

JIMMY STURR AND HIS ORCHESTRA

Shake, Rattle and Polka!



Multiple Grammy®-winning bandleader Jimmy Sturr embodies all the joy, charm, and excitement that has endeared polka music to generations of fans around the world. Following up his ingenious *Rock 'n Polka* album – which fused polka's effervescent backbeat to a host of early rock & roll standards – *Shake, Rattle, and Polka!* digs deeper, using Sturr's razor-sharp orchestra and an illustrious cast of guests including guitar legend Duane Eddy and vocalists Willie Nelson, Delbert McClinton, and Frankie Ford to create a fresh, exhilarating sound that will appeal to polka fans while reaching out to new audiences.

1. Kansas City -w/ Delbert McClinton 2:30
2. Sea Cruise -w/ Frankie Ford 3:08
3. Detour -w/ Duane Eddy 1:48
4. Unchained Melody -w/ Willie Nelson 2:51
5. Jossin' and Turnin' -w/ Delbert McClinton 2:49
6. Maybellene -w/ Frankie Urbanovitch 2:22
7. I Walk the Line -w/ Willie Nelson 2:40
8. You Belong to Me -w/ The Duprees 3:02
9. Blueberry Hill -w/ Willie Nelson 2:27
10. Love Me Tender
-w/ Johnny Karas & Gennarose 3:32
11. Rock Around the Clock -w/ Chris Eddy 1:41
12. Promised Land -w/ Delbert McClinton 2:40



ℓ 3719

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Polkas are happy. The audience smiles, the band smiles, Jimmy Sturr smiles. In fact, it's hard to picture Jimmy not smiling — pick up any of his albums and there's that big, friendly tooth-filled grin.

Jimmy is our host, a bandleader who conceptualizes the entire presentation of a night of music. In bands fronted by lead singers, the audience keeps their attention center stage. Not so with Jimmy Sturr and His Orchestra. At the conclusion of each number all eyes return to Jimmy. He talks to the crowd, working them, and, most importantly, reading them. Eschewing set lists, he calls the numbers with the organic flow of a great radio show. He knows when dancers want to keep dancing and when the band needs to slow it down to a waltz. As increasingly more of their shows are in theaters and casinos, he also knows how to transport listeners through the intuitive way in which the concert unfolds. It's like a drawing that completes itself over the duration of the band's performance, and when it's done it reveals the smiling face of Jimmy Sturr.

In Florida, New York, where Jimmy grew up, waves of European immigrants had brought their culture and music, along with farming skills to the little village. The land around Florida provides about thirty thousand acres of rich, black soil that's ideally suited to growing onions, which makes this region of New York one of the country's most significant producers of the edible bulb formally designated *allium cepa*.

There, no school dance was complete without a polka band; the local radio station had a polka show every day, and weddings were nearly always celebrated on the dance floor to the rhythms of the polka. Jimmy's forebears came from Ireland, but such was the power of the polka that it virtually pulled him into the world of music. Sure, he liked rock & roll too, but the polka just demanded his attention in an altogether different way. When he first went to see some of the big name polka bands of the day, he fell completely in love with the music.

Jimmy Sturr grew up eight houses away from Gus Kosior. In high school they became good friends, playing a lot of pond hockey and baseball. By that time though, Jimmy was doing something that Gus wasn't: he was playing in a band. He was not just a member of the ensemble, it was decidedly his band.

He'd begun piano lessons at the age of five, then picked up the saxophone in third grade, which led him

in short order to the clarinet. He formed his first band at the age of eleven, dubbing them The Melody Makers. By his junior year in high school he went with a moniker that had become obvious to everyone: Jimmy Sturr and His Orchestra. Jimmy went in the army and when he came back the band was still together, patiently waiting for their leader and front half of their name to return.

Twenty-eight years ago Gus came on board with Jimmy, running various parts of the business and driving the tour bus. Fifteen people head out on the road — a ten piece band, Jimmy, two sound engineers, a merchandiser, and Gus — for upwards of 160 shows a year.

Jimmy Sturr and His Orchestra have been nominated for eighteen consecutive Grammys, winning fourteen of them. His concept of what can be a polka has the inclusive appeal of the Statue of Liberty, beckoning 19th and 20th century seekers from other shores to sail, enter, stay, and prosper. The band draws from a repertoire of some 2000 polkas, plus 1500 or so songs of other lineage, from rock and country to Cajun and western swing. Some call this the Americanization of the polka, but it's just doing what friendly music has often done: it's happily fraternizing with everyone it meets, trading characteristics and building an ever-evolving community tapestry.

