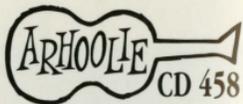


THE BEST OF BEAU SOLEIL



1. PARLEZ-NOUS A BOIRE
(Speak to Us of Drinking)
2. TOUS LES DEUX POUR LA MEME
(For the Same Girl)
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Personnel for each track listed inside booklet.

Produced by Chris Strachwitz and
Michael Doucet.

Cover design by Wayne Pope.
Cover photo by Philip Gould.
Photo coloring by Wayne Pope

*French and English lyrics
to all the songs included
in booklet.*

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The Best of BeauSoleil



The Best of BeauSoleil

The first time I met Chris Strachwitz was during the New Orleans Jazz Festival in 1974. He was the tall looming figure hanging around the stage performances of Clifton Chenier and Willie Humphrey. Even though I didn't know who he was then, it seemed we shared a similar taste in music, and I really appreciated the fact that he reissued a five LP album set of early Cajun 78 rpms on his Old Timey label. Chris tried to get BeauSoleil and Coteau (both bands I played in) to record for him in 1976 but it just didn't work out. In the spring of 1980 Chris enlisted my help to record Moise Robin with D.L. Menard on guitar (material which was however never issued!) and a few days later he got me to play and sing the "Mardi Gras Song" on a session in Crowley which produced accordionist Marc Savoy's first album for Arhoolie. In the spring of 1981 I helped him record fiddler Dennis McGee at the Savoy store and the next day we did a whole album with the incredible fiddler Canray Fontenot. Two days later I re-

corded for Chris with vocalist/accordionist Octa Clark and fiddler Hector Duhon. We ended up recording at my house on that very hot day in May using Chris's portable equipment.

That night during supper, Chris asked me if I would be interested in recording for him with BeauSoleil which then consisted of Errol Verret on accordion, my brother David on guitar, Billy Ware on triangle, and Robert Vigneaud on bass fiddle. All having day jobs back then, we would have big jam/dances on Fridays, play for weddings, and venture out of state for festivals. I called them up and asked if they could meet me in an hour to record an album for Chris. Of course they all thought I was teasing but they all arrived at the *petite chapelle* within the hour. At that time I was working for the Diocese of Lafayette in Communications and behind my office was a 1920s era chapel that we used for a television sound studio. It had amazing acoustics but unfortunately has since been torn down. Chris set up his portable Nagra tape

recorder with two Neumann microphones, and the beginnings of the album "Michael Doucet dit BeauSoleil" were recorded. No song list, no rehearsals, no time to get nervous, no overdubbing! and no fiddle! I didn't have enough time to go back home and get mine so I borrowed a friend's new French fiddle for the night. The next day we all went back again to Marc Savoy's shop in Eunice where we recorded more numbers with Dennis McGee. Dewey Balfa also stopped by and the day ended back at Marc and Ann Savoy's house for a huge outside party. A few days later we went to Mark Miller's Master Trak studio in Crowley to record more material for our initial Arhoolie LP including the "Bozo Two-Step." The following year I made my first recordings for Chris as part of the Savoy-Doucet Cajun Band.

In the spring of 1984, the "Parlez-nous à boire" album was recorded, again at the old Miller Studio in Crowley in one night. In fact, we recorded seventeen songs in a three hour session, taking time out to eat, of course.

The "Allons à Lafayette" album was very special because the great Creole fiddler Canray Fontenot and blues slide guitarist Sonny Landreth joined us in one great party recording session in June of 1985. The sound track for "Belizare the Cajun" by Michael Doucet dit BeauSoleil was also recorded that same

year and received a Grammy nomination. (ARH CD 397) While we were in California in the spring of 1987, BeauSoleil recorded "Hot Chili Mama!" which included Jimmy Breaux's brother Pat on accordion and saxophone and Beth Weil on upright bass.

The cuts with my brother David and I were originally culled from the "BeuSolo" limited edition cassette recorded at LaLouisiane studio in Lafayette in 1988. The cassette accompanied our subsequent "Masters of the Folk Violin" tours sponsored by Joe Wilson of the National Counsel for Traditional Arts. During our first tour of California, Chris recorded a few numbers in his office using his portable equipment. Later, back in Louisiana, Chris chased me around my house with his new DAT machine and recorded some of my bluesy accordion songs.

To be quite honest, it is one of the greatest honors of my life to have been recorded by Chris Strachwitz and to be included on the Arhoolie label. He is the epitome of the one man recording company. Possessing an acute and discriminating taste, Chris only records what he likes and feels is good, honest music.

I think this compilation highlights the unfettered Cajun music of BeauSoleil of the 1980s. It is the music you would have heard us play at house dances, weddings, bars, and dance halls in Southwest Louisiana.

(Michael Doucet dit BeauSoleil March, 1997)

♣ The Songs ♣

1. PARLEZ-NOUS A BOIRE (Traditional, arr. by Dewey Balfa)

A well-known tune from the Balfa Brothers repertoire. The basic theme of the confirmed bachelor is also used with similar verses by Edius Naquin, in "Si j'aurais des ailes" (note #18), as heard on BeauSoleil's first Arhoolie LP. Michael Doucet—fiddle, vocal; David Doucet—guitar; Errol Verret—accordion; Billy Ware—triangle, spoons; Tommy Alesi—drums. (From *Arhoolie CD/C 322, recorded 5/14/1984 in Crowley, La.*)

O parlez-nous à boire, non pas de mariage,
Toujours en regrenant nos jolis temps passés.

