

# Ann Savoy

Another

Heart



# Ann Savoy

Another  
Heart





This project received support from the Smithsonian American Women's History Initiative Pool, administered by the Smithsonian American Women's History Museum.

On the beach at Sandbridge,  
Virginia, 1970.

# Ann Savoy

Another  
Heart

1. Cajun Love Song 4:04  
*Ann Allen Savoy/BMG Firefly o/b/o  
Bluebird Press Music, ASCAP*
2. A Heart Needs a Home 4:04  
*Richard Thompson/Kobalt Music Publishing  
America, Inc. o/b/o Beeswing Music, EMI*
3. Waterloo Sunset 3:54  
*Ray Davies/Abkco Music, Inc., BMI - Urlichappell  
Music, Inc., BMI o/b/o Daxway Music, Ltd., PRS*
4. Gabie's New Year's Lament 4:32  
*Ann Allen Savoy - Gabrielle Savoy/BMG Firefly  
o/b/o Bluebird Press Music, ASCAP*
5. Stolen Car 4:42  
*Bruce Springsteen/Sony/ATV Pop Music Publishing  
o/b/o Eldridge Publishing Co., GMR*
6. Triste Samedi (A Sad Saturday) /  
A Hurricane Song 4:30  
*Ann Allen Savoy/BMG Firefly o/b/o  
Bluebird Press Music, ASCAP*
7. Time Goes On, My Love 4:44  
*Dirk Powell/Crying Bayou Music, BMI*
8. Something's Got a Hold on Me 3:12  
*Carl Jones/Chordwood Music, ASCAP*
9. Tin Angel 3:35  
*Joni Mitchell/Crazy Crow Music, ASCAP*
10. Lord of the Reedy River 3:34  
*Donovan Phillips Letchy/Peer International Corp.,  
EMI o/b/o Donovan Music Ltd., PRS*
11. Who Knows Where the Time Goes 3:47  
*Sandy Denny/Troing Music, BMI o/b/o  
Winckler Musikforlag, KODA*

Produced by DIRK POWELL



Photo by Gabrielle Savoy

## Producer's Note

*Dirk Powell*

In this world there are adventurous souls. There are some who travel in their dreams and some who travel in the nitty-gritty of everyday life. There are some, like Ann Savoy, who make it a point to do both. Sometimes the same sense of wonder that fuels a longing for adventure takes a soul who would seem to be destined for the life of a *voyageur* and roots her solidly to one of the powerfully magnetic places that delights her rambling mind. Such is the case, I believe, with Ann Savoy.

Earlier in life she explored the widest ranges of music and expression with a passion. As a youth coming of age during the creative explosion of the late '60s and early '70s, she rightly felt that the scope of the world reached out from her home in Richmond, Virginia, and didn't stop until it had circled back again. The same forces that led her to ramble, however, led her to implant strong, unwavering roots in one of the most unique places in America. The same passion that fueled her love of life fueled her love for an absolutely uncompromising man of mystery, Marc Savoy: a man who embodies what it means to be Cajun on terms that are absolutely his own. Her passion for language and culture led her to become fluent in the cultural language of Southwest Louisiana, where she not only lived the life she had chosen to the fullest, in every sense, but also engaged in the kinds of research and scholarship that ended up creating gifts to the Cajun people, with a definitive two-volume history of Cajun music to her name.

Ann Savoy chose a life that allowed her to live the dreams of her younger self every day. The music she made with Marc and Michael Doucet, and eventually with her own children, led her to international

travel and collaboration with newfound friends who were also at the peak of their respective musical fields. When those friends journeyed to the Savoy family home, near Eunice, Louisiana, magic happened, and lifelong bonds were formed. Ann lived at the center of a cultural mecca which she, in part, created and defined.

There was always more to the story, however. Her friendship with Linda Ronstadt led to the 2006 recording *Adieu False Heart*, which found her beginning to explore the full range of her musical loves—harmony, songcraft, old-time music, blues, complex emotionality, and songs from her youth that had always been formative in her mind.

On *Another Heart*, Ann has come full circle to a place of expression that has no limits and no definitions. This is the music of her voyageur self. This is the music of her life—not distilled Cajun music, which can also take you far and wide in the center of what it offers, but a tale that is only and uniquely her own. These are the songs that move her, the lyrics that escalate uncontainable feeling in her, the notes that make her cry and laugh, and the soundscapes that evoke aspects of her life that she longs to share with listeners.

On this record she tells stories until they become one story—until they become her story. She paints a picture of a life lived fully and vibrantly, throughout the eras and changes, through the pain and the joy. She shares parts of who she is that the listener may not have known before. And thus, in some ways, it is “another heart” that she’s offering; but, ultimately, she is revealing things, through art, that allow her heart to be understood in wider complexity, greater depth, and more completeness than ever before. And that is something only a brave, creative artist—and one who is willing to be both strong and vulnerable—can achieve.

