

## Clifton Chenier - Frenchin The Blues - The Blues Collection Vol.42 (1996)

Wpisany przez bluesever

Wtorek, 27 Październik 2009 20:52 - Zmieniony Środa, 28 Październik 2020 17:44

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01. Clifton Chenier - *Tu Es Si Jolie* (4:22) 02. Clifton Chenier - *Les Haricots Sont Pas Salés* (4:49) 03. Clifton Chenier - *You're Just Fussing Too Much* (5:10) 04. Clifton Chenier - *Pinetop's Boogie Woogie* (4:36) 05. Clifton Chenier - *Marcher Plancher* (3:12) 06. Clifton Chenier - *Here Little Girl* (3:30) 07. Clifton Chenier - *Release Me* (4:22) 08. Clifton Chenier - *Jambalaya* (3:54) 09. Clifton Chenier - *I'm a Hog For You* (6:19) 10. Clifton Chenier - *Louisiana Two Steps* (4:05) 11. Clifton Chenier - *When You Going to Sing For Me* (4:49) 12. Clifton Chenier - *Who Who Who* (3:22) 13. Clifton Chenier - *You Promised Me Love* (4:52) 14. Clifton Chenier - *Black Girl* (3:06) Bass – Joe Morris (tracks: 1, 5 to 9, 11 to 14) Drums – Robert St. Julian Guitar – Paul Senegal (tracks: 1, 3, 5 to 9, 11 to 14) Vocals, Accordion – Clifton Chenier Washboard [Rub-board] – Cleveland Chenier

Like so many American originals, accordion player and singer Clifton Chenier was able to synthesize several older genres of music into a new form. He added to Cajun music a touch of the blues, rhythm and blues, and rock & roll to create a driving pop version of zydeco. He explained, "People been playing zydeco for a long time, old style like French music. But I was the first one to put the pep to it." A native of Opelousas, LA, he started his career performing on weekends near the oilfields, where he worked at his day job. During the '50s he was associated with R&B, recording for legendary labels like Specialty and Chess. His influences were not older Cajun musicians, but figures like Fats Domino, Professor Longhair and Joe Liggins. By the time Chenier hit his stride, traditional Cajun and Creole music had begun to take different paths: Cajuns were becoming more interested in country music, while Creole players preferred blues and R&B, abandoning the fiddle in favor of the rub-board and sometimes a horn section. In 1964 Arhoolie Records producer Chris Strachwitz persuaded Chenier to play more zydeco -- a move that renewed his career and led to a long series of hit albums. Among his later hit singles were 1964's "Louisiana Blues" and 1965's "Black Gal." He also recorded what has become the national anthem of zydeco, "Zydeco Sont pas Sale." --- pbs.org

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