

FOLKWAYS FA 2627

DOLE & HIS BACKDOOR CAJUNS

# HEY MADELEINE!

Louisiana cajun, creole & country music



M  
1668.8  
D663  
1985

MUSIC LP



Folkways Records FA 2627

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**SIDE A**

1. HEY MADELEINE!
2. MON COEUR T'APPELLE
3. LES TRACAS DU HOBO BLUES
4. LA VALSE DU PONT D'AMOUR
5. LAFAYETTE
6. FRENCH HARP STOMP

**SIDE B**

1. PREPARE TOI, JE VIENS TE CHERCHER
2. VILAINE CATHERINE
3. JOLIE CATIN
4. SI TU CHERCHES LE VENT
5. LES TITS YEUX NOIRS
6. JE SUIS GONE SUR LES GRANDS CHEMINS

A1,2,3,4,5,6—Gerard Dole: melodeon, fiddle, mouth organ, jaws harp, triangle, drums, vocal; Dominique Poncet: guitar, vocal.

Recorded September 2nd [A1], September 8th [A2], October 9th [A3,4,5,6], 1983, by Patrick Bordes, Studio du Marais, Paris.

B1—Gerard Dole: melodeon, fiddles, triangle, vocal.

B2—Pierre Chalfoun: fiddle; Gerard Dole: guitar; Dominique Renaudin: triangle.

B3—Gerard Dole: melodeon; Dominique Poncet: guitar, vocal; Pierre Chalfoun: fiddle; Dominique Renaudin: triangle.

Recorded December 11th, 1983, by Patrick Bordes, Studio du Marais, Paris.

B4—Alain Casalis & Adrien Studer: fiddles; Banz Studer: guitar, mouth organ, vocal; Beatrice Fouchard: triangle.

Recorded July 26th, 1976, Boulogne.

B5—Gerard Dole: melodeon, vocal; Tuck Certano: guitar, mandolin; Eric Stefanelli: banjo; Claude Nesci: pedal steel, bass guitar.

B6—Idem, but Dominique Poncet: vocal; Gerard Dole: fiddle.

Recorded August 23rd, 24th, 1984, by Marc Attias, Studio Whynot, Nice.

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COVER PHOTO

from left to right: Pierre Chalfoun [fiddle], Gerard Dole [melodeon], Dominique Renaudin [triangle], Dominique Poncet [guitar]. Photo by Jean David Joset.

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# HEY MADELEINE!

## Louisiana cajun, creole & country music

The oldest examples of cajun dance music that can be heard are those recorded in 1928 by Joseph Falcon, Mayuse Lafleur, Adam Trehan, and Jean Segura. Played and sung by French-speaking people from the prairies of south-west Louisiana, they are mostly waltzes and two-steps performed on accordion - either alone or backed by a guitar, a fiddle, or a triangle.

It seems that this music is indigenous, in style and sound, to the Louisiana prairies where it has developed since the early 1880's - time of boom settlement in the wide-open spaces and of the arrival of the German "melodeon" (accordion) in the general stores of the new villages.

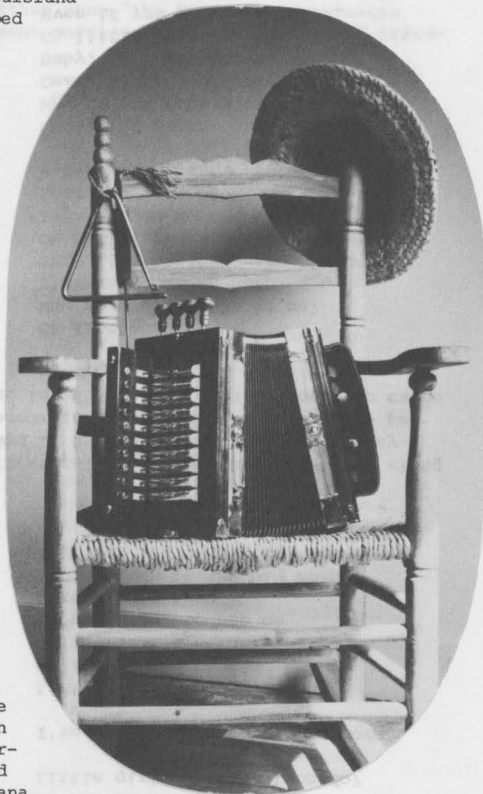
In the late 19th and early 20th centuries the prairies were, in a way, a new land which called for a new musical expression. Each flood of settlers (Acadians of the Têche, Spanish, Germans, Irish, Italians, Americans from the mid-west) brought its own folklore and their children, by a strange phenomenon of acculturation, became "cajuns" for the most part. They created a new music out of this mixture, as did the black creoles who added their own "pepper."