This is Jimmy's second album drawn from the rock & roll canon, and his old friend Gus couldn't be happier, explaining, "We graduated in the sixties, so as much as I like the polka, I like the other stuff too, and when I heard them do 'Maybellene' I jumped for joy." Jimmy had been tossing in the occasional rock number for some time. With this disc's predecessor, **Rock 'n Polka**, he brought forth an entire set. Whatever misgivings he had at the time about tipping the balance so completely in that direction were quickly dissipated by overwhelming audience response.

Orchestra vocalists Frankie Urbanovitch, Johnny Karas, and Gennarose are joined by a range of guests who underscore just how broad the appeal of the polka can be, and specifically, how Jimmy's embracing of other popular American musics has made him such an enduring bandleader. He's also an unabashed fan of other musicians and singers, taking delight in sharing bills and stages with contrasting busloads of other performers.

It's no surprise that Willie Nelson has returned regularly as a guest on Jimmy's discs, because he too has long made it clear that no one simple genre label can be applied to him. He's reached outward from country just as Jimmy's done from polka. Jimmy's also gone straight to the source, bringing on board Mr. Sea Cruise himself, Frankie Ford, and one of the architects of rock & roll electric guitar twang, Duane Eddy (whose son Chris is also on hand to sing a number). Rounding things out are the group vocals of The Duprees and the bluesy resonance of Delbert McClinton, who opens and closes the album with his deep gritty swagger.

Florida will always be home for Jimmy, with most of the band living in the area as well. Signs proudly displayed when entering the town proclaim, "Home of Jimmy Sturr, the Polka King." There's also a bronze star with his name on it embedded in the sidewalk in the center of town. But Jimmy is quick to point out that he's not the town's first or only famous son. That honor goes William Henry Seward, whose birthplace Jimmy can see from his office window.

The village has grown from less than a thousand residents when Jimmy and Gus were boys, to around 2500. In the nineties, after more than half a century, the town doubled their number of traffic lights; there are now two. The high school graduating class has grown from nineteen for Jimmy's commencement to fifty-one last year.

It seems that Jimmy's known where he was headed even as early as those high school days. And it's easy to imagine that, were we able to travel back in time to meet a sixteen-year-old Jimmy Sturr, we'd meet a young man, who, though still getting used to shaving and the recent deepening of his voice, would be very much like the smiling, middle-aged man we meet today. From the stage he projects the charisma of the star he is, but it's tempered by the neighborly manners of a lovingly raised small town boy.

-DAVID GREENBERGER

David Greenberger is a regular commentator and reviewer on National Public Radio's "All Things Considered" and is the creator of **The Duplex Planet**.

1. *Kansas City - Polka (vocal-Delbert McClinton)* 2:30
(Jerry Leiber-Mike Stoller/ Jerry Leiber Music-Mike Stoller Music, ASCAP, arr. R. DeBrown)
2. *Sea Cruise - Polka (vocal-Frankie Ford)* 3:08
(Huey "Piano" Smith/Cotillion Music Inc., BMI, arr. R. DeBrown)
3. *Detour - Polka (featuring Duane Eddy)* 1:48
(Paul Westmoreland/Unichappell Music, Inc., BMI, arr. H. Will)
4. *Unchained Melody - Waltz (vocal-Willie Nelson)* 2:51
(Alex North-Hy Zaret/Frank Music Corp., ASCAP, arr. H. Will)
5. *Jossin' and Turnin' - Polka (vocal-Delbert McClinton)* 2:49
(Ritchie Adams-Malou Rene/EMI Grove Park Music Inc.-Warner Tamerlane Pub. Co., BMI, arr. H. Will)
6. *Maybellene - Polka (vocal-Frankie Urbanovitch)* 2:22
(Chuck Berry/Arc Music Corp.-Isalee Music Pub. Co., BMI, arr. R. DeBrown)
7. *I Walk the Line - Polka (vocal-Willie Nelson)* 2:40
(Johnny Cash/House of Cash Inc., BMI, arr. R. DeBrown)
8. *You Belong to Me - Waltz (vocals-The Duprees)* 3:02
(Pee Wee King-Chilton Price-Redd Stewart/Ridgeway Music Co. Inc., BMI-arr. R. DeBrown)
9. *Blueberry Hill - Polka (vocal-Willie Nelson)* 2:27
(Al Lewis-Vincent Rose-Larry Stock/Chappell & Co. Inc.-Larry Stock Music Co.-Sovereign Music Company, ASCAP, arr. H. Will)
10. *Love Me Tender - Waltz (vocals-Johnny Karas & Genarose)* 3:32
(Vera Matson-Elvis Presley/Cherry River Music Co.-Chrysalis Songs, BMI, arr. H. Will)
11. *Rock Around the Clock - Polka (vocal-Chris Eddy)* 1:41
(Jimmy DeKnight-Max Friedman/Sony ATV Tunes LLC OBO Myers Music Inc.-Capano Music, ASCAP, arr. H. Will)
12. *Promised Land - Polka (vocal-Delbert McClinton)* 2:40
(Chuck Berry/Arc Music Corp., BMI, arr. H. Will)

