

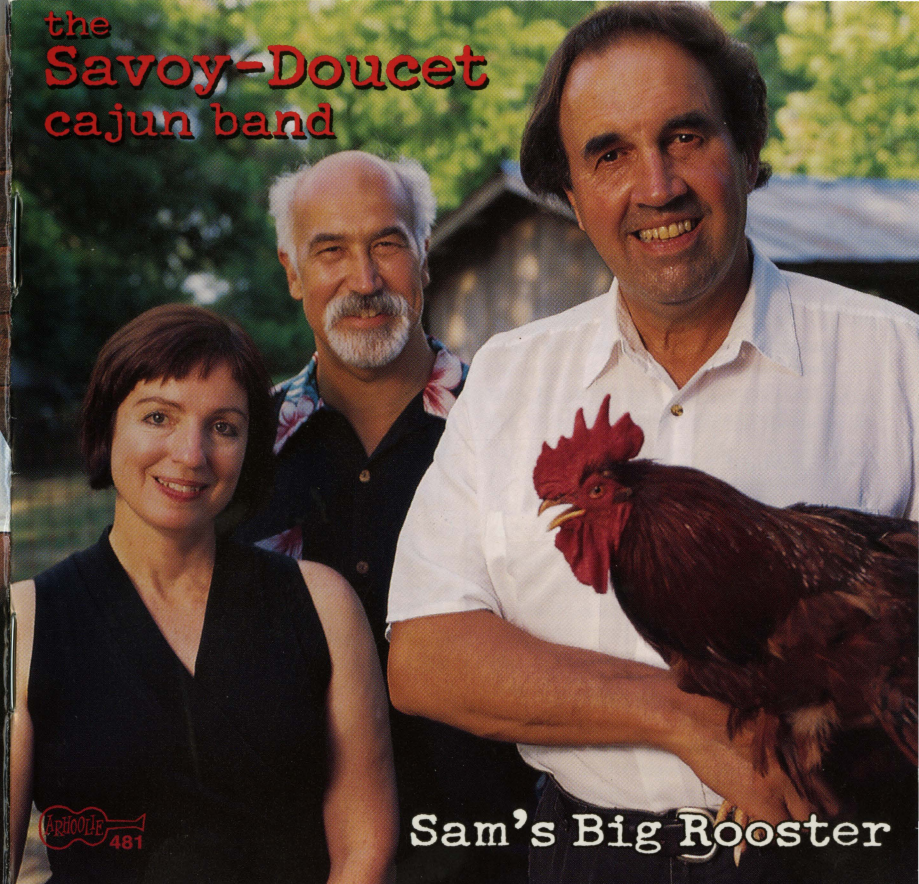
the  
**SAVOY-DOUCET**  
CAJUN BAND



Sam's Big  
Rooster



the  
**Savoy-Doucet**  
cajun band



Sam's Big Rooster



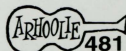


# the Savoy-Doucet cajun band "SAM'S BIG ROOSTER"

(LE GROS GUIME A SAM)