*Bayou Teche, Louisiana*

## My Story

I am a southern woman to deep in my genes. My first Virginia ancestor was John Chappell, sea captain of the ship *Speedwell*. His son Thomas Chappell, hailing from Gravesend, England, came later, in 1635, to stay on these distant shores, and settled in Chappell Creek, Virginia, near the old Merchant's Hope church. Revolutionary War soldiers are on both sides of my family. My great-grandfather Charles Craddock Chappell and seven of his brothers fought on the Confederate side in the Civil War. The North Carolina side of my family, the Allens, arrived in the 1700s in the Winston-Salem area, where they also served in the Confederate army, helped start textile mills, were presidents of small Protestant colleges and even state senators. The beauty of the Piedmont and Tidewater regions of Virginia, as well as the gothic depths of Richmond, Virginia, where I was raised, infused my vision with their mysteries, from Methodist church music to the tales of Edgar Allen Poe read to me on my screen porch by my father.

At the age of ten my father gave me a plastic TV Pal baritone ukulele, and that was a point of no return as far as playing music goes. My house was full of poetry (read to us by my mother), literature, and music playing constantly on the hi-fi. In Richmond I was mentored by some male friends who guided me on my path toward finding the roots of the music of America and Great Britain, all while I was simultaneously absorbing the music of the British invasion from my radio. I absorbed and learned an overwhelming amount of music during my high school and college years. My brilliant, wild father passed away when I was 13 years old, and that sent me even deeper into the world of music: music was my

My first "guitar" — gateway to the future.

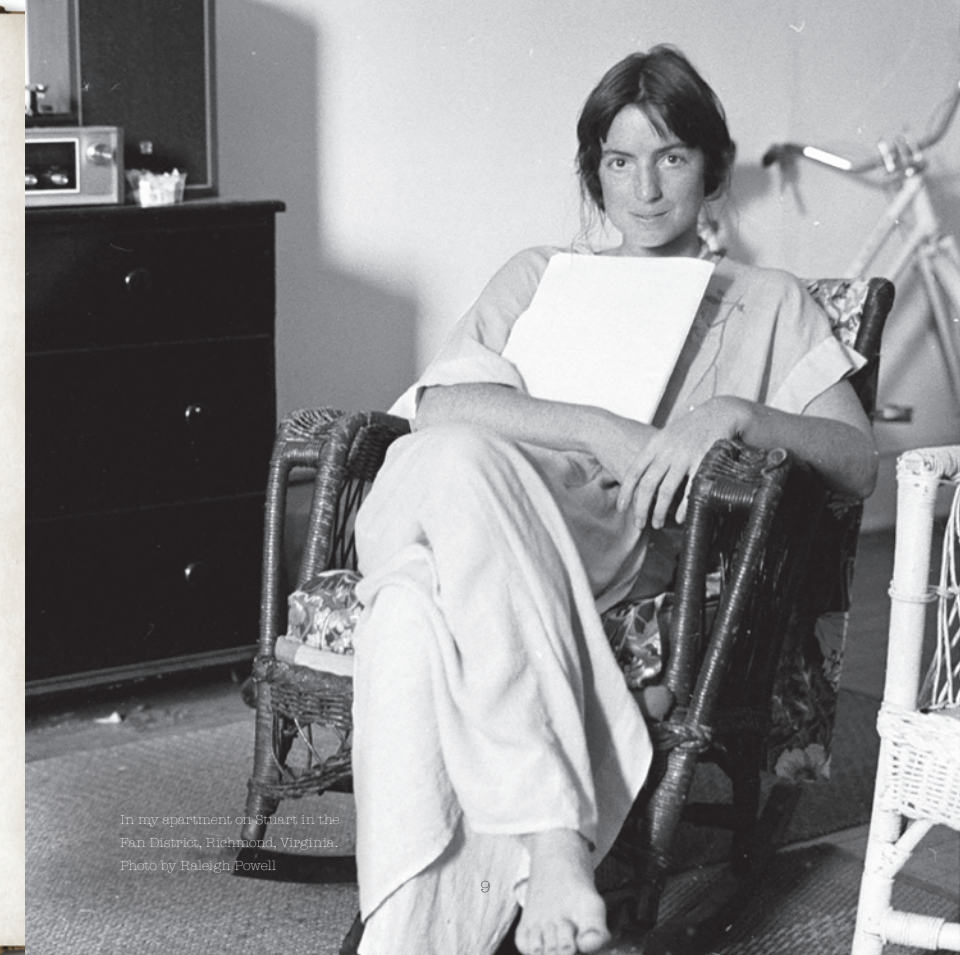




friend, my escape, my teacher. As I was enshrouded in shyness in those days, music was a good way to communicate; I was playing my guitar and singing everywhere. I would make mixtapes of songs that spoke the words I wanted to say, be they romantic or profound, and give them to specific dear friends or mates. Somehow getting on a stage and singing enabled me to reach out. Never one who was much good at small talk, singing from a stage seemed a way to speak fully and richly, even to strangers. During this time, I also lived a year in French Switzerland and a year in Paris, studying and learning the French language and being thrilled and inspired by French literature.

In 1976 I met my future husband, Marc Savoy, at the National Folk Festival in Wolf Trap, Virginia. This meeting set me on a new path, bringing me to Louisiana, and in some way, as I drove away from Richmond, my spirit was set free. There was a wild, new energy to Louisiana and to Marc's world. I felt able to be who I was in every way, and began to create music, art, and photography, at the same time meeting some amazing new people—filmmakers, record company owners, musicians, and more. In this environment I recorded 22 albums of Cajun music with the Savoy Doucet Cajun Band, the Savoy Family Cajun Band, the Magnolia Sisters, two albums of gypsy jazz with my band Ann Savoy and Her Sleepless Knights, three songs for the movie soundtrack of *Divine Secrets of the Ya-Ya Sisterhood* on Sony Records, and an album of duets with Linda Ronstadt. My husband and I traveled the world over playing Cajun music. We had four children who all play Cajun music and any other style of music you can name.

