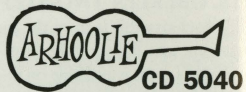


BEAUSOLEIL

"Hot Chili Mama"



1. **ACADIAN TWO-STEP**
(arr. by Michael Doucet & Hector Duhon)
2. **LES BONS TEMPS ROULER WALTZ (A)**
(Lawrence Walker - Flat Town BMI)
3. **JOE PITRE'S SO BAD**
(M. Doucet & C. Fontenot-Tradition Music Co. BMI)
4. **CANRAY'S CONTREDANSE**
(C. Fontenot - Tradition Music Co. BMI)
5. **LA CHANSON DE CINQUANTE SOUS** (The Fifty Cent Song) (Traditional)
6. **JE VEUX ME MARIER**
(I Want To Marry) (A)
(arr. by L. Darbone & M. Doucet)
7. **CHANSON DE SAGESSE**
(Ballad Of Wisdom) (Traditional)
8. **HOT CHILI MAMA**
(M. Doucet - Tradition Music Co. BMI)
9. **JE SUIS MARIE AVEC UNE, MAIS EN AMOUR AVEC UNE AUTRE** (I'm In Love With One, But Married To Another)
(Pat & Preston Breaux- BMI)

10. **THE MOSQUITO THAT ATE UP MY SWEETHEART IN NEW IBERIA POLKA**
(M. Doucet - Tradition Music Co. BMI)
11. **GRAND MALLET** (Big Mallet)
(C. Fontenot - Tradition Music Co. BMI)
12. **BELLE** (Sweetheart)
(arr. by Michael Doucet)
13. **OBERLIN TWO-STEP**
(arr. by Amédée Ardoin & M. Doucet)

Michael Doucet - fiddle & vocals
David Doucet - guitar, lead vocals on (A)
Pat Breaux - accordion and sax
Tommy Alesi - drums
Billy Ware - percussion: rubboard, triangle, spoons, etc.
Beth Weil - string bass

Recorded at Bay Records - Alameda, Ca. 4/1987
 Michael Cogan - engineer
 Produced by Michael Doucet and Chris Strachwitz
 Cover by Elizabeth Weil
 Cover photo by Chris Strachwitz
 All songs transcribed and translated by Sharon Arms Doucet and found inside booklet.

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MICHAEL DOUCET &
BEAUSOLEIL



HOT CHILI MAMA



BEAUSOLEIL – “Hot Chili Mama”

Fiddler Michael Doucet's latest edition of **Beausoleil** with Pat Breaux on accordion and sax is the hottest French band to come out of southwest Louisiana's Cajun country. Beausoleil brings you the whole spectrum of Louisiana Gulf Coast music: haunting old ballads, Cajun honky tonk waltzes & two-steps, ceremonial songs, contredances, Blues, Country, Jazz, Zydeco, Swamp Rock, even a polka, along with a dash of exotic sounds from other eras and areas of the globe. The ingredients of Beausoleil's musical gumbo are their individual talents and experiences which chef Doucet and his crew cook up fresh daily and serve to us with impeccable musicianship, taste, just the right improvised seasoning for superb flavor, and full tilt energy for contemporary as well as traditional ears, minds, bodies and dancing feet.

Named after Joseph Broussard dit Beausoleil, a rebel who led the Acadian resistance against the British during the exile from Acadia in 1755, Beausoleil also translates literally as “beautiful sunshine” and has been the name of Michael Doucet's marvelous Cajun band since the mid 1970s. “They are to Southern Louisiana music what Los Lobos are to Musica Norteña and the Chieftains are to traditional Irish music: preservationists with a revisionist freedom to experiment and modernize.” (City Paper)

Michael Doucet was born in Scott, La. in 1951, grew up in a musical family. Michael's mother played clarinet and five of his aunts sang traditional ballads. An uncle, Will Knight, gave Michael his first instrument, a banjo, even though he really wanted a fiddle.

At age six Michael started to play early Elvis Presley songs on a 4-string banjo. A distant cousin who was a drummer inspired Michael to drum but his folks did not want all that noise.