Si que tu te maries avec une jolie fille,
T'es dans des grands dangers,
On va la voler

O parlez-nous à boire, non pas de mariage,
Toujours en regrenant nos jolis temps passés.

Si que tu te maries avec une vilaine fille,
T'es dans des grands dangers,
Faudra que tu fais ta vie avec.

O parlez-nous a boire, non pas de mariage,
Toujours en regrenant nos jolis temps passés.

Si que tu te maries avec une fille bien pauvre,
T'es dans des grands dangers,
Faudra travailler toute la vie.

O parlez-nous à boire, non pas de mariage.
Toujours en regrenant nos jolis temps passés.

Oh, speak to us of drinking, and not of marrying,
Always with regret for our lost good times.

If you marry a pretty girl,
You're in grave danger,
Someone will steal her.

Oh, speak to us of drinking, and not of marrying,
Always with regret for our lost good times.

If you marry an ugly girl,
You're in grave danger,
You'll have to spend your life with her.

Oh, speak to us of drinking, and not of marrying,
Always with regret for our lost good times.

If you marry a poor girl,
You're in grave danger,
You'll have to work your life away.

Oh, speak to us of drinking, and not of marrying.
Always with regret for our lost good times.

Si que tu te maries avec une fille qu'a de quoi,
T'es dans des grands dangers,
Tu vas attraper des grands reproches.
Fameux, toi, grand vaurien,
T'as tout gaspillé mon bien.
Fameux, toi, grand vaurien,
T'as tout gaspillé mon bien.

If you marry a rich girl,
You're in grave danger
You'll receive nothing but reproach.
"You great ne'er-do well,
You've squandered my fortune.
"You great ne'er-do-well,
You've squandered my fortune."

2. TOUS LES DEUX POUR LA MEME (For The Same Girl) (M. Doucet & D. Doucet-Tradition Music Co., BMI) Michael Doucet—fiddle; David Doucet—guitar & vocal; Errol Verret—accordion; Tommy Comeaux—mandolin & guitar; Sonny Landreth—dobro & slide guitar; Billy Ware—percussion; Tommy Alesi—drums, Tina Pillione—bass. (From *Arhoolie CD/C 308, recorded 6/15/1985 in Crowley, La.*)

Tous les deux pour la même,
Ni moi ni toi qui l'auras,
Tous les deux pour la même,
Ni moi ni toi qui l'auras.
C'est pas la peine tu me dis non,
T'auras toujours pour me dire oui,
C'est pas la peine tu me chagrines,
T'auras toujours pour me marier.

Both of us are for the same girl,
Neither me nor you will have her,
Both are for the same girl,
Neither me nor you will have her.
It's no use for you to say no,
You'll always have to say yes,
It's no use for you to cause me sorrow,
You will still have to marry me.

J'ai quitté la maison
Avec ma jug au plumbeau
Le pistolet dans ma poche
Et le feraille dans ma main.
J'ai parti pour te chercher
T'emmener à la maison
Tous les deux pour la même,
Ni moi ni toi qui l'auras.

I left the house
With my jug hanging from my saddle horn
The pistol in my pocket
And my life in my hand.
I left to look for you
To bring you to the house
It's no use to say no,
You'll always have to say yes.

3. **J'AI ETE AU ZYDECO** (I Went to the Zydeco) (*M. Doucet-Tradition Music Co., BMI*) (*Personnel: same as for #2 but Michael Doucet-vocal, Landreth & Como out. From Arboolie CD/C 308, recorded 6/15/1985 in Crowley, La.*)

J'ai fait tout le tour du grand bois
Avec ma jug au plumbeau
Mon p'tit cheval blanc tout blessé
Meme pas trouvé du tout.

J'ai été au bal ce soir
Tout habillé en noir
J'ai fait serment de plus boire
Pour courtoiser la belle.

O, yaie, donnez-moi des haricots
Hé maman, les haricots sont pas salés
O, yaie, donnez-moi des haricots
Hé maman, les haricots sont pas salés (bis)

J'ai été au bal ce soir
Tout habillé en bleu
C'est ça l'habit que moi j'aime
Pour courtoiser la belle.

Y en a qui aime les blondes,
Y en a qui aime les brunes,
Moi je suis pas comme ça,
Moi, j'aime toutes les deux.

O, yaie, donnez-moi des haricots
Hé maman, les haricots sont pas salés
O, yaie, donnez-moi des haricots
Hé maman, les haricots sont pas salés (bis)

I went all around the big woods
With my jug on my saddle horn
My little white horse all wounded
I didn't find anything at all.

I went to the dance tonight
All dressed up in black,
I swore I wouldn't drink any more
When I was courting the girls.

Oh, yaie, give me some snap beans,
Oh, Mama, the snap beans aren't salted.
Oh, yaie, give me some snap beans,
Oh, Mama, the snap beans aren't salted. (repeat)

I went to the dance tonight
All dressed up in blue,
That's the outfit I like to wear
When I'm courting the girls.

Some like the blondes,
Some like the brunettes,
I'm not like that,
I like them both.