I was introduced to Linda Ronstadt when a friend brought her to our annual *boucherie* at our house in about 1991. We found we had so much in common that she came to our house several more times for



In my apartment on Stuart in the  
Fan District, Richmond, Virginia.  
Photo by Raleigh Powell

crawfish dinners and visits. I would also meet up with her in New Orleans when she would perform with Aaron Neville, and later visited her many times in her houses in Tucson and San Francisco. In 2006, while following my life of Cajun music in Louisiana, I asked Linda to sing on *Evangeline Made*, a project I was producing for Vanguard Records. On the record we sang two duets in Cajun French, and the critical success of these duets brought us to the idea of making a whole album of duets called *Adieu False Heart*. On this album we explored a wide variety of music, carefully chosen to suit the blend of our voices. Somehow the amazingness of her voice blended wonderfully with mine, and we spent many hours developing harmonies and ideas—such rich hours. Music for us was a glue that sealed our friendship, a sharing of our deepest feelings and hearts. We started pulling out songs we sang as teenagers, from old hymns to Christmas songs to folk music and rhythm and blues songs from the 45 rpms that we had had in our youth.

We were working on a second album when Linda became ill and was no longer able to sing, so our last session ended abruptly. In preparation for our second album we had started to develop some of the tunes that have ended up on this album.

So, sad to lose my musical dream harmony friend, I approached my friend Dirk Powell to help me craft this wide variety of songs I love into a cohesive album. He was astounding in his sensitivity and his grasp of my vision, and he and the musicians he brought together created these arrangements—with Dirk playing many of the parts, giving the project color and life in his brilliant, refined way. Dirk and I chose the female



Linda and Mary Ronstadi. Photo by Ann Savoy

vocalists to sing harmony parts; he brought the wonderful Rhiannon Giddens on board for one song, and I invited my ex-daughter-in-law Kelli Jones (daughter of old-time musician Carl Jones), who brought her North Carolina inflections to my Virginia accents for a nice southern blend. Dirk sang on several of the songs and played with sensitivity and creativity on others. He even wrote one of the songs, "Time Goes On, My Love," while I wrote three of the other songs on the album. All the while Linda listened and offered suggestions. My two daughters, Sarah and Gabrielle Savoy, sang harmony on a song written by Gabrielle and me. My two sons, Joel and Wilson, played fiddle and accordion on several of the tracks.

After many years of performing and recording primarily Cajun music since 1977, my record with Linda inspired me to sing the songs that had colored my life before I moved to Louisiana. I wanted to record some songs from the world in which I grew up, songs I had grown to love as I became a young woman in Richmond. Several songs on this project come from the United Kingdom, learned from recordings of my friends Richard and Linda Thompson. There are old mountain songs from my home state of Virginia, and even a Bruce Springsteen tune. While choosing these songs, I also delved into my formative days in Richmond where, as a teen, I began listening to everything—Donovan, the Kinks, Joni Mitchell, country blues, gypsy jazz...so many different styles that were absorbed long ago but remain with me to this day.

You could say that this album is a sketch of my early musical life, or a portrait of the development of me as a musician. *Another Heart* is the voice of the other person living inside of me, a mixtape of the sounds of her life, shared from me to the world, with love.

**Ann Savoy**

*Savoy, Louisiana, October 2022*

## 1. Cajun Love Song

*Ann Savoy, lead vocal; Kelli Jones, harmony vocal; Dirk Powell, harmony vocal, fiddle, accordion, baritone electric guitar; percussion; Joel Savoy, electric lead guitar; Sonny Landreth, slide guitar; Mike Burch, drums; Dave Ranson, bass*

I wrote this song for my husband, Marc Savoy, who still after many years of marriage remains a mystery, steeped in French genes going back centuries. Tough, profound, to be handled with care, Marc is full of old stories and beautiful old French words. Backed by slamming electric guitar by my son Joel, slide guitar of Sonny Landreth, and some raunchy fiddling by Dirk Powell, this rocking love ballad is a tribute to my one-of-a-kind Cajun man.

*T'es brute comme un cocodrie monté à terre  
Sois tu dépasses où t'arrives pas, dit ta mère,  
Il y a rien plus drôle que du monde, tu m'as dit  
Mais toi t'es mon bébé, t'es mon homme, t'es ma vie.*

(You're rough as a crocodile who has come up on land  
You either go too far or you don't quite arrive, says your mom,  
People are strange, so you say,  
But you are my baby, you're my man, you're my life.)





...ANCE IS THE ... OF ... I ... THE ... OF ... DO ... I ... BELIEVE ...