At age eight Michael taught himself to play guitar and then in school took up the trumpet and stuck with both instruments through high school. As a senior he finally got hold of his uncle's fiddle but did not get his own until he was twenty-one. Michael majored in English literature at LSU in Baton Rouge where he began to explore his Cajun roots and started to work as a folk duo with Zachary Richard. He graduated in 1973 and one night in a Lafayette bar a man from France approached him and asked if he and his partner would come to the Festival of Saint Laurent. Instead of two weeks they stayed for six months and the trip was to be a turning point in Michael's life. The fiddle became his number one instrument and he began to study his musical roots in earnest.

Upon returning to Louisiana, Doucet became a determined student and researcher and sought out and studied with old timers like Dennis McGee, Lionel LeLeux, the Balfa brothers, Varise Connor, Hector Duhon, Canray Fontenot, Bebe Carriere, and many others. Hector Duhon's son Bessyl played accordion and fiddle and although fifteen years Michael's senior, the two of them soon played together and formed Beausoleil. At first it was only Bessyl on accordion, Michael fiddle, and Kenneth Richard on mandolin. By 1975 they also organized an electric Cajun-Rock band called **Coteau** who

appeared at the New Orleans Jazz & Heritage Festival in 1976 where I first heard them. I was impressed with their energy and drive and wanted to record them. Coteau however, broke up in 1977 but Beausoleil continued as an acoustic Cajun band. Beausoleil went to France in 1976 where they recorded their first LP for Pathé Marconi. By 1978 Bessyl Duhon joined the Jimmy C. Newman band and moved to Nashville making Beausoleil a fiddle oriented band by default.

My jaded, funk-loving ears found the sound of early Beausoleil to be on the “artsy-folksy” side and just not very together although Michael's energy and total, almost fanatical, drive and devotion to the music left me in awe. By April of 1980 Michael was also playing fiddle with my friend Marc Savoy who along with his wife Ann had formed a little trio devoted to playing very traditional Cajun music at his home, just for fun. When I recorded Marc Savoy that spring for Arhoolie LP 5023, one side featured Mike on fiddle with the Savoy's and some friends in their back yard and on the flip side Michael sang *The Mardi Gras Song* with Marc's full band. In the spring of 1981 I approached Michael to help me with a record to feature the various Cajun fiddle styles. We recorded some songs at St. Mary's Chapel in Lafayette, where Michael worked, with just his brother David on guitar and Billy Ware on spoons. I loved that sparse sound which really gave Michael the space to be the solo fiddler extraordinaire à la Leo Soileau. Michael was strongly committed to Beausoleil and we eventually wound up recording the full group. This resulted in Beausoleil's first Arhoolie LP: **Dit Beausoleil** (Arhoolie 5025) which received a 4 and

1/2 star review in **Down Beat**.

The past seven years have found Michael Doucet getting more and more involved with his music and its deep roots. For a time he worked for the communications department of the Diocese of Lafayette producing radio and TV programs in order to earn a living. Playing music in Louisiana has hardly ever been financially very rewarding. In the last few years Michael and Beausoleil have committed themselves totally to playing music, and it seems that the public both at home in Louisiana and out in the wide world have taken to these Cajuns and their joyful music with open arms, ready to grab a partner and dance the night away! Even though economically Louisiana has been very depressed since the drop in oil prices, the culture and music of the area have been on an unprecedented upswing. Just as the dance halls and bars which used to employ French bands were finding it harder and harder to get people to come out to dance, one enterprising restaurant owner, Kerry Boutte, opened Mulate's in Breaux Bridge, La. just east of Lafayette off Interstate 10. Kerry was dedicated to the best in Cajun food and music. Beausoleil really opened the place and just about became the “house band.” Tourists and locals alike love Mulate's and all generations seemed to enjoy the new family-oriented venue for French music. The success of Mulate's has recently encouraged several other restaurants in the heart of the Cajun country to offer live Cajun music nightly and these establishments are now some of the main employers of Cajun musicians.