The "squeeze-box" came to dominate the music so much that Irène Thérèse Whitfield once wrote, using a charming though perhaps too restrictive formula, that it had "... been made so to speak 'of the accordion, 'by the accordion,' and 'for the accordion'" ("Louisiana French Folk Songs," Louisiana State University Press, 1939; Dover, 1969).

More recently, Hillbilly, Texas Swing, Country and Western, Rock and Roll, and Pop music have all had their influences, so that to decode the various contributions to cajun dance music would now be virtually impossible. The result, anyway, is a striking, highly enjoyable sound which is well loved not only in Louisiana but throughout the world.

### THE BACKDOOR CAJUNS

"T'es un cajun par la porte en arrière!" So said Michael Doucet, fiddle player of Lafayette, one time while playing along with me at a party in my rooms in old Paris.



"A backdoor cajun." Yes, that's what I am! Someone not born in Louisiana but who became so much attached to this music that it has been a large part of my life these past ten years.

The other musicians and singers that you will hear on this record can all likewise be styled "backdoor cajuns." They play it from the bottom of their heart, and I hope that you will enjoy listening as much as we enjoyed playing and recording for you.

Paris, November 1984

Gérard Dôle

### SIDE A

#### HEY MADELEINE!

This old two-step is probably of creole origin. Search as I could, I wasn't able to trace it back exactly. Dominique Poncet, who has been playing guitar and singing with me since 1983, spent most of her youth in black Africa and Madagascar. On hearing this tune, she told me that her "nounou" (nurse) in Douala (Cameroun), who was called Madeleine, used to sing her a song which strangely enough was somewhat similar to the Louisiana one. So, when recording this piece, Dominique sang it to her dear memory.

Hey Madeleine!	Hey Madeleine!
Toi t'as couché dehors	You went to bed outside
Hey Madeleine!	Hey Madeleine!
Dedans les matiti	In the sugar canes
Hey Madeleine!	Hey Madeleine!
Toi t'es vraiment catin	You're really naughty
Ho ma Madeleine!	Ho my Madeleine!
Z'à coursailer tous ces bandits	To flirt with all these bandits

Hey Madeleine!	Hey Madeleine!
Toi t'as couché dehors	You went to bed outside
Hey Madeleine!	Hey Madeleine!
Dedans les macabo	In the bushes
Hey Madeleine!	Hey Madeleine!
Toi t'es vraiment catin	You're really naughty
O ma Madeleine!	Oh my Madeleine!
Z'à couchailler jusqu'au grand jour	To laze until the broad day

#### MON COEUR T'APPELLE

This waltz was first recorded by Cléoma Breaux (guitar and vocal), Joseph Falcon (accordion), and Ophy Breaux (fiddle) on April 18th, 1929 in Atlanta (Georgia). It has since become a classic under the name of "J'ai passé devant ta porte."

J'ai passé devant ta porte	I passed in front of your door
J'ai crié bye bye la belle	I cried bye bye sweetheart
Pas personne qui m'a répondu	Nobody answered me
O yé yaï, mon coeur me fait mal	Oh ye yai, my heart is aching
Quand je jongle	When I think
Je jongle à toi	I think of you
Quand je pleure	When I cry
Je pleure pour toi	I cry for you
Quoi faire donc t'es si canaille?	What to do, you're such a rascal
O yé yaï, mon coeur me fait mal	Oh ye yai, my heart is aching

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LES TRACAS DU HOBO BLUES

This bluesy two-step was first recorded by the Breaux Brothers at the same session as "Mon coeur t'appelle." Amadie was on the accordion, Ophy on the fiddle, and their sister Cléoma on the guitar. Other interesting versions are those by Alphee and Shirley Bergeron (recorded about 1960) and by Marc and Ann Savoy with Michael Doucet (recorded in 1983).