Oh, yaie, give me some snap beans,
Oh, Mama, the snap beans aren't salted.
Oh, yaie, give me some snap beans,
Oh, Mama, the snap beans aren't salted. (repeat)

4. **VOYAGE AU MARIAGE** (My True Love) (*Traditional, arr. by M. Doucet-Tradition Music Co., BMI*) A traditional tune learned from the late Rodney Balfa. (*Personnel: same as for #1 with vocal by Michael Doucet. From Arboolie CD/C 322, recorded 5/14/1984 in Crowley, La.*)

J'ai eu nouvelle de ma belle,
Elle était là-bas au Texas
J'ai passé par Eunice,
Et moi, j'ai acheté un pain de cinq sous.

J'arrivais à Basile
Et moi, j'ai acheté une canne de sardines,
C'était pour faire le grand voyage
D'ici là-bas au Texas.

Quand j'ai arrivé au Lac Charles,
Moi, j'ai mangé la moitié.
J'ai quiné l'autre moitié,
C'était pour mon déjeuner.

J'ai eu nouvelle de ma belle,
Elle était là-bas au Texas,
J'ai passé par Eunice
Et moi, j'ai acheté un pain de cinq sous.

Quand j'ai arrivé au Lac Charles,
Moi, j'ai mangé la moitié.
J'ai quiné l'autre moitié,
C'était pour mon déjeuner.

Quand j'ai arrivé chez ma belle
C'est là ayou moi, j'ai vu
Que une vieille amitié,
Ça va jamais s'oublier.

I got word that my love
Was out in Texas
I passed through Eunice
And bought bread for a nickel.

I arrived in Basile
And bought a can of sardines
For the long trip
From here to Texas.

When I arrived in Lake Charles
I ate half for supper
And kept the other half
For breakfast.

I got word that my love
Was out in Texas
I passed through Eunice
And bought bread for a nickel.

When I arrived in Lake Charles
I ate half for supper
And kept the other half
For breakfast.

When I found my girl,
That's when I understood
That an old love
Is never forgotten.

Elle est après m'espérer
Avec des larmes dans ses yeux.
Elle m'a dit, "Cher vieux nègre,
T'as venu, c'est pour me marier."

She's waiting for me
With tears in her eyes
She said, "My dear,
You've come to marry me."

5. COURTABLEAU (Bayou Cortableau) (*Traditional, arr. by M. Doucet-Tradition Music Co., BMI*) A traditional tune which Michael and David learned from Nathan Abshire. (*Personnel: same as for #1 with David Doucet-vocal. From Arboolie CD/C 322, recorded 5/14/1984 in Crowley, La.*)

Mais s'en aller sur le Courtableau, petit monde,
Pour ramasser des écopeaux, yé yaie.
Ouai faire tu veux, bébé?
Pour bouillir des ecrevisses, yaie.

Going out on the Courtableau dear,
To gather kindling
Why, baby?
To boil crawfish.

Mais s'en aller sur le Courtableau, petit monde,
Pour ramasser des écopeaux, yé yaie.
Quoi faire tu veux, bébé?
Pour bouillir les tourloulous.

Going out on the Courtableau, dear
To gather kindling
Why, baby?
To boil fiddler crabs.

Mais s'en aller sur le Courtableau, petit monde,
Pour ramasser des écopeaux, ybèbé yaie.
Quoi faire tu veux, bébé?
Pour bouillir des cocodrils, yé yaie.

Going out on the Courtableau, dear
To gather kindling,
Why, baby?
To boil alligators.

Mais s'en aller sur le Courtableau, petit monde,
Pour ramasser des écopeaux, yé yaie.
Quoi faire tu veux, bébé?
Pour bouillir des tourloulous.

Going out on the Courtableau, dear
To gather kindling,
Why, baby?
To boil fiddler crabs.

6. LA VALSE DES JONGLEMONTS (The Pensive Waltz) (*Traditional, arr. by M. Doucet-Tradition Music Co., BMI*) Michael Doucet—fiddle; David Doucet—guitar; Billy Ware—triangle; Robert Vigneaud—bass. (*From Arboolie CD/C 308, recorded 5/20/1981 at the Savoy Music Center, Eunice, La.*)

7. MERCREDI SOIR PASSE (Last Wednesday's Soiree) (*Traditional, arr. by M. Doucet-Tradition Music Co., BMI*) This ballad is from Edius Naquin of Reddell and from Blind Uncle Gaspard's 1929 78rpm recording. (*Personnel: same as for #1 with Michael Doucet-guitar & vocal; plus bass and percussion only. From Arboolie CD/C 322, recorded 5/14/1984 in Crowley, La.*)

Ayòu t'étais mercredi passé?
O, après boire ce bon vin doux
Et après charrer avec une jolie fille
Quand elle avait pris le coeur à moi.

Bien, ma chère, casse pas mon coeur.
Moi, je veux pas entendre plus que rire.
Tu connais c'est dur pour se séparer,
Pour se séparer moi et toi.

Et quand moi, j'étais tout petit,
J'aurais jamais cru
D'avoir des larmes à jeter comme ça
Pour cette chère jolie fille.

C'est qui qui va mettre tes petits souliers, chère,
Qui qui va mettre tes chers petits gants,
Qui c'est va embrasser ta belle figure,
Quand je m'en va aussi loin de toi?