MUSICIANS

JOHNNY KARAS tenor saxophone, vocals
NICK DEVITO clarinet, alto saxophone
JOE MAGNUSZEWSKI clarinet, alto saxophone
RAY BARNO clarinet, baritone saxophone
ERIC PARKS trumpet
KENNY HARBUS trumpet
ED GLOSS trumpet
AL PIATKOWSKI accordion
STEVE SWIADER accordion
KEITH SLATTERY piano
RICH PAVASARIS bass
DENNIS COYMAN drums
FRANK URBANOVITCH fiddle, vocals
GENNAROSE vocals

SPECIAL GUESTS

WILLIE NELSON
DUANE EDDY
FRANKIE FORD
DELBERT MCCLINTON
THE DUPREES
CHRIS EDDY

BACKGROUND VOCALISTS

Allen Henson, Dennis Wilson,
Curtis Young, Louis Nunley

PRODUCED BY

Joe Donofrio, Ken Irwin and Tom Pick.

MUSICAL ARRANGEMENTS BY

Henry Will and Ray DeBrown.

RECORDED BY

Tom Pick at Bennett Studios,
Englewood Cliffs, New Jersey.

ASSISTANT ENGINEER:

Dave Kowalski

MIXED BY

Tom Pick, Joe Donofrio, Ken Irwin
and Jimmy Sturr at Soundshop Studios,
Nashville, Tennessee.

ENGINEERS:

Tom Pick and Mark Capps

MASTERED BY

Joby Mountain at Northeastern Digital,
Southborough, MA.

PHOTOGRAPHY BY

Benerati Photography, Westtown, N.Y.

LINER NOTES BY

David Greenberger.

SONG NOTES BY

Brad San Martin.

DELBERT MCCLINTON

appears courtesy of New West Records.

WILLIE NELSON

appears courtesy of Lost Highway Records.

SPECIAL THANKS

There are so many people to thank for everything they have done for the band and myself it is impossible to name them all but I must send special thanks to the following people who have been very important to me. I have to give my thanks to my friend, the incomparable **Willie Nelson**. Willie loves polkas and has graced us with recording on our albums four times.

To **Duane Eddy**, a man I recently became great friends with, who is both a legend and a wonderful person. This is Duane Eddy's second recording with the band – he is just great.

I was thrilled when **Frankie Ford** agreed to do his smash hit, "Sea Cruise," he loved the new rendition. What a great job he did!

To the best blues and soul singer in the business, **Delbert McClinton**. What a great guy to work with – someone who gives his all while recording.

We had the opportunity to perform with **The Duprees** this past year – they were our guests on our Christmas Tour. The audiences absolutely loved them so we asked them to be part of this recording. You too will become big fans if you weren't already. (A special thanks to their manager Ron O'Brien for his assistance in making this happen.)

After you hear them sing, you too will become big fans if you weren't already.

To **Chris Eddy**, Duane's son, who came in and added his vocal to "Rock Around the Clock." He sure is a real rocker and does a superb job.

There are two guys who have been instrumental in creating our music – if it weren't for them we wouldn't have the band we have. They are **Henry Will**, who did many of the arrangements, and **Tom Pick**, musical engineer who I would not go into a recording studio without. He is clearly the best engineer anyone could ever ask for. They have both become very close friends.

To **Ray DeBrown**, who is also a wonderful arranger and did such a great job on this recording.

To my good friends **Gus Kosior**, my manager, and **Tommy Lynch**, an all-around guy for everything they do.

