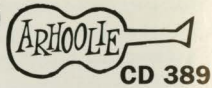


THE SAVOY-DOUCET CAJUN BAND

"Home Music with Spirits"



1. BOSCO STOMP (Vocal: Ann)
2. AUX NATCHITOCES
(Vocal: Ann & Jeanie)
3. QUELLE ETOILE (Which Star)
(Vocal: Ann)
4. LA VALSE J'AIME
(The Waltz I Love) (Vocal: Ann)
5. ONE-STEP DE CHAMEAU
(Vocal: Michael)
6. BABY AND THE GAMBLER
& THE HAPPY ONE-STEP
(Vocal: Ann)
7. RENO WALTZ (Vocal: Marc & Ann)
8. LACASSINE SPECIAL
(Vocal: Ann & Jeanie)
9. MON CHERE BEBE CREOLE
(Tribute to Dennis McGee)
(Vocal: Ann)
10. JOHNNY CAN'T DANCE
(Vocal: Michael)
11. LAWTELL WALTZ (Vocal: Ann)
12. EVANGELINE SPECIAL
(Vocal: Ann)
13. 'TIT GALOPE POUR LA POINTE
AUX PINS (Ride to Pine Point)
(Vocal: Ann)
14. 'TITS YEUX NOIRS (Little Black
Eyes) (Vocal: Marc & Ann)

15. PORT ARTHUR BLUES
(Vocal: Michael)
16. UNE VIEILLE VALSE
(Hommage A Will Balfa)
(Vocal: Marc)
17. CHERE BASSETTE (Vocal: Ann)
18. MELVILLE TWO-STEP
19. JOLIE BLONDE
(Vocal: Marc & Ann)

Total time: 68:55

Marc Savoy - accordions & vocals on
#7,14,16,& 19 (and fiddle on #11 & 17)

Ann Savoy - guitar & vocals

Michael Doucet - fiddle & vocals
with:

Tina Pilione - bass (on # 1, 3 - 6 & 9 -13)

David Doucet - lead guitar on #11.

Jeanie McLerie - guitar & vocals on #2 & 8.

Sharon Arms Doucet- washboard on # 16,
18 & 19

Produced by Chris Strachwitz

Song comments by Ann Savoy

Cover by Wayne Pope

Cover photo and hand tinting by Rick Olivier

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The SAVOY-DOUCET

Cajun Band

HOME MUSIC WITH SPIRITS



The Savoy-Doucet Cajun Band: "Home Music with Spirits"

I've always thought of Cajun music as a social thing, something which best belonged in the intimacy of a home where it was considered a natural and enjoyable part of the family environment.

I think that when you get out and start playing commercially you begin to worry too much about trivial things like whether or not you're in perfect tune, or if your act is polished enough, or if the P.A.'s clean enough, or if your presentation will be well received.

You don't need to moan, groan, or twist your face around while you play folk music because that isn't natural and natural is what folk music is all about. You don't have to cut flips or play your instrument standing on your head because that's performing and folks don't perform — they just live.

There's only one thing you have to do and that's love your music with all your heart and know its place in your life. Folk music only works because of the spirit. So come on, folks — let's play some music!

(Marc Savoy)

Marc Savoy: Born October 1, 1940, in Eunice, La. Marc became interested in

Cajun music at house parties given in his parents' kitchen. He listened to his grandfather play fiddle with Dennis McGee and got and began to play an accordion at the age of twelve. Marc set up a repair shop for accordions and repairing developed into building. He created the "Acadian" accordion, modeled after old German diatonic accordions but widely surpassing them in quality. Marc has played in various groups in Texas and Louisiana and has travelled in Canada, South America, and all over the USA. He has been an important spokesman for the maintaining of traditional Cajun life-styles and music. Today Marc runs the Savoy Music Center and Accordion Factory on the highway east of Eunice, La., where Cajun musicians gather for jam sessions, beer, and *boudin*, especially on Saturday mornings!