Where were you last Wednesday?
Oh, drinking that good sweet wine
And talking with a pretty girl
When she had stolen my heart away.

Now, my dear, don't break my heart.
I want to hear only laughter.
You know it's hard to be apart,
To be apart, you and I.

When I was young,
I would never have dreamed
I'd have so many tears to shed
For this dear pretty girl.

Who's going to shoe your little foot, dear,
Who's going to glove your little hand,
Who's going to kiss your pretty face,
When I'm so far from you?

O écoute, 'garde mon char qui vient asteur.
O mais je vas ouais aller me battre.
Je vas aller me battre pour toi et mon pays.
Ouais, ma chère, c'est beaucoup dur.

Oh, listen, look, my train is coming now.
Oh, yes, I must go away to fight.
I'm going to fight for you and my country.
Yes, dear, it's very hard to do.

8. GRAND MALLET (Big Mallet) (Canray Fontenot-Tradition Music Co., BMI)

Another fine song from Canray Fontenot which illustrates well Michael's interpretive fiddle style. Michael Doucet—fiddle, vocal; David Doucet—guitar; Billy Ware—percussion; Tommy Alesi—drums, Beth Weil—bass. (From *Arboolie CD/C 5040*, recorded April/1987 in Alameda, Ca.)

Chère bébé mignonne,
Je suis parti aller à Mallet
C'est pour voir ma chère créole
Qui reste là-bas toute seule.

Dear darling babe,
I'm on my way to Mallet,
To see my dear creole girl
Who's over there all alone.

Tu connais que moi, je t'aimais,
Je pense à toi souvent,
Moi je vas aller, moi tout seul
Là-bas à Grand Mallet.

You know that I love you,
I think about you often,
I'm going all by myself
Over to Big Mallet.

Pour t'en aller, pour tu rester
Qué mais, dans mes bras,
Ça fait du mal que t'étais pas là,
On va aller à Grand Mallet.

So that you'll come, so that you'll stay,
Yeah, in my arms,
It hurts when you're not there,
I'm going to Big Mallet.

Tu connais, ma jolie fille,
Aller à Grand Mallet,
C'est pour voir ma chère catin
Qui reste là-bas toute seule.

You know, my pretty girl,
Going to Big Mallet,
To see my dear girl
Who's over there all alone.

Moi, je vas aller pour voir,
Aller voir ma bassette,
Ça fait du mal quand je pense à toi.
Moi, je vais à Grand Mallet.

Mais, jolie fille, gardez-donc,
moi j'avais du mal,
Quand je pensais, oué, à toi
Toute seule à Grand Mallet.

Hé, jolie fille mignonne
Moi, je vais aller à Grand Mallet,
C'est pour voir ma chère chérie,
Faire l'amour cet après-midi.

Tu connais, o yé yaie,
Je pense à toi toujours,
ça fait du mal quand je pense tout seul,
Moi, je vais aller à Grand Mallet.

Mais, jolie fille, mais gardez donc
Pour tu rester, o mais j'espérais
Pour aller pour te rejoindre.
Moi, je suis gone à Grand Mallet.

I'm going to see,
To see my little girl,
It hurts when I think of you,
I'm going to Big Mallet.

Pretty girl, look,
It hurts me
When I think, yeah, of you
All alone in Big Mallet.

Hey, dear cute girl,
I'm going to Big Mallet
To see my dear darling
And make love this afternoon.

You know, oh ye yaie,
I think of you all the time,
It hurts when I think of you all alone
I'm going to Big Mallet.

Pretty girl, look,
You stay there, I'm waiting
Going to meet you
I'm going to Big Mallet.

9. BEE'S BLUES (B. Fontenot & M. Doucet-Tradition Music Co., BMI): The entire theme, images and melody of this song come from the late "Bee" Fontenot, Freeman's brother. Bee savored the styles of Amedee Ardoin and Adam Fontenot, Canray's father. He was the bluest accordion player under the sun and his booming baritone voice was rivaled only by Paul Robeson. Michael Doucet—vocal, accordion. (From *Arboolie CD/C 321*, recorded 1989.)

Ma vieille maman, elle était là,
On était pauvre, on était pauvre.

On a besoin de l'argent,
Mais elle n'en a pas trouvé.

"J'ai besoin de la farine, oué, de la farine,
Pour faire du pain mais dans la maison,"
Mais elle n'avait, n'a plus.

Elle a été là-bas dans le voisinage,
Mais le voisinage, elle était pas pauvre,
Mais elle n'a pas donné du tout.
Elle n'a pas donné du tout.

Quand ma vieille maman, elle est retournée
Elle m'a dit, "Non, non, non, non, non,
Elle a pas donné, elle a pas donné,
Elle a pas donné, pas rien du tout,
Comment je vas faire, comment manger?"

Mais moi, j'ai dit, "Qu'est-ce que je vas faire?
Je vas prendre le vieux fusil,
On va aller dans le clos, chercher un lapin."

10. SHOO, BLACK (Canray Fontenot-Tradition Music Co., BMI)

This song is about a thief, Charles Hebert, who is trying to steal Salmas Bertrand's black hogs and Grandpa's billygoats. (Personnel: same as for #2, with Canray Fontenot-fiddle & vocal. From *Arhoolie CD/C 308*, recorded 6/15/1985 in Crowley, La.)

