

Louisianas Zydeco Images Of America

From its festive Mardi Gras parades to its wildlife-filled swamps, Louisiana is a state of great diversity. P is for Pelican: A Louisiana Alphabet is an alphabet book that introduces readers young and old to the culture, history, and wonders of this Gulf state. Author Anita C. Prieto's fun-filled rhymes and informative text are highlighted by artist Laura Knorr's vivid and descriptive artwork.

Opelousas, one of Louisiana's oldest European settlements, takes its name from the Opelousas tribe, who roamed the area for years before the first French explorers arrived. After the Louisiana Purchase in 1803, the community was called Opelousas Church until it was officially incorporated as a town in 1821. Known for its hospitality, music, cuisine, and cultural diversity, Opelousas prospered during antebellum times, survived the Civil War, and suffered through the period of Reconstruction. In the late 1870s, the town again began to flourish with an increasing population and a great number of new businesses. The coming of the railroad in the 1880s led to more economic development, and Opelousas grew to be one of the most progressive towns in the state by the turn of the 20th century. In the 21st century, Opelousas is again seeing a revival of its past glory and continues to be the seat of Imperial St. Landry Parish, a title it has held for over 200 years. Carola Lillie Hartley, a native of Opelousas, has worked for the city as tourism director and in 1993 became the first Opelousas Main Street director. A community activist and local historian for over 50 years, she has written numerous books and articles about Opelousas, including a weekly column titled Parlons Opelousas for the Daily World newspaper, part of the USA network.

Who are the Creoles? The answer is not clear-cut. Of European, African, or Caribbean mixed descent, they are a people of color and Francophone dialect native to south Louisiana; and though their history dates from the late 1600s, they have been sorely neglected in the literature. Creole is a project that both defines and celebrates this ethnic identity. In fifteen essays, writers intimately involved with their subject explore the vibrant yet understudied culture of the Creole people across time—their language, literature, religion, art, food, music, folklore, professions, customs, and social barriers.

“ Thompson-Hern á ndez’s portrayal of Compton’s black cowboys broadens our perception of Compton’s young black residents, and connects the Compton Cowboys to the historical legacy of African Americans in the west. An eye-opening, moving book. ” — Margot Lee Shetterly, New York Times bestselling author of Hidden Figures “ Walter Thompson-Hern á ndez has written a book for the ages: a profound and moving account of what it means to be black in America that is awe inspiring in its truth-telling and limitless in its empathy. Here is an American epic of black survival and creativity, of terrible misfortune and everyday resilience, of grace, redemption and, yes, cowboys. ” — Junot D í az, Pulitzer prize-winning author of This Is How You Lose Her A rising New York Times reporter tells the compelling story of The Compton Cowboys, a group of African-American men and women who defy stereotypes and continue the proud, centuries-old tradition of black cowboys in the heart of one of America ’ s most notorious cities. In Compton, California, ten black riders on horseback cut an unusual profile, their cowboy hats tilted against the hot Los Angeles sun. They are the Compton Cowboys, their small ranch one of the very last in a formerly semirural area of the city that has been home to African-American horse riders for decades. To most people, Compton is known only as the home of rap greats NWA and Kendrick Lamar, hyped in the media for its seemingly intractable gang violence. But in 1988 Mayisha Akbar founded The Compton Jr. Posse to provide local youth with a safe alternative to the streets, one that connected them with the rich legacy of black cowboys in American culture. From Mayisha ’ s youth organization came the Cowboys of today: black men and women from Compton for whom the ranch and the horses provide camaraderie, respite from violence, healing from trauma, and recovery from incarceration. The Cowboys include Randy, Mayisha ’ s nephew, faced with the daunting task of remaking the Cowboys for a new generation; Anthony, former drug dealer and inmate, now a family man and mentor, Keaira, a single mother pursuing her dream of winning a national rodeo championship, and a tight clan of twentysomethings--Kenneth, Keenan, Charles, and Tre--for whom horses bring the freedom, protection, and status that often elude the young black men of Compton. The Compton Cowboys is a story about trauma and transformation, race and identity, compassion, and ultimately, belonging. Walter Thompson-Hern á ndez paints a unique and unexpected portrait of this city, pushing back against stereotypes to reveal an urban community in all its complexity, tragedy, and triumph. The Compton Cowboys is illustrated with 10-15 photographs.

