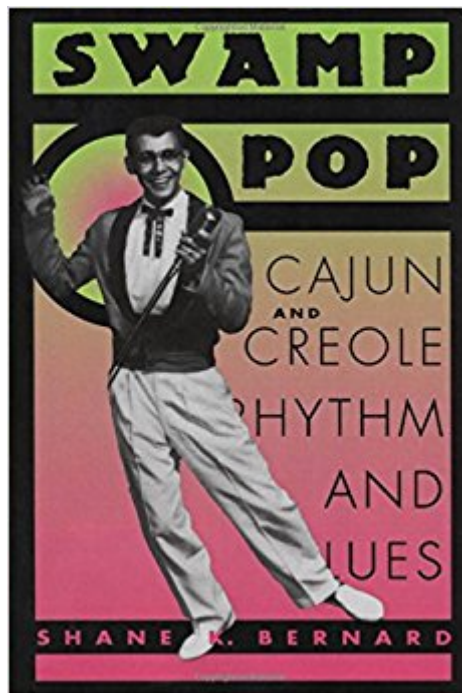




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Swamp Pop: Cajun And Creole Rhythm And Blues (American Made Music (Paperback))



Synopsis

Music of Louisiana was at the heart of rock-and-roll in the 1950s. Most fans know that Jerry Lee Lewis, one of the icons, sprang out of Ferriday, Louisiana, in the middle of delta country and that along with Carl Perkins and Elvis Presley he was one of the very first of these "white boys playing black music." The genre was profoundly influenced by New Orleans, a launch pad for major careers, such as Little Richard's and Fats Domino's. The untold core of the story is the story of swamp pop, a form of Louisiana music more recognized by its practitioners and their hits than by a definition. What is it? What true rock enthusiasts don't know some of its most important artists? Dale and Grace (leaving It Up to You), Phil Phillips (Sea of Love), Joe Barry (a Fool to Care), Cooke and the Cupcakes (Mathilda), Jimmy Clanton (Just a Dream), Johnny Preston (Runnin' Bear), Rod Bernard (This Should Go on Forever), and Bobby Charles (Later, Alligator)? There were many others just as important within the region. Drawing on more than fifty interviews with swamp pop musicians in South Louisiana and East Texas, *Swamp Pop: Cajun and Creole Rhythm and Blues* finds the roots of this often overlooked, sometimes derided sister genre of the wildly popular Cajun and zydeco music. In this first book to be devoted entirely to swamp pop, Shane K. Bernard uncovers the history of this hybrid form invented in the 1950s by teenage Cajuns and black Creoles. They put aside the fiddle and accordion of their parents' traditional French music to learn the electric guitar and bass, saxophone, upright piano, and modern drumming trap sets of big-city rhythm-and-blues. Their new sound interwove country-and-western and rhythm-and-blues with the exciting elements of their rural Cajun and Creole heritage. In the 1950s and 1960s American juke boxes and music charts were studded with swamp pop favorites.

Book Information

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Customer Reviews

Don't fret if you never notice the latest swamp pop hit blaring out of the music store at the mall. The sad truth is, you probably won't find many of the artists mentioned in this thoroughly researched and well-documented book alongside the Jerry Lee Lewis or Neville Brothers discs. Unless, that is, you live deep in the heart of Louisiana bayou country, where this frisky subgenre of rock and roll really has its hold. If swamp pop never garnered broad national attention, this anonymity may have been a blessing, allowing the various influences--mostly acoustic Creole and Cajun folk music and Detroit- and Chicago-style electric rhythm and blues--to evolve uninterrupted into an even more flavorful musical gumbo. Written for the serious musicologist more than for the casual radio listener, *Swamp Pop* simultaneously chronicles the achievements of the subgroup's earliest movers and shakers (Johnny Preston, Cookie and the Cupcakes) as well as the efforts of its few contemporary practitioners (C.C. Adcock). Bernard forgoes drawing many parallels to better-known bands or subgenres, but Creedence Clearwater Revival and their San Francisco peers in the '60s and this country's current underground garage-band scene immediately pop to mind. That said, Bernard's annotated discography and endnotes should lead the most curious reader in the right direction.

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Son of Louisiana swamp pop musician Rod Bernard, the author, who has written various articles on the history and music of Louisiana and is the compiler of several retrospective swamp pop CDs, draws on his master's thesis for this comprehensive work. Bernard considers swamp pop to be a Creole/Cajun hybrid form unique to southern Louisiana and southeast Texas, whose golden age was from 1958 to 1963. Though much of this music achieved popularity only in the area, several records became national hits, Phil Phillip's "Sea of Love" (1959) being one of the better known examples. Bernard makes good use of the musical connections that few others would have to analyze the music and profile some of the musicians who made it. Moreover, he ties swamp pop into the rich cultural history of the region and investigates the music's surprisingly wide influence. Little has been written on swamp pop, making this a desirable selection for ethnic music and regional collections.

James E. Ross, WLN, Seattle

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A good background primer on Cajun/Swamp Pop music. It is written by the son of Rod Bernard a very popular singer in the late 50's onward. COvers a great deal of detail and many artists.

A must read for older Cajun

Heard about this book long time before purchase. It was not a mistake! This is what a book should be like when it going to tell the true story of our American music set here in Louisiana. Details and research was the keys to getting the story correct. No all players were here, but the reader will wanting a part 2. This book brings together the questions and provides the answers to: What is swamp pop music and how did it get started.

Louisiana musicians have always gone their own way, fusing elements of various styles to create music of stunning beauty. One of the most creative and finely crafted forms is Swamp Pop, a fusion of Cajun, R & B, country, and pop styles. Shane Bernard has written a definitive history of Swamp Pop based on extensive interviews with the makers of the sound. He discusses the diverse background of the music and its interracial origins. This book is essential for any collection of American music.

A must read if you love Cajun music, including Swamp Pop. The author has researched and interviewed the musicians and the history of music in southern Louisiana. You will go down memory lane with the names you remember and still love to listen to. Good source for this music is cajunradio.net, where you can hear the Acadian culture online.

This is a good book because it covers the subject of "Southwest Louisiana Pop" music in great detail. Lots of names and quotes of the people who shaped the sound. The author did his homework and the reader gets a lot of info - a LOT. I have read this book several times because it is a great refresher course on the musicians, promoters, the night clubs, and what all.

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