Shoo, Black (hog)! Shoo, Black!
Shoo, Salmas Bertrand's black hog.

My old mama, she was there,
We were poor, we were poor.

We needed money,
But she couldn't find any.

"I needed some flour, yeah, some flour,
To make some cornbread at the house,"
But she didn't have any, didn't have any more.

She went over to the neighbors',
The neighbors weren't poor,
But they didn't give her anything.
They didn't give her anything at all.

When my old mama, she came back home.
She said to me, "No, no, no, no, no,
She didn't give, she didn't give,
She didn't give me a single thing,
What will I do, how will we eat?"

So I said to myself, "What am I going to do?
I'm going to take the old gun,
I'll go into the fields, and hunt a rabbit."

Be quiet, be quiet,
Be quiet with Grandpa's billygoats.

Charles Hebert is hiding in the mosquito net,
(He's) watching our stags, he's watching through the net
Be quiet, be quiet, be quiet with Grandpa's billygoats.

Shoo, Black! Shoo, Black!
Shoo, Salmas Bertrand's black hog.
Be quiet, be quiet, be quiet with Grandpa's billygoats.

11. LEGER'S CHASE (The Mardi Gras Song) (Traditional, arr. by M. Doucet-Tradition Music Co., BMI)

Michael Doucet-fiddle; Errol Verret-accordion; David Doucet-guitar; Billy Ware-percussion; Tommy Comeaux-mandolin. (From *Arhoolie CD/C 397*, which includes the soundtrack from the Cote Blanche film "Belizaire the Cajun" directed by Glen Pitre, recorded in 1985 in Crowley, La.)

12. JE VEUX ME MARIER (I Want To Marry) (L. Darbone & M. Doucet-Tradition Music Co., BMI)

Fiddler Luderin Darbone recorded this with his Hackberry Ramblers in the 1960s for Arhoolie (note CD 399) with drummer Crawford Vincent doing the vocal and Michael learned it from this string band. Here the lead is sung by David and Michael sings the second voice. The song was recorded first in 1929 by Leo Soileau. (Personnel: same as for #8, but accordion out. From *Arhoolie CD/C 5040*, recorded April/1987 in Alameda, Ca.)

Je veux me marier, je veux me marier,
Je veux me marier, mais la belle veut pas.

La belle veut, la belle veut,
La belle veut, mais les vieux veulent pas.

Les vieux veulent, les vieux veulent,
Les vieux veulent, mais j'ai pas d'argent.

J'ai pas d'argent, j'ai pas d'argent,
J'ai pas d'argent, mais les poules pondent pas.

Les poules pondent, les poules pondent,
Les poules pondent, mais la belle veut pas.

I want to marry, I want to marry,
I want to marry, but my girl doesn't want to.

My girl wants to, my girl wants to,
My girl wants to, but the old folks don't approve.

The old folks approve, the old folks approve,
The old folks approve, but I have no money.

I have some money, I have some money,
I have some money, but the hens aren't laying.

The hens are laying, the hens are laying,
The hens are laying, buy my girl doesn't want to.

Ma belle veut, ma belle veut,
Ma belle veut, mais les poules pondent plus.

Les vieux veulent, les vieux veulent,
Les vieux veulent, mais j'ai pas d'argent.

Les poules pondent, les poules pondent
Les poules pondent, mais la belle veut pas.

My girl wants to, my girl wants to,
My girl wants to, but the hens aren't laying.

The old folks approve, the old folks approve,
The old folks approve, but I have no money.

The hens are laying, the hens are laying,
The hens are laying, but my girl doesn't want to.

13. VALSE DE GRAND MECHE (Waltz of the Big Marsh) (*Traditional, arr. by M. Doucet-Tradition Music Co., BMI*) A classic waltz from the repertoire of Octa Clark and the Dixie Ramblers, Michael shows a different kind of mastery in parts of this cut with his remarkable duplication of the fiddle style of one of his acknowledged masters, Hector Duhon. David Doucet sings and his flatpicking on guitar picks up where the late Rodney Balfa left off. Errol Verret's accordion playing never flags. (*Personnel: same as for #1, David Doucet-vocal. From Arhoolie CD/C 322, recorded 5/14/1984 in Crowley, La.*)

O yé yaie, 'gardez voir, chère,
Ça t'as fait avec moi il y a pas longtemps.
Tu connais petite, tu vas revenir, bébé,
C'est me rejoindre un beau jour avant de mourir.

O yé yaie, 'gardez voir, chère,
Mais t'es perdue dans les grands mèches, toi toute seule.
Tu connais, petite, tu vas revenir, bebe,
C'est me rejoindre un beau jour, malheureuse.

Oh, look, dear,
You know, little girl,
You're going to come home, baby.
To be with me one fine day after dying.

Oh, look, dear,
You're lost in the wide marshes, all alone.
You know, little girl, you're going to come home, baby.
To be with me one fine day, malheureuse.