Louisiana Saturday Night

A Sensory Tour of Cajun Culture

Why the Crawfish Lives in the Mud

Freedom's Dance

Can t Be Faded

Opelousas

African Americans in Lafayette and Southwest Louisiana

The virtual renaissance of all things Cajun and Creole has captivated enthusiasts throughout America and invigorated the culture back home. Who, just fifteen years ago, could have predicted that this regional music would become so astonishingly popular throughout the nation and the world? This new edition of a book first published in 1984 celebrates the music makers in the generation most responsible for the survival of Cajun music and zydeco and showcases many of the young performers who have emerged since then to give the music new spark. More than 100 color photographs, show them in their homes, on their front porches, and in their fields, as well as in performance at local clubs and dance halls and on festival stages. In interviews they speak directly about their lives, their music, and the vital tradition from which their rollicking music springs. Many of the legendary performers featured here--Dewey Balfa, Clifton Chenier, Nathan Abshire, Dennis McGee, Canray Fontenot, Varise Connor, Octa Clark, Lula Landry, and Inez Catalan--are no longer alive. Others from the early days continue to perform--Bois-sec Ardoin, Michael Doucet, D. L. Menard, and Zachary Richard. Their grandeur, humor, and humility are precisely the qualities this book captures. Featured too are young musicians who are taking their place in the dance halls, on festival stages, and on the folk music circuit. Cajun and Creole music makers, both young and old, still play in the old ways, but as young musicians--such as Geno Delafose and the French Rockin' Boogie, and Steve Riley and the Mamou Playboys--experiment and enrich the tradition with new sounds of rock, country, rap, and funk, the music evolves and enlivens a whole new audience. Barry Jean Ancelet, a native French-speaking Cajun, is chair of the Department of Modern Languages and director of the Center for Acadian and Creole Folklore at the University of Southwestern Louisiana. Among his many books are Cajun Country and Cajun and Creole Folk Tales (both from the University Press of Mississippi). Elemore Morgan, Jr., is an artist and retired professor of visual art at University of Southwestern Louisiana.

By age thirty-nine, Blair Kilpatrick had settled into life as a practicing psychologist, wife, and mother. Then a chance encounter in New Orleans turned her world upside down. She returned home to Chicago with unlikely new passions for Cajun music and its defining instrument, the accordion. Captivated by recurring dreams of playing the Cajun accordion, she set out to master it. Yet she was not a musician, was too self-conscious to dance, and didn't even sing in the shower. Kilpatrick's obsession took her from Chicago's Cajun dance scene to a folk music camp in West Virginia, back and forth to south Louisiana, and even to a Cajun festival in France. An unexpected family move brought her to the San Francisco Bay Area, home to the largest Cajun-zydeco music scene outside the Gulf Coast. There she became a prot--and--eacute;g--and--eacute; of renowned accordionist Danny Poulard, a Louisiana-born Creole and the guiding spirit of the local Louisiana French music community. Engaging, uplifting, and illuminating a unique patch of the American cultural landscape, Accordion Dreams is Kilpatrick's account of the possibility of passion, risk-taking, and change--at any age. Blair Kilpatrick has an independent practice in psychotherapy in the San Francisco Bay Area. She also performs and records with Sauce Piquante, a traditional Cajun-Creole band she founded in the late 1990s. Learn more at www.blairkilpatrick.com