Ca m'fait pitié d'me voir  
Mais comme un pauvre hobo  
Qu'a pris les grands chemins  
Tite fille pour t'oublier  
Ca m'fait pitié d'me voir  
Mais comme un pauvre hobo  
Plus personne pour m'aimer  
Tite fille comment j'vas faire?

It's pitiful to see me  
Like a poor hobo  
Who's taken to the big roads  
Little girl, to forget you  
It's pitiful to see me  
Like a poor hobo  
No one to love me anymore  
Little girl, what am I to do?

J'ai plus d'souliers, plus  
d'argent  
Tite fille pour m'en acheter  
O gardez donc, tit monde  
Si c'est pas misérable!  
Ca m'fait pitié d'me voir  
Mais comme un pauvre hobo  
Qu'a pris les grands chemins  
Mignonne moi j'prends ça dur!

I've got no more shoes, no more  
money  
Little girl, to buy me any  
Oh look then, people  
If it isn't miserable!  
It's pitiful to see me  
Like a poor hobo  
Who's taken to the big roads  
Darling, I'm taking it hard!

LA VALSE DU PONT D'AMOUR

This waltz was on Iry Lejeune's first release, "Love Bridge Waltz" along with "Evangeline Special," recorded in Houston (Texas) in 1948. Iry Lejeune was the master of cajun accordion after World War II. His premature death in a highway accident in 1954 left him as a legend in cajun music.

Oh tit coeur  
Quoi faire tu m'fais ça?  
J'ai pris ça assez dur  
Que j'ai pris les grands chemins  
Oh tit coeur  
Quand même tu voudrais  
Chère, t'en revenir  
Bébé tu s'ras trop tard!

Oh little heart  
Why do you do that to me?  
I've taken it so hard  
That I've taken to the big roads  
Oh little heart  
Even if you wanted  
Dear, to come back  
Baby, you'd be too late!

Oh tit coeur  
Quoi faire tu m'tournes le dos  
Chère, j'mérite pas ça  
Bébé c'est misérable!  
Oh tit coeur  
Quand même tu voudrais  
Chère, t'en revenir  
Bébé j'veux plus te revoir!

Oh little heart  
Why do you turn your back on me?  
Dear, I don't deserve that  
Baby, it's miserable!  
Oh little heart  
Even if you wanted  
Dear, to come back  
Baby, I don't want to see you  
anymore!

LAFAYETTE

This two-step was the first ever put on wax, by Joseph Falcon (accordion and vocal) and Cléoma Breaux (guitar) on April 27th, 1928. It became an instant hit and opened the way for many other cajun players to record.

Allons à Lafayette  
C'est pour changer ton nom  
On va t'appeler Madame  
Madame canaille comme moi!  
Petite t'es trop mignonne

Let's go to Lafayette  
It's for to change your name  
You'll be called Madame  
Madame naughty like me!  
Dear, you're too cute

Pour faire ta criminelle  
Comment tu crois mais moi  
J'peux faire, mais moi tout seul?

To be so cruel  
What do you think that I  
Can do, all alone?

Allons à Lafayette  
C'est pour changer ton nom  
On va t'appeler Madame  
Madame canaille comme moi!  
Petite t'es trop mignonne  
Pour faire ta criminelle  
Catin mais gardez donc  
Si loin que moi j'suis de toi!

Let's go to Lafayette  
It's for to change your name  
You'll be called Madame  
Madame naughty like me!  
Dear, you're too cute  
To be so cruel  
Doll, but look then  
How far I am from you!

FRENCH HARP STOMP

This two-step is a combination of a theme whose name I don't remember and, for the bridge, "Le two-step de Bayou Têche" as played by Austin Pitre, the accordionist from between Elton and Basile. As I had to give it a name, I titled it after the jaws harp that I played.