14. JOE PITRE'S SO BAD (*Canray Fontenot & M. Doucet-Tradition Music Co., BMI*)

"Joe Pitre Got Two Women" comes from the black Creole tradition and was composed and recorded by Canray Fontenot (Arhoolie CD 381) and became a regional hit for John Delafosse in 1981 with some new words. Subsequently Joe Pitre got into all sorts of troubles and John Delafosse followed it up with "Joe Pitre Lost His Two Women" (both are on Delafosse's Arhoolie CD 335) and other Zydeco artists recorded even more variations. Michael has some new words, most even in English, continuing the saga of amazing Joe Pitre! (*Personnel: same as for #8. From Arhoolie CD/C 5040, recorded April/1987 in Alameda, Ca.*)

Well, Joe Pitre's so bad,
He talk about all the women that he had.
Joe Pitre's no good,
He try to get all the women he could.

Joe Pitre better look out now,
Big Mama coming, she gonna knock you out.

Il a une femme ici, il a une femme là-bas,
Joe Pitre a deux femmes,
Joe Pitre a deux femmes.

Hé, Joe Pitre est mauvais,
Il après roulailler,
Hé, Joe Pitre est pas bon
Il est pas comme toi et moi.

Hé, Joe Pitre est mauvais,
Joe Pitre est jaloux,
Il a une femme ici, il a une femme là-bas,
Joe Pitre a deux femmes.

He's got a woman here, he's got a woman there,
Joe Pitre has two women,
Joe Pitre has two women.

Joe Pitre is bad,
He's running around,
Joe Pitre is no good,
He's not like you and me.

Joe Pitre is bad,
Joe Pitre is jealous,
He's got a woman here, he's got a woman there,
Joe Pitre has two women.

Well, Joe Pitre's so bad,
He make one woman happy, the other mad.
And Joe Pitre, he no good,

Tell all those women he made out of wood.
Joe Pitre, you better look out,
Two hands on the kettle and none on that spout.

15. CREOLE FRENCH BLUES (*M. Doucet-Tradition Music Co., BMI*) A tribute to two greats of the diatonic blues, Amedee Ardoin and Nathan Abshire. (Michael Doucet—vocal and accordion.) (*From Arboolie CD/C 321, recorded in Lafayette, La., May 1, 1989.*)

O, chère bébé, gardez donc les paroles,
Les paroles que tu m'as dit il y a pas longtemps.
Oué, bébé, depuis l'âge de quatorze ans,
Tu m'as dit tu veux me marier souvent.

Oh, dear baby, keep your word,
Your word that you gave me so long ago.
Yeah, baby, since the age of fourteen
You've often told me you wanted to marry me.

Oué, asteur, moi je t'ai guettée avec un autre,
O, bébé, quoi tu fais avec ton homme?
Oué, chère catin, dans le fond de mon coeur,
Tu connais t'étais la seule, malheureuse.

Yeah, just now, I saw you with another,
Oh baby, what are you doing to your man
Yeah, dear darling, at the bottom of my heart,
You know that you're the only one, wretched woman.

Oué, chère catin, gardez donc les conseils,
Les conseils que moi je vas dire, c'est la vérité.
Si tu continues comme ça, chère bébé malheureuse,
Malheureuse, t'es jolie mais t'es pas bonne.

Yeah, dear darling, keep your word,
The word that I'm going to say, it's the truth.
If you keep on like that, wretched dear baby.
Wretched woman, you're pretty but you're no good.

T'as passé dessous la porte d'en arrière,
Chère catin dans les misères, tout le temps là.
Tes parents n'est pas contents, tes parents est fâchés,
O bébé, quoi y a faire avec moi.

You went through the back door,
Dear darling, in misery, I'm always there.
Your parents aren't happy, your parents are angry,
Oh baby, what are you doing to me?

Moi, je vas dire bye-bye, c'est bye-bye por toujours,
Chère bébé, c'est mon dernier bonsoir.
Mais, mon amour pour toi, mon amour pour toi,
Chère bébé, il y a pas une autre qui pensait.

I'm going to say bye-bye, it's bye-bye for always,
Dear baby, it's my last goodnight.
But my love for you, my love for you,
Dear baby, I never think of another.

16. CHANSON D'ACADIE (Song for Acadia) (*M. Doucet-Tradition Music Co., BMI*) New words to a medieval tune. (*Personnel: same as for #1, no accordion. From Arboolie CD/C 322, recorded 5/14/1984 in Crowley, La.*)

Moi, j'étais dans ma chaumière
Après bénir mon chagrin à toi,
Jolie fille, que j'appelle Bassette.
J'ai pensé à toi souvent,
Joli coeur, mignonne.

I was in my hut
Asking grace for my misery because of you,
Pretty girl that I call Bassette.
I thought often of you,
Dear heart.

Moi, j'ai envie d'aller te rejoindre,
Ma jolie fleur, dans ton jardin.
Moi, je suis après partir la-bas.

I feel like going to see you,
My pretty flower, in your garden.
I'm leaving to go there.

Quand j'ai arrivé bien près de ma belle
J'ai aperçu elle après pleurer.
"Pleurez pas, ton nègre est arrivé.
Jolie fille, je vas t'emmener
Avec moi, bébé.

As I approached my lover,
I noticed that she was weeping.
"Don't cry, your man is here.
Pretty girl, I'll bring you home
With me, baby.

"Oui, on vas aller dans l'Acadie
Trouver une autre paradis.
Oui, la on va rester toujours."

"Yes, we'll go to Acadia
To find another paradise.
Yes, there we'll stay forever."