The Stooges Brass Band always had big dreams. From playing in the streets of New Orleans in the mid-1990s to playing stages the world over, they have held fast to their goal of raising brass band music and musicians to new heights—professionally and musically. In the intervening years, the band ’ s members have become family, courted controversy, and trained a new generation of musicians, becoming one of the city ’ s top brass bands along the way. Two decades after their founding, they have decided to tell their story. Can ’ t Be Faded: Twenty Years in the New Orleans Brass Band Game is a collaboration between musician and ethnomusicologist Kyle DeCoste and more than a dozen members of the Stooges Brass Band, past and present. It is the culmination of five years of interviews, research, and writing. Told with humor and candor, it ’ s as much a personal account of the Stooges ’ careers as it is a story of the city ’ s musicians and, even more generally, a coming-of-age tale about black men in the United States at the turn of the twenty-first century. DeCoste and the band members take readers into the barrooms, practice rooms, studios, tour vans, and streets where the music is made and brotherhoods are shaped and strengthened. Comprised of lively firsthand accounts and honest dialogue, Can ’ t Be Faded is a dynamic approach to collaborative research that offers a sensitive portrait of the humans behind the horns.

In New Orleans, music screams. It honks. It blats. It wails. It purrs. It messes with time. It messes with pitch. It messes with your feet. It messes with your head. One musician leads to another; traditions overlap, intertwine, nourish each other; and everyone seems to know everyone else. From traditional jazz through rhythm and blues and rock 'n' roll to sissy bounce, in second-line parades, from the streets to clubs and festivals, the music seems unending. In Talking New Orleans Music, author Burt Feintuch has pursued a decades-long fascination with the music of this singular city. Thinking about the devastation--not only material but also cultural--caused by the levees breaking in 2005, he began a series of conversations with master New Orleans musicians, talking about their lives, the cultural contexts of their music, their experiences during and after Katrina, and their city. Photographer Gary Samson joined him, adding a compelling visual dimension to the book. Here you will find intimate and revealing interviews with eleven of the city's most celebrated musicians and culture-bearers--Soul Queen Irma Thomas, Walter "Wolfman" Washington, Charmaine Neville, John Boutt é , Dr. Michael White, Deacon John Moore, Cajun bandleader Bruce Daigrepoint, Zion Harmonizer Brazella Briscoe, producer Scott Billington, as well as Christie Jourdain and Janine Waters of the Original Pinettes, New Orleans's only all-woman brass band. Feintuch's interviews and Samson's sixty-five color photographs create a powerful portrait of an American place like no other and its worlds of music.

Essays in African-American Folklore

Louisiana Rocks!

Accordion Dreams

What a Wonderful World

Crescent City Musicians Talk about Their Lives, Their Music, and Their City

Louis Armstrong

Creole

An in-depth history of rock and roll's Louisiana roots. Taking the position that rock and roll started in New Orleans in 1947 when Roy Brown recorded "Good Rockin' Tonight," Aswell provides an expansive history of this beloved American music form. By looking at the Louisianan influences of swamp pop, Cajun, zydeco, R&B, rockabilly, country, and blues music, the author explores the way these musical forms gave birth to rock and roll as we know it today.

To borrow words from Stan “The Record Man” Lewis, Shreveport, Louisiana, is one of this nation's most important “regional-sound cities.” Its musical distinctiveness has been shaped by individuals and ensembles, record label and radio station owners, announcers and disc jockeys, club owners and sound engineers, music journalists and musicians. The area's output cannot be described by a single genre or style. Rather, its music is a kaleidoscope of country, blues, R&B, rockabilly, and rock. Shreveport Sounds in Black and White presents that evolution in a collection of scholarly and popular writing that covers institutions and people who nurtured the musical life of the city and surroundings. The contributions of icons like Leadbelly and Hank Williams, and such lesser-known names as Taylor-Griggs Melody Makers and Eddie Giles come to light. New writing explores the famed Louisiana Hayride, musicians Jimmie Davis and Dale Hawkins, local disc jockey “Dandy Don” Logan, and KWKH studio sound engineer Bob Sullivan. With glimpses into the lives of original creators, Shreveport Sounds in Black and White reveals the mix that emerges from the ongoing interaction between the city’s black and white musicians. Capturing the sights, sounds, and tastes of South Louisiana, “Zydeco Shoes” is a collection of paintings by self-taught Cajun artist Earl Hber. 59 full-color illustrations. Slipcase.