## 2. A Heart Needs a Home

*Ann Savoy, lead vocal, guitar; Kelli Jones, harmony vocal; Chad Viator, electric lead guitar; Danny Devillier, drums; Dirk Powell, fiddle, bass; Daniel Gale, strings*

When I was in high school in Richmond, I was eager to go to London so I could meet the fascinating people my friend Jonathan Bragdon was meeting. Jonathan and I had met and visited Paul McCartney on my first trip to London, and Jonathan ended up living in London for a couple of years after that, always writing to me of his adventures. He made many brilliant friends, all artists and musicians. Among them was the wonderful band Fairport Convention. Although he had moved back to Boston by the time I was able to get back to London, he encouraged me to call his friends from Fairport when I was there. I bought their albums *What We Did on Our Holidays* and *Unhalfbricking* while in London, and I did call the number he had given me for the Fairport band—only to have the phone answered by a crying young woman who said they had had a terrible accident and some of them had died. What timing! Later in the States I purchased the album *Liege & Leaf* with the mysterious, beautiful song “Farewell, Farewell” on it. The song was written by Richard Thompson wherein he told, in a mystical way, about that accident and the despair that followed. Later he recorded this same beautiful tune with the words to “Willy O’ Winsbury.” I was so inspired by the creativity in these albums: the songwriting was so above par, there were hints of Anglo-Saxon mysteries, drones, and even ghosts, in the epic ballads they recorded. These albums were my introduction to the British folk revival and all the wonderful music that came out of that.

“But where is the boy man Baptiste?” In my apartment in Richmond’s Fan District surrounded by my favorite things—seashells, art supplies, snow globes, my first Martin guitar, Madonna lilies, books I love.

Art by Ann Savoy



I continued to follow Richard Thompson's music and loved the work he did with his wife, Linda Thompson. This song was beautifully recorded by Linda and Richard. We wander through life hoping to meet our soulmates. Sometimes it takes a long time, sometimes it is the first person you love, sometimes that person is never found. In this song Richard depicts finding a person in whom his heart could settle and live when he felt lost and lonely. People tell him he would have been better off having never met his love, but in this newfound relationship he finally finds someone who could hear what he was saying, who helped him find his way. Linda Ronstadt and I sat by her fire singing this song, developing harmonies, enjoying the beauty of the melody.



### 3. Waterloo Sunset

*Ann Savoy, lead vocal, harmony vocal, guitar; Dirk Powell, harmony vocal, mandolin, diatonic accordion, bass; Chad Viator, electric guitar; Danny Devillier, drums; Joel Savoy, fiddles*

To earn money for my trips to London in my teenage years I would do portraits of the neighbors' children; I'd develop the pictures in my darkroom, then sell them to the parents. I was in love with the energy of London in the 1960s-'70s: the young men in their velvet frock coats, the amazing fashion boutiques along Kensington High Street, and the music coming out of that city colored my young life in a big way. Even the cool, gray weather and the crowded sidewalks still fill my mind and my vision. I love thinking of the person in the song looking out his window at the sunset over Waterloo Underground Station, contented, safe, not needing to go out into the hustle and bustle of the big city. He feels the chill of the London evening, thinks about his friends who are out on the scene, but he is contented, alone, doesn't need his friends, as long as he can look at the sunset from his window.

(this page) Visiting Paul McCartney at his house in London with Jonathan Bragdon, 1966 or 1967, and my favorite British and Parisian teen mags. (opposite) The London arts lab where my friend Jonathan Bragdon worked. Photo by Ann Savoy





## 4. Gabie's New Year's Lament

*Ann Savoy, lead vocal, guitar; Gabrielle and Sarah Savoy, harmony vocals; Wilson Savoy, triple row accordion; Joel Savoy, fiddles; Dirk Powell, banjo, drums; sound clip of Savoy Doucet Cajun Band courtesy of Arhoolie Records*

My daughter Gabrielle and I wrote this song one New Year's Eve when she had just moved back from Paris and was wishing she was having a glamorous, elegant party night instead of a rural *fais do do*. We laughed as we wrote it, looking out the window at the mud, the hog killing, and the gray, bleak landscape. It is just a fantasy, but sometimes a young girl just needs some glitter and glamour. At the end of the song, you will hear a dance band sound snippet to help you imagine her entering the Cajun dance where she will spend the evening.



My muddy boots by a dwindling fire. Selfie by Ann

## 5. Stolen Car

*Ann Savoy, lead vocal, lead acoustic guitar, dulcimer, rhythm guitar; Rhiannon Giddens, harmony vocal; Dirk Powell, baritone electric guitar, percussion, broom on gravel, car on gravel road*

Linda Ronstadt and I had worked on this song for the second album we never got to make, developing a harmony and ambience. We recorded it at Laurie Lewis' studio in Berkeley, but we were never satisfied with the recording. When Dirk asked Rhiannon Giddens to do the harmony part, Linda felt our vision was completed. Here the singer gets right to the broken heart of the matter of marrying too young and having the painful realization that she is trapped in a life she doesn't want. She tries to drive away from the situation in a car she has stolen, driving around town, hoping to be noticed or caught, but people stare through her. Ultimately it is clear that one can't just drive away from despair, and the listener powerfully feels the sensation of her sorrow.



"Unreturned kiss" by Jonathan Bragion.

## 6. Triste Samedi

(A Sad Saturday / A Hurricane Song)

*Ann Savoy, vocal; Dirk Powell, fiddles, accordion drone, shruti box, electric guitar; percussion, waves; Joel Savoy, swamp blues guitar, electric feedback guitar*

Hurricanes are a part of life in Louisiana. Once you feel the force of nature this way, you are filled with awe and respect. I wrote this song after reading about the horrors faced by some families during Louisiana's floods and hurricanes. It is hard to imagine the devastation, and just when you think you are safe, the serpents come out of the floating building you grabbed onto to keep from being washed away. Though the story is in Louisiana, the melody is put together from listening to archaic Virginia mountain music.