17. LE BOZO TWO-STEP (*M. Doucet-Tradition Music Co., BMI*) Michael Doucet—fiddle & mandolin; David Doucet—guitar; Billy Ware—percussion; Robert Vigneaud—bass; Errol Verret—accordion; Tommy Alesi—drums; Annick Colbert—recorder. (*From an alternate mix on Arboolie 45 rpm 543. Another version of this song is on Arboolie CD/C 322. Recorded in Crowley, La., May 26, 1981.*)

18. SI J'AURAIS DES AILES (If I Had Wings) (*Traditional, arr. by M. Doucet-Tradition Music Co., BMI*)
Michael Doucet—vocal, fiddle; David Doucet—guitar. (*From Arboolie CD/C 397. Recorded in Lafayette, La., at St. Mary's Chapel on 5/19/1981.*)

Et où mais moi je va
Mais ça je conviens pas
O si j'aurais des ailes
Comme tous les hirondelles
J'irais me reposer

J'irais me reposer
O près de toi la belle
Pour raconter mes peines
Pour raconter les peines
Et ensuite des amitiés.

Allons à la cantine
Pour boire et bien rire
Et bien de se divertir
O nous et nos amis

O parlez-nous de boire
Non pas de mariage
Mais quand tu te maries
On est là de s'ennuyer
Toujours en regrettant
Ces jolis temps passés.

Quand je vois ton chère figure
O près de là la mienne
O ça me fait frémir

Everywhere I go
Nothing suits me
If only I had wings
Like the larks
I would land

I would land
Next to you, my beauty
To tell you all my troubles
To tell you all my troubles
And then my love for you.

Let's go to the cantina
To talk and laugh
And have a good time
We and our friends

Let's talk about drinking
Not about marriage
When you get married
You get bored
And always regret
The good old days.

When I see your sweet face
Next to mine
It makes me shiver

Apportez-li là dans la terre
O ces beaux cheveux bouclés
Tu pourrais être la plus belle
Aux yeux de si canailles.

Bring it down to earth
Oh those pretty curls
You could be the most beautiful
With your naughty eyes.

19. CHEZ VARISE CONNOR (At Varise Connor's House) (*V. Connor & M. Doucet-Tradition Music Co., BMI*) (Michael Doucet—fiddle; David Doucet—guitar.) (*From Arboolie CD/C 321, recorded 1989.*) Michael spent much time at Varise Connor's house, one of the great Cajun fiddlers, learned a lot of his music, and considered him a true "Cajun Renaissance man. Michael calls him "a master, in whose hands a song is not merely a fiddle tune, but a response to time and space, then and now, precisely dissected into equal moments of truth, dedication, and perseverance."

20. LA CHANSON DE CINQUANTE SOUS (The Fifty Cent Song) (*Traditional, arr. by M. Doucet-Tradition Music Co., BMI*) Clint Howard sang this song in English some years ago at the Smithsonian Festival of American Folklife during a jam session which Michael attended. Michael heard it in French on a Folkways LP of field recordings. The song was also recorded in the late 1940s by Eddie Shuler (Gold Band 1012) and Louis Spell (Feature 1040). (*Personnel: same as for #8. From Arboolie CD/C 5040, recorded April/1987 in Alameda, Ca.*)

Moi et ma belle, on a été au bal,
C' était un samedi soir. (*Bis*)

On a revenu le lendemain matin,
Le lendemain matin au jour. (*Bis*)

Mais, je l'ai demandée si elle n'avait pas faim
Pour manger quelque chose. (*Bis*)

Mais, moi, je croyais elle avait pas beaucoup faim,
Mais elle aurait managé quand-même. (*Bis*)

My girlfriend and I went to the dance,
It was on a Saturday night. (*Repeat*)

We got back the next morning,
The next morning at daybreak. (*Repeat*)

I asked her if she were hungry
And wanted to eat a little something. (*Repeat*)

I didn't think she was very hungry,
But she would eat anyway. (*Repeat*)

Elle a ordonné une volaille rotie
Et une demie douzaine des huitres. (Bis)

Moi, j'ai mis mon cinquante sous
Dessus le comptoir. (Bis)

Massacré dans un coup de poing,
On m'a tiré dans la fenêtre,
Massacré dans un coup de pied.
Ils m'ont tiré dans la rue.

Prenez un conseil de moi,
Tous les chers 'tits bougres,
N'allez jamais dans un restaurant
Avec cinquante sous dans ta poche.

21. LA VALSE DU VACHER (Traditional, arr. by M. Doucet-Tradition Music Co., BMI) (Personnel: same as for #2. From *Arboolie CD/C 308*, recorded 6/15/1985 in Crowley, La.)

J'attrape mon cable et mes éprangs pour aller,
Pour aller chercher mon bébé
Tu connais elle est cachée aussi loin dans les grands bois
Je connais pas comment je vas la voir, malheureux.

Oui, chercher mon cable et mes éprangs pour aller,
Pour aller chercher ma vieille belle
Moi je peux pas le sceller, c'est malheureux de me voir
M'en aller moi tout seul, ma chérie.
Mais tu connais comment j'étais pauvre hobo toute ma vie,
Jolie fille, t'es la seule dans mon coeur

She ordered a roast chicken
And half a dozen oysters. (Repeat)

So I put my fifty cents
Up on the counter. (Repeat)

Massacred by a blow of the fist,
I was thrown out the window,
Massacred by a blow of the foot,
They kicked me out in the street.