Michael Doucet has continued to play with Marc and Ann Savoy as the Savoy-Doucet Cajun Band (Arhoolie CD 316 & 389) but the Savoy's' ever-

growing family and Marc's accordion building business have made it difficult for Savoy-Doucet to travel. So, Michael has been able to devote more energy to his work with Beausoleil who have been in ever greater demand not only at home but at festivals and concerts all over the US, Canada and Europe. They have recorded two more albums for Arhoolie, **Parlez-Nous A Boire** (now CD 322) in 1984 (generally considered to be their best record to date) and **Allons A Lafayette** (now CD 308) in 1985 which features several selections by the extraordinary Creole fiddler Canray Fontenot. Canray was one of Michael's prime teachers and Michael played mandolin and second fiddle when both recorded for Arhoolie LP 5031 in 1981. Michael also accompanied two of his other mentors, Octa Clark and Hector Duhon, when they recorded for Arhoolie (LP 5026) and Rounder. But records and festivals never reached as many people as did the extraordinarily successful coast to coast radio program, **A Prairie Home Companion**, hosted by Garrison Keillor over the National Public Radio network. Beausoleil made their first appearance on the weekly program in 1984 and they have been invited back many times. Louisiana film maker Glen Pitre wrote and directed the wonderful film **Belizaire The Cajun** which features a sound track by Michael Doucet and Beausoleil. This film did very well in Northern California and has won the group many new fans especially for their older, more traditional sound as heard in the film (note sound track album Arhoolie LP 5038). Beausoleil also performs the title song *Zydeco Gris Gris* in the film **The Big Easy** which has been showing to large audiences around the country. Even though the popularity of Beausoleil is

on the rise, their total commitment to playing only the best in Louisiana French music is certainly confirmed by this album. As we said earlier, Michael Doucet is a preservationist and a traditionalist but with a revisionist freedom to experiment and modernize. As with his first band, Coteau, Michael continues to explore other musical expressions and his recent album on Rounder **Bayou Boogie** finds him with an augmented Beausoleil and a future release featuring more Gulf Coast swamp pop will be appearing under the name "Cajun Brew."

THE BAND

Besides Michael Doucet, Beausoleil consists of Michael's younger brother David Doucet on guitar and vocals. (#2 & 6) David has developed a style of picking guitar in Cajun music, the first to use an acoustic guitar as a lead instrument in this field. Pat Breaux is the new man in the band but has been playing accordion since he was six with his father, Preston Breaux, son of pioneer Cajun accordionist Amedee Breaux of the Breaux Brothers. Pat plays not only the single row "French" accordion but also the triple row, which is often used by Zydeco musicians. Pat is also a very soulful saxophonist. Tommy Alesi is the fine drummer of Cajun & Italian background whose father was an Italian style accordionist. Billy Ware is a very sensitive percussionist who helps set the mood and intricacies of Beausoleil's music through the use of the rubboard (*frottoir*), triangle, congas, spoons, and shakers. Tommy Comeaux is the band's regular bass and mandolin player but his profession as a physician kept him at home during Beausoleil's Northern California trip in May of 1987 when this

album was recorded and Beth Weil sat in on several selections. Beth is not only a fine string bass player

but is also the design artist who created the cover for this record.

(Chris Strachwitz-1987)

❖ The Songs: ❖

1. TWO-STEP DES ACADIENS (Acadian Two-Step)

This was Coteau's theme song and Michael wrote the words, but he learned the old tune from Hector Duhon who recorded with the Dixie Ramblers in the 1930s and more recently has been the fiddler for accordionist Octa Clark. Michael plays the guitar on Hector's and Octa's own album. (Arhoolie LP 5026)

O, chère bébé,
C'est pas longtemps passé, 'tit monde,
O, que moi, j'ai fait mon idée,
Moi, j'ai décidé d'aller,

O, oué, aller, catin,
Droite à la maison ce soir,
Quand j'arrive je vas demander
Si tu veux danser avec moi.

Quand j'arrivais dans la maison.
O, bébé, j'ai aperçu
Un autre dans tes bras, mais comment tu croyais,
Chère catin, que moi vas faire?

Venez, venez back à la maison,
Hé, bébé, mais 'y a pas raison
Pour me refuser, faudras me dire oué,
Chère catin, comment je t'aimais.

Oh, dear baby,
It wasn't so long ago, little world,
Oh, that I made up my mind,
And I decided to go,

Oh, yeah, to go, darling
Straight to your house tonight,
When I got there I was going to ask
If you wanted to go dancing with me.

When I arrived at your house,
Oh, babe, I saw
Someone else in your arms, well, how do you think
Dear darling, that I'm going to get along?

Come on, come on back to my house,
Hey, babe, there's no reason
To refuse me, you'll have to say yes,
Dear darling, how I love you.