Louisiana live oaks. Photo by Ann Savoy

*C'était dessus un triste samedi  
Un jour qu'a tout changé ma vie  
Grand Dieu a eu un grand colère  
A cassé Grand Isle avec sa mer.*

*La mer est venue dedans la nuit  
Et elle a pris notre cher bébé  
Nos larmes et cris ils ont tombé  
Mais elle a continué à tout ruiner.*

*Dessus les planches de notre  
maison abimée  
Parmi les morts on a flotté  
Et puis notre seul et cher garçon  
A été mordu par un serpent.*

*O, oui, Grand Dieu, on a été sauvé  
Mais sans famille, avec plus d'esprit  
Quand le Grand Dieu veut envoyer  
ses eaux  
Écoutez, tremblez, tournez pas ton dos.*

*(Translation)*

It was on a sad Saturday  
A day that totally changed my life  
God got very angry  
And destroyed Grand Isle  
with his ocean.

The ocean came in the night  
And it stole away our dear baby  
In spite of our tears and cries  
The sea continued on its path  
of destruction.

On the boards from our  
destroyed house  
Among the dead we floated  
And then our darling last living son  
Was bitten by a serpent.

Oh, yes, God, we were saved  
But without family, without hope  
When God in his might wants to  
send his waters  
Listen! Tremble! Don't turn your back.



## 7. Time Goes On, My Love

*Ann Savoy, lead vocal; Dirk Powell, harmony vocal, piano, electric guitar, diatonic accordion, fiddle, bass, percussion; Daniel Gale, strings*

This beautiful song of love and loss, written by Dirk Powell, evokes the sensation of love as it enters your life and then slips away between your fingers. When I first heard the beautiful recording Dirk had made of it, I asked him if I could record it, and he transposed the key to suit my voice. The poetry speaks of all the relationships one passes through in one's life, touching gently like clouds, then moving on—the tender and sad moments remembered in the heart after parting. Love is fleeting, ephemeral. Questions are asked about what is remembered after love is lost: do you remember the tender, emotional moments, the beauty, the sorrow, the tastes, the feeling of heartbreak?

"Louisiana icon": My first baby, Sarah, is emerging from a black pot with her hands forming peace signs; I as the blessed mother am receiving her, wearing a blouse I wish I had with blanket stitching and cameo cufflinks. There are music, joined wedding bands, the state bird of Virginia (the cardinal), and the ocean.

Art by Ann Savoy



## 8. Something's Got a Hold on Me

*Ann Savoy, lead vocal; Kelli Jones, harmony vocal; Joel Savoy, fiddle; Dirk Powell, banjo, baritone electric guitar; percussion*

My son Joel married a beautiful young woman from North Carolina, Kelli Jones. Though they are no longer married, Kelli and I remain very close, and she sings harmony on several of the songs on this album. Kelli is from Raleigh, and my father and his family were from Winston-Salem, so there was an instant geographic connection between us, too. She is a musician, songwriter, funny and intelligent person, and through her, I met her father, Carl Jones. Carl writes so many songs, touching, funny, clever, haunting. He even wrote a sad love song when he spent the night in my little guest house, the *buvette*. I asked him if I could record one of his songs, and he shared this one with me. To me it has a real mountain feeling to it, that scary Appalachian feel. A feeling of discomfort has gotten under the skin of the singer, and he imagines footsteps and whispers all around him. Carl artfully paints this creepy sensation, and Kelli Jones adds to the southern sound with her harmonies.





By air  
AK

ANNE ALLEN  
8013 Spottswood Rd  
Richmond VA 23299

AIR MAIL



Mr. & Mrs. S. A. Saylor  
Eunice, La.  
U.S.A.

Postmark: Eunice, La. 70535



Postmark: Anne Allen, Richmond, VA

## 9. Tin Angel

*Ann Savoy, vocal, guitar; Dirk Powell, high gut-string guitar; Daniel Gale, strings*

One day my sister Jane walked into the house with an album by a lady songwriter/guitar player: songs about the ocean, broken love, communities, done in open guitar tunings. Her name was Joni Mitchell, and her poetry was profoundly good—it was all so gentle, but not weak. Clever, personal ideas! When her second album came out, I was truly convinced of her talents. I loved the painting she did of herself for the cover. I wondered, “What is she doing with her guitar?” I tuned and retuned my guitar until I could get it to sound like hers. Success! Figuring out open guitar tunings was a huge leap into the interesting things that one could do with a guitar. Her stories shared the trials, loves, and situations many people were going through in that era. The songs had a huge power over me, as if they were me speaking, but through someone else.

One of my favorite songs of hers was “Tin Angel,” which I have recorded here. I guess I related to it from the moment I heard it, since I was also a keeper of journals full of pressed flowers, and a writer of letters sealed with sealing wax. Not to mention that I, too, have somehow always been drawn to complicated, moody men. Here the romantic dreamer decides to set aside her fantasies and her pensive accoutrements, and step out to meet the dark-souled man, maybe to put another heart in him. At the end, when the major chord goes back into a minor chord, you are left wondering if it worked out.