Michael Doucet: Born February 14, 1951, Mike has been playing in Cajun bands since the early 1970s when he formed his first definitive Cajun band, **The Bayou Drifters**. In the '70s Mike and accordionist/fiddle player Bessy Duhon formed a band called **Coteau** which fused traditional

Cajun music with hard-core Gulf Coast rock. He has studied traditional Cajun fiddle with various masters such as Dennis McGee, Dewey and Will Balfa, and Canray Fontenot. Mike now leads a popular progressive Cajun band called **Beausoleil** and has travelled throughout the US, France, & Canada with this band. He has been an important figure in the renewal of young Cajuns' interest in their own music.

Ann Allen Savoy: Born January 20, 1952, in St. Louis, Missouri, and raised in Richmond, Virginia, Ann has played the guitar since she was 12 years old. A student of French for many years, she lived in

Switzerland and France for two years. In 1974 she first came in contact with Cajun music and met and later married Marc Savoy. Ann has played rhythm guitar and sung with Marc since their marriage. Besides raising a family, Ann has compiled the book **Cajun Music: A Reflection of a People**, a collection of Cajun songs, photos, and interviews published in April of 1984.

Note: The songs *Quelle Etoile*, *Mon Chere Bebe Creole*, and *Evangeline Special* (along with others) are found in Ann Savoy's book **CAJUN MUSIC: A REFLECTION OF A PEOPLE VOL.1**, Bluebird Press, P.O. Box 941, Eunice, La. 70535.

The Songs:

Comments by Ann Savoy

1. BOSCO STOMP

This is an all-time favorite.

2. AUX NATCHITOCHES

This song was learned from Blind Uncle Gaspard. Jeanie McLerie and Ann learned it from an old record and were singing it and when Marc heard it he found the words and the melody to be so beautiful he picked up his accordion and started playing along. (Each verse is repeated.)

Aux Natchitoches il y a une brune
Je ne la vois pas autant que je veux
Par un beau Dimanche je m'ai mis aller la voir
Je l'ai trouvée jolie(ment) malade.
Endormez-vous, sommeillez-vous

In Natchitoches there lived a brunette
I don't see her as much as I'd like to
On a beautiful Sunday I went to see her
I found her to be very ill.
Are you sleeping, are you dreaming?

Et tous nous amours trompés parlaient
 Si vous avez une habille à prendre
 Prenez-la donc couleur des cendres
 C'est le dimanche, c'est le plus triste
 Pour un amant qui vit en langueur
 Nuit je dors et nuit je sommeille
 Tout la nuit mon esprit veille
 J'irais me faire bâtir un hermitage
 (É)ou que mon manger ça serait d'herbages
 Et que ma boisson ça serait des pleurs
 Pour deux amours qui vivent qu'en langueur

And all our betrayed lovers speaking?
 If you have an outfit to take
 Take the one that is the color of cinders
 It is Sunday, the saddest day
 For a lover who is living in a spirit of languor
 Nights I sleep and nights I slumber
 All the night my spirit is awake.
 I'm going to make myself a heritage
 Where my meals will be made of herbs
 And my drinks will be tears
 For two lovers who only live in a dream state.

3. QUELLE ETOILE (*Which Star*) (L. Levergne & S. Bergeron, Flat Town-BMI)

This song is particularly beautiful on the accordion. We learned it from songwriter Shirley Bergeron. He heard the tune as a young boy when the Veteran Playboys used to play it under the name *Chinaball Special*. In the song a man is looking up at the stars, wondering which star is his deceased wife. He is so lonely without her.

4. LA VALSE J'AIME (*The Waltz I Love*)

This haunting tune has somehow disappeared from the Cajun music since 1936 when Cleoma Breaux Falcon recorded it. I was immediately struck by the unusual beauty of the tune and the sorrow in Cleoma's voice as she sang it.

5. ONE-STEP DE CHAMEAU

Of all the Cajun musicians of the past, Amédé Ardoin is by far Michael Doucet's most revered accordion player and singer. This song was recorded by Amédé and Dennis McGee in 1930. We recorded it in the key of Bb so that the tonal relationship of the accordion and the fiddle would sound like the 78 rpm record. Here Mike delivers a gutsy version of the vocals, no doubt with Amédé in mind.