1. **SAM'S BIG ROOSTER** (Le Gros Guime a Sam) (3:56) (Marc Savoy - Tradition Music Co. c/o Bug Music Co. - BMI)
2. **BE CAREFUL, YOU'RE BREAKING MY HEART** (Attention, C'est Mon Cocur Qui Va Casser) (4:14) (Aldus Roger - Flat Town Music - BMI)
3. **TWO STEP POUR MILTON ADAMS** (3:41) (Marc Savoy - Tradition Music Co. c/o Bug Music - BMI)
4. **SHE MADE ME LOSE MY MIND** (3:13) (Marc Savoy - Tradition Music Co. c/o Bug Music - BMI)
- \* 5. **MARDI GRAS JIG** (6:03) (Aldus Roger)
6. **DURALDE** (3:40) (Iry Lejeune - Tek Music Co.)
7. **LES CULOTTES A LOLLYPOP** (Lollypop's Underwear) (2:37) (Gerard Dole - Tradition Music Co. c/o Bug Music - BMI)
8. **J.B.'S WALTZ** (2:52) (arr. by Michael Doucet / Do-Say Music Co.) (Marc & Ann Savoy - Tradition Music Co. c/o Bug Music - BMI)
9. **SI TU VEUX AMUSER** (If You Want To Have Fun) (2:50) (Marc & Ann Savoy - Tradition Music Co. c/o Bug Music - BMI)
10. **LA BONNE VIE** (The Good Life) (4:29) (Marc & Ann Savoy - Tradition Music Co. c/o Bug Music - BMI)
11. **ALTON'S TWO STEP** (2:36) (Traditional, arr. by Marc Savoy - Tradition Music Co. c/o Bug Music)
12. **LA VALSE D'EVIA** (4:18) (Wade Frugé - Tradition Music Co. c/o Bug Music - BMI)
13. **PARTY GIRL'S BLUES** (2:32) (Ann Savoy - Tradition Music Co. c/o Bug Music - BMI)
14. **JOLIE BASSETTE** (3:40) (Canray Fontenot - Tradition Music Co. c/o Bug Music - BMI)
15. **DOC GUIDRY MEDLEY** ("Tit Maurice" & "Doc's Fiddle") (3:27) ("Doc's Fiddle" - Michael Doucet/Do-Say Music Co.)
16. **UN TRAMP SUR LA RUE** (The Tramp on the Street) (4:50) (G. Cole - H. Cole)
17. **HOP, SKIP, AND JUMP** (4:14) (Marc Savoy - Tradition Music Co. c/o Bug Music - BMI)
18. **C'ÉTAIT DESSUS UN TRISTE SAMEDI** (It Was on a Sad Saturday) (2:11) (Ann Savoy - Tradition Music Co. c/o Bug Music - BMI)
- \* 19. **AMÉDÉ TWO STEP** (Two Step Pour Amadee Ardoin) (6:40) (Marc Savoy - Tradition Music Co. c/o Bug Music - BMI)



\* = Live cuts.

The Savoy-Doucet Band came together in the late seventies, after Ann Allen married Marc Savoy and Cajun music in 1977 and moved to the heart of Cajun country in Eunice, Louisiana. Marc was involved in various groups at the time, including a trio with guitarist D. L. Menard and fiddler Dewey Balfa. Over the next few years the new trio evolved out of the constant jam sessions at Marc's place. Michael and Marc had met in the early 70's, when Michael had taken a trip from Lafayette to introduce himself to Marc, who already had a reputation as an advocate of traditional Cajun music and culture.

With this, the fourth Savoy-Doucet CD release, their collective sound is familiar enough that the individual elements that make it up might be taken for granted. Of course the whole is greater than the sum of the parts, but each trio member brings special talents to the mix. Besides contributing solid guitar work and most of the vocals, Ann chooses many of the older songs that the group performs from her vast collection of old records. She also writes convincingly in the idiom, as songs like "Party Girl's Blues" and "It Was on a Sad Saturday" on the present collection demonstrate. The ability to compose new material that sounds traditional is something that's much rarer and more demanding than might be supposed. Ann

and Marc, individually and together, have made many memorable contributions in this regard. It can only be called a wonderful accident of nature that Ann's voice is so well-suited to Cajun music. Her natural timbre is remarkably like that of Acadian singers, and she has picked up stylistic devices like falling at the end of phrases so well that it is all second nature by now. Like Marc and Michael, her knowledge and love of the music is immeasurable, as anyone who has had the pleasure of spending time with her book, "Cajun Music: A Reflection of a People," can attest.

Michael Doucet's matchless fiddle work is one of the most important ingredients of the Savoy-Doucet gumbo. He has not only mastered the standard stylistic elements of Cajun fiddling, like the characteristic slides and double-stops, he has contributed innumerable little extensions of the vocabulary. Besides this kind of evolution of the music from within, Michael also throws in licks that have been imported from bluegrass and Western Swing when he feels the urge. And then there are licks that defy categorization, like the wild stuff he gets into on "Mardi Gras Jig." It is always revealing to compare the Savoy-Doucet versions of the older songs to earlier recordings, and Michael's playing on Iry Lejeune's "Duralde" is a good example.



Michael's fiddling here is definitely based on what Wilson Granger did on LeJeune's record, but he manages to capture the feel of the original without actually copying it. Most of the really great traditional music in the world works this same way. Ralph Stanley, for example, studied the records of Charlie Poole and Grayson & Whitter, and on the occasion of meeting Roscoe Holcomb queried the older man about the "real, old way" that certain songs were sung. Robert Johnson's music was solidly based on the work of Charlie Patton, Son House, Leroy Carr, and others. Often passages that sound like what the earlier players might have done are actually completely different in terms of instrumental technique. For this reason the contributions of traditional players are often overlooked, though they are far more significant than the empty technical displays that many "contemporary" instrumentalists use to impress their audience.