To **Joe Donofrio**, I couldn't ask for a better friend. He too has become one of my closest friends.

Our sound engineer, **Jim Uzwack**, does a wonderful job engineering on the road with the band. He sure is great.

Our assistant sound engineer, **Jason Tataro**, is a great addition to the band. He also does a wonderful job. I absolutely love working with **Ken Irwin**, **Joe Donofrio** and **Tom Pick**. They are the best producers anyone can ever have. Thanks guys for always doing such a great job.

A special thanks to **Joe** and **Beverly Dembeck** for the use of their vintage 1955 Ford Thunderbird (and 1956 Ford Sunliner).

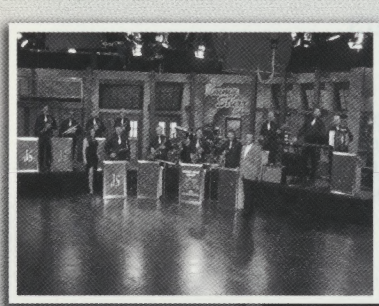
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BOOKINGS: United Polka Artists, Box 1, Florida, NY 10921, 845-651-4266,

jspolka@warwick.net, www.jimmysturr.com

JIMMY STURR FAN CLUB Eddie Lehner, President, Box 1, Florida, NY 10921





CLOCKWISE FROM FROM TOP LEFT:

Top Left: Three legends: Duane Eddy, Jimmy and Frankie Ford.

Top Right: Jimmy and the legendary Willie Nelson together on Willie's tour bus. Willie's 4th recording with Jimmy and the band.

Bottom Right: The Duprees at the recording studio. From left to right: Jimmy Spinelli, Tony Testa, Jimmy Sturr, Tommy Petillo and Phil Granito.

Bottom Left: Left to right: Jimmy with Delbert McClinton and producer Ken Irwin.

CLOCKWISE FROM FROM TOP LEFT:

Top Left: The band, from their nationally-televised TV show, taken on the set in Nashville, TN.

Top Right: Left to right: Producer Joe Donofrio, Delbert McClinton and Jimmy.

Bottom Right: The band performing at the Mohegan Sun Casino in Uncasville, CT.

Bottom Left: In the recording studio, Jimmy and Frankie Ford .

MORE ABOUT OUR GUEST ARTISTS

The Duprees

The Duprees are known the world over for their romantic interpretations of some of the most beautiful love songs ever written. Because of their unmistakable sound and style, the Duprees have remained one of America's best loved singing groups for over four decades. Among their most popular recordings remains their million-selling 1962 rendition of "You Belong to Me." For more information, please visit www.duprees.com.

Delbert McClinton

In addition to being an often-recorded songwriter, Delbert McClinton is one of the greatest blues, country, and blue-eyed soul vocalists in the world. McClinton grew up in Texas, recording a number of local and regional singles before hitting the national charts playing harmonica on Bruce Channel's now-classic "Hey Baby." On a tour to England, Delbert showed some of his harp licks to the rhythm guitarist for a young band called The Beatles. The results of the lessons he gave John Lennon were later heard on hit singles by The Beatles. Visit www.delbert.com for more information.

Frankie Ford

Frankie Ford brought the sound of New Orleans to the world at large with his classic 1959 recording "Sea Cruise," one of the greatest rock & roll songs of all time. He remains an in-demand performer to this day, and has been featured on some of the world's most prestigious stages – including the Royal Albert Hall in London, the Hollywood Bowl, and the Superdome in New Orleans.

Chris Eddy

The son of legendary guitarist Duane Eddy, Chris Eddy is a dynamic and captivating vocalist and multi-instrumentalist. His credits include background vocals on many albums, including recordings by Lynyrd Skynyrd and Hank Williams Jr. Eddy won **Star Search** in 1995, and in 1998 he appeared on **The Tonight Show** with Jay Leno, playing guitar for Shania Twain. He has recently been writing and recording with former Doobie Brother Michael McDonald.

Duane Eddy

Guitarist Duane Eddy is the most successful rock & roll instrumental artist of all time, with over 100 million record sales to his credit. He remains one of the first and most influential rock guitar heroes, with a sound marked by a low, haunting twang and dynamic melodies. In addition to his own compositions, Eddy is well known for his contributions to film and television scores. Among his hits are the jaunty "Rebel Rouser," "Because They're Young," "Peter Gunn," and "Forty Miles of Bad Road."