Take some advice from me,
All you dear young men,
Never go into a restaurant
With just fifty cents in your pocket.

I take my reins and my spurs to go,
To go look for my baby,
I know she's hiding so far away in the big woods
I don't know how I'll see her, misery.

Yes, find my reins and my spurs to go
To go find my old beautiful one.
But I can't saddle up, I'm pitiful to see
Me going all by myself, my dear one.
You know how I've been a poor hobo all my life,
Pretty girl, you're the only one in my heart.

22. HOT CHILI MAMA (M. Doucet-Tradition Music Co., BMI)

This is a Michael Doucet original for his wife Sharon. The King of Zydeco, Clifton Chenier, no doubt contributed some inspiration with his record of Hot Tamale Baby but this is Michael's own fantasy! (Personnel: same as for #8. From *Arboolie CD/C 5040*, recorded April/1987 in Alameda, Ca.)

Oh, Hot Chili Mama, Hot Chili Mama,
Hot Chili Mama, Hot Chili Mama.

Mais, j'aimerais voir ton grand toto.
Ton grand toto, Oh, Hot Chili Mama.

Quelqu'un m'a dit
T'étais là-bas,
Eh, là-bas, o, chez Moreau.

Oh, Hot Chili Mama,
Oh, tu aimes les chilis chauds.
Oh, Hot Chili Mama,
On va aller chez Moreau.

Je pense à toi, Je pense à toi
Tous les soirs, tu m'as dit,
Tu aimes les chilis chauds, (3X)

Mais moi, je veux aller,
Aller chez Moreau, avoir des candies,
Pour avoir des chilis chauds.
Mettre des piments, mettre des piments.
Mettre des piments, des piments saisonnés.

Well, I'd like to see your big behind.
Your big behind, Oh, Hot Chili Mama.

Somebody told me
That you were there,
Over there, at Moreau's place.

Oh, Hot Chili Mama,
You like hot chili peppers,
Oh, Hot Chili Mama,
We're going to go to Moreau's.

I think about you, I think about you,
Every night. You told me
You like hot chili peppers, (3X)

I want to go,
Go to Moreau's, to get some candy,
to get some hot chili peppers,
To add some peppers, to add some peppers,
To add some peppers, some spicy peppers.



Photo © Chris Strachwitz

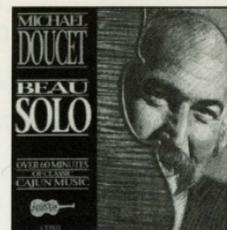
BeauSoleil, 5/19/1981, l. to r. Michael Doucet, Robert Vigneaud, Errol Verret, Billy Ware, David Doucet, at St. Mary's Chapel, Lafayette, La.

The songs were transcribed and translated of by Sharon Arms Doucet, Barry Ancelet, and Ann Allen Savoy.

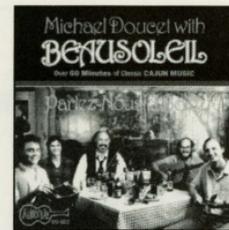
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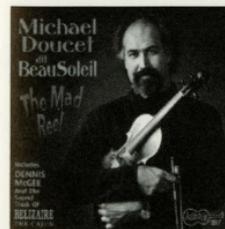
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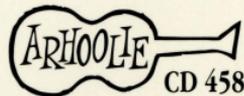
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THE BEST OF BEAU SOLEIL



1. PARLEZ-NOUS A BOIRE (Speak to Us of Drinking) (3:40)
2. TOUS LES DEUX POUR LA MEME (For the Same Girl) (3:39)
3. J'AI ETE AU ZYDECO (I Went to the Zydeco) (4:57)
4. VOYAGE AU MARIAGE (My True Love) (4:06)
5. COURTABLEAU (Bayou Cortableau) (2:40)
6. LA VALSE DES JONGLEMONTS (The Pensive Waltz) (2:36) *(Instrumental)*
7. MECREDI SOIRE PASSÉ (Last Wednesday's Soire) (2:19)
8. GRAND MALLET (4:09)
9. BEE'S BLUES (2:57)
10. SHOO, BLACK (3:35)
11. LEGER'S CHASE (The Mardi Gras Song) (2:52) *(Instrumental)*
12. JE VEUX ME MARIER (I Want to Marry) (2:20)
13. VALSE DE GRAND MECHE (Waltz of the Big Marsh) (3:46)
14. JOE PITRE'S SO BAD (3:28)
15. CREOLE FRENCH BLUES (1:53)
16. CHANSON D'ACADIE (Song for Acadia) (2:22)
17. LE BOZO TWO-STEP (2:58) *(Instrumental)*

18. SI J'AURAIS DE AILES (If I Had Wings) (2:51)
19. CHEZ VARISE CONNOR (3:09) *(Instrumental)*
20. LA CHANSON DE CINQUANTE SOUS (The 50¢ Song) (4:08)
21. LA VALSE DU VACHER (Cowboy Waltz) (4:13)
22. HOT CHILI MAMA (3:39)

Personnel for each track listed inside booklet.

Produced by Chris Strachwitz and Michael Doucet.

Cover design by Wayne Pope.

Cover photo by Philip Gould.

Photo coloring by Wayne Pope

*French and English lyrics
to all the songs included
in booklet.*

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