Marc Savoy is, of course, a master of this kind of original-traditional playing, having grown up in the culture and crusaded tirelessly for the music for most of his life. In the course of one solo he can evoke LeJeune, Nathan Abshire, Aldus Roger, or any other great master you can think of, but there's never any doubt about who's playing that squeeze-box. Two things that always impress me enormously

about Marc's playing are the great rhythmic flexibility and his ability to somehow be irresistibly forceful and heartbreakingly pretty at the same time. Marc also writes some great songs, like "She Made Me Lose My Mind" or the unique title track here, and his instrumentals are widely played by other Cajun artists, not only in Louisiana but throughout the country and even abroad. "Amédé Two Step," for example, has been recorded by Joel Sonnier and Steve Riley, and many have assumed it was actually written by the legendary artist for whom it is named, Amédé Ardoin (whose great recordings can be heard on Arhoolie 7007). This is, of course, a great if back-handed compliment to the composer.

In the category of "special guest performer" is Marc and Ann's son Joel, who plays bass on most of the tracks. This record also marks Joel's debut on fiddle. He plays lead on "La Bonne Vie" and seconds Michael on "Doc Guidry Medley." Both play lead on "Alton's Two Step." From such an auspicious start I think it's safe to assume we'll hear lots more of Joel in the years to come. He also supervised the recording, which was done at the Savoy's outdoor kitchen. I don't know if that makes him engineer or head chef, but the result of this home-cooking is a well-balanced recording that isn't hampered by the stiffness that mars many studio efforts.

The love of the tradition is evident in everything this exemplary group performs, and that includes every aspect of the music, from the saddest of ballads to jolliest of good-time tunes. Sometimes, especially when playing for dances, the group is augmented by musicians they have gotten to know in their numerous tours over the years. The wide-open feeling of these occasions is captured on

two live tracks here, recorded in Minneapolis with members of a fine local group, The Bonetones Cajun Band. It's hard to sit still for these tracks!

Duck Baker  
January, 2000  
Richmond, California

## 1. SAM'S BIG ROOSTER

(Le Gros Guime a Sam)  
(Marc Savoy)

When Marc's mother was a small child there lived in her neighborhood a farmer by the name of Sam who had an unusually large red rooster. As the rooster's fame spread people began referring to anything unusual as "le gros guime a Sam" (Sam's big rooster)! Marc, being an astute observer of nature, thinks we can learn a lot about human nature by watching animals' habits.

Moi je cours les poules tous les grands journees  
Que ca pond des oeufs pour Sam manger  
Ma crete est rouge et mes eperons sont grands  
Ma viande est dur mais c'est ca, ca prend.

C'est mon qui chante au barre du jour  
Tous les matins quand ca fait noir  
Ca fait le soleil vouloir se lever  
Ca fait les poules envie de sauter.

Ca prend tout ca et un tit brin plus  
Pour etre le coq dans le poulailler  
Si j'arrete de faire tous ca que je dis  
Je vas deviner gumbo dans le bol a Sam.

Me, I chase chickens all the day long  
So they'll lay some eggs for Sam to eat  
My comb is red, my spurs are long  
My meat is hard, but that's what it takes.

It's me who sings at the break of day  
Every morning when it's still dark  
That's what makes the sun want to come up  
That's what makes the chickens want to jump up and down.

It takes all that and a little bit more  
To be the cock in the chicken yard  
If I stop doing all the things I've said  
I'll become gumbo in Sam's big bowl.

## 2. BE CAREFUL, YOU'RE BREAKING MY HEART

(Attention, C'est Mon Coeur Qui Va Casser)

(Aldus Roger)

This is an old Aldus Roger song, beautifully sung on the original record by our friend, drummer Vernon Bergeron.

Attention, on est après séparer	Look out, we are getting separated
Attention, c'est mon coeur qui va casser	Look out, it's my heart that's going to break.
Tous les jours après, ouais, jongler	Every day it keeps me thinking
Attention, c'est mon coeur qui va casser.	Look out, it's my heart that's breaking.
Tous les jours après, ouais jongler	Every day thinking,
Tous les soirs après, ouais crier	every night crying
Attention, on est après séparer	Look out, we are separating
Attention, c'est mon coeur qui va casser.	Look out, it's my heart that's going to break.
Tous les jours après, ouais, chercher	Every day looking for you
Tous les soirs, après, ouais, prier	Every night praying for you



## 3. TWO STEP POUR MILTON ADAMS

(Marc Savoy)

Milton Adams is one of the last of the very talented accordion players representing the dance bands of the 1950's and '60's. Although he is directly responsible for a major part of the survival of Cajun accordion music and in the teaching of many of the younger generation, Milton goes today largely unappreciated and un-noticed. Marc wrote this tune in his honor.

