

The Pine Leaf Boys are a unique group of musicians. To begin, all the members live together in the same house in Lafayette, Louisiana. They are not family, but friends brought together by music. The music they play is a mix of old and new, but the tradition is strong as they each come from small towns in southwest Louisiana such as Iota, Eunice, Elton, and Durald. They have been raised and steeped in Cajun music since birth, and it is no surprise that they continue on the age-old tradition of playing "Louisiana French music," but, at the same time, allowing it to breathe and evolve. Music evolves not because it is no good, but because it is alive and changes with the people who play it.

While their sound is described as traditional by some, the Pine Leaf Boys are influenced by a number of musicians and genres of music. Wilson has a heavy background of barrel-house piano and honky tonk, while Jon ranges from blues to early swing. Cedric knew Creole and Zydeco before he began to dab in Cajun music and studied the fiddle styles of Dennis McGee and Canray Fontenot. Blake listened to a number of styles such as Nathan Abshire. Drew plays a little bit of everything, from drums to accordion to guitar, and is a fantastic vocalist. It is not uncommon to see the Pine Leaf Boys switch instruments during a show.

The variety of their music is one trait that differentiates the group even further. While the shows revolve primarily around the old fashioned two-step and waltz routine, the Pine Leaf Boys present their music in different configurations: twin fiddles or no bass or drums. Cajun blues numbers have been resurrected and become an integral part of their music.

Each member of the Pine Leaf Boys loves music more than anything, and, as Wilson says, "If we weren't playing it on stage, we'd be at home on our porch playing for ourselves and friends."

For more music, photos, and hilarious outtakes and randomness, visit:
www.pineleafboys.com

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For our complete illustrated catalog of CDs, Cassettes, DVDs, Videos & more, including a limited edition DVD of the Pine Leaf Boys in action (not available in stores), visit our website at: www.arhoolie.com

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PINE LEAF BOYS

LA MUSIQUE





Wilson Savoy has known Cajun music since he was a young child growing up in Savoy, Louisiana. At an early age, he fluently whistled Cajun songs with intricate melodies as he jumped on the trampoline with his brother and sisters. He began piano at an early age, pounding boogie-woogie and honky tonk on an old upright that was tuned 3 half-steps low. When Wilson was 15, his father Marc built for him an accordion from a Sasafra tree that was planted the same day his grandfather, Joel, was born and died the same year as his grandfather. He is inspired by Amédé Ardoin, Iry LeJeune, Lawrence Walker, and his father, Marc Savoy, but enjoys and continues to be influenced by old and modern Cajun, Soul, and Blues. He also studies film and documentary filmmaking and received a grant to study fiddle with the brilliant fiddle legend, Ken Smith.



Cedric Watson has studied the styles of Canray Fontenot and Bébé Carrière, Cedric lives, breathes, and eats Cajun, Creole, and Zydeco music and introduces a heap of new arrangements and original songs to the group. He is currently living near the University of Louisiana at Lafayette and studies ancient French and ballads of Blind Uncle Gaspard and Edius Naquin. Cedric adds a fantastic new energy and style to the Pine Leaf Boys and equally carries his weight by playing the accordion, drums, and guitar. His fantastic interpretations of melody and master improvisational skills are untouched by any Creole fiddler today.



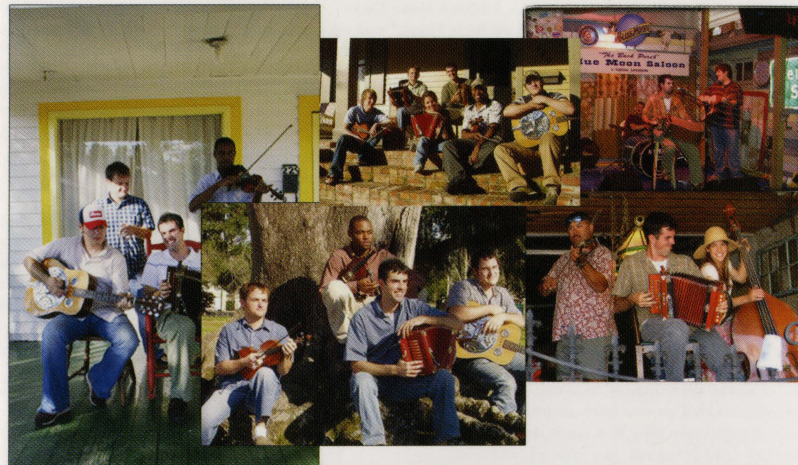
Jon Bertrand was raised in the thriving hub of Jeff Davis Parish that is Pine Island or Crapeauville where he began life as a cowboy. He eventually, after many blows to the head by various large farm animals, decided to seek a less painful lifestyle. He began playing guitar and, in 2004, 'il a quitté sa maison' and began touring with the Lost Bayou Ramblers. His major influences in life are Cory McCauley, Harry Trahan, the Hackberry Ramblers, Iry LeJeune, Austin Pitre, and Sonny Meaux. Jon completed his studies at UL in French and today lives with the rest of the Pine Leaf Boys on Convent St. in Lafayette.