## 10. Lord of the Reedy River

*Ann Savoy, vocal and guitar; Dirk Powell, harmony, vocal, flute, mellotron, bass, crickets, pond sounds*

This tune, found on a rare album by Donovan, has been one of my favorite songs since I was 13 years old. I love the imagery of a lone girl in a boat on quiet water, in the night, visiting the object of her love, a swan, surrounded by reedy banks. Dirk Powell, in his production, masterfully created the feeling of a quiet body of water in a mist, with crickets and pan pipes and water lapping. I was imaging Walter Crane's swans in his decorative arts posters or John Waterhouse's mysterious pictures of women and water.







## 11. Who Knows Where the Time Goes

*Ann Savoy, lead vocal, harmony vocal, guitar; Chad Viator, electric guitar; Danny Devillier, drums; Dirk Powell, bass, mandolin; Daniel Gale, strings*

Among my favorite British songwriters is the late Sandy Denny. I used to study her photos on the Fairport Convention albums, a tiny blonde, unassuming by look, but the poet behind many of the great songs on the albums. She was one of the friends my friend Jonathan had told me to call when I was in London. Perhaps she was the crying woman who answered the phone after Fairport's accident, I don't know, and I never got to meet her due to that terrible car accident and then her early, tragic death accelerated by a fall down some stairs. The power of the traditional British ballads she brought to Fairport combined with the electric, youthful joy of the Fairport band are unforgettable. Have a listen to "A Sailor's Life," for example. Here, though, we are with Sandy in pure, deep, poetry mode. In this song she uses the flying of birds across a huge, empty sky to evoke the feeling of the fleeing of time. Life is the movement of time, but the heroine of this song isn't afraid of the way time passes. People will move through your life, fickle friends depart, but some people, like the singer of the song, aren't going anywhere, they are there for you, not rushing off to the next big thing. I love the space and airiness evoked by the timing in the melody.

## Discography of Ann Savoy

### **ANN SAVOY AND FRIENDS:**

*Fais Do Do: Louisiana Lullabies*  
(with Jane Vidrine) Valcour Records, 2019 -  
CD and booklet

*Travailler, c'est trop dur: The Lyrical Legacy of  
Caesar Vincent* (with Jane Vidrine) Swallow  
Records, 2018 - 2 songs

*I Wanna Sing Right: Rediscovering Lomax in  
the Evangeline Country* Valcour Records,  
2015 - one song

*Ann Savoy plays the music of Cleoma Falcon* -  
self-released

*Adieu False Heart* (with Linda Ronstadt)  
Vanguard Records,  
2006 - 2 Grammy nominations

*Evangeline Made* (with Linda Ronstadt)  
(produced by Ann Savoy) Vanguard Records,  
2002 - Grammy nominated

*Creole Bred* (produced by Ann Savoy)  
Vanguard Records, 2004

*Divine Secrets of the Ya-Ya Sisterhood*  
(produced by T Bone Burnett, with Tom  
Wait's band and Joel Savoy) Sony Records,  
2002

*If Dreams Come True: Ann Savoy  
and Her Sleepless Knights*  
Memphis International, 2007

*Black Coffee: Ann Savoy  
and Her Sleepless Knights*  
Memphis International, 2009

*Allons Boire un Coup*  
(with Joel Savoy/with Jane Vidrine)  
Valcour Records, 2006

### **SAVOY FAMILY BAND:**

*Turn Loose but Don't Let Go* Arhoolie, 2008

*Cajun Album* Arhoolie, 2003

(10 albums) *Live at the New Orleans Jazz and  
Heritage Festival*, 2013-2023

*Live at Rhythm and Roots*  
vol. 1 and vol. 2, 2013

### **ANN SAVOY WITH THE MAGNOLIA SISTERS:**

*Love's Lies* Arhoolie - 2014  
Grammy nominated

*Stripped Down* Arhoolie - 2009  
Grammy nominated

*Après Faire le Boogie Woogie* Rounder, 2004

*Chers Amis* Rounder, 2000

*Prends Courage* Arhoolie, 1995

*Lapin, Lapin* - self-produced children's  
CD, 2006

**SAVOY DOUCET CAJUN BAND:**

*Best of Savoy Doucet* Arhoolie, 2006

*Sam's Big Rooster* Arhoolie, 2000

*Live! At the Dance* Arhoolie, 1994

*Two-Step d'Amédé* Arhoolie, 1993

*Home Music with Spirits* Arhoolie, 1992

**LPS:**

*Home Music* Arhoolie, 1981

*With Spirits* Arhoolie, 1987

*Oh What a Night* Arhoolie, 1981

**MARC AND ANN WITH OTHER BANDS:**

*Now and Then* (with Ken Smith)  
Arhoolie, 1996

*Wade Frugé: Old Time Cajun Music* Arhoolie,  
1998

*Aly Meets the Cajuns* (with Aly Bain and  
various artists) Yazoo, 1988

*J'ai Été au Bal* (various artists)  
Arhoolie, 1990

**CDs PRODUCED BY ANN FOR  
VANGUARD RECORDS:**

*Evangeline Made: A Tribute to Cajun Music*  
(with Cajuns and rock stars) -  
Grammy nominated

*Creole Bred: A Tribute to Creole and Zydeco*  
(with Creoles and rock stars)

**FILMS:**

*Divine Secrets of the Ya-Ya Sisterhood*  
Warner Brothers

*All the King's Men* (Ann was associate music  
producer) Ithaca Films

*Marc and Ann* Les Blank's Flower Films

*J'ai Été au Bal* Chris Strachwitz's and  
Les Blank's Brazos Films

*Americana Women* MusicBox Project

**TELEVISION FILMS:**

*Craft in America: Harmony*  
(feat. Marc Savoy, Ann, and family) PBS



Some of my beloved LPs.

