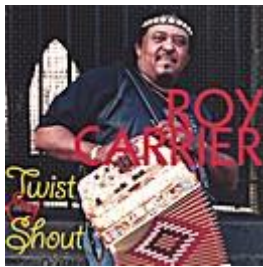


Mp3 Roy Carrier & The Night Rockers - Twist & Shout



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He is a master at the rare form of zydeco blues, and he delivers it with the intensity of a back draft on Twist Shout 19 MP3 Songs BLUES: Rockin' Blues Details: Real Blues Magazine September 1998 Twist Shout (Right On Rhythm)ROR004 Wayne Kahn of Right On Rhythm has taken it upon himself to 'right' a big wrong and crusade on behalf of the career of Zydeco legend Roy Carrier. While zydeco becomes the fastest growing genre (along with Black gospel) in terms of audience growth, for some reason the greatest of all zydeco bands, Roy Carrier's Night Rockers, weren't getting their fair piece of the spotlight. Our youth-addicted hype-merchants have influenced audiences to the point where only artists in their twenties are getting our attention which is absurd in zydeco and blues where dues-paying and maturity is a badge of honor. Roy is, of course, the father of Chubby Carrier, one of the rising young guns of zydeco, a unique situation to be in as father and son find themselves competing for gigs. We've voted Roy and The Night Rockers "the best zydeco band" on the scene today a couple years in a row in the Real Blues awards, and given the chutzpah of this disc (on top of "live" reports from Louisiana), they'll be favorites again for the next years selections. What's the secret of Roy's success? Simplicity and honesty with total dedication to the blues-based roots. Roy's respect and admiration of Clifton Chenier comes through loud and clear from start to finish and, as usual, he covers a couple of Chenier tunes ("Do Right Sometime," "Josephine Par e Ma Femme") but he's far from being a mere imitator; as Roy sees it, he's playing "the true stuff" and he's got no interest in catering to the faddish funk zydeco that is permeating the market these days. Leading a killer band that includes Pandy "Guitar Gable Jr." Perrodin on guitar (a chip off the old block), son Phillip on rubboard and an unbeatable rhythm section of Calvin Sams and Tony Bush on drums and bass, the tireless Carrier gives us 69 minutes and 12 seconds of pure 100 percent Louisiana bayou (no funk) zydeco. Larry Benicewicz's excellent liner notes spell out everything

one needs to know; "Real Zydeco is blues-based and anyone who picks up a Cajun one-note accordion (usually of one key, which produces one note when pulled in one direction and another on the return) cannot play the blues because blues progressions involve key changes." Well put. If you haven't heard Roy Carrier you owe it to yourself to check out the only man who can carry on the Clifton Chenier tradition as accurately or as passionately. 5 bottles. -Andy Grigg Blues Review Magazine December 1998

Twist Shout Right On Rhythm 004 Much of today's Zydeco music seems to fly first-class as rockin', up tempo party music. By slowing to customary Louisiana tempos, Roy Carrier captures the zydeco strains that influenced him as he grew up in those Bayou back-roads. Carrier was around when masters such as Clifton Chenier, Buckwheat Zydeco and cousins BeBe and Calvin Carrier would sit at house parties or fish fries and provide entertainment. Without the racing tempos and breakneck vocals, Carrier opens the musical door to the primary relationship between accordion and rubboard held up by the driving rhythm section. Chenier's "Do Right Sometimes" and Carrier's rollicking "Back Bone Zydeco" are so minimally produced that you can hear the action of Carrier's fingers on his accordion keys. When Carrier slows the tempo, he devises a bluesy, rock-me-baby groove on "I Want To Thank You," and a shimmering R&B feel on "Show Me How To Love." When Carrier pays tribute to Chenier on his "Josephine Par Se Ma Femme" and Buckwheat on his "Ma Tit Fille," it's time to roll up the living room rug. All zydeco performers should be captured live, and the last five tunes here are live recordings from February 1998 in Baltimore. "We gonna take you down to New Orleans" introduces the Crescent City classic "Jambalaya." The live set ends with the danceable "Some Real Zydeco" and "Good Night"; the latter utilizes a classic jazz pattern: statement of theme followed by improvisation based on the theme. If you've been listening to the modern sounds of Terrance Simien or C.J. Chenier, Roy Carrier might not catch you at first but he will quietly sneak up on your ears (and feet) with his undiluted sound.