Drew Simon was raised in Lafayette, Louisiana, and has played Cajun music since he was a little boy. Drew began his musical career playing drums with his brother in a local band named "Acadien," and today plays drums, guitar, and accordion. He is also a fantastic vocalist and has been influenced greatly by Phillip Alleman, the Balfa Brothers, and Lawrence Walker. Music never stops in Drew's head, and sometimes he will awake from slumber with a new melody in his head and vainly adapt it to the group. Although we never play those songs, we admire his perspiration. He is currently a student at UL in Louisiana Tourism.



Blake Miller was raised in the humble town of Iota. The oldest of two children, Blake began playing accordion at a very young age and supernaturally became fluent on the 10-button box. Limited by the diatonic squeeze box, Blake shifted his focus to the fiddle and, "practiced fiddle for hours a day while his accordion sat on the shelf," according to his dad, Brünò. Before even graduating high school in 2005, Blake became renowned as the 'sought-after' musician of Louisiana for accordion, fiddle, and rhythm/lead guitar. Now, equipped with the trinity of Cajun instruments, Blake adds a new dynamic to the Pine Leaf Boys as a rhythm machine, solid as a Sherman tank but twice as deadly, an accompanying second-fiddle player, with harmonies more beautiful than a butterfly in a jar of honey, and bass, with walks and syncopated riffs funkier than a one-month old graton.



We'd like to thank the following few people for helping us, bringing us where we are today, and inspiring us

Joel Savoy, for his time and patience in putting up with us in his studio for two very, very long days

Jillian Johnson, for all the beautiful pictures of us (how could she have gone wrong?) and designing the CD cover

Chris Stafford, for funkying up the groove, saving countless nights at our shows by playing bass, and for giving us our favorite one-liner, "Dude..."

Clint Ward, for being a great guy and laying down some killer fiddle at our first session at La Lou, and also for coming to the rescue when we needed him.

David Rachou, for recording a number of our songs at La Louisiane recording studio about 8 months before the Savoy-Faire session in November of 2005. He gave us his true opinion, and it made the world of difference

Jean Provost, for being our road manager and hauling us 12-hours a day all over France

Chris Strachwitz, for his heroic quest to stop mouse-music dead in its tracks, and his courage to tell us and the world his opinion on anything and everything.

1. Pine Leaf Boy Two-Step (Wilson Savoy – Tradition Music Co.)

The first time we ever played this song was at Bründ's house, one chilly Sunday morning as he cooked some sausage for us that he prepared. Wilson first got the idea for this song while he was on tour with Bobby Michot, bouncing down the roads in Bobby's VW van throughout France listening to a compilation cassette he made from old recordings. The band insisted on playing a IV chord, despite the accordion wanting to play it simpler, just with two chords. It made for a nice Creole sound, and was dubbed, "The 1-4-5 Two-Step," or, "Pine Leaf Boy Two-Step."

2. I'm Not Lonesome Anymore (Aldus Roger)

Phillip Alleman filled dance halls for decades with his soft yet powerful voice and his soulful steel guitar while playing with Aldus Roger's Lafayette Playboys. This "cold hearted" song is Drew's favorite to sing and now is known as his "ace of spades." A jam session regular, Freddy Hanks, told us when this song was written Phillip and his wife had just broken up. Before the record was released they had gotten back together. Mr. Alleman died recently and this song is dedicated to his memory.

<i>Il y a semaine aujourd'hui, que t'as quitté</i>	It's been a week ago today since you left
<i>Mais donc, c'est drôle que moi, je me rappelle p'us toi</i>	But well, it's funny that I don't even remember you anymore
<i>Ma conscience me fait p'us mal, ça me gêne p'us moi</i>	My conscience doesn't hurt me anymore, it doesn't bother me
<i>aujourd'hui j'ai eu assez, toi t'es pas bonne</i>	anymore. Today, I had enough, you weren't any good.