Willie Nelson

The great vocalist, guitarist, and songwriter Willie Nelson has come to embody country music to many. In his early years as a songwriter, he composed such timeless hits as Patsy Cline's "Crazy," Faron Young's "Hello Walls," Roy Orbison's "Pretty Paper," and Ray Price's "Night Life." After a successful career behind the scenes, Nelson emerged as a charismatic, eclectic performer as part of the outlaw country movement of the mid-1970s. Liberally mixing country with elements of blues, jazz, rock, bluegrass, and whatever else that inspires him, Nelson soldiers forth to this day, a musical visionary whose creativity is far from spent.

ALSO AVAILABLE:

Rounder 11661-6057-2 **Polka Your Troubles Away**

Rounder 11661-6067-2 **I Love to Polka**

Rounder 11661-6077-2 **Polka! All Night Long** (with special guest Willie Nelson)

Rounder 11661-6082-2 **Living on Polka Time** (with special guest Bill Anderson)

Rounder 11661-6087-2 **Dance With Me** (with special guests The Oak Ridge Boys)

Rounder 11661-6092-2 **Polkapalooza**

Rounder 11661-6097-2 **Touched by a Polka** (with special guest Mel Tillis)

Rounder 82161-6103-2 **Gone Polka** (with special guests Willie Nelson and Brenda Lee)

Rounder 82161-6104-2 **Top of the World** (with special guests Arlo Guthrie and Rhonda Vincent)

Rounder 82161-6106-2 **Let's Polka 'Round** (with special guests Charlie Daniels, Boots Randolph and Bela Fleck)

Rounder 82161-6109-2 **Rock 'n Polka** (with special guests Alison Krauss, Willie Nelson, Lee Greenwood, Duane Eddy and Larry Chance)

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POLKAPALDOZA
STARRING
JIMMY STURR
AND HIS ORCHESTRA
PLUS FIVE POLKA BANDS
STARDUST BALLROOM \$15

1. *Kansas City* – Polka (featuring Delbert McClinton, vocal) 2:30

Written in 1952, Leiber and Stoller's "Kansas City" is one of rhythm and blues' most recorded songs, with versions cut by everyone from Fats Domino to James Brown, Little Richard to the Beatles. The song owes its staying power to Wilbert Harrison's classic 1959 version, which was a hit on both the pop and R&B charts. The song's contagious optimism makes it ideal for a polka treatment, with Delbert McClinton's bluesy vocal complimented by the band's infectious backbeat and swirling counterpoint.

2. *Sea Cruise* – Polka (featuring Frankie Ford, vocal) 3:08

The author of "Sea Cruise," legendary New Orleans pianist/songwriter/bandleader Huey "Piano" Smith, recorded the original version in 1959 with his band the Clowns. The original vocal, by Smith and Bobby Marchan, was then erased and replaced with a raucous performance by Frankie Ford. The combination of Ford's vigor with the Clowns swaggering groove made for an instant top twenty smash. Ford revisits it here, and although the charging polka rhythm is a far cry from the relaxed New Orleans beat of the original, his exuberant vocal shows he is clearly enjoying cruising new waters.

3. *Detour* – Polka (featuring Duane Eddy, guitar) 1:48

Duane Eddy's unmistakable guitar style – warm and resonant with a clear focus on the melody – is so timeless and elemental that it sounds at home in a wide variety of settings. This twanging shuffle was first issued as a single in 1959, pairing Eddy's guitar with a boisterous tenor sax. This arrangement features Eddy alternately sparring with and being supported by the Jimmy Sturr Orchestra, and Johnny Karas's tenor sax solo in the middle combines the honking rock sax style of the original with the smoother, more melodic polka style.

4. *Unchained Melody* – Waltz (featuring Willie Nelson, vocal) 2:51

When asked about his continuing partnership with Willie Nelson, Jimmy Sturr just smiles and answers "What can be said about one of the greatest icons of all time?" Waltzes like this tender arrangement are common in both polka settings and in the western music of Nelson's native Texas. While numerous interpretations of "Unchained Melody" have charted since the song's first appearance in 1955, the Righteous Brothers' 1965 version remains the best-remembered. Nelson makes the song his own with this heartfelt, unaffected performance.

5. *Jossin' and Turnin' - Polka (featuring Delbert McClinton, vocal) 2:49*

Bobby Lewis's hard-driving 1961 hit, which topped both the pop and R&B charts and sold over three million copies, is a playfully tough song perfectly suited to Delbert McClinton's sly delivery heard here. "Without a doubt," beams Jimmy, "Delbert is one of the greatest blues, country, and blue-eyed soul singers in the world."