Images of America: African Americans in Lafayette and Southwest Louisiana sheds a spotlight on some of the heroes and heroines of Southwest Louisiana. This area of the state is especially diverse and includes people who describe themselves as African Americans, Creoles, mulattoes, and blacks. Many people say they have mixed bloodlines that include Native American, African, and French ancestors. Their arts, culture, food, music, and crafts are distinct and rich with flavors of the past and the present. The Creoles and mulattoes, for example, speak the language of Creole, which is described as broken French.

Louisiana's Zydeco

Louisiana 24/7

A Cajun Music Reader

An Extravagant Life

Zydeco Shoes

Accordions, Fiddles, Two Step & Swing

Cajun Music and Zydeco

“An important book for anyone with an interest in life, American music, Southern culture, dancing, accordions, the recording industry, folklore, old dance clubs in the weeds, fortune tellers, hoodoos or shotguns.” —Annie Proulx There’s a musical kingdom in the American South that’s not marked on any map. Stretching from the prairies of Louisiana to the oil towns of East Texas, it is ruled over accordion-squeezing, washboard-wielding musicians such as Buckwheat Zydeco, Nathan Williams, Keith Frank, Terrance Simien, Rosie Ledet, and C. J. Chenier. Theirs is the kingdom of zydeco. With its African-Caribbean rhythms, Creole-French-English lyrics, zydeco has spread from its origins in Louisiana across the nation, from Back Bay to the Bay Area. It has influenced the music of Eric Clapton and Paul Simon and been played at Carnegie Hall. In this remarkable and engrossing book, Michael Tisserand reveals why zydeco’s identifiable and unforgettable blend of blues and Cajun influences has made the dance music of Louisiana black Creoles so popular and widespread. Zydeco’s appeal runs deeper than the feel-good, get-up-and-dance reaction it invariably elicits and is intertwined in the music’s roots and rhythms, handed down from generation to generation. Here is the story of zydeco music. Tisserand goes on the zydeco trail to meet the major artists; he reconstructs the legends behind the music’s beginnings, offering complete biographies of pioneers such as Amédé Ardoin and Clifton Chenier; and he takes you into the dance halls and onto the front porches where zydeco was born and continues to thrive. More than a book on a musical style, The Kingdom of Zydeco is an exploration and a celebration of a distinctive American culture.

This three-volume reference set explores the history, relevance, and significance of pop culture locations in the United States—places that have captured the imagination of the American people and reflect the diversity of the nation.
• Enables readers to perceive how their lives have been influenced by everyday places in the past, from centuries ago to the modern era
• Provides unique and enlightening insights through a comprehensive overview of the history, contemporary perspectives, and pop culture influences of places across America
• Spotlights historic locations central to films, television, music, and daily life to teach students about American history and culture through topics that interest them

Upon seeing a Louisiana-handmade diatonic accordion for the first time in 1957, a teenage Marc Savoy began a quest that arguably no one has come closer to achieving: to build the perfect Cajun accordion. Told in Marc's own words, Made in Louisiana is the story of the evolution of his Acadian brand accordions—but it is also the story of how an instrument once known as the “German-style” accordion became the iconic image of Louisiana’s Cajun culture.

Louisiana Fiddlers shines light on sixty-two of the bayou state’s most accomplished fiddlers of the twentieth century. Author Ron Yule outlines the lives and times of these performers, who represent a multitude of fiddling styles including Cajun, country, western swing, zydeco, bluegrass, Irish, contest fiddling, and blues.Featuring over 150 photographs, this volume provides insight into the fiddlin’ grounds of Louisiana. Yule chronicles the musicians’ varied appearances from the stage of the Louisiana Hayride, honky tonks, dancehalls, house dances, radio and television, and festivals, to the front porch and other more casual venues. The brief sketches include observations on musical travels, recordings, and family history.Nationally acclaimed fiddlers Harry Choates, Dewey Balfa, Dennis McGee, Michael Doucet, Rufus Thibodeaux, and Hadley Castille share space with relatively unknown masters such as Mastern Brack, Cheese Read, John W. Daniel, and Fred Beavers. Each player has helped shape the region's rich musical tradition.