<i>Oh moi j'm'ennuie p'us toi</i>	Oh I'm not lonesome for you anymore
<i>Oh j'ai pas de regret pour toi</i>	Oh I don't have any regret over you

<i>Il y a quelque chose je voulais te dire quand t'as quitté</i>	There was something I wanted to tell you when you left
<i>Moi j'ai pas eu la chance, mais je vas te dire asteur</i>	But I didn't have the chance, but I'm gonna tell you now
<i>Arraches-toi autour de moi vilaine manière</i>	Get away from me, you and your ugly ways,
<i>Tu m'as quitté et moi j'suis content, moi je veux p'us toi</i>	You left me and I'm happy, I don't want you anymore

3. La Belle Josette (P.D. – arr. by Cedric Watson – Tradition Music Co.)

Cedric began playing this song after he heard it from an old Alan Lomax recording he had in his collection. We originally recorded it as a slow ballad, but began performing it in the dancehalls. It was then we decided, "We must doctor up this song a bit."

<i>Madame Gallien était promenant</i>	Madame Gallien was taking a walk
<i>Dans son jardin, son coeur bien chagrin</i>	In her garden, her heart was full of sorrow
<i>Tout le long d'une allée, Elle faisait que pleurer</i>	All along a country lane, all she could do was cry
<i>Toujours en espérant, Pierrot Grouillet pour se marier</i>	Always hoping, Pierrot Grouillet would marry her.
<i>Pierrot Grouillet, il est arrivé, Il dit, "Josette, faut se marier."</i>	Pierrot Grouillet came and said, "Josette, I must marry you."
<i>Tout chacun s'en va chez soi, Pour laisser savoir à tout</i>	Everyone go home and let everyone know,
<i>Danse, sur le moment, Monsieur le curé publiera les bands</i>	Dance right now, the pastor will publish the bans

*O son parrain, il la consentant,
Il dit, "Moi, j'irai les amener."
Deux vieux bouefs, dans vieux chevaux,
Attelés sur un vieux chariot*

*Pour aller marier, Pierre Grouillet et Mademoiselle Josette
Dans le chemin, ils ont fait rencontre,
D'un petit bonhomme, un pied chaussé, l'autre nu
Son violon dans son bras, son archet dans sa main,
Il disait qu'il voulait jouer, jusqu'à qu'il
n'ait plus de souliers*

*Oh, her godfather gave her his approval,
He said, "I will take them."
Two old cows, two old horses,
Tied up to an old cart*

*To go marry Pierre Grouillet and Mademoiselle Josette
Along the way, they made the acquaintance
Of a little man with one shoe on, and one foot bare
His fiddle in his arm, his bow in his hand
He said he wanted to play until he
didn't have any more shoes*

4. New Family Waltz (Milton Adams)

Milton Adams was a frequent visitor at Marc Savoy's jam sessions every Saturday morning. Wilson remembers this song as one of his most beautiful waltzes. We play this for Milton and for Jacques Fontenot, who also was influenced greatly by Mr. Adams.

5. Blues de Bosco (P.D. – arr. by Wilson Savoy – Tradition Music Co.)

Iry LeJeune was one of the big inspirations to Wilson, and this blues is one of the most popular in the Cajun repertoire. We dedicate this song to Linzay Young, whose unique singing style inspired Wilson's style for this one.

6. La Branche de Murier (Iry LeJeune)

No Cajun record is complete without a waltz from Iry LeJeune. This one in particular is on of Drew's favorites that tells about a young man who had to cut the mulberry branch just to see his sweetheart pass in front of her father's door. We dedicate this song to Georgette LeBlanc, one of our biggest fans.

7. Homage à Poullard (P.D. – arr. by Wilson Savoy & Cedric Watson Watson – Tradition Music Co.)

Danny and Eddie Poullard were two brothers that greatly inspired Cedric and Wilson, and this medley has been arranged as homage to them. We have followed in the tradition of arranging medleys from Steve Riley, and tried to play some of the Poullards' favorite tunes in their style.

8. La Valse de Vieux Charpentier (Canray Fontenot – Tradition Music Co.)

Long before the accordion hit the scene, fiddles dominated in Cajun music, and complex melodies, such as those from Dennis McGee, were standard. The accordion's limitations made it impossible to play these old songs with all the slides and half-notes, so Wilson and Cedric have taken the violin to play this one. It comes from two brothers who were carpenters and knew only a few songs. This song was their favorite and was fueled only by whiskey.

9. Festival Acadien Waltz (Octa Clark & Drew Simon – Tradition Music Co.)

The late Octa Clark wrote this song and called it the Jamboree Waltz. Drew changed the words to honor the greatest festival in all of Cajun music. Each year, people from all of the world come to celebrate Cajun and Creole music at its finest in Girard Park in Lafayette, as the song says, the prettiest place in all of Louisiana.

