicians who play like they know the

feeling of dancing a waltz or a two-step. So hats off to the California Cajun Orchestra for their sensitive interpretations of some of the best of the best Louisiana Cajun dance music.

*Ann Allen Savoy, Eunice, Louisiana*



*The California Cajun Orchestra has been playing dances now for about 13 years, mostly in the San Francisco Bay Area where we all live. On this, our second album, we offer up 20 more of our favorite tunes and songs, including many beautiful and unusual older tunes which Danny Poullard learned from his father, the late John Poullard.*

Danny learned the “**Chicot Two-Step**” from his father, John Poullard; it was also recorded by Sidney Brown. A “chicot” is a stump or stick of wood.

“**Blues à Voyage**,” Amédé Ardoin’s timeless song (originally recorded in 1934, with Dennis McGee on fiddle), tells of being lovesick, unemployed, and homeless.

The “**Ashkenaz Special**” is another of John Poullard’s tunes which we’ve named after our favorite Bay Area dance hall (thank you David Nadel!) where we’ve been playing for dances since the early 1980s. This continues the tradition of tunes like “Hix Wagon Wheel Special,” the “Shamrock Two-Step,” and “Gilton,” all of which are named in honor of southwest Louisiana dance halls.

The “**Lafayette Two-Step**” was first recorded by Joe Falcon in 1928 and has been recorded by just

about every Cajun band since; our version owes a lot to the “modern” version recorded by Aldus Roger in the 1960s.

“**Calcasieu Waltz**” comes from Iry LeJeune. Raymond Francois says that *Calcasieu* is an Indian word which means “Crying Eagle,” and is the name of an Indian chief who lived near Lake Charles.

“**Danse À Dorence**” is one of Danny’s dad’s tunes, which we named for Danny’s mom; her name is pronounced “Dorseen.”

“**Doghill**” is zydeco master Boozoo Chavis’ signature song. Danny learned the “**Melville Two-Step**” from Marc Savoy.

The “**KLFY Waltz**” was named after a radio station in Lafayette where Mr. Aldus Roger played for fifteen years; his weekly TV show influenced an entire generation of Cajun accordianists. The Cali-

fornia Cajun Orchestra had the amazing and inspiring experience of playing this very song at the Liberty Theatre in Eunice, Louisiana, while Mr. Aldus Roger himself waltzed around the dance floor with another one of his disciples, Cheryl Cormier.

**“Johnny Can’t Dance”** is another from Aldus Roger. Iry LeJeune named the **“Lacassine Special”** for a small town east of Lake Charles. According to Raymond Francois, the word *lacassine* is derived from Spanish, and means a small house.

**“Two-Step de Yoval”** comes from Danny’s father and is named for one of John Poullard’s cousins, Yoval Lewis.

Suzy learned **“Rambler’s Lonely Dream”** from a recording by Shorty LeBlanc; it’s about a widower who drowns his sorrow by hitting the road and gambling away everything he owns.

**“Grande Nuit Special”** comes from Iry LeJeune.

The **“John Poullard Two-Step”** is another from Danny’s dad. Boozoo Chavis had a big hit with

**“Paper In My Shoe”** back in the 1950s. Some folks say that the “paper in my shoe” refers to a wedding license. Charlie St. Mary says that it refers to the fact that if a person couldn’t afford a new pair of shoes, they’d line the old ones with paper so they’d last longer. Still others say that it’s really “pepper” in the shoe!

Danny Poullard learned **“Nonc Adam Two-Step”** from his father, who got the tune from Adam Fontenot (Canray Fontenot’s dad), a legendary accordion player who unfortunately never was recorded.

Suzy learned **“Pleure Pas Mes Cheres Tee Yeux Bleus”** from Rodney Balfa in the late 1970s; it’s related to an old-time mountain song called “Don’t Cry, My Bonnie Blue Eyes.”

The **“Duralde Ramble”** comes to us from Boiesc Ardoin and Canray Fontenot.

We close with another Zydeco number, **“Gilton,”** which Boozoo made up about a zydeco club just east of Eunice called Gilton’s.

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*Thanks to: Ann Savoy, John and Dorence Poullard, Bob Shumaker, Jody Steeber, Kevin Wimmer, Terry O’Dwyer, Raymond Francois, Barry Ancelet, Chris Strachwitz, all the musicians from whom we received this music, and the wonderful Bay Area dancers who have supported us through the years. Very special thanks to Charlie St. Mary, who retired from the band in 1994, after many years of contributing his cheerful energy, rubboard playing and “bollerage” to the California Cajun Orchestra.*

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CD/C 321 MICHAEL DOUCET "Beau Solo"  
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# California Cajun Orchestra

*“Nonc Adam Two-Step”* (pronounced “Nawnk Abdohn”)



1. CHICOT TWO-STEP (instrumental) (2:48)
2. BLUES À VOYAGE (vocal: Suzy) (4:24)
3. ASHKENAZ SPECIAL (instrumental) (2:17)
4. LAFAYETTE TWO-STEP (vocal: Danny) (3:26)
5. CALCASIEU WALTZ (vocal: Kevin) (3:08)
6. DANSE À DORENCE (instrumental) (1:55)(pron: “Dorseen”)
7. DOGHILL (vocal: Charlie) (4:56)
8. MELVILLE TWO-STEP (instrumental) (3:19)
9. KLFY WALTZ (vocal: Danny) (3:35)
10. JOHNNY CAN’T DANCE (instrumental) (3:06)
11. LACASSINE SPECIAL (vocal: Kevin) (3:02)
12. YOVAL TWO-STEP (instrumental) (2:26)
13. RAMBLER’S LONELY DREAM (vocal: Suzy) (2:50)
14. GRANDE NUIT SPECIAL (vocal: Sam) (3:00)
15. JOHN POUILLARD TWO-STEP (instrumental) (2:58)
16. PAPER IN MY SHOE (vocal: Charlie) (4:27)
17. NONC ADAM TWO-STEP (instrumental) (3:15)
18. PLEURE PAS MES CHERES TEE YEUX BLEUS (voc: Suzy) (2:54)
19. DURALDE RAMBLE (instrumental) (5:02)
20. GILTON (vocal: Danny) (4:07)

Total playing time: 68:07

**Danny Poullard**-accordion; **Suzy Thompson & Kevin Wimmer**-fiddles; **Eric Thompson**-guitar; **Sam Siggins**-bass; **Charlie St. Mary**-rubboard; **Terry O’Dwyer**-drums

Produced by Jody Stecher with Suzy Thompson and BobShumaker

Recorded at Bay Records, Berkeley, CA

Cover photo by Gary Canaparo

Cover by Elizabeth Weil

“Going dancing to the California Cajun Orchestra would be like going back in time, walking into a Louisiana hall of the 1960s and dancing to the smooth rhythms of a tight, talented group of musicians who play like they know the feeling of dancing a waltz or a two-step. So hats off to the California Cajun Orchestra for their sensitive interpretations of some of the best of the best Louisiana Cajun dance music.”

(Ann Allen Savoy)

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