2. LES BONS TEMPS ROULER WALTZ (Let the Good Times Roll Waltz)

Lawrence Walker composed this wonderful waltz and named it after the Bon Temps Rouler Club in Holly Beach, La., the "Cajun Riviera." Walker came from Duson, La., just down the road from Scott and was most certainly one of the great Cajun artists.

C'est par rapport à ton papa
Et par rapport à ta maman,
Si moi, je peux plus t'aimer,
Mais laisse les bons temps rouler.

Mais, j'ai trouvé dans les grands mèches,
Oué, là-bas à Hackberry,
Les maringouins s'après manger,
Mais laisse les bons temps rouler.

Mais, ton papa, il est fâché,
Et ta maman n'est pas contente.
Les maringouins s'après manger,
Mais laisse les bons temps rouler.

J'ai trouvé dans les grandes mèches
Désormais de Holly Beach,
Les maringouins s'après manger,
Mais laisse les bons temps rouler.

Mais, ton papa s'après arriver,
Moi, je l'attends sur la galerie,
Ta maman après espérer,
Les enfants après se pleurer,

Les vaches sont pas tirées,
Et les gaimés s'après chanter
Les maringouins s'après manger,
Mais laisse les bons temps rouler.

It's because of your daddy
And because of your mama
If I can't love you anymore,
But let the good times roll.

Well, I found you in the swamps,
Way over near Hackberry
The mosquitos are biting,
But let the good times roll.

Well, your daddy is mad,
And your mama's not too happy,
The mosquitos are biting,
But let the good times roll.

I found you in the big swamps
Over around Holly Beach,
The mosquitos are biting,
But let the good times roll.

Well, your daddy's on his way,
I'm waiting for him on the porch,
Your mama's waiting
And the children are crying.

The cows aren't milked yet,
And the roosters are crowing,
The mosquitos are biting,
But let the good times roll.

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.

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.

He's got a woman here, he's got a woman there,
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.

3. JOE PITRE'S SO BAD (Joe Pitre A Deux Femmes)

Joe Pitre Has Two Women comes from the black Creole tradition and was composed by Canray Fontenot (Arhoolie CD 335) and became a regional hit for John Delafosse (Arhoolie 1083) 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* (now 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!

4. CANRAY'S CONTREDANSE

Michael had known Canray Fontenot for many years and learned a lot from this remarkable and inventive fiddler. This lovely old contredanse was recorded by Canray and Michael for Arhoolie in 1981 but did not appear on Canray's album (Arhoolie LP 5031) which they recorded together and so here is Michael's version of the tune.

5. LA CHANSON DE CINQUANTE SOUS (The Fifty Cent Song)

Clint Howard sang this song in English some years ago at the Smithsonian Festival of American Folklife during a jam session which Michael attended. Howard apparently had learned it from Clarence Ashley who traveled around the South extensively back in the days of the medicine shows. The song was apparently translated into French in the 1940s, or it may have had French roots as well. 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).

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)*

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.

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)*

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.

6. JE VEUX ME MARIER (I Want To Marry)

Fiddler Luderin Darbone recorded this with his Hackberry Ramblers in the 1960s (Arhoolie LP 5003) 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 (Old Timey LP 108).

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.

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.

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.

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.

7. CHANSON DE SAGESSE (Ballad Of Wisdom)

This ballad was originally recorded by John and Alan Lomax in 1934 while on a field trip for the Library Of Congress documenting non-commercial folk traditions. Some of the best performances from that remarkably productive trip have been released as **Louisiana Cajun and Creole Music 1934 - The Lomax Recordings** (Swallow 8003/2). This particular ballad however is not included in that set and it's good to have Michael's fine version sung with himself in the style of those early balladeers.

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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)*

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.

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It was on a Saturday night. *(Repeat)*

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

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And wanted to eat a little something. *(Repeat)*

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But she would eat anyway. *(Repeat)*

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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.

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.

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.

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

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The old folks approve, but I have no money.

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Quand j'étais vaillant bougre,
J'aperçois ma maîtresse.
Si je serais près d'elle,
Je lui ferais l'amour.
Je suis dans ma chaumière,
A bénir mon chagrin.

"O, du chagrin," dit-elle,
"ne prenez-en pas tant.
Vous avez des maîtresses
Bien plus jolie que moi.
Allez-vous-en les voir,
Retirez-vous de moi."