*Places to Love with Samantha Brown*  
(feat. Magnolia Sisters) PBS

*Cajun Country* - Hosted by Aliy Bain BBC

*American Roots Music* - Episode 4, PBS

*Fugues Américaines: Cajun Country* (France)

*Acadian Driftwood* (Japan)

*Magic Sounds* (Germany)

*Tuney Visits Cajun Country* PBS

**ANTHONY BOURDAIN:**

*No Reservations - Cajun Country*

**MUSIC VIDEO:**

*Crescent City* Emmylou Harris

**BOOKS:**

*Made in Louisiana: The Story of the Acadian Accordion* by Marc Savoy (Ann did photography), University of Louisiana, 2021

*Cajun Music: A Reflection of a People Volume 1*, Bluebird Press, 1984

*Cajun Music: A Reflection of a People Volume 2*, Bluebird Press, 2020

*American Roots Music* (Cajun chapter), Rolling Stone Press, 2001

**CD LINER NOTES:**

*Iry LeJeune* Ace Records

*Aldus Roger* La Louisiane

*Dennis McGee: The Complete Early Recordings* Yazoo

*The Early Recordings of Leo Soileau* Yazoo

*Cajun Fiddle Styles Volume 1* -

*The Creole Tradition: Canray Fontenot and Joseph and Eraste Carrière* Arhoolie

*Amédé Ardoin: I'm Never Going Back*  
(transcriptions) Arhoolie

*Donald Thibodeaux & Cajun Fever* Arhoolie

*Austin Pitre* Swallow Records

*Love's Lies* Arhoolie

*Stripped Down* Arhoolie

*Après Faire le Boogie Woogie* Rounder

*Chers Amis* Rounder

*Prends Courage* Arhoolie

*Lapin, Lapin* (self-produced children's CD)

*Sam's Big Rooster* Arhoolie

*Live at the Dance* Arhoolie

*Two-Step d'Amédé* Arhoolie

*Home Music with Spirits* Arhoolie

*Fais Do Do: Louisiana Lullabies* Valcour

**LP LINER NOTES:**

*Home Music* Arhoolie

*With Spirits* Arhoolie

## Credits

*Produced by* Dirk Powell

*Recorded and mixed by* Dirk Powell

*Mastered by* Eric Conn, Independent  
Mastering, Nashville, TN

*Annotated by* Ann Savoy and Dirk Powell

*All images courtesy of* Ann Savoy's collection  
unless otherwise noted

*Original artworks by*

Ann Savoy and Jonathan Bragdon

*Executive producers:*

Maureen Loughran and John Smith

*Production manager:* Mary Monseur

*Production assistant:* Kate Harrington

*Editorial assistance by* Carla Borden

*Art direction, design, and layout by*

Caroline Gut





Post Card

Ann Allen  
Box 497  
Mary Baldwin  
College  
Staunton Va.  
24401

Baldwin College, Staunton, Va.

OB - HURRY UP.



RICHMOND RACEWAY COMPLEX

HOSPITAL  
Locke Hill cemetery

Richmond Coliseum

John Marshall Courthouse

George Washington Monument

Intosopher monument  
Pipeline Overlook

James River Flood Wall Walk

**Special thanks to** my mother, Mildred Chappell Allen Robinson, for sharing with me her love of poetry, art, and music; to my father, Thomas Wilson Allen, for giving me my first musical instrument and for being artistic and wild; to grandfather Charles Clayton Chappell for his humor, roaring fires, Madonna lilies, old hymns and funny southern songs; to my grandmother Verna Elizabeth Jackson Chappell for her flower arrangements, fine old recipes, and spirituality; to my paternal grandmother Olive "Lolly" Hege Allen for her beautiful North Carolina antique furniture, her sense of fun, and her love of fashion; and to my Aunt Thomasine, for making me feel like the queen of the world.

Miscellaneous postcards from friends, a vintage postcard of my alma mater, Mary Baldwin College, and a map of downtown Richmond.



**Smithsonian Folkways is:** Sophie Abramowitz, digital marketing and distribution specialist; Paloma Alcalá, sales associate; Cecille Chen, director of business affairs and royalties; Logan Clark, executive assistant; Toby Dodds, director of web and IT; Will Griffin, licensing manager; Kate Harrington, production assistant; Helen Lindsey, customer service; Maureen Loughran, director and curator; Mary Monseur, production manager; Sahara Naini, inventory coordinator; Jeff Place, curator and senior archivist; Sophie Sachar, marketing and promotions assistant; Laura Shanahan, social media coordinator; Sayem Sharif, director of financial operations; Ronnie Simpkins, audio specialist; John Smith, associate director; Jonathan Williger, marketing manager; Brian Zimmerman, mail order manager, sales and customer service specialist.