Way Down in Louisiana

The Magic of Louis Armstrong's Later Years

Juneteenth Texas

ABC USA

Louisiana Trail Riders

Zydeco!

Looking for a Good Time in South Louisiana's Juke Joints, Honky-Tonks, and Dance Halls

An inside view of this Louisiana Creole dance music in photos, interviews, and commentary

To most people, zydeco appears as quintessentially Louisiana as gumbo. Certainly, the music originated among black Creoles of southwest Louisiana. But the swamps of southwest Louisiana spill across the Sabine River into southeast Texas, and the music originally known as "la-la" quickly trickled west, too. There it fused with blues to create a new sound that came to be known, spelled, and recorded as "zydeco." Black Creoles from Louisiana began moving into southeast Texas in search of better jobs during the first half of the twentieth century. As they resettled, so did their music. Texas Zydeco describes how many of the most formative players and moments in modern zydeco history developed in Texas, especially Houston. As the new players traveled back and forth between Houston and Lafayette, Louisiana, they spread the new sound along a "zydeco corridor" that is the musical axis around which zydeco revolves to this day. Roger Wood and James Fraher spent years traveling this corridor, interviewing and photographing hundreds of authentic musicians, dancers, club owners, and fans. As their words and images make clear, zydeco, both historically and today, belongs not to a state but to all the people of the upper Gulf Coast.

Includes personal essays, folktales, songs, and biographies

A sweeping overview of Cajun music from early studies to the present.

St. Landry Parish

The History and Legacy of Louisiana's Free People of Color

P is for Pelican

Pop Culture Places: An Encyclopedia of Places in American Popular Culture [3 volumes]

Encyclopedia of American Folklife

Wailin the Blues Cajun Style

Readings in Louisiana Culture

American folklife is steeped in world cultures, or invented as new culture, always evolving, yet often practiced as it was created many years or even centuries ago. This fascinating encyclopedia explores the rich and varied cultural traditions of folklife in America - from barn raisings to the Internet, tattoos, and Zydeco - through expressions that include ritual, custom, crafts, architecture, food, clothing, and art. Featuring more than 350 A-Z entries, "Encyclopedia of American Folklife" is wide-ranging and inclusive. Entries cover major cities and urban centers; new and established immigrant groups as well as native Americans; American territories, such as Guam and Samoa; major issues, such as education and intellectual property; and expressions of material culture, such as homes, dress, food, and crafts. This encyclopedia covers notable folklife areas as well as general regional categories. It addresses religious groups (reflecting diversity within groups such as the Amish and the Jews), age groups (both old age and youth gangs), and contemporary folk groups (skateboarders and psychobillies) - placing all of them in the vivid tapestry of folklife in America. In addition, this resource offers useful insights on folklife concepts through entries such as "community and group" and "tradition and culture." The set also features complete indexes in each volume, as well as a bibliography for further research.

Ethnic Studies -- Southern Studies The detectable identity of southern Louisiana's one-of-a-kind culture has been expressed in numerous descriptive phrases--"south of the South," "the northern tip of the Caribbean," "this folklore land." A strange, piquant, and savory mixture, it also has been likened to one of the region's signature dishes, gumbo. Capturing this elusive culture and its charm has challenged many authors, anthropologists, and anthropologists. Coming perhaps closest of any book yet published, this new anthology of readings affords reflections on southern Louisiana's distinctive traditions, folklore, and folklife. Crystalizing its rich diversity and character, these sharply focused essays are a precise introduction to aspects that too often are diffused in sundry discussions of general Deep South culture. Here, each is seen distinctly, precisely, and uniquely. Written by leading scholars, the thirteen essays focus on many subjects, including the celebration of Mardi Gras and of Christmas, Louisiana foodways, the delineation between Cajun and Creole, the African Americans and Native Americans of the region, Zydeco music, and Cajun humor. The essays show great range and are reprinted from hard-to-find publications. They include a description of Cajun Country Mardi Gras on the prairies of southwestern Louisiana, an analysis of the social implications of the New Orleans Mardi Gras parades, a study of the Houma Indians of coastal Louisiana, and an analysis of the devotion given to a young Cajun girl whom many regard as a saint. Collected here, the essays portray a land and a people that are unlike any other. Marcia Gaudet, a professor of English at the University of Louisiana at Lafayette, is the author of "Tales from the Levee: The Folklore of St. John the Baptist Parish" and "Porch Talk with Ernest Gaines: Conversations on the Writer's Craft." James C. McDonald, a professor of English at the University of Louisiana at Lafayette, is the editor of "The Allyn and Bacon Sourcebook for College Writing Teachers."