SIDE B

PREPARE TOI, JE VIENS TE CHERCHER

I heard this old two-step played and sung by Cyprien Landreneau of Mamou in August 1975. The tune is somewhat similar to that of "Bury Me in a Corner of the Yard" recorded by the Segura Brothers in New Orleans on December 16th, 1928, but the words are different. Mr. Landreneau told me that the piece had originated in the 30's. A neighbour who was an accordion player and singer was performing at a dance. His sweetheart, whom he was soon to marry, was in the audience and he sang to her and improvised these words.

Oh joline, regarde ici, regarde  
là-bas  
Prépare toi, j'viens t'chercher  
Pour t'emmener, oh, avec moi!

Oh pretty, look here, look  
there  
Get ready, I'm coming to get you  
To take you away, oh, with me!

Oh titi bébé, prépare toi, fais  
ton paquet  
J'vas t'emmener avec moi  
Tout là-bas dans ma maison!

Oh little baby, get ready, pack  
your things  
I'm going to take you with me  
Right over there to my house!

Oh, bébé, dis bye bye à ta  
famille  
C'est ton neg' qui s'en revient

Oh, baby, say bye bye to your  
family  
It's your sweetheart who's coming  
back

Pour t'emmener au Bayou Têche!

To take you away to Bayou Têche!



Gérard Dôle



This two-step was composed in the winter of 1980 by Pierre Chalfoun. Pierre played the fiddle with me on many occasions these last few years. Recently, he left for Normandy to form a band called "Tit Pierre et les Johnny Crapauds."

## JOLIE CATIN

In France in the early 70's a group called "Grand-Mère Funibus," formed by a bunch of excellent folk musicians (Christian Gour'han, Michel Hindenoch, Jacques Benhaïm alias Ben, and Daniel Lefebvre alias Croqui), included cajun music for half of their repertoire. "Jolie catin" (with Gour'han on the hurdy-gurdy) was one of their best renditions. They probably learnt it from "Cajun Folk Music" recorded by Harry Oster (Prestige 25015), as played by Austin Pitre, Milton Molitor, and Lurlin Lejeune, and called simply "Breakdown." This tune was in fact first recorded about 1937, as "Lake Arthur Stomp" by Miller's Merrymakers (a group from Eunice). The present version is closer to that of Grand-Mère Funibus.

Oh ye yai chère catin  
T'as pas passé quatorze ans  
Tu connais déjà la bouteille  
Ca m'fait pitié d'te voir comme ça!

Oh ye yai cher bébé  
T'as pas passé quatorze ans  
Et t'es là à bambocher  
Ca m'casse le coeur d'te voir comme ça!

Oh ye yai chère catin  
T'as pas passé quatorze ans  
Tu connais déjà la bouteille  
Ca m'fait pitié d'te voir comme ça!

Oh ye yai cher bébé  
T'as pas passé quatorze ans  
Et t'es là à coursailer  
Ca m'casse le coeur d'te voir comme ça!

Oh ye yai dear doll  
You're not yet fourteen years  
You already know the bottle  
It makes me sorry to see you like that!

Oh ye yai dear baby  
You're not yet fourteen years  
And there you are revelling  
It breaks my heart to see you like that!

Oh ye yai dear doll  
You're not yet fourteen years  
You already know the bottle  
It makes me sorry to see you like that!

Oh ye yai dear baby  
You're not yet fourteen years  
And there you are running wild  
It breaks my heart to see you like that!

This two-step was composed in 1976 by Bänz Studer, a Swiss-German who loved cajun music. (The bridge tune was adapted, I think, from the New Lost City Ramblers.) Along with his cousin Adrien and a friend Alain Casalis whom they had met in a folk club in Paris, they recorded it at my request. Alain, a top fiddle player, performed regularly with me until 1979, along with Marie-Paule Vadunthun alias George Mama Cool in the group called "Bayou Sauvage."

Quand tu cherches le vent  
Tu le trouves comme çï, comme ça!  
By and by, all around, ho la la!  
Et soleil à c't'heure, le vent  
dans le visage  
Ou le temps qui mouillasse dans  
le vent!