Running on the beach in Nags Head, North Carolina. Photo by Raleigh Powell

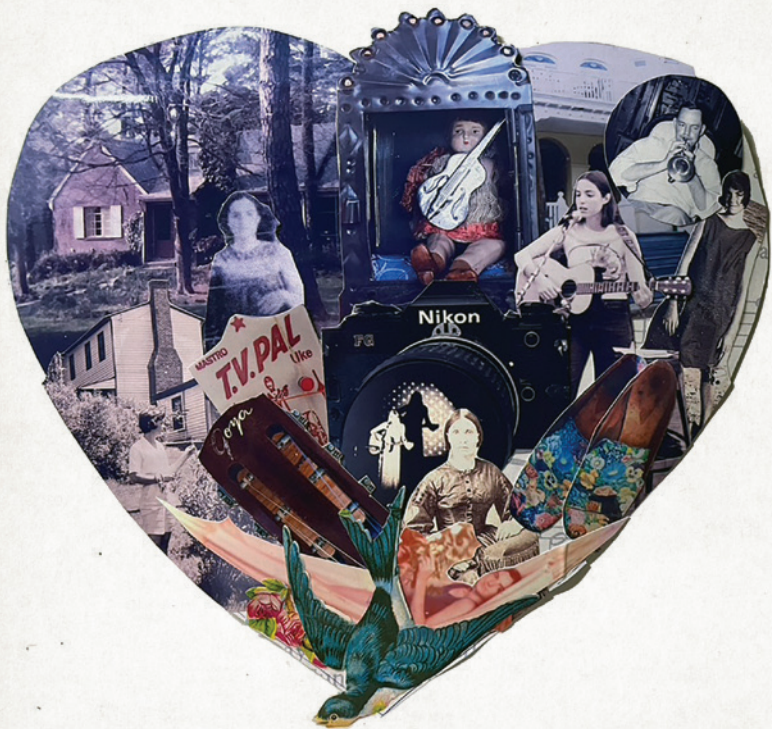


**Smithsonian Folkways Recordings** is the nonprofit record label of the Smithsonian Institution, the national museum of the United States. Our mission is to document music, spoken word, instruction, and sounds from around the world. In this way, we continue the *legacy* of Moses Asch, who founded Folkways Records in 1948. The Smithsonian acquired Folkways from the Asch estate in 1987, and Smithsonian Folkways Recordings has continued the Folkways tradition by supporting the work of traditional artists and expressing a commitment to cultural diversity, education, and increased understanding among peoples through the production, documentation, preservation, and dissemination of sound.

Smithsonian Folkways Recordings, Folkways, Arhoolie, A.R.C.E., Blue Ridge Institute, Bobby Susser Songs for Children, Collector, Cook, Dyer-Bennet, Educational Activities, Fast Folk, Folk Legacy, Mickey Hart Collection, Monitor, M.O.R.E., Paredon, Right on Rhythm, UNESCO Collection of Traditional Music, and Western Jubilee Recording Company recordings are all available through:

Smithsonian Folkways Recordings Mail Order  
Washington, DC 20560-0520  
Phone: (800) 410-9815 or 888-FOLKWAYS (orders only)  
Fax: (800) 853-9511 (orders only)

To purchase online, or for further information about Smithsonian Folkways Recordings go to: [www.folkways.si.edu](http://www.folkways.si.edu). Please send comments and questions to [smithsonianfolkways@si.edu](mailto:smithsonianfolkways@si.edu).



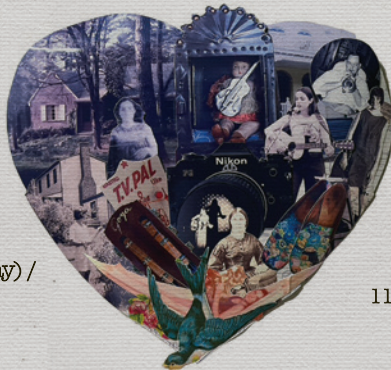
Collage of my early life in Richmond. Art by Ann Sevoy

# Ann Savoy

## Another Heart

For decades, Ann Savoy has been revered for her vibrant recordings and performances of Louisiana Cajun music, as well as for her unparalleled deep-digging into the history of southwest Louisiana's traditional music. Now we join her in a different musical adventure, *Another Heart*—the spiritual follow-up to her 2006 collaboration with Linda Ronstadt, *Adieu, False Heart*. With the magical touch of producer Dirk Powell, Savoy explores a wide array of musical influences that date back to her childhood and adolescence in Richmond, Virginia. Featuring several new originals alongside renditions of tunes by The Kinks, Donovan, Bruce Springsteen, Sandy Denny, and more, this album offers a glimpse into Savoy's formative years and the sounds that set her on the path to become a cherished musical icon.

1. Cajun Love Song 4:04
2. A Heart Needs a Home 4:04
3. Waterloo Sunset 3:54
4. Gabie's New Year's Lament 4:32
5. Stolen Car 4:42
6. Triste Samedi (A Sad Saturday) /  
A Hurricane Song 4:30



7. Time Goes On,  
My Love 4:44
8. Something's Got a  
Hold on Me 3:12
9. Tin Angel 3:33
10. Lord of the  
Reedy River 3:34
11. Who Knows Where the  
Time Goes 3:47

Produced by DIRK POWELL



LC 9628

SFW CD 40256  
Washington DC 20560-0620  
Folkways.si.edu

Smithsonian

© 2024 Smithsonian Folkways Recordings