6. *Maybellene - Polka (featuring Frankie Urbanovitch, vocal) 2:22*

First released in 1955 on Chess Records, Chuck Berry's "Maybellene" (the name inspired by the popular cosmetics line) encapsulates everything that was revolutionary about the St. Louis guitarist and songwriter. The exhilarating beat was a streamlined take on jump blues and R&B, while the lyrics mixed the narrative flow of the best country ballads with a hipper, younger sense of poetry. With fiddler Frankie Urbanovitch taking the lead vocal, the song makes a smooth and easy transition into polka – a testament to both Berry's timeless song and Sturr's knack for picking songs well-suited to his orchestra.

7. *I Walk the Line - Polka (featuring Willie Nelson, vocal) 2:40*

Nelson returns for this upbeat song of unswerving devotion, written and originally recorded by Johnny Cash. Cash's version was a number one country hit in 1956, and crossed over into the pop top twenty. Sturr's orchestra fleshes out Cash's skeletal original arrangement with tasteful flourishes, while retaining the elements (including the dramatic pauses and key modulations that greet each new verse) that made Cash's song so refreshing then and now. As the key of the song dips into the lower registers, Nelson's voice bears an eerie similarity to that of Johnny Cash, making this performance a tribute from one legend to another.

8. *You Belong to Me - Waltz (featuring The Duprees, vocals) 3:02*

The Duprees made their name applying soulful, doo-wop style vocals to timeless standards from the pre-rock era. Here they take their biggest hit, which they originally cut in 1962, and gently transition it into a more pronounced waltz time. The Jimmy Sturr Orchestra play it smooth and sweet behind them, with lead vocalist Tommy Petillo gently soaring above the tasteful, rich arrangement.

9. *Blueberry Hill - Polka (featuring Willie Nelson, vocal) 2:27*

Like "Kansas City" or "Unchained Melody," "Blueberry Hill" is a song with a long history, marked by a variety of interpretations in many different styles. While swing-era bandleader Glenn Miller had a number one hit with it in 1940, it is Fats Domino's 1956 recording that is a staple of oldies radio and film soundtracks to this day. Jimmy and the band approach the song with a bit more intensity than Fats's laid-back take, and Willie Nelson responds with a vocal that is both graceful and upbeat.

10. *Love Me Tender - Waltz (featuring Johnny Karas & Gennarose, vocals) 3:32*

Based on the 19th-century ballad "Aura Lee," "Love Me Tender" was written by songwriter and arranger Ken Darby for Elvis Presley's first film. For publishing reasons, the song was credited to Darby's wife Vera Matson and Presley. The song became the title track to the film, and a major chart hit for Presley in late 1956. Sturr has recast "Love Me Tender" as a waltz and as a duet, featuring the band's vocalists Johnny Karas (who doubles on saxophone) and Gennarose.

11. *Rock Around the Clock - Polka (featuring Chris Eddy, vocal) 1:41*

Recorded in 1954 by former western swing bandleader Bill Haley and his Comets, "Rock Around the Clock" was initially a modest hit, barely cracking the top thirty. After Haley's version of "Shake, Rattle and Roll" hit number seven later that year, "Rock Around the Clock" was used behind the opening credits of the film **The Blackboard Jungle**. The song was re-released, and quickly rose to number one – a feat that many regard as the harbinger of the rock & roll era. With both rock and polka being dance music, "Rock Around the Clock" was a fine choice for this project and is distinguished by an enthusiastic vocal from Chris Eddy.

12. *Promised Land - Polka (featuring Delbert McClinton, vocal) 2:40*

The second Chuck Berry classic to be featured on **Shake, Rattle and Polka!**, "Promised Land" has an interesting dual history. Berry's version reached number forty-one in 1964, making it among his last charting hits. Seven years later, an accordion-laced version by Louisiana vocalist Johnny Allan became a cult favorite and is now considered one of the high points of the Cajun-rock movement now called "Swamp Pop." The Jimmy Sturr Orchestra has long been experimenting with both Cajun and rock repertoire, and this arrangement – topped by Delbert McClinton's soulful vocal – takes just the right ingredients from both.

Rounder 11661-6111-2



JIMMY STURR
and his Orchestra

Shake, Rattle and Polka!



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