## 4. SHE MADE ME LOSE MY MIND

(Marc Savoy)

Marc wrote the words to this song in the 1960's when he first recorded it with D.L. Menard doing the vocal.

J'avais un' tite fille dedans le village	I had a little girl in the village
Elle disait, ouais, qu'elle m'aimais	Who said she loved me
Quand mon j'étais là il y avait rien de plus beau	When I was there there was nothing more beautiful
Tout quelque chose était bon jusqu'à j'suis parté.	Everything was good until I left.
Quand j'arrivais un dimanche matin	When I got there one Sunday morning
Je l'ai trouvé avec un autre	I found her with another
Moi, j'ai perdu ma bonne idée	I lost my mind
C'est là, ouais, que moi, je l'ai tiré.	I took my gun and shot her.
Aujourd'hui, mon j'suis perdu	Today I'm lost and
Et dans les bois après me sauver	In the woods trying to save myself
Il y a plus de chance pour me pardonner	There's no chance that I will be pardoned
Aujourd'hui toute ma vie est gaspillée.	Today all my life is wasted.

## 5. MARDI GRAS JIG

(Aldus Roger)

Originally recorded by Aldus Roger, then by Marc and Dewey Balfa in the 1970's, this simple, one chord little tune just rocks! This cut was recorded live in Minneapolis at the Medina Ballroom with our great friends from the Bonetones Cajun Band, Doug and Paul.



## 6. DURALDE

(Iry LeJune)

Here Michael sings and fiddles one of our favorite Iry LeJune songs. Originally this was recorded as a fiddle song but Marc plays it on a D accordion in the key of G.

Dis bye-bye à ton pop et ta mom, malheureuse,  
Pour t'en revenir, mais ouais, m'rejoindre là bas à

Duralde

Tu m'avais promis, fait des promesses,  
de revenir me rejoindre, catin,  
Avant trop longtemps moi je te vois après t'en revenir.

'Gardez donc, tu croyais, ta famille aurait toujours  
Pris pour toi, parce ce que tu m'as fait quitter, catin,  
À bien jongler, toi, tu vois, pour toi même, bébé  
Tous nos chagrins qu'on est après se passer,  
Ça fait pas de bien.

C'est trop tard pour les enfants s'en revenir,  
Se lamenter pour toi, c'est toi qu'a fait la grosse erreur  
Tu m'as dit, toi, bébé, tu voulais plus me voir  
C'est trop tard, tu vas revenir peut-être un bonjour.

Say bye-bye to your pop and your mom, unhappy one  
And come back to the house to meet me, over in  
Duralde.

You promised me, made me promises,  
to come back  
Before too long, I see you returning.

Look, you thought your family would always  
Take up for you, because you made me leave,  
But now, think well and you will see for yourself  
That all these sorrows we're going through  
Aren't doing anyone any good.

It's too late for the children to come back crying for you  
It's you who made the big mistake  
You said, baby, you didn't want to see me anymore  
It's too late, maybe you'll come back some day.



## 7. LES CULOTTES A LOLLYPOP

(Lollypop's Underwear)

(Gerard Dole)

One of the earliest appreciators, scholars, and European players of Cajun music is the French musician/writer Gerard Dole. Besides his many recordings of rare Cajun tunes he has written many great Cajun style tunes. This is one of them that he sang at a party outside of Paris – it won our hearts. Marc woke up the next morning whistling the tune, and in keeping with the Cajun style, figured it out and added a “turn” or “B” part.

C'est pas tout quiqu'un qui connaît,  
les culottes à Lollypop

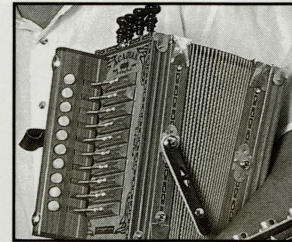
Les petites et les grandes, les culottes à Lollypop  
Les longues et les courtes, les culottes à Lollypop  
Les grosses et les fines, les culottes à Lollypop.