10. Chez Moreau (Cedric Watson – Tradition Music Co.)

Cedric found this melody from "Two Step de Tante Nana," and added his own words to it. It's a good time two step about going out and having a good time. We'd like to dedicate this one to Carlton Frank, who inspired the arrangement.

11. I'll Have To Forget You (Belton Richard)

Belton Richard is one of the greatest song writers in all of Cajun music. Many of his songs were about lost love and this one is no exception. Everytime we play anywhere, Drew must sing a few of Belton's songs. We dedicate this song to everyone who has requested us to play a "Belton song" especially Bruno Miller. We thank you.

Pour tout ce-là moi j'ai aimé

C'est toi la seule mon coeur desire

C'est pour t'aimer jusqu'au jour de ma mort

Quand même toi t'ite fille, après t'eloigner

C'est dût pour oublier

Quand t'as essayé de m'obliger

Garde ça c'est dur, Faudra que je laisse son côté

For all those that I loved,

You were the only one my heart desired

To love you until the day of my death

Even though, little girl, you're growing apart from me,

It's hard to forget you,

When you've tried to make me

Look, it's hard, but I'll have to leave your side,

Moi j'ai essayé faire contente, mais moi, je peux pas faire

Tout ça tu voudrais, ça mon coeur desirait

Faudra mais prendre idée, et a essayé de t'oublier

Quand même toi t'étais loin, mon coeur va tout le temps pleurer

I tried to make you happy, but I couldn't do it,

Everything you wanted, my heart desired it too

Even though you're far away, my heart will always cry

12. Les Barres de la Prison (Canray Fontenot – Tradition Music Co.)

This was Cedric's favorite baisse-bas of the Creole repertoire. This song became a standard for both whites and blacks in Cajun music, but the Creole style of playing this number has always had a much stronger, bluesy feeling to it. The words are about a man who is crying to his mother to pray for him when he goes to prison. This is dedicated to the Ardoin Family and Canray Fontenot's family. Canray Fontenot was one of the most influential on Cedric.

13. Valse de Josephine (P.D. – arr. by Wilson Savoy & Cedric Watson Watson – Tradition Music Co.)

We love waltzes, and we find that today the two step is too dominant in Cajun music, especially in Zydeco. This very old waltz was first recorded by Moise Robin and Leo Soileau, and Wilson and Cedric insisted on including it as a tribute to the old fashioned duos who played with only accordion and fiddle, namely Octa Clark and Hector Duhon, Amede Ardoin and Dennis McGee, and Moise and Leo.

14. Lawtell Two Step (P.D. – arranged by Drew Simon – Tradition Music Co.)

We first heard this song from Ray Landry and also by Jason Frey. There are not many good drummers today who are also great vocalists. We dedicate this song to two of the pioneers of Cajun drummers who were fantastic vocalists as well, Vrance Berzas and Vernon Bergeron.

Wilson Savoy – accordion; vocals on 1, 4, 5, 7, & 13; fiddle on 8

Cedric Watson – fiddle; vocals on 3, 7, 10, & 12

Drew Simon – drums; vocals on 2, 6, 9, 11, & 14; guitar on 6, & 9

Jon Bertrand – guitars

Blake Miller – bass; second-fiddle on 2, & 11

featuring **Joel Savoy** - pedal steel on 2

Track 9 recorded at La Louisiane, Lafayette, LA by **David Rachou**. All other tracks recorded at the

Savoy-Faire Studio in Savoy, Louisiana by **Joel Savoy**.

Produced by the **Pine Leaf Boys** and **Joel Savoy**, Mixed by **Joel Savoy**.

Mastered by **George Horn**, Fantasy Studios, Berkeley, CA.


Photography and art direction by **Jillian Johnson**, Work Agencies, www.workagencies.com.

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"If I'm going by myself, y'all ain't comin' with me." Drew Simon



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1. Pine Leaf Boy Two-Step • 2. I'm Not Lonesome Anymore • 3. La Belle Josette
4. New Family Waltz • 5. Blues de Bosco • 6. La Branche de Murier
7. Homage à Poullard • 8. La Valse de Vieux Charpentier • 9. Festival Acadien Waltz
10. Chez Moreau • 11. I'll Have to Forget You • 12. Les Barres de la Prison
13. Valse de Josephine • 14. Lawtell Two-Step

Wilson Savoy - accordion, vocals & fiddle

Cedric Watson - fiddle & vocals

Drew Simon - drums, vocals & guitar

Jon Bertrand - guitars

Blake Miller - bass & fiddle

visit us on the web at www.pineleafboys.com
for more music, pictures, information, and promo video of the boys in action!!!

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