ART TIPALDI Zydeco Road Revue Roy Carrier is a "traditionalist" in the true sense of the word. He is a master at the rare form of zydeco blues, and he delivers it with the intensity of a back draft on Twist Shout. The opening ten minutes alone of this album contains two barn burning original cuts, "Have Some Fun at the Offshore Lounge" (the name of Carrier's dance club in Lawtell, Louisiana) and "Back Bone Zydeco." Twist Shout also provides Carrier with the opportunity to pay tribute to the zydeco blues influences of his mentor and cousin, the late Clifton Chenier, and he delivers it with unquestionable energy along with guitarist Pandey "Guitar Gable, Jr." Perrodin on two of his own compositions, "I Want To Thank You" and "Show You How To Love." Roy

Carrier transports the listener to the beer stained wooden dance hall floors of the local Roadhouse and deep into the Louisiana Bayou with his relentless accordion style. He is the premier forbearer of Zydeco. With 16 tracks, recorded both live and in the studio, *Twist Shout* is seventy minutes of raw, energetic, gutsy zydeco blues. Roy Carrier and the Night Rockers cover three Cajun/Zydeco classics with pulsating renditions of Clifton Chenier's "Josephine Par Se Ma Femme," Stanley Dural, Jr.'s "Ma Tit Fille," and Hank William's "Jambalaya." The high energy continues on and on like a runaway train with Roy Carrier clearly engineering a journey to the roots of Zydeco with tracks like "The Zydeco Beat," "If You Want to Dance, You've Gotta Twist and Shout," and "Some Real Zydeco." Roy Carrier has traveled the zydeco road for more than thirty years, and he's still kickin' up dust along the way on this five pepper classic from a classic performer. *Paule Pechter for the Zydeco Road Blues Access Winter 1999 Roy Carrier Twist Shout* Where I do want to go -- often, enthusiastically -- is back to Roy Carrier's *Twist Shout*. The liner notes work a little too hard at establishing Carrier as Clifton's protege and successor, but the music confirms Carrier's talent and vision. The 19 songs -15 of them original - are recorded in a way that puts the accordion right in your living room: you can hear the instrument work, the bellows wheezing and the buttons popping. Carrier hits the accents just right, keeping the beat moving and the feet tapping. He's not a terrific soloist, but his unerring rhythmic sense makes up for it. With a few exceptions, the disc is one driving two-step after another. Carrier's vocals are perfectly matched to the songs, understated, with some words swallowed in that distinctively Cajun style. It's real and natural and brings the feel of Louisiana into your home. Carrier's approach to the problem of zydeco is to play it with all his heart and soul, and that's good enough for me. *David Feld Blues Scene Quarterly Winter 2000 Twist Shout* Burly former oil rig roughneck Roy Carrier carries the torch of real, blues based Louisiana zydeco into the next millennium. This 19 track wonder shows Carrier at his best, warmly applying his squeeze box wrangling techniques for over sixty-nine sweet minutes. Carrier prides himself on being the genuine zydeco article.. .he plays almost a tribute style, referencing originals like Clifton Chenier, Lynn August, Boozoo Chavis and Geno Delafosse. To hear Roy tell it, real zydeco is just the blues, played on accordion, with French lyrics. There is all that and more here. You get the whole range on this disc from all night party jives to slow waltzes. Carrier can wrap himself around a rhythm and lock it into that familiar heaving groove. The band is right there too, providing a rock solid base for his honest delivery. Hopefully this kind of scraped-from-the-bayou, gator rhythm, roots music will continue to find the audience it so richly deserves.

JM

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