Des fois je me retire,
Je veux me retirer.
Toi, tu n'es pas si belle,
Tu as des vanités.
J'estime mieux ma bouteille
Que toi dans tes beautés.

Buvons, chers, camarades,
Abandonnons l'amour.
Abandonnons les filles,
Nous les fréquenterons plus.
Elles font leurs difficiles,
Souvent elles n'y sont pas.

8. HOT CHILI MAMA

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!

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

When I was a valiant young man,
I met my mistress.
If I were by her side,
I would make love to her.
Here I am in my shack
Consecrating my sorrow.

"Oh, sorrow" she said,
"Don't take too much of it.
There are mistresses
Much prettier than I.
Go on and see them,
Go away from me."

At times I do go away,
I feel like going away,
You aren't so beautiful,
And you have your vanities.
I like my bottle better
Than you in all your beauty

Let's drink, dear comrades,
Let's give up on love.
Let's abandon the women,
We won't have any more to do with them.
They just cause problems,
And often they're not there for you.

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,
Tu aimes les chilis chauds,
Tu aimes les chilis chauds,

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.

9. JE SUIS MARIE AVEC UNE, MAIS EN AMOUR AVEC UNE AUTRE (I'm in Love With One, but Married to Another)

This waltz was written by Beausoleil's new accordionist and sax player Pat Breaux and his late father Preston Breaux.

Je suis marié avec une,
Mais en amour avec une autre.
Quand ça a commence,
Ça était un amusement.

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,
You like hot chili peppers,
You like hot chili peppers,

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.

I'm in love with one,
But married to another.
When it all started out,
It was just for fun.

Quand j'étais vaillant bougre,
J'aperçois ma maîtresse.
Si je serais près d'elle,
Je lui ferais l'amour.
Je suis dans ma chaumière,
A bénir mon chagrin.

"O, du chagrin," dit-elle,
"ne prenez-en pas tant.
Vous avez des maîtresses
Bien plus jolie que moi.
Allez-vous-en les voir,
Retirez-vous de moi."

Des fois je me retire,
Je veux me retirer.
Toi, tu n'es pas si belle,
Tu as des vanités.
J'estime mieux ma bouteille
Que toi dans tes beautés.

Buvons, chers, camarades,
Abandonnons l'amour.
Abandonnons les filles,
Nous les fréquenterons plus.
Elles font leurs difficiles,
Souvent elles n'y sont pas.

8. HOT CHILI MAMA

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!

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

When I was a valiant young man,
I met my mistress.
If I were by her side,
I would make love to her.
Here I am in my shack
Consecrating my sorrow.

"Oh, sorrow" she said,
"Don't take too much of it.
There are mistresses
Much prettier than I.
Go on and see them,
Go away from me."

At times I do go away,
I feel like going away,
You aren't so beautiful,
And you have your vanities.
I like my bottle better
Than you in all your beauty

Let's drink, dear comrades,
Let's give up on love.
Let's abandon the women,
We won't have any more to do with them.
They just cause problems,
And often they're not there for you.

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,
Tu aimes les chilis chauds,
Tu aimes les chilis chauds,

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.

9. JE SUIS MARIE AVEC UNE, MAIS EN AMOUR AVEC UNE AUTRE (I'm in Love With One, but Married to Another)

This waltz was written by Beausoleil's new accordionist and sax player Pat Breaux and his late father Preston Breaux.

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Mais en amour avec une autre.
Quand ça a commence,
Ça était un amusement.

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,
You like hot chili peppers,
You like hot chili peppers,

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.

I'm in love with one,
But married to another.
When it all started out,
It was just for fun.

Mais là, ça a été trop loin,
Moi, j'ai fait mon idée.
Je suis marié avec une
Mais en amour avec une autre.

Je suis marié avec une,
Une qui m'aime autant,
Mais elle a tourné froide
À chaque fois ça me tournait.

O, faire mon idée
Avant si longtemps,
Je suis marié avec une,
Mais en amour avec une autre.

10. THE MOSQUITO THAT ATE UP MY SWEETHEART IN NEW IBERIA POLKA

This amazing polka was conceived after much orange juice at Chris Strachwitz's house early one morning, and inspired by two fine sides of an old 78 rpm record by the Segura Brothers entitled *A Mosquito Ate Up My Sweetheart* and *The New Iberia Polka* (Old Timey LP 108). Strachwitz wanted something in a minor key and that's how the middle part came in!