6. BABY AND THE GAMBLER & THE HAPPY ONE-STEP

This song was recorded in 1929 by the elusive Delma Lachney of Marksville, Louisiana. He recorded it on the fiddle, which he played left-handed. His style was very delicate and Mike emulates it here. The words of the song reflect a woman's viewpoint. We follow the ballad with Dennis McGee's *Happy One-Step*.

Mon bébé est malade couché dans le lit
 Mon mari au gamblage ce soir surement.
 Il m'a dit des menteries autant qu'
 (il y a a)es étoiles (2X)

My baby is sick, bedded down in his bed
 My husband is out gambling, surely.
 He told me more lies than there are stars.
 (2X)

Juste avant j'suis mariée
 Mes joues étaient roses
 Et après j'suis mariée
 (Ils) sont plus vertes que des choux
 Ma maman ma dit, "Quo' faire tu me
 quittes
 Ma chère 'tite fille pour te marier?"
 J'ai répondu, "Ouais, ma chère maman,
 Mais tu connais, donc, que je l'aime trop
 gros."

Just before I got married my cheeks were
 pink
 And since I'm married they are greener
 than cabbage
 My mama said to me, "Why are you
 leaving me, my dear little girl, to get
 married?"
 I answered, "Dear mama,
 But you know that I love him too much."

Mais surement, si j'aurais connu tout ça,
 Mais j'aurais écouté ma chère maman.
 Mon bébé est malade, il pleut dans le lit,
 Il appelle pour toi mais tu viens pas à lui.

Surely if I had known all this
 I would have listened to my dear mother
 My baby is sick, he is crying in the bed
 He's crying for you but you won't come to
 see him.

7. RENO WALTZ

C'est ça la place que moi je voudrais mourir
 C'est dans les bras de mon bébé
 Je te demande pardon pour ça j'ai fait
 Mon je serais d'accord pour mon m'en aller
 à grand Gueydon.

RENO WALTZ

That's the place where I want to die
 in the arms of my loved one,
 I ask your forgiveness for what I've done
 I'd even agree to go to big Gueydon.

Quand je vas mourir j'aimerais que tu viens
 Fermer mes yeux, cher 'tit monde pour
 mon je m'en va
 Mon je m'en va dans la terre mais pour
 toujours
 Comme tu connais ça fait du mal jusqu'à
 jongler.

T'es petite, t'es mignonne,
 T'es jalouse, cher 'tit monde, mais je t'aime
 quand même
 Mon je vois plus dans le monde comment
 je va faire
 'Y a plus personne à la maison mais pour
 m'aimer.

8. LACASSINE SPECIAL

This song has always been a favorite two-step for accordion players. Jeanie and Ann, in their group the Magnolia Sisters, made the words slightly different to sing from a woman's viewpoint.

Hé, comment mais toi tu crois,
 Que mon je va', mon je va' faire,
 Tout le temps dans les misères,
 Tout le temps après souffert
 Jusqu'à la porte à tes paroles
 A tes paroles que toi, que toi tu m'avais dit.

Oh, ta chère vilaine manière
 Que toi t'as tout le temps eu
 Faudra que j'oublie tout ça
 Si toi tu veux rester
 Avec ta chère negresse

When I die I'd like you to come
 Close my eyes, dear little world, for me
 I'm going
 I'm going into the earth for ever
 As you know it hurts to even think about it.

You are little, you are cute
 You are jealous, dear one, but I love you
 anyway
 I don't see how in the world I'm
 gonna' make it
 There's nobody in the house to love
 me.

Hey, but how do you think
 That me I'm gonna' make it
 All the time in misery
 All the time suffering
 All because of your words
 Of your words that you said to me.

Oh, your dear ugly way
 That you always had
 I must forget all that
 If you want to stay
 With your dear woman

Mais gard, mais tu peux voir
 Le chemin et t'en aller.

Hé, ce cher mais il entend bien
 Mon j'suis tout le temps là
 Après jongler à toi
 Après jongler à toi
 Cher, c'est jusqu'à la porte
 A tous ces jonglements
 Oue toi, tu m'as mis dedans.