"McNulty delivers an inimitable take on Cajun and Creole Louisiana--the siren call of zydeco dancehalls pulsing in the country darkness; of crawfish "boiling points" and traditional country smokehouses; of Cajun jam sessions, where even wallflowers are compelled to dance; of equine gambits in the cradle of jockeys; and of fishing trips where anyone can land impressive catches. In south Louisiana, distilled European heritage, the African American experience, and modern southern exuberance mix with tumultuous history and fantastically fecund natural environments. The territories McNulty opens to the reader are arguably the nation's most exotic and culturally distinct destinations"--Page 4 of cover.

This collection considers the accordion and its myriad forms, from the concertina, button accordion, and piano accordion familiar in European and North American music to the exotic-sounding South American bandoneon and the sanfoninha. Capturing the instrument's spread and adaptation to many different cultures in North and South America, contributors illuminate how the accordion factored into power struggles over aesthetic values between elites and working-class people who often were members of

immigrant and/or marginalized ethnic communities. Specific histories and cultural contexts discussed include the accordion in Brazil, Argentine tango, accordion traditions in Colombia, cross-border accordion culture between Mexico and Texas, Cajun and Creole identity, working-class culture near Lake Superior, the virtuoso Italian-American and Klezmer accordions, Native American dance music, and American avant-garde.

Louisiana Fiddlers

The New Generation of Cowboys in America's Urban Heartland

Made in Louisiana

The Story of the Acadian Accordion

Memoir of a Louisiana Man

The Kingdom of Zydeco

Iry Lejeune

In this richly detailed and prodigiously researched book, jazz scholar and musician Ricky Riccardi reveals for the first time the genius and remarkable achievements of the last 25 years of Louis Armstrong's life, providing along the way a comprehensive study of one of the best-known and most accomplished jazz stars of our time. Much has been written about Armstrong, but the majority of it focuses on the early and middle stages of his career. During the last third of his career, Armstrong was often dismissed as a buffoonish if popular entertainer. Riccardi shows us instead the inventiveness and depth of his music during this time. These are the years of his highest-charting hits, including "Mack the Knife" and "Hello, Dolly"; the famed collaborations with Ella Fitzgerald and Duke Ellington; and his legendary recordings with the All Stars. An eminently readable and insightful book, *What a Wonderful World* completes and enlarges our understanding of one of America's greatest and most beloved musical icons.

The bayou sings and the trees sway with the untold stories of many unsung heroes, including Louisiana's amazing Zydeco musicians. The music is an extraordinary blend of the accordion, the bass and electric guitars, the drums, the rub or scrub board, and other instruments. It tells stories about finding and losing love, life lessons, and other revelatory events that rise from the skillful hands of musicians playing the diatonic and piano accordions. The diverse population of Louisiana creates a rich culture with Zydeco festivals, Creole foods, and the unique music that fills the air with a foot-stomping beat like no other. Louisiana's Zydeco is a snapshot of some of the many musicians who live and play the homegrown music known as Zydeco.

Following the success of *The New York Times* bestseller *America 24/7*, DK is publishing 50 books that showcase the best photographs from each state - all to be published on the same day. Each individual book includes 95% new photography and is a unique personal expression of state pride.