(Etc. Les blanches et les noires,  
les rouges et les jaunes..)

Not everybody knows

Lollypop's underwear

The small and the big, Lollypop's underwear  
The long and the short, Lollypop's underwear  
The coarse and the fine. Lollypop's underwear  
(The white and the black, Lollypop's underwear  
The red and the yellow, Lollypop's underwear..)



## 8. J.B.'s WALTZ

(arranged by Michael Doucet)

Michael heard the late great Cajun fiddler J.B.Fusilier playing this piece on a collection of string band 78's (Arhoolie CD 7014 - “Cajun Breakdown”). He took the basic melody and played it through several other keys!



## 9. SI TU VEUX AMUSER

(If You Want To Have Fun)

(Marc & Ann Savoy)

Marc composed the bridge on this song. He had heard a zydeco song that was similar to the other part. The song is played in "G" on the "D" accordion. Ann put some Creole words to the melody, vaguely based on the Louis Jordan song, "Let The Good Times Roll."

He, tout quiqu'un, allons amuser  
Si tu veux amuser te gain pour depenser l'argent  
Reste pas la apres galoper ta bouche  
Tu vis juste un fois et quand tu mourir t'es gone.

Quitte les bons temps rouler, quitte les bon temps rouler  
Mais je fou pas mal si t'es vilaine ou beau  
Quitte les bon temps rouler, quitte les bons temps rouler  
Mais je fou pas mal si t'es vieux ou jeune.

Hey, everybody, let's have some fun  
If you want to have fun, you've got to spend some money!  
Don't stand there, running your mouth,  
You only live once and when you die you're gone.

Let the good times roll, let the good times roll  
Well, I don't care if you're ugly or pretty  
Let the good times roll, let the good times roll  
I don't care if you're old or young.



Joel Savoy

## 10. LA BONNE VIE

(The Good Life)

(Marc & Ann Savoy)

Marc wrote the melody of this waltz as another tribute to the late, great Amédée Ardoin. Once he had composed the lovely melody Ann wrote the words about how the simple things around us in nature speak a simple truth. Our son, Joel, plays lead fiddle on this song, backed up by Michael.

Je m'ai reveillé sur l'avant jour  
J'ai entendu les chouettes criés  
Et ça disait dans leur langage  
La vie est belle, la vie est bonne.  
J'ai travaillé dedans les clos  
J'ai vu les plantes après pousser  
Et ça disait dans leur langage  
La vie est belle, la vie est bonne.

La 'tite lumière dans ma maison  
Ma belle famille autour de la table  
Ouais, ça disait dans leur langage  
La vie est belle, la vie est bonne.  
Et tous les soirs quand ça fait noir  
Les étoiles brillent dedans le ciel  
Et ça disait dans leur langage  
La vie est belle, la vie est bonne.

I got up before daylight  
I heard the owls crying,  
They were saying in their language,  
"Life is beautiful, life is good."  
I worked in the fields  
I saw the plants pushing up  
And they said in their language,  
"Life is beautiful, life is good."

The little light in my house  
My beautiful family around the table  
They are saying in their language,  
"Life is beautiful, life is good."  
And every night when it gets dark  
The stars shine in the sky  
And they say in their language,  
"Life is beautiful, life is good."

## 11. ALTON'S TWO STEP

(arranged by Marc Savoy)

When the Cajuns first saw amplified instruments they were mystified as to where the sound was coming from. Marc recalls a local farmer who wanted an electric guitar, so he cut the end off the guitar cable and wired a wall plug to it. When he plugged it in to the wall he almost electrocuted himself. The first night Marc heard this song he was twelve years old and was at a party at a camp. A guest, Alton Landreneau, was playing his Monarch accordion into an amp, the first amp any of them had ever seen! This impressed Marc so much that he never forgot the tune. He and his father went home and tried to figure out how it was possible to have an electrified accordion. They thought the amp was pushed by the air in the bellows!



## 12. LA VALSE D'EVIA

(Wade Frugé)

We learned this tune from our dear deceased friend, Wade Frugé. His cousin Evia taught it to him. (Check out Wade singing it on his CD, Arhoolie 476)



## 13. PARTY GIRL'S BLUES

(Ann Savoy)

Ann wrote this song about liking to stay out all night just to have fun. It's a song for all you night owl party dolls.