11. GRAND MALLET (Big Mallet)

Another fine song from Canray Fontenot which illustrates well Michael's interpretive fiddle style.

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

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

But now it's gone too far,
And I've made up my mind.
I'm married to one,
But in love with another.

I'm married to one,
One who loves me so much,
But she turns cold
Every time she turns to me.

Oh, make up my mind
Before very long,
I'm married to one,
But in love with another.

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

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.

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

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 ye 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.

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.

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

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.

12. BELLE (Sweetheart)

This is a most unique arrangement of another old ballad first recorded by Alan & John Lomax (this one is on the Swallow set). Originally this was a “*valse a deux temps*” (waltz in two times): one measure in 3/4 time and one measure in 2/4 time. Beausoleil recorded a very different version of this over ten years ago on their album **The Spirit Of Cajun Music** (Swallow 6031).

Si j'ai une belle ici, belle,
C'est par rapport à toi, belle, (*Bis*)

J'ai pris ce char ici, belle,
Pour m'en aller au Texas, belle, (*Bis*)

Il y avait juste trois jours, belle,
Que moi, j'étais là-bas, belle,
J'ai reçu une lettre de toi, belle,
Que t'étais bien malade.
Que t'étais bien malade, belle,
En danger de mourir, belle (*Bis*)

J'ai pris ce char encore, belle,
Pour m'en revenir là-bas (*Bis*)

Quand j'arrivais à toi, belle,
T'étais sans connaissance, belle. (*Bis*)

Je m'en ai retourné de bord, belle,
Je m'en ai retourné là-bas. (*Bis*)

J'hypothéquai mon cheval, belle,
Pour te sauver la vie, belle, (*Bis*)

S'abandonner, c'est dur, belle,
Mais s'oublier, c'est long, belle, (*Bis*)

If I have a girl here, belle,
It's because of you, belle, (*Repeat*)

I took the train here, belle,
To go off to Texas, belle (*Repeat*)

I was only there, belle,
For three days, belle,
When I received a letter from you, belle,
That you were very ill.
That you were very ill, belle,
In danger of dying, belle, (*Repeat*)

I took the train again, belle,
To come back, belle, (*Repeat*)

When I got to you, belle,
You were unconscious, belle, (*Repeat*)

I came back to you, belle,
I came back home, belle, (*Repeat*)

I hocked my horse, belle,
To save your life, belle, (*Repeat*)

Leaving each other is hard, belle,
But forgetting each other is long, belle. (*Repeat*)

13. OBERLIN TWO-STEP

Michael says this is from the most inspiring French Creole accordion player, composer, and singer: Amédée Ardoin, who has yet to be surpassed for his soulful recordings made between 1929 and 1934. A full album of Amédée's work is available on Old Timey LP 124 but this song, recorded with Dennis McGee in 1934, has not been found in good enough condition to be reissued. Beausoleil bring us a remarkable version to end the album.

Ma jolie fille, gardez donc les soirs
Je m'espérais, bébé, j'avais retourné
Dans la maison, il y a que toi, 'tit coeur,
Dans mon coeur, catin, j'après pleurer.

Mais tu m'as dit que tu voulais me voir,
Cher 'tit coeur, je veux, moi, je veux aller,
C'est pas trop tard pour demander,
Pour demander comme moi je t'aimais.

My pretty girl, look how every night
I waited, babe, I went back
To my house, there's only you, dear heart,
In my heart, girl, and I'm crying.

Well, you told me that you wanted to see me,
Dear little heart, I want, I want to go,
It's not too late to ask,
To ask how much I love you.

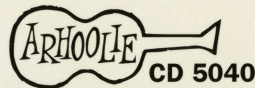
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8. HOT CHILI MAMA
9. JE SUIS MARIE AVEC UNE,
MAIS EN AMOR AVEC UNE AUTRE
10. THE MOSQUITO THAT ATE UP
MY SWEETHEART IN
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Michael Doucet – fiddle & vocals
David Doucet – guitar & vocals
Pat Breaux – accordion & sax
Tommy Alesi – drums
Billy Ware – percussion: rubboard,
triangle, spoons, etc.
Beth Weil – acoustic bass

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