"Imagine," writes Philip Gould, "a remote club nestled in a rural community that is barely on the map, where upon entering through worn screen doors one feels the flow of air from the wall-sized floor fans working hard to relieve the sultriness. Folks of all ages glide across a worn wooden dance floor as a Cajun or zydeco band belts out spirited two-steps and waltzes..." In this engaging book Gould takes us into the fascinating world of south Louisiana's celebrated musical cultures. Cajun Music and Zydeco contains more than one hundred color photographs of the performers, dance halls, and appreciative fans that have made the state's indigenous music a national, even worldwide, phenomenon. The photographs span a period of some ten years. They include portraits of Cajun musicians like Zachary Richard, Dewey Balfa, Wayne Toups, Michael Doucet, and Steve Riley and such zydeco performers as Terrance Simien, the Ardoin family, Canray Fontenot, Boozoo Chavis, and the legendary Clifton Chenier. Gould photographs many of the venues in which these musicians have performed, including El Sid O's Club and Hamilton's Place, in Lafayette; La Pousiere and Mulate's, in Breaux Bridge; Smiley's Bayou Club, in Erath; Slim's Y Ki Ki, in Opelousas; and Tipitina's, in New Orleans -- not to mention Carnegie Hall. He also shows throngs of music lovers at annual events such as the Zydeco Festival in Plaisance and Lafayette's Festival International de Louisiane. Many of the images reinforce the importance of family and community among the musicians, and others emphasize the sheer power the music holds over performers and listeners alike. Philip Gould first came to Louisiana in 1974, just as the revival of Cajun music and zydeco was beginning to take shape.

Indeed, one of his early assignments as a photographer for the *Daily Iberian* newspaper was to cover the first Tribute to Cajun Music, which was held in Lafayette on March 26, 1974. A driving force behind that magical event was Barry Jean Ancelet, whose informed Introduction to this book provides a brief history of Cajun music and zydeco. Ancelet describes the multivariuous ethnic mix that contributed to the development of the two musics, outlines their waning popularity during the early years of this century, and celebrates their reenergized vitality since the mid-1970s. He provides a vivid description of the 1974 festival, which unexpectedly attracted more than twelve thousand spectators. It proved to be a watershed in the renaissance not only of Cajun music and zydeco but of Cajun and Creole culture in general. Deeply rooted in the unique world of south Louisiana, Cajun music and zydeco are an important part of the American folk tradition. This beautiful book is a fitting tribute to their enduring appeal.

The Music of the Cajun Bayous

The Ragin' Cajun

Texas Zydeco

Encyclopedia of Louisiana Musicians

Jazz, Blues, Cajun, Creole, Zydeco, Swamp Pop, and Gospel

Shreveport Sounds in Black and White

The Compton Cowboys

St. Landry Parish, one of the oldest European settlements in Louisiana, has a fascinating history and culture. In the present-day parish, Native American, European, African and Acadian cultures have melded for almost three centuries to produce world-famous zydeco music, great food and welcoming people.

Goes through the alphabet and presents words representative of America and its past, illustrated in folk art-style and including types of music, groups of people, locations, and objects.

Describes the history of the music of southern Louisiana and examines the influence of Cajun songs on American popular music

In this pivotal book, the captivating and kinetic images of noted photographer Eric Waters are paired with a collection of insightful essays by preeminent authors and cultural leaders to offer the first complete look at the Social, Aid and Pleasure Club (SAPC) parade culture in New Orleans. Ranging from ideological approaches to the contributions of musicians, development of specific rituals by various clubs, and parade accessories such as elaborately decorated fans and sashes, *Freedom's Dance* provides an unparalleled photographic and textual overview of the SAPC Second Line, tracking its origins in African traditions and subsequent development in black New Orleans culture. Karen Celestan's vibrant narrative is supplemented with interviews of longtime culture-bearers such as Oliver "Squirrel" Hunter, Lois Andrews (mother of Troy "Trombone Shorty" Andrews and James Andrews), Fred Johnson, Gregory Davis, and Lionel Batiste, while interdisciplinary essays by leading scholars detail the rituals, historic perspective, and purpose of the Second Line. *Freedom's Dance* defines this unique public-private phenomenon and captures every aspect of the Second Line, from SAPC members' rollicking introductions at their annual parade to a funeral procession on its way to the crypt. Visually dazzling and critically important, *Freedom's Dance* serves as both a celebration and a deep exploration of this understudied but immediately recognizable aspect of the African American tradition in the Big Easy.