Hier au soir j'étais au bal,  
j'étais mais moi toute seule  
Plus personne qui voulait, mais rester,  
Mais j'suis partie quand le soleil s'est levé.  
J'ai p'un sou dedans ma poche  
Ça tracasse pas ma bonne humeur  
J'ai m'amusée mais presque toute la nuit  
Ouais, j'ai quitté quand le soleil s'est levé.

Mon vieux cheval il est proche crevé  
P'us de maïs dans mon magasin  
J'ai tout vendu mes affaires  
Pour m'amuser jusqu'au bout de la nuit.  
Mon linge est tout froncé  
Et mes cheveux est tout mêlés  
Il y a plus rien pour me tracasser  
Je vas rester jusqu'au soleil levé.

Last night I was at the dance,  
I was all by myself  
No one wanted to stay, but  
I left when the sun was coming up.  
I don't have a penny in my pocket,  
but that doesn't worry my good humor,  
I had fun all night  
And left when the sun was coming up.

My horse is nearly dead,  
no more hay in my barn,  
I sold everything I had  
to have fun all night.  
My clothes are all wrinkled,  
and my hair is all tangled,  
There's nothing left to worry me  
I'm gonna stay 'til the sun comes up.

## 14. JOLIE BASSETTE

(Canray Fontenot)

We have always loved this tune by Canray Fontenot, "Pretty Little Short Woman!"

## 15. DOC GUIDRY MEDLEY

Doc was one of the greatest fiddlers to come out of Scott, Louisiana. He composed many of the most well known Cajun songs, among them "Colinda." Michael put together this tribute to Doc, and Joel Savoy plays second fiddle on it. The medley consists of "Tit Maurice" and "Doc's Fiddle."

## 16. UN TRAMP SUR LA RUE

(The Tramp on the Street)

Popularized by the late great Molly O'Day in the country music field but adapted or cajunized by Nathan Abshire.

Mais mon j'étais assis aujourd'hui, je m'ai mis à jongler  
À ça qu'a arrivé des années passés,  
J'abandonné tout ça j'aimais pour me tourné et trainailler  
Aujourd'hui j'après mourir comme un tramp sur la rue.

Un jour j'étais assis et j'étais après bambocher  
Et là il y a quiqu'un qu'a mis sa main sur mon épaule,  
Et quand je m'ai tourné pour voir, c'était un' belle

tite fille  
Et elle m'a dit, "Pop. C'est moi qui est ta fille."

Moi je m'ai mis à observer, je m'ai mis à pleurer  
Ça a cassé mon coeur en deux, ça changé mon idée,  
De voir ça j'avait fait, condamné tout ça j'aimais  
Aujourd'hui j'après mourir comme un tramp sur la rue.

One day I was sitting thinking  
About what happened years ago,  
I abandoned my family to go off and roam  
And today I am dying like a tramp on the street.

One day I was sitting, being a bum  
And someone came up to me and put her hand on  
my shoulder  
When I turned to look, it was a beautiful young girl,  
And she said, "Pop, it's me, your daughter."

I started looking, I started crying,  
That broke my heart in two, it changed my mind,  
To see what I had done, condemned everyone I loved  
And today I am dying like a tramp on the street.

## 17. HOB, SKIP, AND JUMP

(Marc Savoy)

Marc wrote this rocking accordion two-step.



## 18. C'ÉTAIT DESSUS UN TRISTE SAMEDI

(It Was on a Sad Saturday)

(Ann Savoy)

Ann wrote this song about the horrors of Hurricane Audrey in 1957.

C'était dessus un triste samedi,  
un jour qu'a tout changé ma vie  
Grand Dieu a eu un grand colère,  
a cassé Grand Isle avec sa mer.

La mer est venue dedans la nuit,  
et elle a pris nos trois bébés,  
Nos larmes et cris ils ont tombé,  
mais elle a continué a tout ruiner.

Dessus les planches de notre maison abimé,  
parmi les morts on a flotté,  
Et puis notre seul et cher garçon  
a été mordu par un serpent.

O, ouais, ma chère, on a été sauvé,  
mais sans famille et sans esprit,  
Quand le Grand Dieu veut envoyer ses eaux,  
Écoutez, tremblez, tourne pas ton dos.

It was on a sad Saturday,  
a day that totally changed my life  
God got angry,  
broke up Grand Isle with his sea.

The sea came in the night  
and took our three babies,  
Our tears and cries fell,  
but the sea continued to ruin everything.

On the boards of our destroyed house,  
among the dead we floated,  
And then our only dear son  
was bitten by a snake.