9. MON CHERE BEBE CREOLE (*Tribute to Dennis McGee*)

This song was recorded by Dennis McGee and Sady Courville at their first recording session in 1929. It is a classic of early Cajun vocals and fiddle duets. The words are from Dennis, though slightly re-arranged. Basically it is the story of a person going off to wander along the roads until death because of abandonment by a loved one.

10. JOHNNY CAN'T DANCE

This song has been a favorite instrumental among Cajuns. Michael recently wrote some words to go with the title.

11. LAWTELL WALTZ

This song was first popularized by Harry Choates. One night Marc heard Rufus Thibodeaux playing it and fell in love with it. Ann learned the words from cousin Frank Savoy of Church Point.

O, t'après me quitter Oui, aujourd'hui
 O, mon coeur fait mal
 T'après me quitter, oui, là-bas dans la
 Louisiane.

Well, look, you can just take
 To the road and go.

Hey, this dear he hears well
 Me I'm always there
 Thinking about you
 Thinking about you
 Dear, it's all because of
 All these thoughts
 You've gotten me into.

Oh, you are leaving me. Yes, today,
 Oh, my heart is hurting
 You're leaving me down in Louisiana

O, ton vieux papa. Et ta bonne vieille
maman,
Ils m'ont dit je peux pas t'avoir
Oui, dedans mes bras.

Oh, your old papa. And your good old
mama,
They told me I couldn't have you
Yes, in my arms.

12. EVANGELINE SPECIAL

This is a really exciting tune for good accordion players to "show off" on. It was memorably recorded by Iry LeJeune in the late 1940s, and by Marc, himself, with Robert Bertrand in the early '60s. (Incidentally, Robert Bertrand was Iry LeJeune's drummer.) Ann has changed the words a little. The story line is: "Last night you left where I was to go off and meet somebody else. Your poppa doesn't want you to come back to me — when other people give you advice, don't listen to them!"

13. 'TIT GALOPE POUR LA POINTE AUX PINS (*Ride To Pine Point*)

(Adam Herbert- Flat Town- BMI)

This is an old song that we learned from Adam Hebert. It has also been recorded by Cyprien and Adam Landreneau.

14. 'TITS YEUX NOIRS (*Little Black Eyes*) (Lawrence Walker)

This song was written by Lawrence Walker, who is responsible for some of the most beautiful tunes and lyrics composed by a Cajun musician. His songs were very popular with the Cajun people because they were especially fine to dance to. *Tits Yeux Niors* is perhaps one of Walker's best loved tunes because of its unusual and haunting tune and because of its lonely, contemplative imagery.

À ce matin je m'ai trouvé assis dessus
mon lit,
Après pleurer avec un coeur aussi cassé,
Parce que j'avais rêvé à mes chers 'tits
yeux noirs
Elle est partie et je vas jamais, oui, l'avoir.

This morning I found myself seated on
my bed,
Crying with a heart so broken,
Because I dreamed about my dear little
black eyes,
She left and I'm never going to have her.

Après midi j'suis assis dessus ma galerie
Après puêter, oui, le soleil après se
coucher.
Je m'ennuie et j'adore mes chers 'tits
yeux niors,
Elle est partie et je vas jamais, oui, l'avoir.

The afternoon I was sitting on my porch
Watching the sun go down.
I'm lonely and I adore my dear little black
eyes
She left and I'm never going to have her.

15. PORT ARTHUR BLUES

Port Arthur, Texas, is right across the state line, often called "Cajun Paradise." Dewey Balfa plays a fine version of this song on his fiddle. Here it is recorded with an accordion and Michael Doucet wrote the words.

Tu m'as dit tier au soir, tu voudrais plus
m'aimer,
Oh, y yaie, ça casse mon coeur.
Aujourd'hui, mon je t'ai vu, avec un
bon ami,
Oh, y yaie, joli temps passé, y yaie,
Chère bébé, 'coute moi bien, souvien-toi
que je t'aimais,
Oh, y yaie joli temps passé, jolie.

You told me last night you didn't want
to love me anymore,
Oh, that breaks my heart.
Today I saw you with my good friend
Oh, yaie, the pretty past days.
Dear baby, listen well, remember that I
loved you.
Oh, the pretty past times.