The Accordion in the Americas

Social Aid and Pleasure Clubs in New Orleans

A Journey Into Cajun and Creole Music

The True Genesis of Rock and Roll

Exploring America's Cajun and Creole Heartland

Talking New Orleans Music

Mardi Gras, Gumbo, and Zydeco

With Clifton Chenier's amazing life and career as the centerpiece, this collection of profiles gathered across two decades unites some of the world's most innovative creative forces.

From backwoods bars and small-town dives to swampside dance halls and converted clapboard barns, *Louisiana Saturday Night* offers an anecdotal history and experiential guidebook to some of the Gumbo State's most unique blues, Cajun, and zydeco clubs. Music critic Alex V. Cook uncovers south Louisiana's wellspring of musical tradition, showing us that indigenous music exists not as an artifact to be salvaged by preservationists, but serves as a living, breathing, singing, laughing, and crying part of Louisiana culture. *Louisiana Saturday Night* takes the reader to both offbeat and traditional venues in and around Baton Rouge, Cajun country, and New Orleans, where we hear the distinctive voices of musicians, patrons, and owners -- like Teddy Johnson, born in the house that now serves as Teddy's Juke Joint. Along the way, Cook ruminates on the cultural importance of the people and places he encounters, and shows their critical role in keeping Louisiana's unique music alive. A map, a journal, a snapshot of what goes on in the little shacks off main roads, *Louisiana Saturday Night* provides an indispensable and entertaining companion for those in pursuit of Louisiana's quirky and varied nightlife.

Louis Armstrong was the founding father of jazz and one of this century's towering cultural figures, yet the full story of his extravagant life has never been told. Born in 1901 to the sixteen-year-old daughter of a slave, he came of age among the prostitutes, pimps, and rag-and-bone merchants of New Orleans. He married four times and enjoyed countless romantic involvements in and around his marriages. A believer in marijuana for the head and laxatives for the bowels, he was also a prolific diarist and correspondent, a devoted friend to celebrities from Bing Crosby to Ella Fitzgerald, a perceptive social observer, and, in his later years, an international goodwill ambassador. And, of course, he was a dazzling musician. From the bordellos and honky-tonks of Storyville--New Orleans's red light district--to the upscale nightclubs in Chicago, New York, and Hollywood, Armstrong's stunning playing, gravelly voice, and irrepressible personality captivated audiences and critics alike. Recognized and beloved wherever he went, he nonetheless managed to remain vigorously himself. Now Laurence Bergreen's remarkable book brings to life the passionate, courageous, and charismatic figure who forever changed the face of American music.

Louisiana's unique multicultural history has led to the development of more styles of American music than anywhere else in the country. *Encyclopedia of Louisiana Musicians* compiles over 1,600 native creators, performers, and recorders of the state's indigenous musical genres. The culmination of years of exhaustive research, Gene Tomko's comprehensive volume not only reviews major and influential artists but also documents for the first time hundreds of lesser-known notable musicians. Arranged in accessible A--Z format--from Fernest "Man" Abshire to Zydeco Ray--Tomko's concise entries detail each musician's life and career, reflecting exciting new discoveries about many enigmatic and early artists: Country Jim, Henry Zeno, Douglas Bellard, Good Rockin' Bob, Blind Uncle Gaspard, Emma L. Jackson, and Rocket Morgan, to name just a few. A separate section features musicians from elsewhere who made an impact in Louisiana, such as Mississippi-born blues singer-songwriter-guitarist Eddie "Guitar Slim" Jones and celebrated jazz pianist Billie Pierce, a native of Florida. The final section highlights key regional record producers and studio and label owners, like J. D. Miller, Stan Lewis, and Cosimo Matassa, who have enabled future generations to enjoy music of the Bayou State. Written with both the casual fan and the scholar in mind, *Encyclopedia of Louisiana Musicians* is the definitive reference on Louisiana's rich musical legacy and the numerous important musicians it has produced.

A Louisiana Alphabet

Klezmer, Polka, Tango, Zydeco, and More!

Clifton Chenier, Cajun, Zydeco, and Swamp Pop Music

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