When you seek the wind  
You find it this way, that way!  
By and by, all around, ho la la!  
And sun now, the wind in your  
face  
Or the damp weather in the wind!

Si tu peux oublier que les poules  
mangent les oeufs  
Et que les hommes ont besoin de  
manger  
Et la jolie fille que demain tu  
vas revoir  
T'a fait beaucoup de mal,  
ho la la!

If you can forget that hens eat  
eggs  
And that men need to eat  
And the pretty girl you'll see  
again tomorrow  
Has done you much ill,  
ho la la!



Alain Casalis

This sad waltz was composed and recorded by Lawrence Walker, the accordion player and singer from Duson. It has since been recorded many times (Balfa Brothers, Marc and Ann Savoy, etc., etc.) and has become a standard in Louisiana nowadays.

A c'matin j'm'ai trouvé  
Droit sur mon lit  
A pleurer avec le coeur aussi  
cassé  
C'est parce que j'avais rêvé  
A mes chers tits yeux noirs  
J'connais pas, jamais si j'vas  
les r'voir!

Après-midi, moi j'suis là  
Sur ma galerie  
A guetter soleil se coucher  
Et j'me prends à jongler  
A mes chers tits yeux noirs  
J'connais pas, jamais s'ils vont  
revenir!

A soir, moi tout seul  
Dans mon tit camp  
A verser des larmes sur l'oreiller  
Et j'm'ennuie et j'm'endors  
De mes chers tits yeux noirs  
J'connais pas, jamais s'ils vont  
revenir!

This morning I found myself  
Sitting on my bed  
Crying with a heart so broken

It's because I had dreamt  
Of my dear little black eyes  
I don't know if I'll ever see  
them again!

Afternoon, I'm there  
On my porch  
Watching the sun go down  
And I take to thinking  
Of my dear little black eyes  
I don't know if they'll ever  
return!

At night, all alone  
In my little shack  
Spilling tears on the pillow  
And I miss and I'm weary  
For my dear little black eyes  
I don't know if they'll ever  
return!



Eric Stefanelli

A bluesy one-step, adapted from an American folk tune, recorded as "Je suis parti sous le grand chemin tres dissatisfe" in Dallas (Texas) in April 1938 by Cléoma Breaux (guitar and vocal) and Ophy Breaux (fiddle). Here it is sung by Dominique Poncet in Cléoma's style, but with a country music accompaniment. The musicians on this session - as on "Les tits yeux noirs" - are all excellent bluegrass and country players who created "Ontario Bluegrass," a band based in Nice (south of France). I met them in a folk club there in February 1983 and the recording session was organised last summer with the help of Alain Amiel, a painter, publisher, and radio presenter from the town. On this occasion, Tuck Certano played guitar and mandolin, Eric Stefanelli banjo, and Claude Nesci pedal steel and bass guitar.

J'suis gone sur les grands ch'mins I've left for the big roads with a  
bien tracassée (3X) worried mind (3X)  
J'vas pas être traitée comme I'm not going to be treated like  
j'suis traitée I'm treated

J'suis gone dans la prison mais I've gone to prison on my  
sur les genoux (3X) knees (3X)  
J'vas pas être traitée comme I'm not going to be treated like  
j'suis traitée I'm treated

Ca m'nourrit sur du pain d'maïs, I'm fed on corn bread,  
des fèves (3X) on beans (3X)  
J'vas pas être traitée comme I'm not going to be treated like  
j'suis traitée I'm treated



Tuck Certano (guitar) and Claude Nesci (bass)

Thanks to Tony Russell, Alain Amiel, Jean David Joset, Charles Marti (who painted the scenery on the sleeve photograph); special thanks to Dave Smith of London for helping with the English translation and preparing this text.

Other Louisiana cajun records by Gérard Dôle on the Folkways label

Traditional Cajun Accordion FM 8363  
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Bayou Memories FA 2625

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Cajun Home Music FA 2620 Louisiana Creole Music FA 2622  
Cajun Social Music FA 2621 Cajun Country Guitar FA 2623