Tous les soirs après jongler au temps ou
tu m'aimais,
Oh, y yaie, joli temps passé, bébé,
Mais à (cette) heure je braille, juste
pour toi,
Faux ami, un faux mari,
Oh y yaie, j'ai le coeur cassé
Chère bébé, je vas te dire la verité,
Oh, toi, tu connais,
Oh, y yaie j'ai le coeur cassé

Every night I'm thinking of the times
that you loved me,
Oh, the pretty past times,
But now I cry just for you, a false friend,
a false husband,
Oh, I have a broken heart.
Dear baby, I'm going to tell you the
truth,
Oh, you , you know,
Oh, I have a broken heart.

16. UNE VIEILLE VALSE (Hommage à Will Balfa)

This is an old waltz, the origins of which no one really knows. In recent years it came to be known as the Balfa waltz because of a beautiful version of the song recorded by Will Balfa and his brothers. Will and Rodney Balfa died in an automobile accident, and in homage and admiration of his late friend, Will, Marc is recording this song. He plays it on a piano accordion in the key of E flat, perhaps adding an even eerier quality to this ancient and beautiful tune.

Quand j'ai parti de la maison
J'avais fait mon idée,
J'étais parti pour te chercher
Où mourir au bout de mon sang.

Quand j'arrivais à la maison
J'en ai trouvé un autre avec toi
Ça, ça a cassé mon cœur, yaie,
J'aime mieux mourir que voir ça.

Si j'aurais cinq jours dans ma vie
J'en donnerai trois dans les cinq
Pour passer les deux autres avec toi
J'aimerais mourir dans tes bras.

When I left the house
I had made up my mind
I had gone to look for you
Or to die at the end of my blood.*

When I arrived at your house
I found another there with you,
That, that broke my heart,
I'd rather die than see that.

If I had five days in my life
I'd give three of the five
To pass the two others with you
I'd like to die in your arms.

**to bleed to death*

17. CHERE BASSETTE

This song has such a beautiful, sad sound to it. We learned it from an old recording by J.B. Fusilier and the sound of it seemed to lend itself simply to a fiddle and an open chorded guitar, so that's how we recorded it late one night.

Chère Bassette tu m'as dit tu m'aimais
Aujourd'hui mon je peux voir c'est pas vrai,
C'était tous des acroïres tu me faisais.

Dear 'short woman' you said you loved me
Today I can see that it's not true.
It was all just things you made me believe.

Mon, je croyais dans mon cœur,
Que je t'avais, mais avec moi,
Pardonne-moi, reviens à la maison, bébé.

Oh, c'est ta manière, j'ai jamais pu t'arrêter.

18. MELVILLE TWO-STEP

19. JOLIE BLONDE

Is there a Cajun song that has been requested, recorded, or imitated more than *Jolie Blonde*? Well, we just had to do this late night, piano accordion version of it, in two part harmony.

Hé, ma jolie blonde, tu m'as quitté pour
t'en aller,
Pour t'en aller avec un autre,
Avec un autre vieux bon rien qui t'aime
pas mieux.

Hé, ma jolie blonde, Hé, mourir, ca serait
pas rien.
C'est de rester dans la terre mais pour
toujours,
Hé, criminelle.

Me, I believed in my heart
That I would have you with me.
Forgive me, come back to the house, baby.

Oh, it's just your way-I never could stop you.

Hey, my pretty blonde, you left me to go off,
To go off with another,
With another old good-for-nothing who
doesn't love you better.

Hey, my pretty blonde, to die would be
nothing,
It's just staying in the earth forever,
Hey, you criminal.*

**used to mean a person who hurts people and
does wrong and doesn't think twice about it.*

This CD contains selections from LP/C 5037, LP/C 5029, and LP/C 5023 .

#1, 3-6, & 9-13 recorded at Master Trak Studio- Crowley, La. 1985/86.

#14 & 15 were recorded at Bay Records in Alameda, Ca.

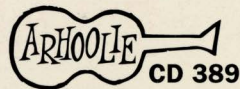
#2, 7, 8 & #16 - 19 were recorded by Chris Strachwitz in Eunice, La. on portable equipment.

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Over 60 Minutes of Classic Cajun Music

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