Oh, yes, my dear, we were saved,  
but without family and with no more spirits,  
When God wants to send his waters,  
listen, tremble, don't turn your back.

## 19. AMÉDÉ TWO-STEP

(Two-Step Pour Amadee Ardoin)

(Marc Savoy)

Though we had recorded this song when Marc first composed it, we loved this recording of it with the Bonetone's bass player Doug Lohman and their drummer Paul Laughridge. Marc says he would gladly hitch-hike to Minneapolis to play with Doug and Paul.

## the musicians:

**Marc Savoy** - accordion (& vocal on #1)

**Ann Savoy** - guitar (& vocals on # 2, 4, 7, 9, 10, 12, 13, 14, 16, & 18)

**Michael Doucet** - fiddle (& vocals on # 6 & 18)

**Joel Savoy** - bass, & lead fiddle on # 10, 2nd fiddle on # 11 & 15.

**Tina Pilione** - bass on # 8, 15, & 16. **Anthony Daigle** - bass on # 13.

On live cuts (#5 & 19): **Doug Lohman** - bass. **Paul Laughridge** - drums.

**Produced by** the Savoy - Doucet Cajun Band  
**Executive producer:** Chris Strachwitz

**Recorded by** Joel Savoy at Studio Savoie Faire  
near Eunice, La. (This same small outdoor  
kitchen was the home of many great Cajun  
music parties throughout Marc's childhood  
in the back of his parents' home)

**Mixed by** Anthony Daigle Audio - Lafayette, La.

**Mastered by** Mike Cogan / Bay Records -  
Berkeley, Ca.

**All photos by** Philip Gould, except page 9  
photo by Max from St. Louis.

**Transcriptions, translations, and comments  
on each song by** Ann Savoy  
**Graphic Design by** Morgan Dodge

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Also available by **the Savoy-Doucet Cajun Band** on **Arhoolie Records:**

CD/Cass 316 "Two-Step d' Amédé"

CD 389 "Home Music with Spirits"

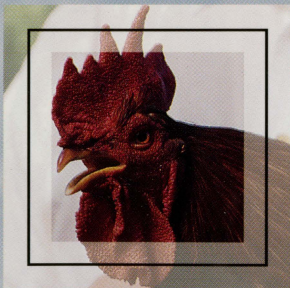
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**cajun band**  
Sam's Big Rooster



The Savoy-Doucet Cajun Band, featuring accordionist Marc Savoy, singer/guitarist Ann Savoy and fiddler Michael Doucet, are no doubt the premier traditional Cajun band active today. This CD spotlights not only this trio's remarkably tight interplay resulting from having played together for almost 20 years, but also their individual talents as soloists. Most of the 19 cuts were recorded by Joel Savoy in the family's small studio near Eunice, La. but two "Live" cuts (\*) are also included. Booklet includes lyrics to the songs in French and English.

1. **SAM'S BIG ROOSTER** (Le Gross Guime a Sam) (3:56)
2. **BE CAREFUL, YOU'RE BREAKING MY HEART**  
(Attention, C'est Mon Coeur Qui Va Casser) (4:14)
3. **TWO STEP POUR MILTON ADAMS** (3:41)
4. **SHE MADE ME LOSE MY MIND** (3:13)
5. **MARDI GRAS JIG \*** (6:03)
6. **DURALDE** (3:40)
7. **LES CULOTTES A LOLLYPOP** (Lollypop's Underwear) (2:37)
8. **J.B.'s WALTZ** (2:52)
9. **SI TU VEUX AMUSER**  
(If You Want To Have Fun) (2:50)
10. **LA BONNE VIE** (The Good Life) (4:29)
11. **ALTON'S TWO STEP** (2:36)
12. **LA VALSE D'EVIA** (4:18)
13. **PARTY GIRL'S BLUES** (2:32)
14. **JOLIE BASSETTE** (3:40)
15. **DOC GUIDRY MEDLEY** ("Tit Maurice" & "Doc's Fiddle") (3:27)
16. **UN TRAMP SUR LA RUE** (The Tramp On The Street) (4:50)
17. **HOP, SKIP, AND JUMP** (4:14)
18. **C'ÉTAIT DESSUS UN TRISTE SAMEDI**  
(It Was on a Sad Saturday) (2:11)
19. **AMÉDÉ TWO STEP \*** (Two Step Pour Amadee Ardoin) (6:40)

